

music week

For Everyone in the Business of Music

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TOTP boss: don't mess with chart

The BBC is increasing its commitment to music with the launch of Top Of The Pops II, but its head of light entertainment says he is concerned that retailers and record companies are undermining the existing TOTP, the UK's only prime-time pop music show.

Top Of The Pops II will debut on BBC2 in late September in an early Saturday evening slot. The 30- to 40-minute programme will comprise an edited version of the previous Thursday's BBC1 show, archive videos and a look ahead to the following day's chart.

But as he announced the new show, BBC head of light entertainment David Liddiment had harsh words for the industry. Its approach to the singles chart is alienating the TOTP audience and may even put its prestigious 7pm time slot in jeopardy, he says.

"A single authoritative chart is key

to TOTP," says Liddiment. "I fear that it is being diluted by retail charts and record companies' marketing techniques. I believe that is one of the reasons the show is not as popular as it was three or four years ago."

While he praises the industry's support for the revamp of the show under producer Ric Blaxill, Liddiment says the industry's current business practices are hurting the chart and the show.

"Of retailers' own in-store charts he says, "It worries me that most singles purchases are made through multiples which don't necessarily run the official chart. It confuses my viewers to go into Woolies and find that the record that was at number one on the TOTP is suddenly not at number one. It's crazy."

He says record companies' policy of marketing acts into the charts regardless of whether they have any real con-

stituency has created a chart of "pramature ejaculation".

"The chart is now a chart of how successful the marketing teams have been that week," he says.

But he dismisses the idea that the chart itself needs to be changed by adding airplay.

"Instead of tampering with the chart," he says, "let's look at why these things are happening."

"The industry needs to change its behaviour rather than the chart," he says. "If it does not, the result may be drastic."

"I don't want this to be seen as a threat," he says, "but TOTP is half an hour of solid pop music in peak time. We can only sustain it if the show can attract a sufficient volume of audience. If the popular base of TOTP is dissipated that would put its position in the schedule in jeopardy."

Rubin label plots UK distribution

Rick Rubin's American Recordings is poised to strike a distribution deal with a UK major if it succeeds in its bid to cut ties with Phonogram.

Last week the wrangle over the UK joint venture set up by the two labels reached the High Court, where Phonogram announced that it has issued a multi-million dollar counter claim against American in California.

American's counsel John McDonnell QC asked Mr Justice Evans-Lombe to set up "a temporary regime" until a judgment is made in the US, allowing it to release new product by Johnny Cash, the Black Crowes and Slayer in the UK and the rest of the world.

McDonnell said American would account royalties from the releases to Phonogram, and pay £500,000 into a bank account as guarantee.

"Alternatively we are prepared to pay 50% of net profits into a separate account until the matter is resolved," added McDonnell, who said a distribution deal was in place to handle the releases. Warner Music is the most likely candidate, since its sister company distributes American in the US.

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THIS WEEK

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7 Indies fire new acts into charts



8 Pressing demands for autumn rush



A second live Aid is in the making with an ever increasing number of stars offering to sing for Rwanda. D.Ream, Bobby Womack, Big Country, Des'ree and CJ Lewis are some of the latest artists to join Nik Kershaw and Mark King, pictured right in the recording studio last week, in pledging support for the charity single and a live Wembley concert on October 29. Nigel Rush, one of the organisers behind the Music Relief project, says, "We've got some first division acts, and we're talking to some premier league acts. The whole infrastructure is in place, now it's down to the artists." A major label is expected to release the single in mid-September, and there will be interim gigs before the Wembley concert, including a possible benefit night at a London nightclub, says Rush.



Bard: heed Tenors street date

Retailers are being urged to observe the August 29 embargo for Warner Music's The Three Tenors, even though the major is arranging for delivery to stores three days before the release date.

"Because the release date is on Bank Holiday Monday, we wanted to give everybody a fair crack of the whip," says Warner Music Distribution sales director Jeff Beard, who has written to independent and multiple dealers warning them that the key autumn release will be delivered on Friday (August 26).

"This is a logistical test and we will repeat the exercise to help stop the mad scramble for product which occurs on Monday morning," adds Beard.

However, he warns, "Shops may start selling the album on Sunday, because that is the start of the chart week, but if we find out that it has been organised on Saturday then we will abandon organisation of early deliveries."

Bard has been negotiating regular early deliveries with the BPI, and chairman Simon Burke says that a key issue is whether retailers can be trust-

ed to adhere to street dates.

He adds: "We can win or lose everything on this release. If the street date is broken it could ruin two years of negotiations which are at last achieving positive results. We urge all retailers to observe the official release date."

Richard Weston, chairman of Bard's operations committee, stresses, "This is the most important event in British record retailing for years. We're appealing to everyone in the industry to toe the line."

● See Letters, p38



shara nelson

inside out / down that road (remixes)

the new single

mixes by david morales,
frankie knuckles & underdog

1c / 12" / 2 x cd 30th august 1994

taken from the mercury nominated album
"what silence knows"



LOVE CAN BUILD A BRIDGE

Children For Rwanda

Single release date: August 29 Cat no: YZ849/C/CD

All artist royalties and all profits and royalties made by East West Records and Warner Music UK on the sale of this record will be donated to Save the Children for specific use in Rwanda. To make an individual donation to Save the Children's Rwanda appeal, send to Corporate Fundraising, Save The Children, 17 Grove Lane, London, SE5 8RD or phone 081 201 7575 for credit card donations.

With very special thanks to everyone who made this recording possible and gave their valuable services for free:

Bob Sargeant - Producer and Arranger, Ed Shearmur - String Arranger, Robert Bicknell - Vocal Arranger

With special thanks to Melanie Danquah, Sven Taits - Engineer

Steve McCoughlan - Strings Engineer, Julian Mendelsohn - Mixing.

Chicho Merchan, Pete Vitesse and Marius De Vries Richard T Norris, Dominic Miller, Stewart Copeland, Danny Cummings and Marc Fox, Mark Brzezicki, The Choir: Clara Jones, Emrys Jones, George King, Nicholas Hayes, Samuel Griffin, Francesca Bati Camporeale, Scott Charles, Joanna Edwards, Loredana Geoghehan, Natalie Foster, Vanessa Langlais, Layla Power, Natasha Carty, Ja De Small, Jahmel Hamilton Alexander, Bianca Lee Chang, Jade Eardley, Jordana Salu, Adele Foster, Sarah Saxena, Laura Osborne Smith, Adam Mead, Amy Skipsay, Katie Skipsay, Katie Scales, Hannah Ragg, Lucy Slack, Alannah Kingston, Jim Williams, Andrew Williams, Martyn David, Tony Parker, Tammy Sprosen, Robert Cummings, Jamie Luke, Carly Godfrey, Michael Freddie, Jade Slack, Laura Edwards, Charlotte Woolford, Daniella Woolford, Elliot Russell, Scott Russell, Stuart Coulter, Vicky David, Rachel Harris, Anisha Patel, Hayley Mack, Jaifane Gent, Faye Deighan, Katie Brooker, Kelly Parker, Pauline Savage, Leon Carr, Corrine Carr, Andy Caline, Lisa Abbott, Pam Sheyne, Paul Johnson. Also David Charles, Metro Bus, United Reform Church, Gloria Berry, Lynn Charles, Nataasha Pearce, Victoria Hine, John McGuigan, Val Griffin. The studios - Olympic, Abbey Road, Angel, Metropolis. Pete Chambers and all at Partizan for the video, David Amplett, AFM Lights, GP Films, The Film Game, Technicolour, Jamie Lang, Steve Jordan, Andrew Green, Andy Martin, Molinaire, Nicky Sargeant, Vicki Dunn. Photograph: David Thorpe/The News Of The World, Pinepoint Repro. Robin Denslow. All at East West Records and Warner Music UK Ltd. Music Week for this advertisement.

Avril MacRory - Executive Producer.



Save the Children

Registered Charity no 213 890.

DISTRIBUTED BY WARNER MUSIC UK LTD, A TIME WARNER COMPANY. ORDER FROM YOUR WARNER MUSIC UK SALESPERSON OR CALL TELESALERS ON 081 998 5929

East West releases its Rwanda charity single next Tuesday featuring 52 schoolchildren singing a version of The Beatles' Love Can Build A Bridge. The children were joined in London recording studios Metropolis, Olympic, Angel and Abbey Road by musicians Stewart Copeland, Danny Cummings of Dire Straits and Marc Fox of Haircut 100 among others, and the track was produced and arranged by Bob Sargeant. All artist royalties and profits made by East West and Warner Music will be donated to Save The Children for use in Rwanda. East West managing director Max Hole meanwhile is urging retailers to make donations to the appeal (see Letters, page 38).



Lyceet steps down for live music role

Radio One controller Matthew Bannister is advertising for a new head of music today (Monday) following a surprise decision by station veteran Chris Lyceet to quit.

The BBC station announced on Thursday that Lyceet is leaving the position he has held since 1990 to become Radio One's executive producer for live music, a new role created by Bannister and a move Lyceet acknowledges will be seen by some as a demotion.

As head of Radio One's music department Lyceet, 47, has been responsible for 89% of the station's output but will now control only the live studio sessions and outdoor festivals such as Glastonbury and Woodstock. Bannister has, however, pledged to increase Radio One's live outdoor broadcasts by 44% next year from 90 hours to 130 hours.

Lyceet, who also relinquishes his

influential seat on the Radio One playlist committee, says the changes Bannister has made to the station are not behind his decision, although he does blame the system of Producer Choice introduced by BBC director general John Birt.

"It is not the same job I was doing four years ago. I am just a production house and there is too much paperwork and not enough editorial involvement. My move is a sideways step but I am going back to my roots which is live," he says.

Lyceet adds he has been in discussions with Bannister and managing editor Paul Robinson since June about how to improve the station's live music output. His appointment comes a month after the retirement of In Concert producer Jeff Griffin.

"We needed more clout, focus and strategy so I volunteered to take responsibility. I want to get more live music

played at daytime and improve relations with the Musicians' Union so we can repeat the best parts of live broadcasts in peak time shows," he says.

Lyceet produced numerous concerts and sessions for Radio One in the Seventies, including Pink Floyd, Elton John and Queen. He won a Sony Radio Award for his role as chief producer of Live Aid in 1985 and also produced the two Nelson Mandela Tribute Concerts. Lyceet joined the BBC in 1966 as a technician and became a Radio One producer in 1975. He was made editor of daytime programmes in 1987 before becoming head of music in 1990.

He will remain as head of music until a replacement is found and Bannister, who describes Lyceet's switch as "a reflection of our increased commitment to live music", has placed an advertisement in today's *Guardian*.

Ostin leaves Warner after 25 years on top

UK Warner Music executives are this week considering the ramifications of the departure of Mo Ostin after 25 years as chief executive of Warner Bros Records.

Ostin, 67, is to be replaced on January 1 by Warner Bros label president Lenny Waronker, who is expected to concentrate on developing new acts to reduce the group's reliance on established artists such as REM, Madonna and Prince.

In July Robert Morgado, chairman of Warner Music Group, promoted Atlantic co-chairman Doug Morris above Ostin, as president/chief operating officer. Ostin will become a consultant to Time Warner chairman Gerald Levin in the New Year.

Chart moves increase calls for bullet system

A trio of records slipped down last week's chart despite recording increased sales, strengthening calls for the introduction of a US-style bullet system.

Singles by Shampoo, PJ and Duncan and The Brand New Heavies all slipped places in the August 20 chart despite recording a panel sales increase over the previous week. PJ And Duncan's Let's Get Ready To Rumble slipped five places from number nine to 14.

Sony chairman and coo Paul Burger, a long-time supporter of the bullet system, says, "These are three good records

which make a clear case for advertising bullets. We have to highlight the fact that records can slip chart positions while, at the same time, continuing to grow in public approval and increase sales."

A panel of senior record company figures proposed the introduction of bullets in June, along with a reduction in the number of formats which qualify for the single chart from four to three. Both matters are due to be discussed at the next Chart Supervisory Committee meeting which is due to take place on September 23.

major. An agreement with London Records looks likely as Acid Jazz already has a licensing deal for The Brand New Heavies with the PolyGram-owned major.

Acid Jazz was formed in 1988 by DJ Eddie Piller and has enjoyed success this year with the Mother Earth album, The People Tree, which debuted at number 45 in February.

Business manager Trevor Randall says, "The label is necessary because we have developed a roster of seven rock acts from the UK and abroad which do not sit well with the traditional Acid Jazz dance feel. The music reminds me of early Chicago, Neil Young-type stuff from the late Sixties/early Seventies."

He adds the company is at an advanced stage of negotiations with one

NEWSFILE

Wembley takeover plot thickens

Wembley chairman Brian Wolfson is understood to be backing promoter Harvey Goldsmith's bid for the troubled stadium group. Under proposals currently being discussed, Wembley would pay around £20m to takeover Goldsmith's company Allied Entertainment and a further £60m would then be raised between them to cut the stadium's debts. Goldsmith is on holiday and is refusing to comment on reports he has instructed merchant bank M M Rothschild to conduct a valuation of the Wembley group. The main rival to Goldsmith's bid could come from a group led by Luke Johnson and Hugh Osmond, founders of Pizza Express.

Edwards poised for Phonogram

Alan Edwards, who announced in July he was leaving Poole Edwards, is no longer with the company and will take up a post at Phonogram within the next fortnight. Chris Poole, joint director and owner of the music PR company which handles artists such as David Bowie and Prince, says, "We're sorry to lose Alan, but we'll carry on." Richard Dennis and Dave Woolf, formerly director of music and director of corporate respectively, are now joint directors of the company with Poole.

Music buoyed Sony Corp profits

International hit albums by Spin Doctors, Julio Iglesias and Mariah Carey increased sales of Sony Corp's music division by 1% to \$1.07bn in the three months to June 30 this year. Overall group sales rose 4.3% to \$3.7bn, while income after tax fell 49.2% to \$39.5m. The group's financial report says "steady sales" of MiniDisc hardware helped drive overall audio equipment sales up by 5.2% to \$1.9bn.

Creation rubbishes acquisition talk

Reports that Sony Music is poised to take control of Creation Records have been strenuously denied by the indie label's co-founder Dick Green. "It's rubbish," he says. "The lost count of the times this rumour has appeared." Sony's Licensed Repertoire Division acquired a 49% stake of Creation in 1992 in return for international licensing.

Campaign builds for new Suede LP

Nude Records is planning a "substantial" marketing campaign for the new album and single from Suede, last year's Mercury Music Prize winner. The band, currently auditioning guitarists following the departure of songwriter Bernard Butler, release the single, We Are The Pigs, on September 12 and their as yet untitled new album in mid-October. Both releases will be backed by co-op ads with Virgin and HMV in the music press.

MTV boost for Beautiful People album

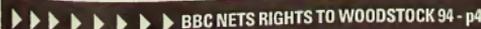
Essential Records is hoping for increased sales of its Beautiful People album, if 60's Ware 90's, with MTV playing edits of four tracks from the album in four separate commercials for Peppé Jeans. The Beautiful People's remixed single, if 60's Ware 90's, is re-released today (Monday) to take advantage of the MTV campaign, which kicks off next week.

Mute loses international director

Mute Records' international director Kent Munch is leaving the company after five years to return to his native Denmark. Before joining Mute he was international head of Sonet Records in Copenhagen. In an unrelated move, Mute has promoted Helen Gilliat to the position of international marketing manager.

PRS sets date for music law seminar

The PRS is holding its third surgery on music law, the fourth in a series of meetings where PRS members can talk to lawyers about contracts and copyright. Music industry lawyers, accountants, representatives from MCPS and SPL will be at the Black Horse Pub in Rathbone Place, London, on the evening of September 6. Further details from the PRS on 071-927 8231.



BBC NETS RIGHTS TO WOODSTOCK 94 - p4

COMMENT

Listen to Liddiment

Despite its recent slowing down, the fact that there is a long-term problem in the singles market is beyond doubt. Now the BBC's "Mr Entertainment," David Liddiment, has added his voice to the debate, and what he says makes a lot of sense. Far too much discussion has been focused on messing about with the chart. What Liddiment is saying hits the crux of the matter: the industry needs to change its behaviour rather than the chart. For retailers this means considering the damage done when they compete with the official chart; for labels it means avoiding over-marketing records that we all know don't deserve it. Liddiment is not a mere outsider airing beliefs based on ignorance of the industry, and to dismiss his comments as such would be an act of folly. He is a passionate fan of music, a keen scholar of the chart and a fierce defender of Top Of The Pops. Like us, he wants them all the succeed.

Time to end to mad Mondays

Warner's decision to ship its Three Tenors album early next weekend should be good for Warner, but it is also good for retailers. A move towards early shipment of albums could stamp out for ever the mad Monday morning rush to the Securicor depot forced on many dealers to get new releases on the shelves on time. Sometimes the current system does fail, but it is a testament to the industry's distribution operations that so often product does end up where and when it is meant to be. The problem is that what they are asked to do—delivering the same product at the same time all over the country—is damn near impossible. Early delivery has to be the answer. But this way round every retailer must heed the embargo. This is a great opportunity for the whole industry once and for all to rid itself of an expensive and inefficient anachronism.

Steve Redmond

WEBBO

Why De Lisle makes me smile

The *Independent On Sunday's* charming Tim de Lisle has been at it again. He has lauded *Tring International* for saving the RPO by contracting them to produce 125 CDs by October next year. By my reckoning that is about one every two working days and the words "production line" never entered my head at all while working this out. *Tring* reckons it can retail these releases at £3.99, because they cost less than a pound each to produce. *Tring* also claims to be giving new talent a leg up. Hopefully so, but it has always been my belief that purchasers of budget classical CDs are not interested in who made the recordings—they buy on price and title alone. Never mind, at least *Tim*, having lost the battle, can still score his points in implying that we, the mainstream record industry, are making vast profits and ripping everyone off as CDs only cost a pound to produce. If only.

Profit is not a dirty word

Profits were also in the headlines again last week as *Barclays* (following losses in previous years) surged. The media went mad although maybe it is just the silly season and there is nothing else to write about. It took the limelight away from us for a change but what is it about this country, or more particularly the media, that makes profit such a dirty word? Whenever the media write about profit, it is usually hysterically put and factually wrong. All businesses aim to make a profit—they have to for after a time they would not exist—so who is to decide how much is excessive? Well, the Government taxes profits and we can decide to bank elsewhere so what's the problem? I just wish there were more reasoned newspaper articles about these subjects instead of the rubbish we are fed now.

Jon Webster's column is a personal view

NEWS

BBC nets rights to Woodstock 94

The BBC has scooped the UK television rights to last weekend's Woodstock 94 and plans to broadcast highlights of the festival on BBC2 before the end of September.

PolyGram Television has already sold the TV rights to channels in more than 20 countries, including most of Europe, North and South America, Africa, Japan and the Middle East. Artists who will appear in the six-hour package sold to the BBC have not been confirmed, but the line-up included several UK acts including Peter Gabriel, Joe Cocker, The Orb and

Jamex. EMI product manager Terry Folgate, one of several executives who made the trip to Saugerties, New York, says Cocker's performance of *With A Little Help From My Friends* was one of the highlights of the festival.

"It was a brilliant atmosphere," he says. "People saw lots of different types of music they wouldn't at any other time. All the artists that performed there will definitely benefit."

Despite torrential rain, a strike by the local bus company and more than 750 festival-goers being taken to hospital, all the bands looked performed.

Jamex, whose last album Laid has sold 450,000 copies in the US, will benefit from playing Woodstock, says Josh Veman, senior director of marketing for their US label Mercury.

"One performance won't change their profile overnight, but it will remain in the consciousness of music fans and it will have an impact on their career," he says.

PolyGram Video International aims to release a video of the event on November 7 alongside A&M's double or triple Woodstock CD, due out the following day.

Three Tenors 2 'to go platinum'

The sell-in for Warner Classics' Three Tenors album has put it on course to become the biggest-selling classical title yet, writes Phil Southerfield.

Orders for the audio recording of the Los Angeles World Cup concert are believed to be around 250,000, with 50,000 video units being shipped out for release on August 30.

"I think we could ship out platinum numbers. We have had a hell of a lot of orders already," says Warner Classics general manager Bill Holland.

"It looks like being the biggest shipment Warner has ever had—for a pop or a classical release."

Holland predicts the Teldec album will out-sell Decca's recording of the Three Tenors' 1990 concert, which sold 2.4m units in the UK to become the biggest-selling classical album yet, and Warner's campaign has already notched up several firsts.

The \$945,000 marketing spend is said to be the largest for a music product, and the album will be the first to be released on all six video and audio formats. Holland says there is no sign that public interest in the album has waned since the concert on July 18.

"In an ideal world (the album) would have been released on the day after the concert," he says, "but a lot of time was spent on the engineering side, to make sure it was really right."



A&M is aiming to whip up a second wave of Carpenters nostalgia to match that which accompanied its 1990 Carpenters greatest hits package, the one million-selling *Only Yesterday*. Timed to mark the 25th anniversary of The Carpenters' signing to A&M, the label is releasing a 14-track tribute album on September 12, followed by a celebratory 21-track Carpenters compilation on October 3. The tribute album, if *Wendy A Carpenters* features covers of Carpenters hits by Sonic Youth, The Cranberries and Grant Lee Buffalo among others. A&M general manager Harry Magee says the album's range of artists shows the diversity of acts which have been influenced by the US duo. "I think it's exciting. It's caught people's imagination," he says. A&M will follow the release with interpretations. A 25th Anniversary which will feature The Carpenters' versions of other writers' material, including two previously unreleased tracks. The latter album will be TV advertised and Magee is predicting platinum sales.

VH-1 casts recruitment net wide for new VJs

VH-1, MTV's UK music channel which began broadcasting on September 30, has announced a line-up of nine VJs with backgrounds in music journalism, radio and television it calls "second to none".

Established MTV VJs Paul King and Sonya Saul are to host four mainstream shows each, with veterans Tommy Vance and David Hepworth presenting late night shows *The Nightly* and *Around And Around*. Other new presenters are *Sunday Times* music critic Robert Sandall, Capital Radio DJ Richard Allinson, and Jules Carling,

whose background is in music PR. Samantha Norman from London, Tonight and *Nicky Horse*, until recently at Classic FM, complete the top.

Francis Naylor, executive producer for VH-1, says the search for suitable presenters started more than three months ago. "It was very important to find the right mix and I'm delighted with our final choice. Their combined knowledge covers the breadth of music on the channel," she says.

The presenters will work from a VH-1 playlist, although some will add their own input to the shows, she says.

Inkies static as Vox posts glossy future

IPC's Vox has posted its second-highest ABC to underline the growing demand for glossy music monthlies.

Circulation for January to June 1994 was 109,659, a 12% increase over last year's figures. But readership of the weeklies *New Musical Express* and particularly *Melody Maker* is static, with *NME* showing only a 0.7% rise to 112,178 as *MM* fell 7.2% to 61,781.

Andy McDuff, publishing director for music titles at IPC, says, "The weeklies took a hammering last year, but both have come out of a pretty well. We still believe *Melody Maker* is doing exactly what it should be editors' ill, and we're surprised sales haven't picked up."

McDuff says the recent post of Vox editor will be filled shortly.

Originally scheduled for release in the UK in April, Johnny Cash's American Recordings is unavailable on import following an MP3 block requested by Phonogram. American's counsel John McDannell asked the High Court last week to lift the ban, because it has had "a disastrous effect on the album". Phonogram's counsel Joe Smouha responded, "We put a stop on an album to which we had exclusive licence." Meanwhile, American has launched a separate action against Phonogram's sister London Records, alleging infringement of copyright on two Danzig albums, and demanding an account of profits.



American chases 'missing millions'

Sparks flew during last week's High Court battle between Phonogram and Rick Rubin's American Recordings, amid accusations over missing millions and the launch of a countersuit in California by the major.

American counsel John McDannell QC told the High Court that Phonogram is "a shell company without turnover, employees or even a bank account".

And, referring to the launch of the joint venture company Def American Inc in 1989, McDannell said, "Rick Rubin and [partner] Peter Paterno would never have entered the deal if they had known that Phonogram is merely an agent for an undisclosed principal," as it says in the company's annual report.

American asked judge Mr Justice Evans-Lombe to set aside a Phonogram injunction and allow it to release Johnny Cash's new album - also called American Recordings - in the UK and outside North America, where it is available via a deal with Warner.

McDannell said American should be freed from its ties with Phonogram

because the finances of the joint venture were "allowed to fall into a disgraceful condition". He also alleged that Phonogram never replaced its original directors on the company board, Hein van der Ree and John Watson.

Current Phonogram managing director Howard Berman was appointed a joint-venture director in February, but McDannell claims this has "no validity", because American's directors were not consulted.

The court was told that an audit of Phonogram carried out by accountant Jeffrey Kaye of Galfand Rennert Feldman & Brown reveals that £6.8m is due to the joint venture from Phonogram, including £250,000 in allegedly unreported album sales by American artist Danzig and \$4.8m "taken out of the partnership by Phonogram".

McDannell said, "This has gone elsewhere in the PolyGram group without the authority or knowledge of the directors, and despite the joint agreement which says there should be no commingling of cash."

Kaye also says the major label owes

£246,000 which it agreed to pay after May 1992 to fund a London office for American. This was subsequently set up under Dave Robinson, the former Suff Records and Island Records managing director.

Meanwhile, Phonogram requested that the judge issue a stay on the UK proceedings until the dispute has been settled in the US. On the first day of the hearing, Phonogram issued a damages counterclaim in California in response to an April lawsuit served by American.

Alleging American's "failure to honour a long-term international distribution agreement", Phonogram also wants to restrain American from striking a distribution deal with other companies. "America has failed to deliver new albums from the Black Crowes, Johnny Cash and Slayer," says a spokesman.

Phonogram counsel Joe Smouha told the court that American's UK action had no legal basis, because the company is the defendant in his client's writ. "There is no substantial legal argument. The order they are requesting is impossibly vague and has horrendous potential for accidental breach," he said.

Castle kicks controversy into touch

Castle Video is defending its documentary on football hooliganism *Trouble On The Terraces*, which was branded "sickest video of the year" by the *News Of The World* last week. Castle Video general manager Pete Gardiner says that only 14 minutes of crowd violence are included in the 92-minute title. He adds, "This is a balanced look at a phenomenon which has plagued football for the past 20 years. We have received very encouraging responses from major chains including HMV, Virgin and Our Price." Produced by TV journalist Alan Sharpe, previously with BBC's *Watchdog*, the title will be released on September 12, priced £12.99.

JFM picks remit man

JFM, formerly Jazz FM, has appointed a head of music to ensure the station's promise of performance is adhered to. The London station has been accused of not playing enough jazz but was cleared after a Radio Authority investigation last month. Mid-morning presenter Jonny Haywood will be responsible for all daytime music output and for ensuring the station, which begins broadcasting to the North-west on September 1, plays at least 25% jazz, 20% blues, 20% soul and 15% R&B.

BRMB banks on big names for event

Capital Radio-owned BRMB in Birmingham is spending more than £50,000 on its biggest outdoor event next Bank Holiday Monday (August 23). More than 20 artists are scheduled to appear at the five-hour concert at Cannon Hill Park in Birmingham including Snap, Bitty McLean, Bad Boys Inc, D-Ream and Eternal. East 17 will give a debut performance of their new single, *Steamin*.

Thompson joins FR Dixon

Former Virgin Music Group financial controller Helen Thompson joins industry accountants FR Dixon & Co as a senior manager on September 5. FR Dixon's clients include Primal Scream and Suede.

Harris happy with court ruling

DJ Bob Harris has won his battle with former Radio One colleague Bruno Brookes to keep more than 7,000 records and CDs, following a court ruling that his collection is vital to his career. Harris now has legal rights over the record collection he signed over to Brookes last year as part of a £130,000 debt. Harris said the collection would not fetch more than £15,000 but was vital to his work as he did not use radio stations' libraries.



Music Week news is available across the Continent on MTV Europe on pages 260 to 265 of MTV Text.

▶▶▶▶▶ VITAL DEBUTS WITH CONFIDENT LINE-UP - p6 ▶▶▶▶▶

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FRONTLINE

The following information, collected by Music Week on Thursday, is based on contributions from: Alan Feamly Records (Middlesbrough); Andy's Records (Oldham); Gatefold Sounds (Hemel Hempstead); HMV (Swansea); Left Legged Pineapple (Loughborough); Music Works (Barnsley); Our Price (Caldwell); Tower Records (London); Tracks (Rotherham); Virgin (Newcastle). *HYW would like to contribute to Frontline, call Paula McGinley on: 071-620 3638.

New releases

A batch of stronger releases brought some cheer for retailers at the start of this week. Albums causing the stir came from Prince, Neil Young and The Jesus & Mary Chain. Compilations including Pure Reggae, Groovin' and The Rebirth Of Cool 4 were also selling steadily throughout the week. A well populated classics sector was headed by Dinosaar Jr, Shed Seven, Pizman, Sasha, Lionrock and Helicopter. Prince's Three Gold Chains was scoring healthy video sales.

Pre-release enquiries

Singles: Whiffiefield, Linn' Joy, Lisa Loeb, John Mellencamp, Neil Young, Kylie Minogue, Prodigy, Mariah Carey & Luther Vandross.
Albums: Oasis, Public Enemy, Joe Roberts, Grant Lee Buffalo, Paul Weller (live album), Echobelly, The Three Tenors, The Black Crowes, The Cranberries, Status Quo, Videos: Jurassic Park, Demolition Man, Aladdin.

Additional Formats

Mazzy Star 10-inch, UB40 Digipack, Biohazard second CD, Sounds Of Blackness second CD.

In-store

Windows: Prince, Neil Young, Jesus & Mary Chain, Johnny Cash, Harry Connick Junior, Prodigy, Dave Stewart, Kylie Minogue, Rolling Stones, Now! 28.
In-store: Johnny Cash, Harry Connick Jr, M-People, Eric Clapton, Take That, Madonna, Neil Young, Jesus & Mary Chain, Bryan Adams, Yaz, Bad Boys Inc, BBM.

Multiple Campaigns

ANDY'S RECORDS: Windows and radio ads (Mid Anglia and East Anglia) for The Best Of Randy Crawford, three CDs for £20 PolyGram promotion continues.
BOOTS: In-store - The Three Tenors, Labelled With Love, HMV: Singles promotion - CDs for £1.99, cassettes for 99p; three for £20 campaign continues; album of the week - CJ Lewis; video - Adventure Duo; artist of the month - Neil Young; windows - singles promotion, Cyndi Lauper, Mercury Music Prize, Status Quo, Public Enemy; in-store - Sixties Soul/Nineties Soul, Echobelly.
JOHN MELLENCAMP: NICI CD promotion: Bell clarinet promotion; albums of the week - Status Quo, Cyndi Lauper, The Best Rock Album In The World...Ever!; singles - John Mellencamp, Duke Bassey, Lisa Loeb; windows - Aladdin; in-store - Aladdin, CJ Lewis, Harry Connick Jr, Jnr Iglesias.
OUR PRICE: Itsy Bitsy Teeny Weeny campaign continues; windows - Aladdin, Dinosaar Jr, Tina Turner, Kate Bush, Shee Cooper, Iron Maiden, Prince, C&C Music Factory, Shed Seven, Jesus & Mary Chain; in-store - Pure Reggae, Neil Young, recommended album - Eddie Brickell, Goats, Sophie B Hawkins, Storehead, Machine Head singles - Boyz II Men, Robert Palmer, Sugar.
TOWER RECORDS: 500 Great Titles At Great Prices campaign continues; Bopgas Banquet 2001 continues; Peter Ford campaign continues - the single of the week - Pink Gabriel; windows - The Three Tenors, Echobelly, Neil Young, Rolling Stones, Jimi Hendrix; in-store - 500 Great Titles, Bopgas Banquet 2001.
VIRGIN: Video multi buy continues; windows - Public Enemy; in-store - T-shirt price promotion, Status Quo, Cyndi Lauper, Sophie B Hawkins, CJ Lewis, Echobelly; single of the week - Sugar.
WH SMITH: CDs for 99.9p campaign continues; album of the week - The Three Tenors; singles - Lisa Loeb, John Mellencamp; windows - The Three Tenors, Jazz Cafe, The Mercury Music Prize; in-store - BBC Radio Collection, Virgin Ultra Violet range; Virgin 1215 featured artist - Mercury Music Prize sampler.
WOOLWORTHS: Price promotion on double compilation albums; Karussell westerns video promotion; Low Price Music promotion continues.

SALES CONFERENCE NEWS

Vital debuts with confident line up

Vital managing director Mike Chadwick is hosting the company's first autumn sales conference as its coming of age as an independent distributor.

"We were a bit nervous about it but if you want to be a professional company you have to do things like this. We are coming of age and so are many of the labels, the spotlight is moving back to the indie sector," he says.

Since Vital was formed by the merger of Revolver and APT in January 1993, the company has boosted its turnover by 60% to around £12m and increased its number of staff by 57% to 63. The company has links with more than 150 labels, but around 80% of its sales come from the indie companies who attended the conference.

Vital-distributed indie Acid Jazz is

teaming up with motor manufacturer Rover and HMV to boost sales of Corduroy's new album. Out Of Here, released on September 28, the single, Mini, which is released on September 5, was recorded by the band to commemorate the diminutive car's 35th birthday this year. Rover has given Acid Jazz a classic Mini to give away and anyone buying the single from HMV during the first month of release will be entered into a prize draw. The label will also be distributing flyers to an estimated 100,000 enthusiasts at the Mini's anniversary party at Silverstone on August 28. The Mini comes complete with Corduroy and Acid Jazz logos.

Product director Peter Thompson says the company has become stricter about which labels it takes on. "We are always looking for new labels but they must have something worth distributing," he says.

The company is looking to build its market share which rose from 0.7% to 1.1% for albums and from 1.1% to 1.5% for singles in the second quarter of 1994. Vital is still, however, a long way behind its independent rival Pinnacle, which has respective shares of 11.3% and 6.5%.

Senior label manager Al Hale says the growth is due to the company's third-party distribution links with 3MV and a strong roster across all its labels.

"We have many labels with established back catalogue sales and although we are a young company retailers have begun to realise we distribute the likes of Acid Jazz and Rykodisc," he says.

He adds Vital's album successes in

the second quarter included Fish's album, Suits, on his own label The Dick Bros Recording Company, house compilation, Made In Heaven, on Fantasia and dub/techno/hop collection Royalties Overdue from Mo'Wax Records.

Vital is using its Christmas release schedule to relaunch a marketing support network for retailers similar to RTM's Chain With No Name and Pinnacle's The Network. APT operated the Frontline scheme involving 120 stores, but this was wound up earlier this year.

"It needed to be updated. We are still working on a new idea which will give stores what they want and not what a distributor thinks they want," says Thompson.

Meanwhile, Vital plans to move its Bristol headquarters to new offices in the city next February and is also looking to relocate its west London office nearer to the centre of the capital.



VITAL'S AUTUMN LINE-UP

October: IRS managing director Steve Tennant plans extensive marketing and in-store support.

BRAND NEW HEAVIES: Original Flavour - Acid Jazz (October). This album features unreleased material from the band's eponymous debut album. The release is timed to benefit from the success of the band's Top 20 single, *Mingot At The Oasis*.

BRAND END: The All Saints Records (Mid-October). All Saints director Dominic Norman-Taylor says for months but he is confident it will be released in time for Christmas. The album includes 22 tracks under the working title, *Gitterbug*. A number of tracks were used in the Dark Jarman film of the same name.

ROGER END: Lost In Translation - All Saints Records (Mid-October). This is the first album to feature Roger End singing and many of the songs' verses are based on Latin scripts uncovered by the artist in a museum.

HUGO BEAR: Weepony Listens To Love - Wigg Records (Mid-October). The band's

debut full length CD/LP will be promoted with a UK tour during October and advertisements in NME and *Melody Maker*.

EDDIE HOWELL: The Man From Manhattan - Voiceprint Records (October 31). This debut album from Howell was recorded in 1977 and has been re-mastered for CD. It features a collection of big name artists including Freddie Mercury, Brian May and Phil Collins, and brings together all the members of Brand X for the first time. The CD includes extra tracks and a booklet with lyrics and photos.

SLEEPER: The - Infinites Records (thru.) ELASTICA: The - Deception Records (thru.). The label is aiming to release an album from the band in time for Christmas. If so, it will be the label's first album release. The Elastic single, *Connection*, is out on October 4.

71: The band has built up a massive list of more than 2,000 fans and its latest album will be backed by three week club tour in November and in-store promotion. The band play at this year's Reading Festival and the album will be preceded by the single, *Inbetweeners*, out on October 3.

Talent crop marks indie renaissance

The independent sector is reasserting itself as a breeding ground for new British talent, with nearly half the UK debutantes in this year's albums charts emerging from indie labels.

In the seven months to the end of July, 13 (45%) of the 29 albums by new UK acts entering the Top 75 were released by indie-distributed labels, compared with just six (17%) of the 35 entries for the same period last year.

And of the remaining 16 new acts in 1994's albums charts, four were on independent companies distributed by majors, including Cleveland City, Pulse 8, Brilliant and Internal Affairs.

The modest drop in the number of albums chart newcomers is mirrored in the singles chart, where the number of UK debutantes in the first seven months of the year fell 9% to 71, a trend which is being seen as an indicator of a more healthy chart.

Among the best performing indie labels was Ultimate Records which scored a number four debut with Senor's Stacked Up and a number 34 entry with Banco De Gato's Moya.

One Little Indian also enjoyed a double success with Chumbawamba's

INDIES STRENGTHEN THEIR HAND			
	1993	1994	change
Debut singles from UK acts	78	71	-9%
Debut albums from UK acts	35	29	-17%
Indie albums as proportion of total	17%	45%	+165%

New UK acts in the Top 75 albums and singles charts, Jan-July.

Anarchy (29) and Credit To The Nation's Take Dis (20).

Other indie boasting albums chart success include Planet Dog with East Static, Acid Jazz with Meher Earth, Junior Boy's Own with Underworld and Warp with The Apex Twin.

Ultimate Records director Maurice Bacon says, "The figures are not surprising because for a long time the indies have been more patient in developing acts than the majors."

"Also, with the lack of daytime radio play our acts receive we have had to forge closer links with the clubs and the shops, through marketing schemes such as The Chain With No Name."

At EMI, which has scored success this year with new Parlophone rock act Skin, corporate affairs vice president David Hughes says, "The independent sector is an important part of the UK music scene and we need it and encourage it. There will be times when their hard work means they perform better than the majors."

The current strength of the independent sector and the strong autumn release schedules planned by the majors could provide UK music with the springboard to win back its share of the singles and album market in the US, which rose slightly last year after four years of decline.

According to figures produced by BPI chairman Rupert Perry at the body's agm in May, the number of UK acts in the *Billboard* Top 200 in 1989 was 19.6%. That figure had fallen to 14.5% by 1992 but improved marginally last year to 14.9% thanks to strong sales from acts such as Sting and Sade.

NEWSFILE

Galaxy takes six shows to Severn

Dance and pop station Galaxy Radio, which won the regional licence for the Severn Estuary last year, finally goes on air next month. The Chiltern Radio Group-owned station will broadcast "music to get ya movin'" from artists such as Michael Jackson, Diana Ross, Lisa Stansfield, Level 42 and current chart acts such as Youssou N'Dour. It will be launched on September 4 with six simultaneous roadshows in six towns featuring appearances by Sean McPuire, Noel 2 Real and Level 42. Galaxy will compete with Red Dragon, Orchard FM and GWR for 2m adults in the Bristol, Cardiff and Swansea area and is forecasting an audience reach of 12% in its first three months.

Woolworths rejigs staff

Woolworths is streamlining the operations of its Entertainment Unit with a staff reshuffle. Head of marketing Steve Foulser has taken over the buying duties of Michelle Sharp who has moved over to the Essentials division. Steve Craven, previously range manager, is now group product manager. A Woolworths spokeswoman says, "The changes simplify the reporting lines within the department. We believe they will make the unit stronger."

Step One strides into UK via D Sharp

Nashville-based independent country label Step One has finalised a licensing deal with Pinnacle-distributed D Sharp Records to release product in the UK for the first time. The first UK release under the deal will be Willie Nelson's Six Hours In Federales, due out on October 2. Other contemporary artists due for release include Clint Gregory, Don Cox and Belinda Pink. "It's the beginning of international expansion for Step One," says label consultant Tony Byworth. Step One's forthcoming releases will be presented at Pinnacle's sales conference in Bracknell this week.

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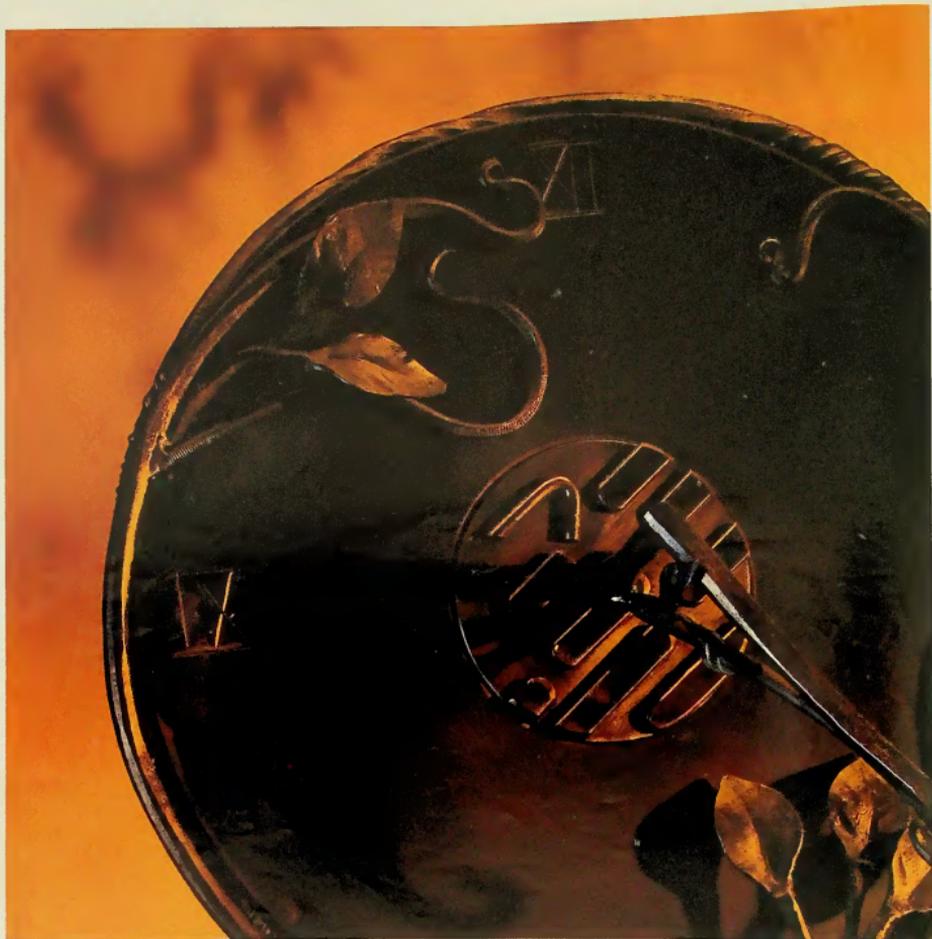
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MANUFACTURING

While the ability to compete on turnaround remains key to profitability, there are signs that this year the autumn rush will be tempered with more realistic lead times and fewer short, frenzied production runs. With more studio albums from big name artists especially positioned for the peak sales period, there will be a stronger element of pre-planning and manufacturers are riding high on record company confidence. Compilations, which have tended to dominate the Christmas market and by their very nature tend to run over deadline, will

be taking less of a front seat – although having learned to cope with them, manufacturers now feel fit to tackle anything. In video, with blockbusters such as Jurassic Park lined up, presses are managing to pre-produce large quantities and free up the presses for other product. Speed and quality endure as manufacturers' winning credentials but the ability to sustain friendly relations with the customer will always be important. That takes a real appreciation of record and video companies' flavour of daily life, and with many fruitful relationships cemented by time and experience, no one can say that manufacturers are distanced from the exciting side of the business.

LABELS CHOOSE SOUND OPTIONS

PRESSERS PROVIDE A VARIETY OF SERVICES TO MEET A VAST ARRAY OF DEMANDS. THE SKILL IS MATCHING THE RIGHT COMPANY TO THE RIGHT JOB. STU LAMBERT SURVEYS THE FACTORS WHICH COLOURED SOME LABELS' DECISIONS

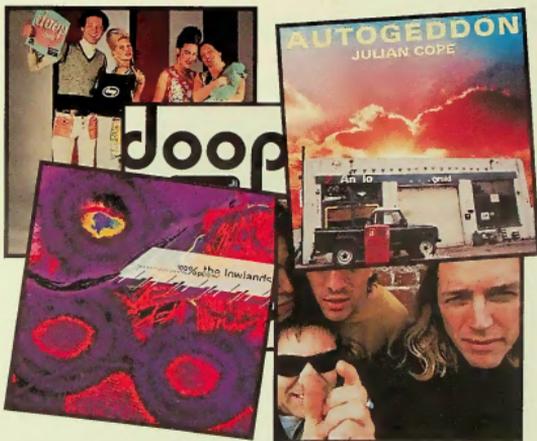
DOOP: Doop Format: vinyl

Label: Ore
Manufacturer: Damont
Manufacturer's view: "We are one of the very few manufacturers left which can press seven-inch singles with paper labels. This year there has been a quite a lot of business making seven-inch paper-labelled stock for export, so there's still a market," says Andy Kyle, general manager, customer services.

Record company's view: "With this record, we did very well on export with the vinyl version, as there are very few territories where vinyl manufacturing goes on. We made 28,000 on vinyl, of which 10,000 went out of the country, compared with 179,000 CDs with only 2,000 exported. We have used Damont for years, they are very helpful – they might even put an extra shift on to make sure we get our records out. You must be able to rely on your suppliers, especially when you have a number one," says Peter Edwards, production manager, licensing and export department, Beggars Banquet.

TOOL: Sober Format: vinyl

Label: RCA
Manufacturer: Adrenaline
Manufacturer's view: "We do a lot of promo and marketing work for EMG, all their special orders and anything they need in a fantastic hurry. We did give a good turnaround time on specials; picture discs are still a major pressing job, on the press we got 17 years ago, and we did 5,000 of the Tool single for export," says Tony Wicking, production director, Adrenaline.
Record company's view: "Tool's picture disc was made



THE FORMAT SPREAD: (CLOCKWISE) DOOP, JULIAN COPE'S AUTOGEDDON, TOOL AND LOWLANDS BY 100%

wholly for export. EMG's German office doesn't have a reliable supplier for picture discs or difficult vinyl jobs, so it was made at Adrenaline. We have had a relationship with them for quite some time for special formats; they always turn things around in good time," says Jo Salt, production manager, RCA.

TEXTUROLOGY: Besumont
Hannant
Format: vinyl
Label: GPR
Manufacturer: Orlake

Manufacturer's view: "High quality pressings are our principle selling point – dance labels always want everything done yesterday, so quick turnaround is important too," says Paula Sadagos, production controller, Orlake.
Record company's view: "We have used Orlake from day one because they gave us decent credit facilities when we started out. Overall, I think they give the best quality pressings at their size of operation and they are very nice people to do business

with," says Wayne Archbold, joint managing director, GPR.

JULIAN COPE: Autogeddon
Format: CD
Label: Echo

Manufacturer: Nimbus
Manufacturer's view: "We have worked with Chrysalis for 10 years and we are also EMG's first choice as an overspill supplier. When The Hit Label and Echo were formed we were ready. We were given an order for 15,000 on May 26 and did the pressing on June 1, although we couldn't

finish them because Echo needed to bring in their own printed parts. Since then we have done a further 5,500," says Dave Lawton, customer services manager.

Record company's view: "We use Nimbus because they fulfil the two prime requirements for a manufacturer: good service and competitive price. They give a very flexible service and always try to meet our needs and help with problems we have," says John Chuter, general manager, Echo Records.

100% PURE: The Lowlands
Format: CD
Label: Beechwood

Manufacturer: Mayking
Manufacturer's view: "We have constantly updated our CD pressing facility to compete on turnaround and we now have in-house glass mastering, which gives our clients plenty of confidence. Compilation specialists really need this because they must secure every track they need and, I don't know why, but the last one is usually sorted on a Friday. They can rush out the master and know that, while they are enjoying their weekend, our round-the-clock operation is working for them," says Clive Robins, sales manager.
Record company's view: "With Mayking we know that the sound quality will be good and, most importantly, we can be sure that the delivery is going to turn up on time. Turnaround times are very tight, but we can be sure of a good service with Mayking. We are treated as priority customers because we have large quantities of our Mastercuts series manufactured there," says Tim Millington, label manager, Beechwood Records.



DISCS HOT OFF THE PRESS AT ODC. AS WITH ALL PARTS OF PARENT COMPANY THE FORWARD SOUND & VISION GROUP, INVESTMENT IN TECHNOLOGY HAS BOOSTED CAPACITY WITHOUT LOSS OF QUALITY

PRODUCTION AT DOUBLE SPEED

MANUFACTURERS ARE PREDICTING THAT A PROMISING SUMMER WILL GIVE WAY TO A BUMPER AUTUMN AND THEY ARE GEARING UP FOR ROUND-THE-CLOCK PRODUCTION WHILE MAINTAINING HIGH PRODUCTION STANDARDS. BY ROBIN COBB

If recent upgrades and commitment to extra manpower are anything to go by, UK manufacturers are banking on their busiest autumn since the recession began to bite in the late Eighties.

With record companies currently unveiling exciting release schedules of big name albums - and with back catalogue continuing to be marketed imaginatively - their confidence appears well-founded.

At Discronics that confidence has recently been reflected by an investment of around £2m, with the installation of a new Lyboid production line and a second mastering suite. According to managing director David Mackie this will increase capacity by a million units a month, bringing the annual capability to 50m. Additional packaging and printing machinery has also been

introduced to consolidate existing capacity.

Discronics says the plant was operating at full capacity by the beginning of August, which bodes well for the level of business when the peak period hits. "Our customer base is currently increasing at 20% a year with about 20% of production going into mainland Europe," says Mackie. "There's a danger that record companies will underestimate the size of the market but we are expecting plenty of initial large-run orders."

Competitor Nimbus has also been expanding. Commercial director John Denton says, "We have invested £2.5m this year in upgrades and improvements to efficiency." With an annual capacity of 50m units from 13 CD lines, Nimbus now has the capacity to churn out 4.5m discs a month, but still believes it will be put to the test. Denton says, "The year so far has been

considerably busier than last. And this autumn we have the additional factor that CD games are generating significant business."

Denton says Nimbus has also taken on board an EMPEG video compression system in anticipation of video CD business becoming especially lucrative in the future.

PDO sales manager Roger Twynham supports the view that summer levels of business promise a bumper autumn to follow. "Releases from major artists such as Madonna, Michael Jackson and Prince will boost business right across the board by bringing traffic into the stores," he says. While audio CD remains its core business, PDO is finding a developing market for CD-Rom and Video CD. "Rom sales have moved on," says Twynham. "We're no longer just talking about business sector applications but of a more

general market that includes anything from games to magazine cover mounts. The potential is borne out by the fact that companies such as Castle Communications, EMI and PolyGram are starting to commit to Video CD."

At the Forward Sound & Vision group, comprising Tape Duplicating, the Optical Disc Company, OriLake Records and FPA Video Duplicating, all formats are produced under separate operations. Sales and marketing director Mike Carrey closely monitors trends and puts the current boom in the audio cassette business down to the growth of the spoken word market, which, he predicts, will sky rocket in the autumn.

In vinyl, OriLake is the only remaining UK manufacturer producing the full range of seven-inch, 10-inch and 12-inch in black, colour and with pictures, while Carrey says there has been

a distinct trend towards orders being placed for black 12-inches.

Meanwhile, other UK vinyl specialists are anticipating that there will be a lot of orders for 10-inch this autumn. Audie Services general manager Mel Gale says, "While the biggest orders are for 12-inch, we find the 10-inch is becoming very popular and represents new business for us."

Damont is another company observing a resurgence of 10-inch vinyl. Andy Kyle, customer service general manager, says, "Labels are using it as a cheap option to either the picture disc or the CD single and putting out four tracks."

Singles are currently a significant factor right across the board, with the format doing nicely across disc, vinyl and even cassette. For example, cassette specialist Ablex says singles business is keeping the loop bins whirring while, like other



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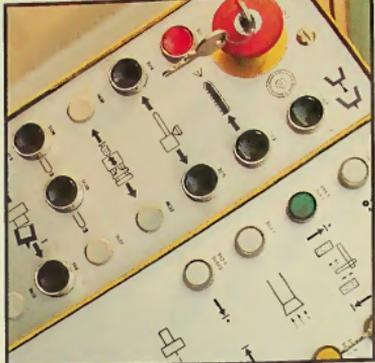
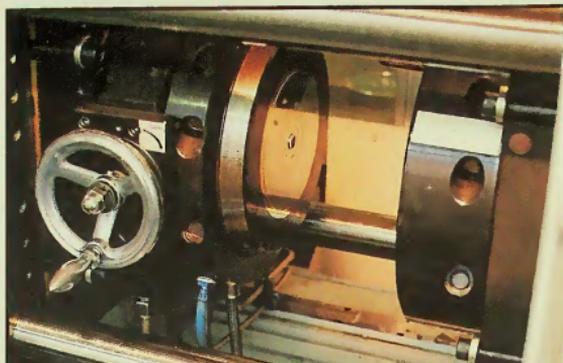
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ONE OF THE PROBLEMS FACED BY MANUFACTURERS IN THE PEAK PERIOD IS THE STOP-GO, STOP-GO PROCESS OF SHORT INITIAL RUNS AND QUICK TURNAROUND TOP-UPS

► specialists, it is seeking to consolidate business in other formats. A relative newcomer to CD manufacturing, the company currently has just one CD production unit although managing director Peter Banks says he is considering installing a second line.

Mayking Records, which began as a vinyl presser and then duplicator, has recently increased its capacity to 25m discs a year and also draws upon its CD plant

in France. Recent investment has been made into a £1.8m glass mastering facility. Cassette production is still firmly its focus, however. The company's purchase and upgrading earlier this year of ASL duplicating equipment gives it an audio cassette capacity of 225m. "This makes us one of the largest independent cassette duplicators," says audio sales manager Clive Robins.

Automatic packing equipment

has also been on the shopping list. Mayking has just installed a machine to handle CD double-packs, popular for the Christmas gift market.

One of the problems faced by manufacturers in the peak period is the stop-go, stop-go process of short initial runs and quick turnaround top-ups. Nimbus's John Denton is not daunted by the prospect: "Obviously it's good to have big runs but the music industry just isn't like that

anymore. We have honed our systems and processes to cope."

Manufacturers agree that bottlenecks are more likely to occur at the packaging end. While standard packaging has been largely automated, there is a proliferation of non-standard packs, labels and inserts from record companies making their products stand out. Again, manufacturers are preparing to handle this by taking on additional post-production staff.

Investment in manpower can be as crucial an investment in machinery when it comes to having all aspects of an increasingly complex operation well covered.

With a period of round-the-clock seven days a week, flat-out production looming, manufacturers are wisely judging that they cannot afford to cut costs in any department if they want to keep their customers satisfied.

MORE MANUFACTURING ON PAGE 29



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A·D·F·O·C·U·S

EXPOSURE
AIRING THIS WEEK

Ambient 4 - Isolationism, a double CD mid-price ambient compilation released through Virgin, will be press advertised in *The Wire* (in conjunction with Virgin Retail) *Melody Maker* and selected music monthlies. C & C Music Factory's Anything Goes, out next Tuesday through Columbia, will be radio advertised on Kiss FM and Choice FM and backed by press ads in *Echoes*, *Blues & Soul*, *Mix Magazine* and *Today* (in conjunction with Our Price). In-store displays will run with HMV and Virgin.

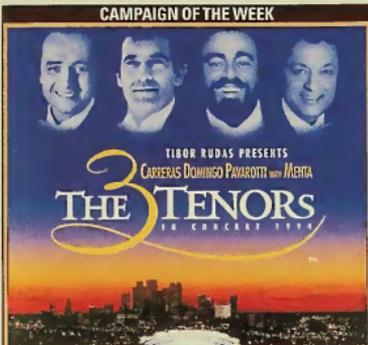
Dance Massive, a retro dance compilation released through Dino on August 22, moves into its second week with national campaigns running on Channel Four and BSkyB plus spots in Border, Grampton, Granada, MTV, STV and S4C. Radio ads will also air on Atlantic 252, Capital and Kiss FM.

Elvis - The Essential Collection, a 28-track album featuring classic tracks is released next Tuesday through RCA and will kick off with three weeks of national TV advertising backed by national press. Retail activity includes in-store packs in Our Price, WH Smiths, HMV (within its Q selection) and Virgin.

Marianne Faithfull's Faithful, a hits package with two new songs, is out on Island next Tuesday to coincide with the publication of her autobiography *Faithful*. The release will be press advertised in *The Guardian*, *The Independent*, *the Daily Mail*, *Mojo*, *Radio Times* and *Q* (as part of HMV's Q selection). In-store displays will run in selected multiples.

The Fatima Mansions' Lost In The Former West, released Tuesday, is being press advertised in *Select*, *Vari* and Newcastle publication *Punk It Red*. An Our Price recommended release, the album displays in-store.

Fusion Phew 2, a compilation of



They're back. Following the success of 1993's Carreras, Domingo and Pavarotti album, the three heavyweights return with **The 3 Tenors In Concert 1994** released on Teldec/Warner Classics next Tuesday. Backed by what is billed as Warner's biggest- yet promotional campaign, the album is expected to match the 2.3m UK sales of its predecessor. The initial shipping figure is believed to be 250,000 units.

Record label: Teldec/Warner Classics
Product manager: Dickon Stainer/Tony McGuinness
Design agency/media agency: Dewynters/BMPDD Neatham.
Design concept: The original idea of the three tenors' and the conductor Mehta's heads above a football stadium against the backdrop of the LA skyline was a joint effort between Dewynters and Warner Classics.
TV: A national two week advertising campaign kicks off on August 29 with a minimum of 150 national TVRs.
Press: Solus ads will be placed in a variety of national specialist publications.
Posters: 96-sheet poster campaign in national arterial traffic route sites.
In-store: Pre and post release in-store and window display material will run in WH Smiths, John Menzies, Boots, Tower, HMV, Virgin, Our Price, ASDA, Farringdon's, Music Discount Centre and independents.
Target audience: Mass market, biased towards females.

rare jazz/soul fusion tracks, is released through Elevate next Tuesday and will be press advertised in *Blues & Soul*, *Echoes*, *Touch*, *DJ Magazine* and *Soul Trader*. There will also be two weeks of radio ads on Kiss FM and JFM from release.

Peter Gabriel's Secret World Live released next Tuesday on Real World/Virgin, will be press advertised in *Q*, *Mojo*, *Radio Times*, *the Sunday Times*, *the Guardian*, *The Box* (Real World's in-house publication) and in *Vox* (in conjunction with Woolworths). Retail activity includes Woolworths windows followed by

in-store display material, in-store displays in Virgin and HMV stores. Our Price windows from week two plus displays in 320 independents from August 22. **Oasis's Definitely, Maybe**, released through Creation next Tuesday, is being press advertised in *NME*, *the Independent*, *the Times*, *Select*, *the Guardian*, *Q*, *Top Gear* and *Confused*, *Shoot*, *I-D*, *The Face*, *Loaded*, *Vox* (in conjunction with HMV) and *Melody Maker* (in conjunction with Virgin). There will be in-store displays in HMV and Virgin and 250 independents. **That Loving Feeling 7**, released through Dino on August 22, will be nationally TV advertised on GMTV and Channel Four's The Big Breakfast.

The Very Best of Randy Crawford, released through Dino on August 22, reaches its second marketing phase with national TV advertising on GMTV and BSkyB channels Gold and UK Living plus Radio. The release is backed by audio ads on Choice FM, Kiss FM, JFM, Capital and Atlantic 252. **Tom The Wet Sprocket's** *Dulcinea*, out next Tuesday through Columbia, will be press advertised in *Vox*, *Melody Maker* and *Time Out* and backed by London street posters. A sampler will also be available to clubs to coincide with the band's five-date UK tour at the end of September.

West End Volume 1, a rap compilation featuring bands including A Tribe Called Quest, Aaliyah and Hi-Five, is released through Jive next Tuesday and will be radio advertised on Kiss FM, Choice FM and Buzz FM. Press ads will feature in *Touch*, *Blues & Soul*, *Hip Hop Connection* and *Echoes*. **Bobby Womack's** *Resurrection*, released through Continuum next Tuesday, is being press advertised in *Mojo*, *Blues & Soul* and *Vox*. There will also be in-store posters in multiples and independents.



PICK OF THE WEEK
The Secret World of Peter Gabriel, Sunday August 28, ITV: 11.00pm-12.10am. A feature which swallows musicians and a tree which emerges from beneath the stage are just a few of the high-tech treats in Peter Gabriel's concert recorded in Modena last November. The hour long special also features interviews with Gabriel (pictured).

MONDAY AUGUST 22

- The Vision Thing** featuring David Byrne, Channel Four, 8-8.30pm
- MTV Live With The Smashing Pumpkins** features the band in concert in London, MTV, 9-9.30pm

TUESDAY AUGUST 23

- The One FM Roadshow** featuring Swing Out Sister, Oxi 3 and Aswad, Radio One: 12.45-2pm
- The Beat** featuring Iggy Pop, Ozric Tentacles, Fatima Mansions and The Goats, ITV: 12.30-1.30am

WEDNESDAY AUGUST 24

- The One FM Roadshow** featuring Opus III, Radio One: 12.45-2pm
- Michael Ball** featuring Robert Palmer and Montserrat Caballe, ITV: 7-7.30pm
- The Album Show** features a spotlight on Prince, ITV: 3.30-4.30am

THURSDAY AUGUST 25

- The One FM Roadshow** featuring Sub Sub and Joe Roberts, Radio One: 12.45-2pm

FRIDAY AUGUST 26

- John Peel** from the Reading Festival features Pavement, The Lemonheads and Frank Black, Radio One: 10pm-1am
- Passengers** featuring Blur and Bjork, Channel Four: 11.05pm-12.05am

SATURDAY AUGUST 27

- Johnnie Walker** featuring James in concert, Radio One: 4.30-7pm

SUNDAY AUGUST 28

- The O Zone** featuring Take That, BBC2: 11.45pm-12 noon

MONDAY AUGUST 29

- Madness In Concert** features a recording of their recent Finsbury Park performance, Radio One: 7-9pm

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
2 IN A ROOM	Latin hiphouse duo from New York	POSITIVA	n/a	singles deal	Dave Lambert - "Their single is going to be a big DJ club record with the outside chance of being a hit. It's got commercial appeal."
CORONA	dance trio from Italy	WEA	none	one single licensed deal	Steve Allen - "Huge Euro dance hit, currently being played at all your holiday resorts."
O'BORA	solo US dance artist	HIGH-LIFE	Connie, Vibe, Chicago	singles, album option	Simon Gavin - "Got a great pedigree. She's head and shoulders above other female vocalists around the moment."
EXTREME NOISE TERROR	abrasive, hardcore punk six-piece from Ipswich	EARACHE	none	album	Digby Pearson
KITSCH IN SYNC	Al McKenzie's dance project	HIGH-LIFE	none	series of EPs	Simon Gavin - "Got a great DJ track record and helped D.Ram with their success."
MEDIUM HIGH	banging dancefloor London trio	HIGH-LIFE	none	singles, album option	Simon Gavin - "Just picked up a white label from a wholesaler."
MARTIN ODOZEA OKASILI	solo black music artist and band from London	WEA	Digger Elias	album	Mickey D
NYG (name changing) SKUNK ANANSI	pop/dance trio from London/Ireland	WEA	First Avenue	singles deal	Jonathan Dickens
TOUCH	female r'n'b/gospel trio from London	OXYGEN/MCA	Leigh Johnson	five albums worldwide	Rick Lennon - "The first time I saw them I was completely speechless - I don't have a club. I hadn't seen anything like before!"
		ONE LITTLE INDIAN	Bill Stonebridge	album	Mike Eccolan Robinson - "Great tape - fantastic showcases" - Ian Robinson

Compiled by Sarah Davis, 081-948 2320

“Ken fires people in such a way that they just accept it... You go into his office wanting to shout and come out calm as anything.”

Why Ken Berry is a man whose time has come

MUSIC BUSINESS INTERNATIONAL

MBI
AUGUST 1994



SOUTH AFRICA
HORN OF PLENTY

FAMOUS ON
THE BLOCK
REDSTONE
TURNS TO OVITZ

GEORGE
MICHAEL
WHO WILL HE PUT
HIS FAITH IN NOW?

WARNER MUSIC
SYNERGY AT WORK



ken berry

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ROCK

SHIHAD: Stations (Noise N0249-3). Lauded by the likes of Metallica's Kirk Hammett and Billy Gould of Faith No More, the New Zealand band display a beguiling swagger on this jaz Coleman-produced EP. In fact comparisons with Killing Joke are not wide of the mark, particularly on the brooding Prayer. A sound prospect. **BB**

VARIOUS: Geffen Rarities Volume 1 (Geffen GFLD 19247). The real gem among the previously unreleased 12 tracks from the label's vaults is Pay To Play, the demo version of Nirvana's Stay Away. That song is the album's selling point, and it should still be in high numbers bolstered by rarities from Counting Crows, Sonic Youth and Beck. **BBB**

VARIOUS: True Lies - Music From The Motion Picture (OST) (Epic Soundtrac 476039-2). Living Colour upgrade Sunshine Of Your Love, while Screaming Trees, John Hiatt and Mother Tongue provide tracks on what is otherwise an uninspiring soundtrack album. The Schwarzenegger vehicle is, however, threatening to become a blockbuster, a fact which will drum up sales. **BBB**

MORDRED: The Next Room (Noise N 0211-2). The highly polished San Francisco metalers impress with this taut, accomplished album. The Next Room signals a move away from the thrash margins where Mordred built their reputation. This will enhance their status further still. **BBB**

THE FLAMING LIPS: Transmissions From The Satellite Heart (Warner Bros 9362-45334-2). An engaging, intriguing and eccentric bunch of songs as one could wish to find anywhere are encoined in this winsome album. The Flaming Lips are unabashed mavericks, distilling their wondrous whimsy into 11 excellent tracks. **BBB**

PICK OF THE WEEK
JEFF BUCKLEY: Grace (Columbia 475928-2). His voice uncannily capturing the plaintive longing of his father's distinctive delivery, Jeff, son of Tim, has produced a thrilling debut with this varied and surprising album. Eloquent, fluid songs such as So Real run in to darkly rich numbers like Hallehujah. Buckley's genes are clearly as rich in melody as his old man's were. **BBB** *Andy Martin*

ALTERNATIVE

MANIC STREET PREACHERS: The Holy Bible (Epic 474212). The Manics' recent run-in with ill-health and rumours of breaking up should not detract from their third album, which balances the caustic verve of their debut with the measured vitriol of the second. The recent hits Faster and Revol - their 13th consecutive Top 30 entry - are included with several more chart candidates competing for attention. **BBB**

S*M*A*S'H: Self Abused (Hi-Rise FLAT 6). The new age of punk is truly upon us, what with the Manics' new album and this much anticipated debut by Weylyn Garden City's troublemaker trio. They are masters of the memorable sawn-off punk-pop anthem, such as the recent (I Want To) Kill Somebody. With these 12 gnarly contenders, watch the S*M*A*S'H fire light up. **BBB**

SHED SEVEN: Change Giver (Polydor 5236152). A Top 30 hit under their belt with only their second single, Shed Seven's debut album has every chance of prominent exposure. Change Giver deserves such coverage, with tight ensemble playing and a soul-tinged, mod-pop cool that is built to last. **BBB**

SUGAR: File Under Easy Listening (Creation CRE 172). The lack of singles chart action appears to have no bearing on Sugar's album



Portishead: fusing torchsong blues with subtle hip hop and dub

performances. The Bob Mould trio's third album is the usual consistent volley of spangling, hi-octave guitars and towering melodies which should build on the success of the two previous albums. **BBB**

PORTISHEAD: Dummy (Go! Beat 828522). One of the most revered about debut albums of the year comes from the Bristol duo, fusing torchsong blues with subtle hip hop and dub to produce this beautifully atmospheric

record. Dummy will undoubtedly turn rapid press interest into sales, which can easily come from both indie and mainstream camps. **BBB**

THE JESUS LIZARD: Down (Touch & Go TG 131). The Jesus Lizard raised their profile after their split single with Nirvana made the top three in 1992, followed up by some roof-raising live shows. A reworking of last year's single Fly On The Wall opens the band's fourth

collection of fiery post-hardcore rock. **BBB**

JAMES: Wah Wah (Fontana 522827). 1993's Laid was not as well received as previous James albums despite being one of their best. The second album from the Eno sessions, taken from more improvised out-takes, showcases their more atmospheric side. Who knows, Wah Wah might be different enough to send James back up to the top. Because of its experimental nature, the album is only available for a week, starting September 12. **BBB**

MALMONT: McAlmont (Hut HUT 12). A line-up change has triggered a name change too, from Thieves to singer David McAlmont's own signature but the music remains the same. This is exceptionally sophisticated electro-soul pop, showcasing a singer who looks as great as he sings. Like Portishead, the album will appeal to both indie and mainstream mentalities. **BBB**

PICK OF THE WEEK

OASIS: Definitely Maybe (Creation CRE 189). The most acclaimed new band of 1994 have delivered a suitably rousing debut album, stuffed to the gills with sparkling melody, brash guitars and endearingly dodgy lyrics. Like the Stone Roses, Oasis have the confidence, clout and commercial appeal to go global. A real sign of the British pop resurgence. **BBB** *Martin Aston*

MAINSTREAM - SINGLES

LA BOUCHE: Sweet Dreams (Hola Hola Eh) (Bell 7432223912). This is a massive European hit which, despite its Spanish sub-title, is performed by a German-based American duo. Pulsating pop/HNRG with some refreshing bursts of guitar, it comes with harder mixes by Loveland. Yet another Euro-invasion that is sure to score here. **BBB**

BILLY IDOL: Speed (Fox/Arista 7432123472). Lifted from the forthcoming Keanu Reeves and Dennis Hopper movie, this is a fairly bland (dub) single which breezes along with the speed but none of the style of Rebel Yell. That song is handily included in an exclusive, live acoustic version. **BBB**

ALYSHA WARREN: I'm So In Love (Wild Card CARD 010). While Mica Paris is currently without a



Terrorvision: hard-rocking

recording contract, her sister Alysha returns with a well-sung, happy house record. It is up to the clubs to bring this one home. **BBB**

DAVE STEWART: Heart Of Stone (East West WZ 045CD). A Dave Stewart and Shara Nelson collaboration featuring Lady Miss Kier and Barbara Tucker on backing vocals and Boots Collins on bass, this is a good-humoured and superbly crafted song, with a killer chorus and even some lacy

Brothers-style guitarwork. There is no way this is going anywhere other than the Top 10. **BBB**

DJ BOBO: Everybody (PWL International PWCD 312). Another Euro-smash, this time from Switzerland. A stuttering pop/reggae confection on which BoBo raps, while his anonymous female companion handles the chorus. Highly commercial and certain to register, though probably not as highly as some of the recent Continental contenders. **BBB**

CORONA: The Rhythm Of The Night (WEA WZ 837CD). Ludup and Rapino Brothers mixes are bringing a great deal of credible dancefloor play to this extremely commercial pop hit from the Continent. The more concise Rapino edit is also assailing ears on radio, and its concise form will win it many admirers. **BBB**

TERRORVISION: Pretend Best Friend (Total Vegas CDVEGASS 81). With its hard rocking and high-speed shuddered vocals this well-executed song is by no means their most commercial track. **BBB**

PICK OF THE WEEK

KYLIE MINOGUE: Confide In Me (Deconstruction 743212274723). Minogue's finaly returns, and does so with style on an expansive Brothers In Rhythm production, a widescreen string-driven shuffle which allows her to deliver a soft and polished vocal. Lengthy, stylishly housed up remixes further enrich the package, and the various re-workings are already burning up the dancefloors. The one to end. Wet Wet Wet's tenure at the top? **BBB**

Contrary to last week's review, UB40's Reggae Music does appear on the band's album Promises And Lies. **BBB** *Alan Jones*

CLASSICAL

VARIOUS: Bach To Basics (Deutsche Grammophon CDMC 445 780-2/4). The political pun is a bit dated, but the sleeve cartoon of old Johann Sebastian in Downing Street is eye-catching. The music includes several TV ad themes (Hamlet cigars, Lloyd's Bank) and there is two weeks of advertising on Classic FM from September 7, plus national press ads and competitions in consumer magazines. The full-price tag is unfortunately a vote-loser. **★★**

VARIOUS: Hallelujah. (Pickwick Allegro PCDD 1094). Apart from Handel's Hallelujah chorus the eight tracks include early choral pop: Allegri's Miserere and Tallis' Spem In Alium, backed by Classic FM and classical press advertising plus in-store displays and a dealer price of £3.57. A similar promotion from Pickwick is behind a Beethoven sonata album (PCDD 1095) from fast-rising pianist Jorge Federico Osorio, which also at £3.57 is one to watch. **★★**

VARIOUS: Cello Concertos. (NM Classics/Impetus 92040). A disc of 20th century cello concertos from the



Bach To Basics: eye-catching sleeve

obscure likes of Pipher, Bosmans, Kox and Smit may appear to lack sales potential, but these are catchy pieces, backed by classical press advertising and the appearance of high-profile artists Heinrich Schiff and

Pieter Wispelwey to launch this new Dutch label. **★★**

THE TALLIS SCHOLARS: Live In Rome (Gimell/Conifer CDGIM 994/MC 1585T-994/VHS GIMVP 994/LD GIMLD 994). The

Tallis Scholars mark the 400th anniversary of the death of Palestrina in style – the video and audio releases get a cover feature in the September issue of *Gramophone* and editorial in the October issues of *Classic CD* and *BBC Music Magazine*. Coverage on Classic FM is expected in September. **★★★**

PICK OF THE WEEK

THE THREE TENORS: Carreras, Domingo, Pavarotti/Mehta (Teldec/Warner CD/MC/DCC/MD/ LP/VHS/LD 4509 96200-2/4/5/8/13/6). The LA World Cup concert was tacky but the sales drive is unstoppable, with Warner claiming a six-figure sell-in, its biggest-ever POS campaign, classical or pop, already under way with 96-sheet posters on 60 sites, and major national press ads to be followed by a two-week nationwide TV campaign from the August 30 release date. **★★★★**

Phil Sommerich

DANCE

SHEER BRONZE: Walkin' On (Go! Beat G0115). Originally released back in 1992, this is one of the best garage tunes to come out of the UK and deserves to reach a much bigger audience this time around. It features some great new mixes from Our Tribe, Farley & Heller and Seb Fontaine, which should help it make the most of the current vogue for powerful diva-delivered songs. **★★**

VARIOUS: House Of Limbo Volume 2 (Limbo LIMB36

via Pinnacle). This new compilation from Glasgow's constantly impressive Limbo operation features 10 recent trance and house gems from the likes of Gypsy, Harri, Mukka and Sublime alongside an exclusive Stealth Sonic Soul track and a new remix of Havana's Ethnic Prayer. In addition, the vinyl version features a limited five 12-inch including new cuts from Havana and Ready For Dead. To complicate matters, there are two CD versions with one featuring a continuous mix from Al Mackenzie. **★★**

INDIAN VIBES: Mathar (Virgin DINST 136). Paul Weller and his producer Brendan Lynch were both involved in this cover of David Pike's fabulous sitar and funk fusion from the Seventies. The Discovey Of It Mix is closest to the original, while Lynch Mob Beats explores the same wild dub territory as the remix of Weller's Kosmos. House mixes come from X-Press 2, with their driving chunky rhythms working well with the funky breakdowns and sitar riffs. **★★**

VARIOUS: Pink Me Up (Sabrettes SBRO01LP). This is the first compilation from the offshoot of Andrew Weatherall's Sabres of Paradise label. It brings together nine deep and heavy trance and techno workouts, with particularly fine contributions from Innersphere and The Cause. **★★**

TALBOT WHITE: United States Of Mind (Boogie Back BBRLP003). Former Style Councilors Steve White and Mick Talbot create some well crafted jazz and funk grooves on this album for the highly regarded Boogie Back label. Five instrumentals are joined by some classy vocal cuts featuring original Brand New Heavies vocalist Linda Muriel plus Eddie Saunders from Push. **★★**

PICK OF THE WEEK

SHARA NELSON: Down That Road/Inside Out (Cooltempo 12COOL295). Nelson's excellent solo debut gets a very rapid reissue with a handful of strong remixes from David Morales. Two of these have already been available on US import, while two deeper versions are UK exclusives. The desirable package is completed by tasty Frankie Knuckles and Underdog remixes of the ballad Inside Out. These were promoted at the end of last year but were not commercially available at that time. **★★★★**

Alan Jones

MAINSTREAM - ALBUMS

PETER GABRIEL: Secret World – Live (Realworld PG 8). Gabriel's stage show relies heavily on visual aids, so it is perhaps a little odd that he has chosen to release this audio version of it. Stretching to 100 minutes, but still, oddly, unable to accommodate hits like *Biko* and *Games Without Frontiers*, it is something of an indulgence, particularly the 11-minute version of *In Your Eyes*. While the many who made this tour a sell-out attraction will welcome the album as a souvenir, it is not likely to attract much of an audience beyond that. **★★**

CJ LEWIS: Dollars (Black Market International/MCA MCD 11131). Known mainly for his two ramakes, *Sweets For My Sweet* and *Everything is Alright* (Upright), there is enough good material here to ensure that CJ gets further hits with his own songs. CJ's vocal

style is a little limiting, but he works well within his limits and this should make a good showing. **★★**

VARIOUS: Dance To The Max 3 (Virgin VTCD 33). This is an odd hybrid of the new and the not so new, mixing oldies such as *One Night In Heaven*, *The Power* and *Mr Vain* with *Shine*, *Swamp Thing* and *No More*. That said, its attempt to include really upfit music does not work as the latest Brity McLean and *Warp 3* singles have not set the chart alight. In an increasingly competitive field, this one rather falls between two stools. **★★**

VARIOUS: Labelled With Love (A&M 5402652). Another TV-inspired theme album, comprising 19 of the smoothest tracks in the A&M archives, from The Carpenters, The Police, Chris De Burgh, Joan Armatrading and



CJ Lewis: making progress

Jeffrey Osborne among others. Strong stuff, and likely to make quite an impression. **★★★**

CYNDI LAUPER: Twelve Deadly Cyns... And Then Some – The Best Of... (Epic 473632). Lauper has accumulated a dozen hits in this high-profile release will find Sony pulling out all the stops to ensure its success, with massive TV support, in-store displays, and the release of one of the tracks – Hey

Now, a reworked dance version of *Girls Just Want To Have Fun*. How can it fail? **★★**

PICK OF THE WEEK

ELVIS PRESLEY: The Essential Collection (RCA 7432122972). To mark the anniversary of his death, it says here, and while we ponder the significance of 17 years as a trigger for this collection, there is no denying that these 28 tracks here are among Presley's most popular recordings. Indeed, 2,000 people were polled to ensure that was the case. So even though it leapt to number one following his death, there is no place for *Way Down*. Most of what is here dates back to the Sixties, with early rock, ballads and later returns to form like *In The Ghetto*, *Always On My Mind* and *Suspicious Minds* all represented. With TV support, it is sure to sell in massive quantities. **★★★★**

Alan Jones

THE OFFICIAL CHARTS - 27 AUG

SINGLES

1 LOVE IS ALL AROUND

	W/rt W/rt	Previous Description
2	02	CRAZY FOR YOU LET LOOSE MCA
5	03	COMPLIMENTS ON YOUR KISS RED DIZZINESS MCA
8	04	7 SECONDS YOU'RE A DREAM (FEATURING NINA GOLD) DUCK
4	05	SEARCHING ONE BLACK WIP ODO
3	06	I SWEAR AL-4-1 ARIST
6	07	WHAT'S UP DJ JABO SWEET
7	08	REGULATE WARRIS & MARTIN DEEP BLUE/IMPACT
11	09	EIGHTEEN STRINGS TOWN IMP
10	10	LIVE FOREVER DUST CASCIN
13	11	TROUBLE SUMERO FOOD/PALCHONE
16	12	BLACK HOLE SUN SUNSHINE AMM
18	13	SO GOOD ETHEL EMI
9	14	(MEET) THE FUNKSTONES BC-508 MCA
14	15	LET'S GET READY TO RUMBLE P.J. AND DIAMON XS/IMPACT/TELAR
12	16	NO MORE (I CAN'T STAND IT) MAX PULSE-8
17	17	SOMEONE TO LOVE SON MUIRE PALCHONE
15	18	MIDNIGHT AT THE DASS THE BROWN NEW HORIZES IMP
22	19	RIGHT BESIDE YOU SOME B HAWKES COLUMBIA
20	20	GAL WINE DANA DAVIS & PULS MCA
34	21	AGE OF LONELINESS ETHEL VIRN
22	22	BOY GUN (ONE NATION) 1st COME IN, GUEST CURTIS IMPACT
19	23	SWAMP THING THE ONE DISCOMPELL/IMPACT
23	24	STUCK STUCK IMPACT

music week

AS USED BY



Bolly Sagoo

ALBUMS

1 COME

	Price	W/rt W/rt
2	02	SLEEPERS WITH ANGELS NEZ YOUNG AND DAZ/DANCE IMPACT
1	03	EPIC OF PART ONE (THEIR GREATEST HITS) W/rt W/rt IMPACT/IMPACT
20	04	ALWAYS & FOREVER ETHEL EMI
2	05	THE GLORY OF GRASHWIN LARRY ARNOLD/IMPACT IMPACT
24	06	CRAZY JACO HENNER COLUMBIA
3	07	MUSIC FOR THE UNITED GENERATION THE PECCOY XL/IMPACT
7	08	SEAL SEA ZTT
10	09	PARKLIFE BUB IMPACT/IMPACT
15	10	BROTHER SISTER THE BROWN NEW HORIZES IMPACT
5	11	THE VERY BEST OF ... EAGLES ELKTRA
6	12	VOODOO LOUNGE THE ROLLING STONES VIRN
11	13	STONED & DETHRONED JERRY AND MARY DAVIS IMPACT
8	14	GREATEST HITS W/rt W/rt EMI
10	15	THE MAN IN BLACK - DEFINITIVE COLLECTION JAMES CASH COLUMBIA
9	16	ONE CAREFUL OWNER MICHAEL BALL COLUMBIA
17	17	THE DIVISION BELL PINK FLOYD EMI
13	18	MUSIC BOX MORRIS CARMY COLUMBIA
11	19	GOD SHUFFLED HIS FEET DASH TAY DUBBLES RCA
12	20	HAPPY NATION AZI O BAGE IMPACT/IMPACT
4	21	SHE HAPPY CHANCE/JR COLUMBIA
18	22	SERIALIZED DERRAL IMPACT/IMPACT
18	23	EVERYBODY ELSE IS DROPPING IN... SO WHY CAN'T I? IMPACT/IMPACT



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27 8 94

Labels in race for jungle hit

Competition is hotting up among labels in the race to have the first big crossover jungle hit.

Throughout the summer an unprecedented amount of media, club and radio exposure has been given to jungle but so far it hasn't been translated into chart success. This looks set to change with several big jungle tracks due for release on both major and indie labels over the coming weeks.

The two strongest chart contenders are Conquering Lion's "Code Red" which comes out on Rebel MC's X Project label via Mango, and M Beat featuring General Levy's "Incredible". The latter is being re-released on Rank Records which is hoping to improve on the track's previous chart placing of 39.

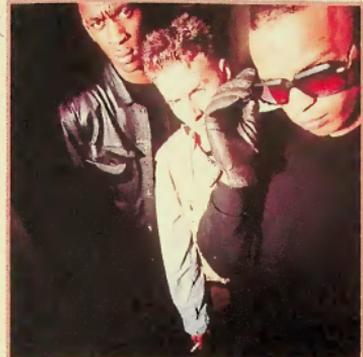
Conquering Lion's "Code Red" marks one of the first major label ventures into jungle, as it was signed by Trevor Wyott at Mango/Intons. Wyott believes people are now getting used to jungle's radical sound - which has so far been the main obstacle to its chart success.

"It's basically the sort of music you love or hate, like punk and acid were, but that's what makes it so great. It's great to dance to and very exciting," says Wyott.

Other major label activity in the jungle market includes London's signing of Melal Head, a jungle based project put together by Goldie, producer and co-owner of Reinforced Records. Majors are also starting to commission jungle remixes - Chaka Demus & Pliers, Michelle Gayle, Jero The Domingo, Borington Levy and Cuffy Ranks all have jungle mixes on forthcoming singles.

SRD is the country's main jungle distributor, shifting records for such labels as Rank, Reinforced and Moving Shadow. SRD's label manager, Dennis Price, says jungle now sells nationwide rather than just in the South-east.

"Originally, jungle was a London thing but recently you could just feel it spreading," says Price. "In the past two months, shops that previously wouldn't stock it are asking for jungle, from small retailers to chains." Jungle is also beginning to pick up sales abroad but, according to Luago Export dance buyer Martin Clench, it is still shunned by most foreign countries. "There has been an increase recently but it's mostly compatriots rather than singles. Germany and Holland are the main markets, but Greece has also been showing an interest," says Clench.



Massive Attack have always raised mixed emotions, being hailed as geniuses by some while others cried type. The release of Massive's second album "Protection" will no doubt fan the flames further, with the group moving away from the breakbeats and street soul edge of their debut "Blue Lines" to a lush, string-laden movie soundtrack style. Production has once again been overseen by Nellee Hooper, who is currently at work on Madonna's new album. Following the departure of original vocalist Shara Nelson, a number of guest singers are featured including ex-Shut Up And Dance star Nicolette and Tracey Thorn. "Protection" will be released on September 26 and is followed by the single "Sly" on October 17.

vital is all charged up & ready to dance

Vital Distribution is launching an independent dance distribution arm. The new offshoot, Charged, will handle the dance labels currently distributed by Vital - formerly Revolver/APT - including R&S, Tribal UK and Blunted. Charged's general manager will be Sean Mayo, who has nine years' experience in

sales and distribution at companies including Revolver and Rough Trade. Mayo says, "We want to consolidate our position in the dance area and just distance the dance department from all the other parts of Vital. We've got a lot of attitude and want to get out there and do things." Charged will be moving all

dance distribution away from Vital's Bristol headquarters to London. "Like it or not, London is still the hub of the country's dance market," says Mayo. Future projects via Charged include material from Junior Vasquez and Danny Tenaglia on Tribal UK, Roger Sanchez and Kenny Dope on One and DJ Pierre on Radical Fear.

inside

- 2 autumn windfall for rap fans
- 3 ascension bids to scale top 40 heights
- 17 **xtra** focus on the huge, fast-moving & growing techno scene

dub chart: THE COLOUR OF LOVE The Rusee Project

cool cuts: WILMOT Sabres Of Paradise

PET SHOP BOYS YESTERDAY, WHEN I WAS MAD. INCLUDES REMIXES BY JAM & SPOON, JUNIOR VASQUEZ, COCONUT 1 AND RAF.



the debut album out 22nd august

YOUR FAVOURITE THING - (CREATION) SUGAR 10 HOT HITS TIPPED TO CHART NEXT WEEK



24	FEEL THE SHINE	25	Do You Reggae!	26	Do It	27	The Sump	28	On Ya V	29	Trippin C	30	Magic	31	EVERYTH	32	EVERYTH	33	LA LA I	34	This Gen	35	EVERYTH	36	GOODBYE	37	GIN, PRODUC	38	BASED ON A S	39	THE EURO PO	40	ARTIST WH	41	TRACK TITLE SATI
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Club:
Electric Lounge of The ICA, The Mail, London SW1. First Tuesday of the month 9pm-1am.



Capacity/PA/special features:
250/1 K/Themed nights, Warp, R&S, Oscillate nights, live acts.

Door policy:
None.

Music policy:
"Electronic listening music" - Robin Rimbaud.

DJs:
Resident - Tony Morley, Scanner. Guests include Mixmaster Morris, Alex Paterson, Paul Hartnoll, Psychik Warriors ov Gaia.

Spinning:
Seefeel 'Tied'; Teste 'Regions'; Roy Kinney & His Coral Islanders 'Across The Sea'; Paul Schulte 'The Rapture Of Melrose'; Portishead 'Mysterons'.

DJ's view:
"Robin lets me play anything from ambient to Mo'Wax to easy listening." - Tony Morley
Promotions view:
"It's like listening to dance music in the context of your home instead of dancing at a club - and the beer's quite cheap."

Clive Gabriel, Chrysalis.
Ticket price:
\$1.50, free for ICA members.

new us rappers are hip & hopping over to the uk

Rap fans are set to enjoy a feast of live acts this summer over the coming months, with a contingent of big US rap names coming over to play in the UK.

Among those arriving in Britain will be the widely acclaimed Wu Tang Clan (pictured) and the 12-year-old female rapper Doa Boy - who is angling a US Top 10 hit with 'Funkabada' - both of whom will be on their first visits to the UK.

Rap is currently enjoying a live renaissance, managing to put behind it the spectre of violence that arose after the rioting that followed an appearance by US group Onyx two years ago.

Noah Contractor, who books acts at Loadbrook Grove's Subterania, sees rap as an important growth area for live music. "We've been promoting rap gigs for two years now with acts like Run DMC, Domino, Das EFX and Onyx. There's always a strong core crowd and it's definitely getting bigger."

Contractor also feels that rap's reputation for attracting trouble is greatly exaggerated. "We've never had a single incident and there's always been a good atmosphere at the gigs. The trouble of rap gigs is just a media perception," he says.



autumn windfall for rap fans

- AUGUST**
Thursday 28 - Jera The Demajo, MC Mello, Kralizec, Subterania, Loadbrook Grove.
Friday 29 - Paper's Subterania, Loadbrook Grove.
Friday 29 - Jay Cube, Gang Starr, Reading Festival.
Saturday 29 - Jay Cube Academy, Bristol.
Sunday 30 - Wu Tang Clan, The Dog, Jera The Demajo, General Levy, Reading Festival, Portobello Green.
Wednesday 31 - Wu Tang Clan, Birmingham O2 Club.
- SEPTEMBER**
Thursday 1/2 - Wu Tang Clan, Forum, Kentish Town.
Friday 8 - Greenledge & DJ Funk Master Jam, Subterania, Loadbrook Grove.
Sunday 11 - Arrested Development, Civic Hall, Wolverhampton.
Monday 12 - Arrested Development, Academy, Manchester.
Tuesday 13 - Arrested Development, Broomfields, Glasgow.
Sunday 18 - Arrested Development, Brixton Academy, London.
Monday 19 - Arrested Development, Road World, Essex.
Tuesday 20 - Da Brat, Kralizec, Le Palais, Romford, Essex.
Wednesday 26 - Gang Starr, Jera The Demajo, Broomfields, Glasgow.
Thursday 27 - Gang Starr, Jera The Demajo, Riverside, Newcastle.
- OCTOBER**
Saturday 1 - Gang Starr, Jera The Demajo, The Junction, Cambridge.
Saturday 2 - Gang Starr, Jera The Demajo, The Forum, Kentish Town.

STREET SOUNDS

compile an album for beechwood

Having just parted company with its best-known compiler, Beechwood Music is turning to the public for help with its latest project - and charging them for the privilege.

The new owner of the Streetsounds track catalogue, which recently sold Mastercuts compiler Ian Dewhurst, has set up a hotline allowing the public to nominate their favourite tracks for inclusion on an forthcoming Streetsounds album.

The only drawback for budding compilers is that they will have to shell out 25p a minute for their calls. So, if you're feeling generous call 0891 600680 with your nomination and if your selection is chosen you will get a sleeve credit.

Beechwood will also be conducting regular bi-monthly A&I sessions in record stores and pubs for aspiring music compilers to air their ideas. The first release, Urban Style, is out of the end of September, followed by a Streetsounds compilation every month.

Selwood also reports that the Beechwood Mastercuts series has been swamped with would-be compilers since the departure of Ian Dewhurst. "We've had to tell people to cool it for now," he says.

oakie rises to the challenge

Paul Oakenfold kickstarts the rebirth of his Perfecto label this week with the release of a single from his own new group Rise. The track, cunningly titled 'The Single', will be the first Perfecto release since Oakenfold shifted the label to East West.

Rise (pictured) comprise Oakenfold and his long-standing collaborator Steve Osborne, and are joined for 'The Single' by young London rapper HawkEye. The track, according to Oakenfold, has a strong Goa influence. "It's the biggest influence. Goa has the same spirit as Ibiza, it just brings the music out in people."

The rap on the track meanwhile deals with subjects closer to home. "We want to relate what's going on in the streets in London - the violence and aggression," he says.

Oakenfold sees Rise as a "proper group" rather than a one-off dance act, a fact which will be reflected in their first album, due



for release before the end of the year. "There's going to be more depth than most product from the dance scene. We want our album to set for a long time rather than just a few hit singles. There are going to be a lot of songs and different singers, and we're going to take the group on the road," says Oakenfold.

Aside from the Rise album, other projects in the pipeline at Perfecto include an album by the rapper HawkEye and a compilation of Oakenfold mixes. Oakenfold has also recently been enjoying considerable success with his addition to the Journey By DJs mix series.

"I've always been against doing mix tapes that get sold in shops because they basically kill the business and the artists never get paid. So, when projects like Journey By DJs or the Ministry of Sound album I did come along, I'm definitely up for doing them," he says.

dôme "goodbye baby and amen" available now marked by Purlophone
includes exclusive mixes by k-klass, stonebridge and brothers in rhythm.

12" - cd and special club 12"

also available cassette featuring k-klass exclusive mix and independence 12" brothers in rhythm mix.



rm namecheck: editor-in-chief: steve reidmond © managing editor: selina webb © associate editor: nick robinson © designer/sub-editor: tiana robertson

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Caspar's ascension bids to scale top 40 heights

Caspar Pound and Hardfloor seem unlikely chaps to be collaborating on a commercial house lip but they do just that on the new Rising High official Ascension Records.

Caspar Pound set up the label last year to pull out house and vocal tracks which didn't fit Rising High's ethos. Ascension released four records from Glasgow-based Positive Science, CBX and Playka which went down a storm with the likes of Charlie

Hall and Twitch & Bronstern as well as more commercial DJs.

Building on this critical success, Rising High is determined to break the label commercially and it will be helped on its way with a new distribution deal with 3M/ASB manager David Conway says. "Ascension has undergone a slight shift to become a label pushing for the Top 40. We're going for song structure and vocals."

Four singles are scheduled

for October. Positive Science's 'House' from Caspar Pound with remixes from Peter Parker & Mr Tom Anderson (aka Hardfloor) and Positive Science followed by another remix with mixes by The Drum Club and Italon DJ Francesco Forzi. 'Trapping On Air' from CBX and 'Wanna Move You' from RHC featuring ex-Shamen vocalist Playka, who is currently on her second release with Jam & Spoon, with mixes by David Conway.

moby fans set for a whale of a time

The ever unpredictable Moby is turning the recording process on its head by letting his fans try their hands at remixing a single - before he's even released it.

A stripped-down mix of 'Every Time You Touch Me', which is due for release in January, will appear as an extra track on Moby's next

single 'Feeling So Real', out on October 17. Fans are being invited to beef up the sparse vocals, strings and drums with the chance of winning some dosh and having their efforts included on the single when it's released. One remix per person in any style will be accepted. Remixes must be no more than six or seven minutes long and sent in on DAT by November 7. Full details will be on the sleeve of 'Feeling So Real'. Winners will receive 15 vinyl copies of the single. For inspiration, catch Moby at Club UK on August 26; Kelly's Port Rush (27); Hippo Club, Cardiff (28); and Pleasure Dome, Birkenhead (29).



worming its way into your heart

Time was when an ambient compilation would have clouds, cows or maybe a dolphin on its cover but, possibly prompted by the harsh realities of Nineties life, Virgin has come up with some of the sleekest of its latest ambient offerings.

Despite the screaming tapeworm's location on the cover, 'Ambient 4 - Earthtones' is another excellent addition to Virgin's 'Brief History Of Ambient' series, featuring tracks by the likes of Aphex Twin, David Toop and a host of moonlighting rock musicians.

A launch party is being held in London at the iCA's Electronic Lounge on September 6, with suitably chilled-out music from a number of guest DJs. To win one of five copies of the album, name your favourite ambient track of all time and let us know who makes it so chillsome. The most mind-enhancing answers get the body.

Send your answers to Ambient compilation, PO 245 Blackfriars Rd, London SE1 9UR, by August 23.



say what?

will mainstream success damage the jungle scene?

DJ Rap
"No, it will never become mainstream. The whole scene has been glossed over and hyped up by the media. But the future of jungle has been healthy, alive and kicking for the past six years. As long as people are still playing the records and enjoying the music, no amount of media attention could damage a scene that has been around so long."

Leo Muspratt - Mo's Music Machine
"Yes, definitely. As far as I can see, the only tracks that seem

to be selling are the ones aimed at the commercial market. For the average kid on the street, jungle is something they don't fully understand and there's no way it's as generally successful as it has been hyped up to be. At Mo's Music Machine we've been selling far more happy hardcore than jungle."

James Harris - Breakbeat
"Jungle is obviously massive at the moment and on the brink of crossing over to the mainstream in a big way. There will be people who try to cash in on the success and I think people who dismiss it and try to destroy it. But jungle has far

too strong a following to suffer any real damage and will still be around long after all the hype."

Rob Playford - Moving Shades
"Yes, it will. But that's the way dance music goes. Once it's gone mainstream it will go back underground and get better again."

Nicky - Black Market Records
"Yes and no. In some ways it would be better if the scene stayed underground, but then again there are certain tunes that will cross over into the mainstream, and that can only be a good thing."

an ada namecheck: ad manager: reid blackett | deputy ad manager: judith rivers | senior ad executive: stevo masters | ad executive: ben cherrill | marketing manager: mark ryas

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shara nelson

inside out /
down that road (remixes)

the new single

mixes by david morales,
frankie knuckles & underdog

1c / 12" / 2 x cd
30th august 1994

the debut album out 22nd august

AMMS (C) 1994
YOUR FAVOURITE THING - SUGAR (CREATION)
10 HOT HITS TIPPED TO CHART NEXT WEEK

SHARA NELSON
RECORDS

THE EURO PO

ARTIST WH

TRACK TITLE SATI

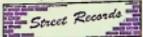
GIN, PRODUC
BASED ON A S

Shop POP

focus

Shop:

Street Records, 121 Yorkshire Street, Rochdale, Yorks (1.6 yds x 5 yds).



Specialist areas:

All formats, across the board: reggae, hip hop, house, heavy techno, reggae, some trance and ambient. 60% European/US, 40% UK product. Hot labels are Discos Magic, Deep Distraction, Higher State, Salls DJ mix tapes. Merchandise: T-shirts, speakers, record bags, caps, shorts, slip mats; ticket agent; mail-order service. Runs POP label.

Owner's view:

"We're the main dance shop in the area - people used to go to Manchester. We find the big sellers are piano and good, upfront house. We concentrate on getting new product coming into the country. We've introduced dub and more people are now buying it. Over the last year dance has been massively exploited by big record companies so it's lost its underground feel. A lot of the products I was stocking are starting to be stocked by HMV and Our Price, so we don't stock them any more. They'll take the two biggest tunes out of 10 and we get the rest." - **Husey G.**

Distributor's view:

"Scorching hot! They're taking a lot of good quality US house and garage. They are good payers and they haven't got an attitude problem. They're in it for the love of music but they've also got good business sense." - **Gerry Fitz, Hit The North. DJ's view:**

"There are loads of shops closer to me but Street is cheaper and better service. I buy piano and breakbeat and they have a wide and fresh selection of upfront tracks." - **DJ Hormone.**

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

COOLcuts

1 NEW WILMOT Sabres Of Paradise

- | | | | |
|-----------|------|---|----------------|
| 2 | (1) | CONFIDE IN ME Kylie Minogue | Deconstruction |
| 3 | NEW | BUG POWDER DUST Bomb The Bass | 4th & B'way |
| 4 | (3) | Tim Simenon back on top form with a huge hip hop work-out | Cooltempo |
| 5 | (6) | I WANT YOU Juliet Roberts | East West |
| 6 | NEW | LOVE TO THE WORLD Michael Walford | Magnet |
| 7 | (11) | BLAME IT ON ME D-Ream | Columbia |
| 8 | (7) | With mixes from Tin Tin Out | Hi-Life |
| 9 | (10) | NOT ENOUGH? Melanie Williams | Arista |
| 10 | NEW | BAILANDO CON LOBOS Cabana | Network |
| 11 | NEW | I CAUGHT YOU OUT Rebecca de Ruvo | Italian UMM |
| 12 | NEW | GET BACK Mather | Pulse 8 |
| 13 | NEW | Four-track EP of Brit-funk house | Deconstruction |
| 14 | (13) | I'M A BITCH Olga | Sony S2 |
| 15 | NEW | Best of the many camp and rude house tracks around at the moment | Solid Pleasure |
| 16 | NEW | READY FOR LOVE Billie Godfrey | Cowboy |
| 17 | NEW | A double-pack of mixes from Band Of Gypsies, Alistair Whitehead and Digit & EFX | Bomba |
| 18 | NEW | ROLLERCOASTER The Grid | Loud & Proud |
| 19 | NEW | With mixes from Justin Robertson | UFG |
| 20 | NEW | CAR SEX Annabella Lwin | React |
| | | MY LIFE DJ Pierre | |
| | | Out in the UK with hot new mixes | |
| | | HOW SWEET THE SOUND Forthright | |
| | | Bongin' house from half of the H.A.L.F. duo | |
| | | TIMELESS EP Shindig | |
| | | Signed from Newcastle's Turmlin' label with some hot new mixes | |
| | | DANCE SHOOTER Nat For Love | |
| | | A collaboration between Fabio Paros and Mark Lord | |
| | | TANDOODOR'S Theme Tandoor | |
| | | Hot house from the Eastern Bloc team | |
| | | 2ND MOVEMENT EP Elevator | |
| | | Powerful techno with melody | |

a guide to the most essential new club tunes as featured on 1hr's "essential collection", with patio long, broadcast every Friday between 7pm and 10pm. Compiled by DJ Feedback and data collected from leading DJs and the following stores: city records/ying/zoom/black market (london), eastern bloc/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), warp (athlfield), trax (newcastle), joy for life (nottingham).

22-8-94

INDIGO DREAM feat GYPSY NATION

hedonisto

le châteaux hedonisto we can now control our future music can heal the broke and lonely

Including the frankly enormous "BAMBI CLUB MIX PART ONE"

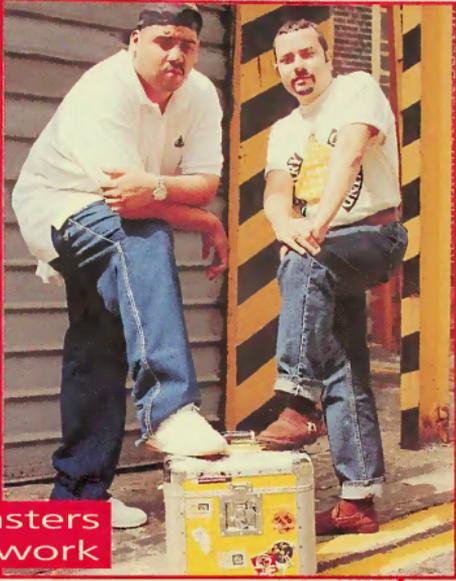
The first of many stylish trembling releases from the new look Rumble Records, and it's many derivatives. . . fax 0689 89032 for more details.

Rumble 0077/CD. Distributed by Pinnacle

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JOCK on his box

new yorkers little louis vega
& kenny 'dope' gonzalez
pick their 10 classic sounds



masters at work

'nobody beats the biz' - biz markie (prizm):
Kenny - A humorous record - a big club tune in New York. There are no lyrics but it's the drive of it, when people hear it they get going.

'do the james' - superlover c (dn):

Kenny - The best of this record when it came out in '87 changed the flow of records. It was different to other records I had of that time.

'eric b for president' - eric b & rakim (zakia):
Kenny - I got this in '86. It was a big lyrical tune and Rakim is an incredible lyricist.

'nu bell' - manu dibango (atlantic):

Louis - This was given to me a year ago by a friend, Joe Clausel, the owner of Dancetrix in New York. He's got a classic collection and helps me out if I'm looking for rare tracks. I had it for long time ago but it wasn't in a condition to be played - pop corn city!

'the nervous track' - nuyorican soul (nervous):

Louis - We made that one. It was released in '93. I feel it's going to be a classic and I'm very proud of it. It appeals to more than the club scene, it's our first to appeal to different specialty markets.

'psk' - schooly d (schooly d records):

Kenny - This is a Philly record - the bass was incredible, a whole different type of beat. It sounded massive in the clubs.

'love and happiness' - river ocean featuring india (strictly rhythm):

Louis - This one tells who inspired me. It combines different cultures: African rhythms, Latin jazz rhythms, jazzy house style, Latino style. India did an incredible performance and she brought out the song.

'bridge' - me shan (bridge):

Kenny - This is a record about Queens in New York - about what went on there and stuff like that. It came out in the late Eighties and it was a record of the era. It just worked.

'salsoul rainbow' - salsoul orchestra (salsoul):

Louis - I fell in love with it of the legendary club House Nation. I was groovin' in this tune and I knew I had to get two copies - and it's an album cut not a 12-inch. The groove's incredible.

steamin'

tips for the week

- LOUIS:
 - 'voices in my mind' - voices (sound of ministry)
 - 'inspiration' - amold javis (warlock)
 - 'don't shut me out' - the boogie boys (9-bout)
 - 'it get timed' - barbara lucker (strictly rhythm)
 - 'edward's world' (white label)
- KENNY:
 - 'tip secret society' (white label)
 - 'st germain ep'
 - 'hor' - cassius/moe ('movie')
 - 'black science orchestra' (white label)
 - 'mondo grasso' - scatte (japan)

compiled by Sarah Bland
Tel: 081 348 2320

LITTLE LOUIS VEGA/BORN: June 12, 1966 in the Bronx, New York. **LIFE BEFORE DJING:** Worked in a pet shop, a grocery store. **BEST GIG:** 'India's birthday party at the Sound Factory Bar. This Puerto came down after his gig - he's 70 years old and he performed with India with such energy.' **WORST GIG:** 'In London - we got booked into a hardcore club by mistake.' **FAVOURITE CLUBS:** The Garage (NY) in the Eighties, I never played there but I had everything; best sound, lights, great staff, great DJs. People who did it for the love of the music.' **DJ TRADEMARK:** We play four decks and two mixers and we've different faders - Kenny's the beats man and I'm a musical kind of guy. I like vocals as well as good tracks. **OTHER INTERESTS:** Producer/writer - collects exotic birds. **KENNY 'DOPE' GONZALEZ/BORN:** July 6, 1970, Brooklyn, New York. **LIFE BEFORE DJING:** Worked in a record store. **FIRST DJ GIG:** I used to save all my money and rent halls, buy liquor, do flyers and put on gigs. That's how I made my money. I was in a sound system - **Masters At Work.** **BEST GIG:** When we walked into Ministry of Sound of 9am and found 2,000 people waiting for us to get there. It was very exciting and it would never happen in New York. **WORST:** We were in Italy and everything possible went wrong. The promoter hadn't paid for our hotel room so we were on the street and we wandered around all day not knowing where to go. Luckily we speak Spanish. **FAVOURITE CLUBS:** Roseland, New York the sound system is good. Louis used to play there - house, reggae, r&b, rap; plus the Tunnel in 88/89. **DJ TRADEMARK:** Same as Louis'. **NEXT THREE GIGS:** Yallow, Japan, (September 2/3); Germany (September 6), Japan (September 12-15). **OTHER INTERESTS:** Same as Louis. Trying to finish my album, driving around looking at girls.



the debut album out 22nd august

IF YOU HATE
(CREATION)
SUGAR
YOUR FAVOURITE THING -
SUGAR
10 HOT HITS TIPPED TO CHART NEXT WEEK



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THE EURO PO
ARTIST
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BASED ON A S...

TRACK TITLE
SATI

hot vinyl

namecheck: ralph tee @ tony farisides @ tim jeffery @ nicky (black market)

tune of the week

sabres of paradise: 'wilmot' (warp)

Warp By far the best work that Weatherall (pictured) & Co have come up with since his Primal Scream album mixes - this is just fabulous. Slow, dubby beats and a lazy rhythm are topped with a sort of Bert Kaempfer-type trumpet and some heavily echoed vocals that twist and swirl about all over the place. Instantly catchy and bound to be played every time by those clubs by the more adventurous DJs simply because it is so original. **A++** **tj**



instrumentation of 'Changes', while the flip combines street soul with some wonderful acoustic jazzy piano and a subtle reggae ting. What all the tracks share is a lulling soul feel. **A++**

ALYSHA WARREN 'So In Love' (Wild Card). A deliciously laid-back and cool, summery track with vocals very reminiscent of Jade or SWV. But this one also has a good assortment of club/instrumental versions for those mixing mammals. Danny D gives the track a faster garage treatment, which is an excellent happy house tune in its own right, but the song probably works best in its swing form. **A++** **tj**

jungle

KROME & TIME 'The Licence' (Tea'nz Vinyl). Absolutely firing piece of plastic on the duo's new label. Kicks in with beats and then hails for the vocals. All hail breaks loose after that with a hovering bassline, mashed up drums and wicked ragga vocals. Massive! **A++** **n**

RAY KEITH 'Final Chapter' (white label). Around for a while on dub plates, at last these

remixes are hitting the streets. Revamped from the classic KLRP's original, Ray Keith does it again in line style. The VIP mix is the one that rats all the way through with that catchy bassline and trumpeted sound filtering in and out of the beats. It's gonna be as big as the original. **A++** **n**

CUTTY RANKS 'Armed & Dangerous' (RCA). This one is already mashing up the jungle rows, with Godde on the mix taking you on a wicked journey.

Cutty Ranks' ruff vocals, a slabbing bassline, and sounds and beats turn your head inside out. Cut up to the max Kilchen table style, this one will be huge! **A++** **n**

soul

KWAME KWEI-ARIMAH 'Who's In A Name EP' (Reach Entertainments). Kwame delivers an excellent four-track EP which reflects incredible potential in this London born singer/songwriter of African Caribbean origin. The lead cut 'Reclaimed' is a wonderful mid-tempo fuser with sensual vocals, superbly smooth and soothing instrumentation and a delicate rhythm track typical of all the tracks showcased here. **A++** **n**

That's all apart from 'Conscious Swing', which successfully loughers up his style for the urban dancefloor. All the tracks deliver meaningful lyrics. **A++** **n**

GOTA & THE HEART OF GOLD 'Changes/It's So Different Here' (Remixes) (RPL). The follow-up to the extremely popular 'Somebody' is this double bill from Gota's new album. All audiences are catered for here with house rhythms underlining the incredibly soulful vocals and

the best of breed
a dj's best friend
you'll want to take this one for a walkies
just a miniature
save this for the poo-per scooper

a sort of Latin house track on the seven-inch Tom Ficca/Ree-produced form, but the remixes by Sasha, the Goodman and Deep Recs have reinterpreted the track into a host of varied club mixes that are full of surprises. It'll take you a while but it's worth wading through all the mixes. The Goodman probably just came out on top with their typical Euro-garage sound. **A++** **n**

UNDERGROUND SOUND OF LISBON 'So Get Up' (Tribal UK). One of the strange releases on this label and that's not just because it comes with a Vozquez remix. The original mix is almost old-school Chicago with a scuzzily 303 bassline and repetitive vocals. Danny Tanogla takes the solo line in his mixes, just updating the production style to make it a terrific NY underground groove. **A++** **n**

more hot cuts on p 10

albums

- **JOI The Pendulum Vibe' (US Limp)**. Around for a while and crucially overlooked, JOI is the young female protégé of Boyz II Men producer Dallas Austin. On this album, Austin builds on his recent work with the Brand New Heavies on 'Dream On Dreamer' and shows he's been heavily influenced by contemporary British soul. Stand-outs are the single 'Sunshine & The Rain' which definitely could have been recorded in the UK with its rolling bassline and the breezy 'Faldi Lovestick Journey'. Production ticks abound throughout with telephone vocals etc. An overall high quality make this an essential

album and a welcome breck from the run-of-the-mill production line US R&B sound. **A++** **tf**

● **LUCKY SPIN 'Lucky Spin Vol 2' (Lucky Spin)**. This is the second in a series of limited edition picture discs from one of London's top hardcore/jungle shops in London. Side one has the excellent 'Wild Geese', built round a discreet jazzy sample, jazzy beats and a deep bass line. Side two features a new Adam F track that kicks on the floppy lip and then builds. Ruff synth and boss hit by intelligent percussion. And there's plenty more on this wicked compilation. **A++** **n**

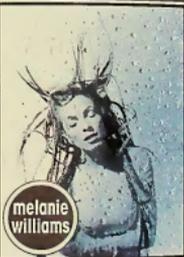
rap

THE NOTORIOUS B.I.G. 'Juicy' (Bad Boy). Superb rap track from a very holy-tipped artist. 'Juicy' is based on the Murrel tune of the same name and features a madly under-developed production a la Wu Tang Clan and an excellent girl group chorus. Big's rap style flows beautifully, perhaps even better on 'Unbelievable' on the flip, which is produced by Premier. And look out for his upcoming album featuring Big's cult track 'Dreams Of An R'n'B Bitch'. **A++** **tf**

house

AQUATHERIUM 'Luca In Deep Thought' (Xplicit). A simple deep transcendent track that houses DJ will love. Deep rolling bassline, hissing hi hats, drop-outs, some synth bits, but this is really all about production and arrangement. One of those records that will stay in DJ's boxes for ages. **A++** **tj**

CABANA 'Bailando Con Lobos' (Hi-Life). This is



distributed by: warrner music uk ltd independent distributors empire, soul trader

(OF)
DREAM FREQUENCY

12 • CD 30TH AUGUST

CITYBEAT

you make me feel mighty Real

6

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
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24	SPINNAKERS
25	FEEL THE SHINE
26	DO YOU VIBRATE?
27	DO IT
28	GIVE ME THE SHIP
29	ON YA W
30	TRIPPIN' C
31	MAGIC
32	EVERYBODY
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35	THIS GEN
36	EVERYBODY
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38	GIN, PRODUCE
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40	

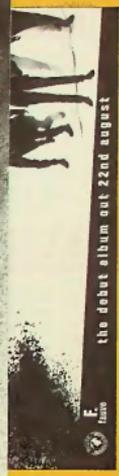
CONFIDE IN ME

29.8.94



KYLIE MINOGUE

AMOS (POSITION)
 YOUR FAVOURITE THING - SUGAR (CREATION)
 10 HOT HITS TIPPED TO CHART NEXT WEEK



the debut album out 22nd August

THE EURO PO

ARTIST **WH**



TRACK TITLE **SATU**

24	SERENITY
25	FEEL THE
26	SHINE
27	DO YOU I
28	REGGAE R
29	DO IT
30	GIVE ME.
31	THE SHIP
32	ON YA W
33	TREPPEN C
34	MAGIC
35	EVERYONE
36	EVERBODY
37	LA LA (M
38	THIS GIN
39	EVERBODY
40	GOODBYE

© GIN, PRODUCI
BASED ON A S/

THE EURO PO



TRACK TITLE
SATI



25	WALKING ON TOROS (SUNSHINE) THE GOODMORNING PRESS REMIXES	Tabana
26	STAY DOWN YOUR PAIN (BIGBOY) STYLUS WIMES	Tom Chits
27	THE HOUSE OF ILMARO 2 (Various)	Limbo doublepack
28	DOWN THAT ROAD (DAVID MORALES) FRANKIE KNUCKLES MIXES	INSIDE OUT
29	(UNDERDOG REMIX) Shara Nelson	Cooltempo doublepack
30	DREAMER (LUDVIG) PEPPERONI (S/WING 52 REMIXES) Ivin' Joy	MCA doublepack
31	NOT ENOUGH FOR MORE (LAV) OVERLANDWAY OUT WEST MIXES	Royal T
32	COMING BACK TO LOVE TO INFINITY (SWEET MERCY) BAY WIDE MIXES	Melanie Williams
33	IN THE NAME OF LOVE (THE ROCKSTONE) MIDEAN STREET RHYTHM MIX (CRISSEAN MIX) Masaki	Kolombina
34	CMON (MASTER MIX) (DUB) Milla Millaire	Hopples
35	THE RIGHT KINDA LOVER (IMXES) Paradi Labelle	Deconstruction
36	CAR SEX	Annabella Lwin
37	MATHAR (IMXES) Indian Vibes	Sony S2
38	SO GOOD (WEST END) JOE REMIXES (Fernal)	Virgin
39	VALLEE DE L'ARME (IMXES) Scratzer	EMI
40	LET ME BE RED (ERRY) DEEPER CUT (MEXES) Black Diamond	Club Tools
41	THIS IS THE PLACE (DJ PROFESSOR) REMIXES (Zelma) Maselah	ARS (Hej) Chema Systematic
42	KID FOLK (LOW SPEED) HOUSE REMIX (VOCAL MIX) (DJ TOM & NORMAN) REMIX (Pogor)	Virgin
43	MORO DJOLO (QUINER) LIEB RESISTANCE D REMIXES (YEYE) YEYE (MARTIN) YOUNG MIX	DEE
44	SUMMER BUNNIES (LW FLAVOUR) (ALBUM VERSION) R. Kelly	Going Global doublepack
45	THE BRAVE (JUSTIN ROBERTSON) (R) REMIXES (FEL) (International Foot Language)	WEA
46	CONGO (DAVID MORALES) MIXES	The Bus
47	THYST & SHOUT (IMXES) Quinzer	Strictly Rhythmic
48	THE SINGLE (PERFECTO) MIX (THE GOA PYRAMID) (MIX) Rios	AMM
49	ROCKIN' ME (PAF ZONE) REMIXES (CITY LIMITS) (MIXES) PLASTICK GROOVE (IMXES) Professor	Perfected FC

10 Hot Hits to Watch for a special feature service is included from as soon as it's completed on the history feature publication. Details on p. 28

SHEER BRONZE WALKIN' ON

featuring new mixes by
OUR TRIBE • FARLEY & HELLER
ITCHY & SCRATCHY and
DEGREES OF MOTION



Out August 22nd 12" • MC • 2CDs



AMOS (PUSH) (MUSIC) (CREATION) 10 HOT HITS TIPPED TO CHART NEXT WEEK

30	TRIPPIN' DA SUNSHINE (IMXES) Pizzaman	Leadz
31	NEVER GONNA GIVE YOU UP (BUMP MIXES) Ruby Turner	Wired
32	MY LOVE People Underground	Freeway
33	THINK ABOUT THE WAY (BOOM DIGI DIGI BOOM DIGI BOOM...) (LUDVIG) JULES & SKINS	VEA
34	ROBYX MIXES	Ice MC
35	HANO IN HAND (LOOKING FOR SWEET INSPIRATION) (OPUS III) EXTENDED MIX	PVL
36	(PERFECTO) TRANCE MIX (PERFECTO MIX) Opus III	Arca
37	WELCOME TO TOMORROW (ARE YOU READY?) (2" LONG EDIT) (B.MIX) Ship feat. Summer	Def Jam
38	TRUE SPIRIT (K-KLASS) (ROVIN) INC (DJ) (POGO MIXES) Carden Anderson	Jelly Street
39	ELVIS WANTS THE SECRET (KROCKET AARON MIX) (THE SECRET KNOWLEDGE) FRY	Semtex/Diff
40	HARD MIX (Nan Vernon)	EMI doublepack
41	THE ALMOST VICIOUS DUB Urban Cookie Collective	EMI doublepack
42	JUST UP (IMXES) Public Enemy	Club
43	GUST PRETEND Stratu featuring Sabina	Club
44	ROLLIN' WID DA KLEEK... (IMXES) Keliphz	Club
45	WAITING FOR YOU (ROGER SANCHEZ REMIXES) Think Twice	EMI doublepack
46	FUNKED UP (VERSION) (INSTRUMENTAL) (DJ CLUB RATED R MIXES) (Da Brat)	Club
47	ONE DAY-D-Tab	Club
48	THE DUB EXTENDED MIX (UK FLAVOUR) (PUFFIN' ON BLUNTS & DRANKIN' TANDURAY) Dr. Dre	Death Row/Interscope
49	ROLLERCOASTER (NEMESIS MIX) (LUDVIG) ROCK'S HOUSE SOUND OF DIDSUBURY/JUSTIN	Deconstruction
50	ROBERTSON'S TOOL (BAQ MIX) The Grid	US RCA
51	LEAVE A LIGHT ON Martha Wash	US RCA
52	GOODBYE BABY AND AMEN (BROTHERS IN RHYTHM) (K-KLASS) (STONEBRIDGE REMIXES) Lulu	Dome (d) pack
53	HOT! (BURNING BABY) (COME ON) Ideal	Cleveland City
54	HEY NOW! (GIRLS JUST WANT TO HAVE FUN) (VASQUEZ REMIXES) (Dynd) Lauper	Epic

© Interscope/Island

Annabella Lwin
car sex

New Single Out 30th August

12" • Cassette • CD • Mini Disc*
*First ever Hot 100 single release (Unreleased Edition)

Includes remixes by West End, Roger 5 for Topdog Productions, Ice, Steve McLaughlin, Shiva Bernstein and Don Bogdan.

the debut album out 22nd August

F. Lwin

no limits for techno

the huge, fast-moving and varied techno scene is proving that the music's boundaries are endless, says muf fitzgerald, and its latest sound will be a real Goa, say the beat barons

paul oakford

Like the technology which creates it, techno is still moving forwards at a furious

pace. And aficionados believe the techno monkey trail is becoming increasingly inadequate to describe the huge variety of music on offer from an increasingly logjammed international scene.

The scene is so big and varied now that the term covers 2 Unlimited to Derrick May, whether they want to be in there or not, because it's all electronic music. It's become the new rock 'n' roll," says Dave Crowley, manager of London's Fat Cat Records. And he's a man who should know.

Over the past two years Fat Cat has established itself as the main shop for



UK techno-heads. Finding a gap in the market which wasn't being satisfied by other specialist stores, it has seen its passionate love of the techno record by a growing reputation. "We were moving a lot of British product because there was no-one else pushing that kind of music - bands such as Black Dog and B12. It moved really, really well and look at it now...it's massive," says Crowley. Now High Street chains such as HMV and Our Price stock more "underground" techno and specialist shops like Fat Cat are finding their traditional sales bases diminishing. However, Crowley says he manages to stay ahead by covering the smaller labels - "labels that don't get a steady crowd, like FAC, Peacecraft and Rabbot", he says.

Crowley predicts a growth in the market over the coming year, with two new trends already making their mark down on Techno Strasse. "Hi-NRG, or nu-energy as it's been tagged, is going to be massive for the rest of '94 and the so-

called Goa sound that has been coming through with Dragonfly is doing good business."

"The nu-energy style is really what is being played on the London goa scene by the likes of Big Peka," says Thomas Foley, label manager of Record Records, a company which has been quick off the mark to license the best of this new music, which features its biggest selling compilation so far, "Rooftops 94".

"It's also extremely popular in Scotland and Northern Ireland and has spread into the techno scene on the Continent," says Foley.

Citing Superstition as the most innovative label of the moment, Foley is adamant that the Germans have the edge. "I think that the German labels are leading the way and that's reflected by the fact that on 'Reactive 9', eight of the tracks are German. They put out really strong tracks - such as Mommy's 'Schönberg' - that are around a long time. They're leading the way with their producers," he says. Big Peka, DJ of London's Garage and B1, and one half of Elevator - who clocked up very healthy sales with their track 'Shiny' - shares Foley's view. "Labels like No Respect and Superstition are taking things in a



the debut album out 22nd august

(POSITIVE) **SOUL** (CREATION) **SUGAR** YOUR FAVOURITE THING - 10 HOT TIPS TIPPED TO CHART NEXT WEEK

house, techno, trance, ambient - the uk's most happening clubs

Cultural Vibes
Club 52, The Warehouse, Union Street, Plymouth.
Every Saturday. Contact: Dave Green. 0752 267120.
Resident DJs: Vandi, Mr Deo, Duncan Parks, Haze, Phil Jans, Gareth: Liverpool, Keith Andrews, Lee Fisher, Andy-Jones. Style: party house.

Full Monty
Midge, William Street, Windsor.
Monthly on Saturdays. Contact: Steve Denial 0428 802881. Resident DJ: Chris Johnson, Slough Rough, Joe Fitzgerald and Darren Norman. Genre - Justin Robertson, Fabio Paris, Phil Pairy, Andrew Weatherall. Style: medium to hard house.

Megatropolis
Moove, Under the Archies, Villiers Street, London WC2. Every Thursday. Contact: Barry 061 890 1480. Resident DJ: DJ Saegweed, Dorcas. Guests - Stuart, DJT, James Moran, Bushy & Frenzy. Style: trance and ambient.

Omniwave
Gala, 169 Harington Street, Nottingham. Every Saturday. Contact: Howard Littlefield 071 720 2559 or James Ballie 0602 609945. DJs: Regulars include Tony Sam, Andrew Westland, Fabio Paris, Sven Vull, DJ Dog, Queens - Charlie Ball, Tim The A-List, Patrick, Frodo & Walt. Style: techno trance.

Sonora
13th Floor, Glassford Street, Glasgow. Every Sunday. Contact: Craig Tennant 041 553 1838. Resident DJ: Unknown. Guests - Spoon Time Continuum, Auroch, Zion Fish, Andrew Weatherall. Style: ambient.

The Blue Room
Downstairs in the Cooler, The Venue, Colton Road, Edinburgh. Every Saturday. Contact: John Howarth 031 228 1939. Resident DJ: The Process (DJ-DJ collective). Style: ambient.

Cyclorama
Monthly (closed for the summer). In-arena and September (beginning of October). Guests: Ben Williams 071 261 6147. Resident DJ: Ben Williams, Ed Sheen, Paul Queens - Sabes of Phoenix, Higher Intelligence Agency, Paradise, Dinos. Style: ambient.

Herbal Tea
SPACED
The New Arch, 45 Coquelin Street, Manchester. Every other Thursday. Contact: Rob Fitzgerald 01 228 4685. Resident DJ: Rob Fischer. Guests - David Holmes, Christie Hall, DJ Lones, Andrew Weatherall. Style: trance and ambient.

Parade
The Venue, Colton Road, Edinburgh. Every Friday. Contact: Andy 031 220 3662. Resident DJ: The A-List & Queens. Contact for the Bill. Queens - Carl Craig, Craig Walsh, Miss Dubs, Psykik, Warriors of Goa. Style: techno trance.

Party
The Venue, Colton Road, Edinburgh. Every Friday. Contact: Andy 031 220 3662. Resident DJ: The A-List & Queens. Contact for the Bill. Queens - Carl Craig, Craig Walsh, Miss Dubs, Psykik, Warriors of Goa. Style: techno trance.

Strut
The Cross, London W1. Every Sunday. Contact: Olivia Davis 081 964 3172. Resident DJ: Nicky Morris and friends of Great. Queens - Ally Hasty, Andrew Weatherall, Fabio Paris, Justin Robertson. Style: hard house techno.

Up Yer Ronson
Music Factory, 174 Briggate, Leeds. Every Friday. Contact: Tony Bennett. 0532 743168 or 0532 302544. Resident DJ: Winston, Andy Ward, Neil Muzzart, Paul Murray, Queens - Jeremy Wood, Graeme Park Soaks, Brandon Black. Style: deep and funky house.

Electronic Lounge
The Club, The Mill, London, SW1.
First Tuesday of the month.
Contact: Paul Kish 07 488 3022. Resident DJ: Tony Taylor. Guests - Alex Paterson, Micaela Morris, Paul Mitchell, Pappie Martens on Gala. Style: lounge.

Lost
The Vox, 9 Brighton Terrace, London SW8.
Monthly on Saturdays. Contact: Shere 071 791 0402. Resident DJ: Steve Rickard. Guests - Juan Atkins, Joe Spons, Oliver Bondie, DJ Park U. Style: techno, trance, ambient room.

Queerly
The Vox, 9 Brighton Terrace, London SW8. Every Thursday. Contact: James Biggill 071 431 7325. Resident DJ: Nick the Record, Adam Demantchak. Live Bands: Queens - Alex Paterson, Craig Walsh, Christie Hall, Seth Bartholmeiw. Style: techno ambient.

The Big Chill
Union Chapel, Clapton Avenue, London E8. Monthly on Saturdays (and one September). Contact: Pete Lawrence 071 281 8106. Resident DJ: Pete Lawrence, Matt Black. Guests -

Woodoo
Lotions, 62 Stua Street, Liverpool. Every Saturday. Contact: Peter 0709 8808. Resident DJ: Babaloo. Andy Kicker, DJ Lavelle, Seeger Weapon, Queens - Andrew Weatherall, Christie Hall, Michael Dog, Alex Knight, Kris Needs. Style: techno-trance.

Planet Frontiers
Club UK, 34-36 Wood Road London SW14. Every Friday. Contact: Howard Woodfield 071720 2555. DJs: Pappie Martens, Sophie San, DJ Dog.

FEEL THE **SHINE** **DO YOU!** **REGGAE!** **DO IT** **GIVE ME** **THE SUN** **ON YA!** **TRIPPIN'** **MAGIC** **ENERGY** **EVERYBODY** **LALA!** **THIS IS** **THE** **ARTIST** **WH** **TRACK LIST** **SATI**

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very healthy direction. Nu-energy has evolved from techno and high quality Euro and it's changing all the time. The track "Timeless Attitude" by Secret Cinema on Music Man, for instance, is like Euro-Debut!" he says.

With all this cross-pollination, the music's boundaries seem endless. But just how far can it go? "You can't really say," says Daz Sound, pioneering techno beat-baron who spins monthly at Lost, all over Europe, and who played to 100,000 at The Love Parade techno carnival in Berlin recently. "That's the great thing about techno — as the technology develops, so does the music. It's fluid and always going forward," he says.

The sound might be marching proudly forward, but some techno-friends have been lying east for their inspiration. Paul Oakenfold says, "The media have all been going on about jungle, but the most exciting thing happening at the moment is the Goa scene. That's been going on right under our noses."

Oakenfold's new single "Traf" comes with Goa-style mixes. Dragonfly Records owned by Youth, but run by Ian St Paul, has been in existence for just over a year. The label is dedicated to maintaining the vibe experienced by those who hit the Goa party circuit every winter and its compilation Order Of Donada

thomas Foley

Vol 1" hits the street in September. St Paul says sales have doubled since March. "It's a very underground scene and the music comes from the heart man," he says.

St Paul emphasises that while the music evolved from techno it is actually very different. "This is music that started in Goa, but is being made by people in London. It's the next step," he says.

Goa, Berlin, Frankfurt, Gent, Detroit, Ibiza, Crowley, you just can't go anywhere these days without bumping into like-minded souls doing the machine-code two-step. As Thomas Foley says, "A buzz and a beat is the same in any language."

Techno's most fascinating aspect is that it is continuing to develop as a truly international music. A techno fan can walk into a techno club anywhere in the world and immediately be on the same wavelength as the native clubbers, which means that sales of the music should ultimately know no boundaries.



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2	02	CRICKY FO
5	03	COMPLAIN
8	04	7 SECOND
4	05	SEARCHIN
3	06	I SWEAR
6	07	What's!
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► good records are staying instead of stocking off as they usually do. People go into the shops knowing exactly what they want...
 SDD credits the rise in quality of its current reputation as a reliable and innovative distributor has grown. Sales for labels such as Force Inc from Germany, which is "launching" according to buyer Dennis Summerskill, and Peace Frog are growing all the time. "People have confidence in the labels," says Summerskill. "With so much product out, this confidence is important."
 SDD also carries some excellent techno and trance compilations, currently including techno's "Technische 9" and "Generator", put together by Kickin' and Detroit's Generator Records.

Sub Level reports strong export sales on Limbo trance subsidiary Out On A Limb, especially in Germany, the US, Japan and Italy. Buyer Terry Pele reckons "Secrets Of Meditation" by The



larry heard



"Larry heard's got cult status. We've only had cassette copies for exporters but just mentioning his name and the fact that it's ambient can guarantee sales in some territories."

● marc lessner, md, soul trader ●

holding up. Soul Trader is expecting big things from Larry Heard's ambient album on Black Market International due out on September 6.

Managing director Marc Lessner says, "He's got cult status. We've only had cassette copies for exporters but just mentioning Larry Heard's name and the fact that it's ambient can guarantee sales in some territories."

Dance distributors agree that healthy levels of business during the traditionally quiet period bode well for a particularly bumper autumn; they raise the prospect of being rushed off their feet.

Goodman after ego Transcenders looks set to rake in sales. Remixed by Zoom boss Dave Weismann under the Shi-tako moniker, it is out on Ministry of Sound subsidiary Open.

Sub Level also distributes Synwexes UK, which is currently popular with DJs. Its third release "The Birth Of Stars" by Yantia is due

out on August 30. Pete says label owners

Dorrian Wild and Tim Toller have "got loads of stuff - hard, heavy and sellable"

• Ambient sales are also



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25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
Free Title	SHINE	Do You!	ROBERT	Do It	GIVE ME	The SHI	On YAV	Torppin	MAGIC	EVERY	EVERY	LA LA (M)	This GR	EVERY	GOODBY
20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35
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THE EURO PD ARTIST WH TRACK TITLE SATU



beats

Glasgow's finest have the second volume of their excellent 'House Of Limbo' compilation out this week and are launching it with a party of Mars, formerly The Milk Bar, in London's Sutton Row. DJs will be **Harri**, **Michael Kilkie** and **Al Mackenzie**, with PAs from **Mukkaa**, **Soul**



Surfers and **Sublime**. The first 2,000 vinyl copies of the album will also feature a free 12-inch... Well done to Ladbroke Grove's **Subterrania** club which is celebrating its fifth birthday next week with a series of nights. **Jungle** in The Groove on Wednesday (24), will feature guest appearances by **Groove Rider** and **Jumpin' Jack Frost**; **Rotation** (26) is a jazzy affair featuring **Gilles Peterson**, **Femi**, **Dodge** and **Sam B**, while a carnival party on Monday (29) is hosted by **Rachel B** with DJs **Trevor Madhatter**, **Fat Freddy M** and **Torro**... Ex-patriate Brit DJ **DB** appears at London's Ministry this Friday (26) alongside **Felix Da Housecat** and a PA from **Vapourspace**. (Those with long memories might recall that DB, who DJs in New York under the title 'London's finest', ran a short-lived acid house night called Orange at The Hippodrome back in 1988.) The following night (27), **Tony Humphries** plays at the Ministry with

& pieces

support from **Jazzy M** and **Justia Berkman**... **Tony Humphries** will also be at Dream's End Of Summer Ball in Liverpool, and will be joined by an awesome line-up of **Paul Oakenfold**, **Jeremy Healy**, **Jon Pleased Wimmin**, **CJ Mackintosh**, **Paul Beasdale**, **James Barton** and **Andy Carroll**... **Fire Island Records** in Scotland is looking for material, stretching from garage to hard house and trance but 'no hi-NRG, Euro or cheesy tunes'. Contact **Jamie Raeburn** at Fire Island Records, PO Box 11, Balgait, Scotland, EH48 1RX (tel: 0506 636038)... **Dream Frequency** return with a version of **Sylvestre's** 'You Make Me Feel (Mighty Real)' out this week... **Dilly Boy** is a new club showing on Saturday (27) at a new venue, The Site 190-196, in London's Piccadilly, W1. DJs will be **Martin Confusion**, **Tracy & Sharon**, **Mark Monroe** and guests. The Site also plays host to D.I.S.C.O on a Tuesday with classic fresh disco and a guest appearance by **Jon Levine** on September 6... Manchester's **Fantasia** crew have teamed up with **Carl Cox** for a forthcoming album, 'Made In Heaven - The Carl Cox Remix', with top tunes by **Acorn Arts**, **Anti Visa** and **DJ Pierre**. The album's launch party takes place on Saturday (27) with DJs **Stu Allen**, **Kenny Grogan** and, of course, **Carl Cox**... **AND THE BEAT GOES ON!**



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Key dance personalities explain why the show is important for dance this year.

What do key distributors hope to achieve from this year's show?

Which key labels are going to be represented this year at In The City?

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latest

Fifth Red Hot compilation, 'Red Hot & Cool', scheduled for October featuring collaborations between master jazz musicians and contemporary rap artists...

LA rapper **Ceelo** will make his debut UK appearance at **Underworld**, in London's Camden Town, on Tuesday August 23...

2	02	CHUCKY F
5	03	COMPUT
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4	05	SEARCH
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6	07	WHAT?
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17	17	SOMEW
15	18	MINGO
22	19	RIGHT E
20	20	GAL W
34	21	AGE OF
22	22	BOP GO
19	23	SWAMP
13	24	SPEAKA

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●	LITTLE CHILD - DES'REE	(SONY SZ)
●	HEART OF STONE - DAVE STEWART	(EAST WEST)
●	THE RIGHT KINDA LOVER - PATTI LABELLE	(MCA)
●	KNOW BY NOW - ROBERT PALMER	(EMI)
●	WOODOO PEOPLE - THE PRODIGY	(XL)
●	STAY (I MISSED YOU) - LISA LOEB & NINE STORIES	(RCA)
●	ONLY SAW TODAY/INSTANT KARMA - AMOS	(POSITIVA)
●	YOUR FAVOURITE THING - SUGAR	(CREATION)

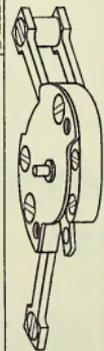
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20	26	SHINE	ARMO	BURBANK
21	27	DO YOU WANNA GET FUNKY	666 MUSIC KACTUS	COLUMBIA
22	28	REGGAE MUSIC	LIBAO	DEP INTERNATIONAL
23	29	DO IT	TEEN DI BARI	COLUMBIA CRT BLUES
24	30	GIVE ME ALL YOUR LOVE	MASCARINA	EMI
25	31	THE SIMPLE THINGS	J&K CORNER	CAPRI
26	32	ON YA WAY	HUGHOTER	HUGHOTER
27	33	TRIPPIN ON SUNSHINE	POWANI	COMPANYPACED
28	34	MAGIC	SQUAWERS SAW MALOIN	DISCOWORLD/PCA
29	35	EVERYTHING IS GONNA BE ALRIGHT	SOUND DI BUCCOLES	ARM
30	36	EVERYBODY'S GOT SUMMER	ANONCE SPAK	ARTEA
31	37	LA LA (MEANS I LOVE YOU)	SAWU OUR STEEN	FRANCA
32	38	THIS GENERATION	REUNION	COLUMBIA
33	39	EVERYBODY COME-GON	TWO CANTORS	3 RECORDATIONS
34	40	GOODBYE BABY AND AMEN	LOW	DAVE

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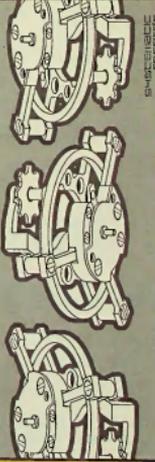
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TRACK TITLE **SATURDAY NIGHT**

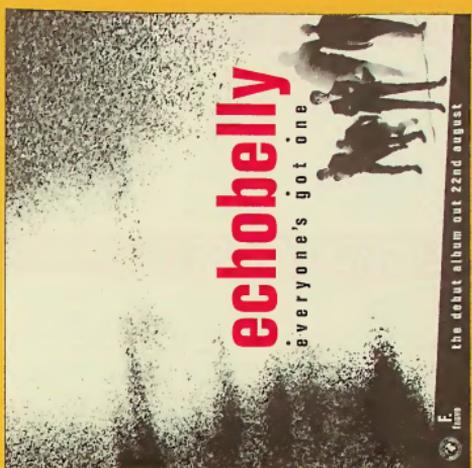
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36	27	SUPERKNOXN	SPANDAUERS	ARM
23	28	IN CONCERT	CARLEAD/DJANAG/PALASTIN WITH MANTA	DECCA
26	29	EVERYTHING CHANGES	THEY THAT	RCA
29	30	NEVERMIND	NEVERSA	GOTTEL
22	31	THE VERY BEST OF THE ELECTRIC LIGHT ORCHESTRA	THE ELECTRIC LIGHT ORCHESTRA	ONE
27	32	EDDI READER	EDDI READER	BURRO & NUOVO
28	33	REGULATE...G FUNK ENA	WARRING	RAM/BOARD
33	34	ELEGANT SLUMMING	M PEOPLE	RCA
30	35	DEBUT	BOOK	ONE LIMITED
25	36	BURN MY EYES	MORICE HOPE	RECORDS
40	37	PERMANENT SHADE OF BLUE	BUCARABO	COLUMBIA
38	38	THE CROSS OF CHANGES	ENIAMA	VIRGIN
16	39	MARS AUBRIC QUINTET	STRESCAR	DISCOWORLD
43	40	MADRID	THE BURNING STARS	GETTEL

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THIS REPRESENTS
82.62% OF POP RADIO LISTENING IN THE UK

The Week	Title Artist (Label)	Last week's IFM Playlist	Station with most plays	The Week	Title Artist (Label)	Last week's IFM Playlist	Station with most plays
1	SEARCHING China Black (Virgin/Cap)	P	102.6 FM Signal One	21	SO GOOD (Special) (EMI)		
2	7 SECONDS Treasura N'Toor (Columbia)	A	102.6 FM Signal One	22	STAY (I MISSED YOU) Lisa Loeb & Nine Stories (RCA)	N	MFM 103.4 & 97.1
3	MIDNIGHT AT THE OASIS Brand New Heavies (Arista/Jazz)	A	MFM 103.4 & 97.1	23	EVERYTHING'S ALRIGHT (DUPTIGHT) DJ Lewis Black (Mercury)	B	102.6 FM Signal One
4	CRAZY FOR YOU Lat Loose (Mercury)	F	102.6 FM Signal One	24	LUCKY YOU The Lightning Seeds (Epic)	B	102.6 FM Signal One
5	LOVE IS ALL AROUND Van Wet Wet (Preiser)	F	Capital FM	25	ANYONE WHO KILLS SOMEONE TO LIVE (Parlophone)	A	Central FM
6	SHINE Aesha (Island)	A	Forth RFM	26	LOVESION Prince & New Power Generation	F	Bracon
7	I SWEAR All-4-One (Atlantic)	A	MFM 103.4 & 97.1	27	LA LA (MEANS I LOVE YOU) Swing Out Sister (Mercury)	A	Capital FM
8	BABY I LOVE YOUR WAY Big Mountain (RCA)	A	Atlantic 252	28	BLACK BOOK L.V.C. (MCA)		
9	THE SIMPLE THINGS Joe Cocker (Capitol)	F	102.6 FM Signal One	29	EVERYTHING IS GONNA BE ALRIGHT Sounds Of Blackness (SABAM)	A	Piccadilly Key 103 FM
10	RIGHT BESIDE YOU Sophie B. Hawkins (Columbia)	A	Aire FM	30	CONFIDE IN ME Kula Shaker (Deconstruction)	B	Capital FM
11	THIS GENERATION Roachford (Columbia)	A	102.6 FM Signal One	31	LIVE FOREVER Oasis (Creation)	A	Forth RFM
12	KISS FROM A ROSE Seal (JRT)	A	102.6 FM Signal One	32	WILD NIGHT John Mellencamp & McShell's Midwestern (Mercury)	B	Virgin 1215
13	REGULATE Women 2 Men (Capitol)	F	Essex	33	I'LL MAKE LOVE IF YOU SAY I'M A MAN (Mercury)	B	Capital FM
14	COMPLIMENTS ON YOUR KISS (feat. Eugene with Black & Terry) (Mercury)	F	Capital FM	34	SWAMP THING The Grid (Deconstruction)	A	Essex
15	(MEEET) THE FLINTSTONES 80'S (SABAM)	F	Power FM	35	JOKE I'M LAUGHING (feat. Red Bull) (Blanca y Negro)	B	Capital FM
16	CAN YOU FEEL THE LOVE TONIGHT Elton John (Mercury/A)	B	Virgin 1215	36	LET'S GET READY TO RUMBLE L.V.C. & Duncan (SABAM)	A	Clyde One FM
17	THE WAY SHE LOVES ME Richard Marx (Capitol)	B	Capital FM	37	PRETTIEST EYES The Beautiful South (Gut)	B	Red Dragon
18	RUN TO THE SUN Easure (Mute)	A	Power FM	38	I DIDN'T MEAN IT Status Quo (Mercury)	B	102.6 FM Signal One
19	PARKLIKE Blue (Frost)	A	102.6 FM Signal One	39	GOODBYE BABY AND AMEN Lulu (Jamaica)	B	102.6 FM Signal One
20	TROUBLE Shampoo (Frost)	A	102.6 FM Signal One	40	ANYTIME YOU NEED A FRIEND Mariah Carey (Columbia)	A	Atlantic 252

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BREAKERS

#	Title Artist (Label)	#	Title Artist (Label)
1	UNBEARABLE The Wonder Stuff (Farr Out)	11	SPACE Prince (NPG)
2	HEART OF STONE Gene Stewart (Epic/War)	12	STANDING AT THE ALTAR Margo Cox (IRS)
3	ONE GIANT LOVE Cliff (SABAM)	13	SUMMER IN THE CITY Joe Cocker (Capitol)
4	GAL WINE Chaka Demus & Pliers (Mercury)	14	CHURA LYLA Baby Sago (Columbia)
5	KNOW BY NOW Robert Palmer (EMI)	15	HOT HOT HOT Aesha (The Hit Label)
6	FOREVER J Terry Hall (Arista/Jazz)	16	LUCKY ONE Amy Grant (A&M)
7	AND ON AND ON Janet Jackson (Arista)	17	EVERYBODY'S GOT SUMMER Atlantic Starr (Arista)
8	WARRIORS Aesha (Mercury)	18	YOUR FAVOURITE THING Sugar (Creation)
9	BOP GUN (ONE NATION) Ice Cube (4th & B-way)	19	FOREVER LOVE Bobby Womack (Continental)
10	THE RIGHT KINDA LOVER Pauli Wehler (MCA)	20	GOOD TIMES Eddie Bricker (Geffen)

Records are outside the Airplay Chart but not in the week's UK Top 200 (single chart).

NETWORK CHART VIRGIN 1215 CHART

#	Title Artist (Label)	#	Title Artist (Label)	#	Title Artist (Label)	#	Title Artist (Label)
1	LOVE IS ALL AROUND Van Wet Wet (Preiser)	21	THIS GENERATION Roachford (Columbia)	31	HIS 'N' HERS Puffy (Jive)	41	PERMANENT SHADE OF BLUE (Mercury)
2	CRAZY FOR YOU Lat Loose (Mercury)	22	KISS FROM A ROSE Seal (JRT)	32	TURN IT UPSIDE DOWN Spin Doctors (Columbia)	51	MIAMOW The Beautiful South (SABAM)
3	COMPLIMENTS ON YOUR KISS (feat. Eugene with Black & Terry) (Mercury)	23	CAN YOU FEEL THE LOVE TONIGHT Elton John (Mercury/A)	33	15 LEVEL! LEVEL! Bruce Adams (A&M)	61	BLOOD SUGAR SEX MAGIK (feat. DJ's) (Mercury)
4	7 SECONDS Treasura N'Toor (Columbia)	24	STAY (I MISSED YOU) Lisa Loeb & Nine Stories (RCA)	34	SO FAR SO GOOD Bruce Adams (A&M)	71	GET A GRIP Aesha (Mercury)
5	SEARCHING China Black (Virgin/Cap)	25	EVERYTHING'S ALRIGHT (DUPTIGHT) DJ Lewis Black (Mercury)	35	LEGEND Bob Marley And The Wailers (Epic/Sony)	81	THE BEST OF VAN MORRISON (Mercury)
6	I SWEAR All-4-One (Atlantic)	26	ANYTIME YOU NEED A FRIEND Mariah Carey (Columbia)	36	COHEN LIVE Leonard Cohen (Columbia)	91	THE PLOT THICKENS Gullone (Mercury)
7	WHAT'S UP 4 U (feat. The Roots) (Jive)	27	LET'S GET READY TO RUMBLE L.V.C. & Duncan (SABAM)	37	THE DARK SIDE OF THE MOON (feat. Puffy) (Jive)	101	IN UTERO (Mercury)
8	REGULATE Women 2 Men (Capitol)	28	SOMEONE TO LOVE Stan Moore (Parlophone)	38	BAT OUT OF HELL II - BACK TO HELL (Mercury)	111	WOODSTOCK (feat. Bushy) (Mercury)
9	18 STRINGS (feat. The Roots) (Jive)	29	BLACK HOLE SUN (feat. The Roots) (A&M)	39	THE BEST OF UB40 VOL 1 (Mercury)	121	THE BEST OF UB40 VOL 2 (Mercury)
10	LIVE FOREVER (feat. The Roots) (Jive)	30	LUCKY YOU The Lightning Seeds (Epic)	40	WILLING TO FORGIVE (feat. The Roots) (Mercury)	131	WISH YOU WERE HERE (feat. Puffy) (Jive)
11	MIDNIGHT AT THE OASIS Brand New Heavies (Arista/Jazz)	31	NO MORE (feat. The Roots) (Mercury)	41	ACE OF LONELINESS (feat. The Roots) (Mercury)		
12	SHINE Aesha (Island)	32	RUN TO THE SUN Easure (Mute)				
13	RIGHT BESIDE YOU Sophie B. Hawkins (Columbia)	33	SWAMP THING The Grid (Deconstruction)				
14	THE SIMPLE THINGS Joe Cocker (Capitol)	34	JOKE I'M LAUGHING (feat. Red Bull) (Blanca y Negro)				
15	(MEEET) THE FLINTSTONES 80'S (SABAM)	35	DO IT Terry D (Mercury)				
16	BABY I LOVE YOUR WAY Big Mountain (RCA)	36	LOVE IN A PEACEFUL WORLD (feat. The Roots) (Mercury)				
17	SO GOOD (feat. The Roots) (Mercury)	37	KNOW BY NOW Robert Palmer (EMI)				
18	THE WAY SHE LOVES ME Richard Marx (Capitol)	38	GAL WINE Chaka Demus & Pliers (Mercury)				
19	TROUBLE Shampoo (Frost)	39	WILLING TO FORGIVE (feat. The Roots) (Mercury)				
20	LA LA (MEANS I LOVE YOU) Swing Out Sister (Mercury)	40	ACE OF LONELINESS (feat. The Roots) (Mercury)				

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US SINGLES

#	Title/Artist	Label
1	1 ILL MAKE LOVE TO YOU Boyz II Men (Motown)	
2	1 STAY (I MISSED YOU) Lisa Loeb & Nine Stories (MCA)	
3	1 FANTASTIC VOYAGE Celtic (Polygram)	
4	1 WILD NIGHT John Mellencamp (Mercury)	
5	1 I SWEAR All 4 One (Jive)	
6	1 CAN YOU FEEL THE LOVE TONIGHT Chris John (Polygram)	
7	1 DON'T TURN AROUND Ace Of Base (A&M)	
8	1 FUNKADAPED Du:Bois (Epic)	
9	1 WHEN CAN I SEE YOU Biberlitz (RCA)	
10	1 STROKE YOU UP Changing Faces (Capitol)	
11	1 THIS DJ Morris G (Hollywood)	
12	1 SHINE Collective Soul (Atlantic)	
13	1 ANY TIME ANY PLACE/AND John Jackson (Virgin)	
14	1 IF YOU GO Jon Secada (Sire)	
15	1 BACK & FORTH Azzah (Lava)	
16	1 I MISS YOU Jason Hat (Sire)	
17	1 YOU WANT THE WORLD TO ME Tom-Bonnie (Capitol)	
18	1 ANYTIME YOU NEED A FRIEND Mariah Carey (A&M)	
19	1 REGULATE Women 2 Realize (Globe)	
20	1 THE CRAZY SHE LOVES ME Richard Marx (Capitol)	
21	1 CRAZY Asynchron (Epic)	
22	1 CAN I PRAY FOR THE DYING Star (GTT)	
23	1 I'LL REMEMBER Rebecca (Mercury)	
24	1 ALWAYS IN MY HEART Tami Chastain (A&M)	
25	1 100% PURE LOVE Crystal Waters (Mercury)	

#	Title/Artist	Label
26	1 100% PURE LOVE Crystal Waters (Mercury)	
27	1 ALWAYS Rebecca (Mercury)	
28	1 YOUNG THINGS Hollie Smith (Polygram)	
29	1 COME TO MY WINDOW Melissa Etheridge (A&M)	
30	1 BACK IN THE DAY Aerosmith (Globe)	
31	1 YOU BETTER WAIT Dave Froy (Columbia)	
32	1 NEVER LIE Vanilla (MCA)	
33	1 THE SIGN Ace Of Base (A&M)	
34	1 I'D GIVE ANYTHING Gerald Levert (A&M)	
35	1 BABY, I LOVE YOUR WAY My Mountain (Jive)	
36	1 YOUR BODY'S CALLING Eurythmics (A&M)	
37	1 GIP GIVE IT UP Public Enemy (Def Jam)	
38	1 LETTIGO France (Hollywood)	
39	1 ALLI WANNA Doo (Jive)	
40	1 LUCKY ONE Amy Grant (A&M)	
41	1 DO YOU WANNA GET FUNKY C&C Music Factory (Columbia)	
42	1 NUTTIN' BUT LOVE Heavy D & The Bays (Globe)	
43	1 ACTION Prince & The New Power Generation (Westwood)	
44	1 FLAVA IN YA EAR Craig Mack (A&M)	
45	1 BOOTH CALL me... Please (Mercury)	
46	1 BEAUTIFUL IN MY EYES Joshua Kadison (J&R)	
47	1 LOVE IS ALL AROUND The Notorious B.I.G. (A&M)	
48	1 RETURN TO INNOCENCE Enigma (Virgin)	
49	1 THE MOST BEAUTIFUL GIRL IN THE WORLD Ice Cube (A&M)	
50	1 KUNNY F-3-C The Puppets (Cherry)	

Charts courtesy **Billboard** 27 August 1994. * Artists are awarded 1 for these products: dominating the greatest airplay and sales gain. **UK** acts: **UK** signed acts.

US ALBUMS

#	Title/Artist	Label
1	1 THE LION KING (OST) Various (Walt Disney)	
2	1 FOREBET GUMP (OST) Various (Epic)	
3	1 THE SIGN Ace Of Base (A&M)	
4	1 PURPLE Dave Temple/Pink (Atlantic)	
5	1 REGULATE... G FUNK ERA Women 2 (Globe)	
6	1 AUGUST & EVERYTHING AFTER Counting Crows (Geffen)	
7	1 CANDLEBOX Candlebox (Mercury)	
8	1 13 CIGARETTES Green Day (Reprise)	
9	1 VOOODOO LOUNGE Rufus Wainwright (Virgin)	
10	1 SUPERUNKNOWN Soundgarden (Geffen)	
11	1 SMASH Onyx (A&M)	
12	1 NOT A MOMENT TOO SOON Tenacious D (Geffen)	
13	1 ALL 4 ONE All 4 One (Jive)	
14	1 IT TAKES A THIEF Coolio (Tommy Boy)	
15	1 REALITY BITES (OST) Various (MCA)	
16	1 SHE Heavy (Globe)	
17	1 WE COME STRAPPED MC E (Globe)	
18	1 WHO I AM Tom Jackson (A&M)	
19	1 CHANT Rancid/Marisa (Geffen)	
20	1 AGT ANYTHING BUT A NUMBER... Anybody (Mercury)	
21	1 HITS, ALLEGATIONS & THINGS LEFT... Gracie Sol (Mercury)	
22	1 UNKATEGORIZED Dr. Dre (Sire)	
23	1 TONI BRAXTON Toni Braxton (A&M)	
24	1 SIAMISE DREAM Smashing Pumpkins (Geffen)	
25	1 GET A GRIP Jurassic (Warner)	

#	Title/Artist	Label
26	1 LIVE AT THE ACROPOLIS Various (Private Music)	
27	1 GET UP ON IT Keith Sweat (Mercury)	
28	1 YES I AM Melissa Etheridge (A&M)	
29	1 SAME AS IT EVER WAS Aquas Raps (Tommy Boy)	
30	1 KICKIN' IT UP John Mellencamp (Mercury)	
31	1 SEAL Seal (GTT)	
32	1 BL COMMUNICATION Beastie Boys (Capitol)	
33	1 THE COLOUR OF MY LOVE Various (Mercury)	
34	1 FOR THE LOVE OF STRANGE Steve Perry (Globe)	
35	1 THE DIVISION BELL Public Enemy (Globe)	
36	1 6 FEET DEEP Everlasting (Globe)	
37	1 WOODSTOCK 2 Jimi Hendrix (MCA)	
38	1 DANCE NAKED John Mellencamp (Mercury)	
39	1 MUSIC BOX Mesh Chape (Globe)	
40	1 WHEN LOVE FINDS YOU Various (MCA)	
41	1 THE DOWNWARD SPIRAL Stone Temple Pilots (Mercury)	
42	1 READ MY MIND (OST) Various (MCA)	
43	1 ABOVE THE RIM Dr. Dre (Globe)	
44	1 12 PLAY Kinky (Lava)	
45	1 NEW MISERABLE EXPERIENCE Eric Burdon (Mercury)	
46	1 THE CROW (OST) Various (Mercury)	
47	1 TUESDAY NIGHT MUSIC CLUB Sheryl Crow (A&M)	
48	1 SOMETHIN' SERIOUS 24/7 (Mercury)	
49	1 ED TONIGHT THAT NIGHT 24/7 (Mercury)	
50	1 SOUTHERN PLAYATISTIC CALIFORNIA Various (A&M)	

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

AUSTRALIA

- 1 (2) LOVE IS ALL AROUND The Notorious B.I.G. (Phonogram)
- 2 (1) ABSOLUTELY FABULOUS Absolutely Fabulous (Epic)
- 3 (1) SON OF A GUN... JX (Polygram)
- 4 (1) SWAMP THING The Grid (SMS)
- 5 (1) CAN YOU FEEL... Ethan John (Phonogram)

Source: Australian Record Industry Assn.

BELGIUM

- 1 (2) LOVE IS ALL AROUND The Notorious B.I.G. (Phonogram)
- 2 (1) NO GOOD START THE DANCE! Prigge (DeMuzique)
- 3 (1) DO IT Tony Di Bart (Freemusic)
- 4 (1) SUMMER IN THE CITY Joe Cocker (Capitol)
- 5 (1) LOVE IS ALL AROUND The Notorious B.I.G. (Phonogram)

Source: IFPI/SABAM

NETHERLANDS

- 1 (1) LOVE IS ALL AROUND The Notorious B.I.G. (Phonogram)
- 2 (1) NO GOOD START THE DANCE! Prigge (DeMuzique)
- 3 (1) SWAMP THING The Grid (SMS)
- 4 (1) WORD UP Gun (Polygram)
- 5 (1) SWEETS FOR MY SWEET CJ Lewis (MCA)

Source: Stichting Mega Top 50

SWEDEN

- 1 (1) LOVE IS ALL AROUND The Notorious B.I.G. (Phonogram)
- 2 (1) SWAMP THING The Grid (SMS)
- 3 (1) INSIDE Stiltstjän (Virgin)
- 4 (1) CAN YOU FEEL... Ethan John (Phonogram)
- 5 (1) NO GOOD START THE DANCE! Prigge (DeMuzique)

Source: SUIFF71

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Table with columns: ARTIST, TRACKS, LABEL, CATALOGS, DISTRIBUTION, CATEGORY, ARTIST TRACKS, LABEL, CATALOGS, DANCE, DISCO, REGGAE, SOUL, FUNK, POP, R&B, JAZZ, ROCK, GOSPEL, NEW AGE, WORLD, ETHNIC, VIDEO, SPECIAL, etc.

Album releases for 30-Aug-94 to 4-Sept-94 1994: 253

Year to date: 7,255

Sent new release details to: General manager, ERA, Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.

Tel: 071-620 3636. Fax: 071-928 2681

Table with columns: ACD, CD, MC, etc. and corresponding artist/album information.

V·I·D·E·O

THE OFFICIAL
music week
CHARTS
27 AUGUST 1994

The Last Weeks	Artist Title	Label (1/2) (Distributor)
1	2 TAKE THAT: Everything Changes Music/1hr 50min	BMG Video 7432120473
2	3 THE SECRET GARDEN Features/1hr 37min	Warner Home Video S012991
3	3 MIGHTY MORPHIN POWER RANGERS 3 PolyGram Video 6318963	
4	NEW 5TH CIRCUIT: The Assassin Warner Home Video S012819	
5	2 ONCE UPON A TIME IN THE WEST 4 Front Action/2hr 38min	8139440
6	6 DENNIS Features/ Warner Home Video S012803	
7	NEW PRINCE & THE NEW POWER GENERATION: The Love Symbol Album Warner Music Video 7599308390	
8	10 BEAUTY & THE BEAST Music/1hr 21min	Walt Disney D715155
9	17 MIGHTY MORPHIN POWER RANGERS 2 PolyGram Video 6318963	
10	11 THE JUNGLE BOOK Children's/1hr 15min	Walt Disney D241562
11	6 RED DWARF V - QUARANTINE BBC Comedy/1hr 23min	88CV5212
12	13 THE SHOOTER Action/ Warner Home Video S013083	
13	14 BAMBI Children's/1hr 30min	Walt Disney D029422
14	5 BEATRIX POTTER SAMPLER VIDEO Children's/ Kirby's Choice WH58022	

The Last Weeks	Artist Title	Label (1/2) (Distributor)
15	1 STAR TREK NEXT GENERATION 85 Sci-Fi/2hr 28min	CIC Video VHS0286
16	19 PAINT YOUR WAGON Features/2hr 30min	4 Front 8319423
17	16 A FEW GOOD MEN Features/2hr 12min	Columbia TriStar CVP84557
18	18 BRAM STOKERS DRACULA Features/2hr 22min	Columbia TriStar CVP81918
19	NEW 5TH CIRCUIT: Dave Comedy/ Warner Home Video S012819	
20	NEW BILLY WHELAN: The River Dance For Rwanda Son Music/	
21	20 BANANAS IN PYJAMAS - BIRTHDAY SPECIAL Pickwick PV6239	
22	23 ROOSTER COGBURN (.AND THE LADY) 4 Front 8139480	
23	4 STAR TREK DEEP SPACE NINE 19 CIC Video VHS0273	
24	1 RED DWARF V - BACK TO REALITY BBC Sci-Fi/1hr 22min	88CV5197
25	24 WALLACE & GROMIT - THE WRONG TROUSERS BBC Video BBCV5201	
26	24 MR MOTIVATOR BLT WORKOUT Passel Interest/1hr	Polygram Video 0887103
27	23 PASSENGER 57 Features/1hr 20min	Warner Home Video S012568
28	22 FAULTY TOWERS - THE GERMANS Comedy/1hr 29min	BBC Video 88CV4000
29	RE PETER PAN Children's/1hr 41min	Walt Disney D029452
30	15 HARD BOILED Action/2hr 2min	Tartan Video TV11172

MUSIC VIDEO

The Last Weeks	Artist Title	Label (1/2) (Distributor)
1	1 TAKE THAT: Everything Changes Compilation/1hr 30min	BMG Video 7432120473
2	NEW PRINCE & THE NEW POWER GENERATION: The Love Symbol Album Warner Music Video 7599308390	
3	8 BILLY WHELAN: The River Dance For Rwanda Son Music/	
4	10 JOE LONGTHORNE: Live In Concert PMI MVA4912543	
5	2 KATE BUSH: Live At Hammersmith Odeon PMI SVA4913063	
6	5 WET WET WET: Greatest Hits Polygram Video 887243	
7	9 PRESLEY ELVIS: This Is Elvis Warner Home Video S011713	
8	40 TAKE THAT: The Party - Live At Wembley BMG Video 7432116463	
9	4 IRON MAIDEN: Maiden England PMI SVA4913103	
10	16 CARRERAS DOMINGO PAVAROTTI: In Concert Polygram Video 05V11122	
11	11 TAKE THAT: Take That & Party BMG Video 7432112063	
12	17 MADONNA: The Girlie Show Under Uter Warner Music Video 7599308313	
13	10 U2: Zoo TV - Live In Sydney Polygram Video 63115402	
14	14 MARIAH CAREY: Here Is Mariah Carey SMV Columbia 4811362	
15	17 BRYAN ADAMS: So Far So Good Compilation/1hr 30min	AVL 85580

D·A·N·C·E·S·I·N·G·L·E·S

THE OFFICIAL
music week
CHARTS
27 AUGUST 1994

The Last Weeks	Artist Title	Label (1/2) (Distributor)
1	NEW ON YA WAY Helicopter Helicopter TIG 001R (SRD)	
2	NEW TRIPPIN ON SUNSHINE Pizzaman Cowboy/Loaded LQAD 16 (3MV/SM)	
3	NEW EVERYTHING IS GONNA BE ALRIGHT 5874681 (I)	
4	NEW EIGHTEEN STRINGS FX 242 (I)	
5	NEW BRING IT BACK 2 LUV Project featuring Gerdaee Fruitree FTR3E 10R (SRD)	
6	NEW DO YOU WANNA GET FUNKY C&C Music Factory Columbia 6507626 (SM)	
7	NEW CONGO The Breeze Coolempic 12COOL 296 (E)	
8	NEW TRIPWIRE Lemnack Deconstruction 74321204701 (BMG)	
9	NEW YOU CAN'T TURN AROUND Bottom's Olympia ELYT 015 (V)	
10	3 TWO FATT GUITARS (REVISITED) Direct UFG UFG 3R (3MV/SM)	
11	NEW MAGIC #1 7432121861 (I)	
12	NEW BOP GUN (ONE NATION) Ice Cube feat George Clinton 4th & W Way 128RW 308 (F)	
13	6 AND I'M TELLING YOU I'M NOT GOING Bonez Groz One AG 4 (W)	
14	3 THE FEELING Tim Fin (Dot) feat Sweet Tea Deep Disstraction DILY 029 (V)	
15	NEW DO IT CCB 1503 (I)	
16	NEW NEW YORK EXPRESS Hardmade Sticily Rhythmer FX 227 (F)	
17	6 GIRLS & BOYS The Real Boys Deconstruction/RCA 7432122331 (BMG)	

The Last Weeks	Title Artist	Label (1/2) (Distributor)
18	NEW DOGGY DOGG WORLD A 828TX (I)	
19	NEW THE KINGS OF THE JUNGLE PART THREE DJ Deedrus Surburban Base SUBBASE 36R2 (SRD)	
20	NEW EVERYBODY'S GOT SUMMER Atlanta Starr Anista 74321228071 (BMG)	
21	NEW STEPPIN TO THE SOUND Rhythmic Hard Hands HAND 13T (RTM/P)	
22	12 MIDNIGHT AT THE OASIS The Brand New Heavies fir BNKX 5 (F)	

DANCE ALBUMS

The Last Weeks	Title Artist	Label (1/2) (Distributor)
1	NEW COME Prince Warner Bros 6362457001/5362457004 (W)	
2	NEW THE SOUND OF CLEVELAND CITY Various Cleveland City CLCP 333/C.EMC 333S (3MV/SM)	
3	NEW SNIVILISATION TRULP 5/TRUMC 5 (I)	
4	3 REGGAE HITS VOL 16 Various Jetstar JELP 101R/JELC 1016 (LS)	
5	8 BLACKSTREET Blackstreet Interscope 654829511/6548295114 (W)	
6	4 REGULATE...G FUNK ERA Warren G RAL/Island 5233591/523334 (F)	
7	3 JUNIOR BOY'S OWN COLLECTION Various Junior Boy's Own JBOLP 2UBS/2 (RTM/P)	
8	7 MUSIC FOR THE JILTED GENERATION The Prodigy XL Recordings XLLP 114/1XLMC 114 (W)	
9	NEW AGE AIN'T NOTHING BUT A NUMBER RUP 1481R/PC 149 (I)	
10	NEW 6 FEET DEEP Growingdat Geo Street 3145540616/3145246164 (Report)	

The Last Weeks	Title Artist	Label (1/2) (Distributor)
23	NEW GOODYBY BABY AND AMEN Lulu Dome 12DOME 1011 (E)	
24	6 REGULATE Warren G & Nate Dogg Death Row/Interscope A 620T (W)	
25	NEW VIBE TMGX 1408 (I)	
26	NEW SEXY MOVEMAKER Shireen Manchester Underground MUR2 (I)	
27	NEW GAL WINE Chaka Demus & Pliers Mango 12MNG 814 (F)	
28	2 HOT IDEAL Cleveland City CLE 13019 (3MV/SM)	
29	NEW BONITA MANANA 6608926 (I)	
30	21 3 YOU 4th Measure Men Multiply MULTI 12 (SRD)	
31	16 3 LIFEFORMS Future Sound Of London Virgin VST 1494 (E)	
32	13 3 LIKE Shantae Motown TMGRX 1427 (F)	
33	NEW DO DA DOO (REMIXES) 12EMX02 (I)	
34	NEW GIVE ME ALL YOUR LOVE 12EMX06 (I)	
35	RE SUMMERTIME Jazzy Jeff & Fresh Prince Jive JIVE 219 (BMG)	
36	NEW BELIEVE E-Z Rollers Moving Shadow SHAD0W 48 (SRD)	
37	14 3 TRUE SPIRIT Carleen Anderson Circa VRT 118 (E)	
38	NEW WHAMMER SLAMMER KCB0104 (I)	
39	NEW WHO'S THE DARKMAN? CAROX 8 (I)	
40	NEW ANGEL Sub Sub Robo 12ROB 28K (F)	



STRAIGHTFORWARD VIDEO DUPLICATION MAY BE THE CORE BUSINESS BUT COMPANIES ARE CONSTANTLY LOOKING AT OTHER PROJECTS SUCH AS CORPORATE VIDEO, VIDEO MAIL AND COVER MOUNTS

VIDEO DUPLICATORS AT THE CUTTING EDGE

THE INCREASING SIZE OF PRODUCTION RUNS COMBINED WITH THE SEASONAL NATURE OF THE SECTOR MEANS THAT UPGRADING TO KEEP PACE WITH CHANGE IS A PRESSING REQUIREMENT FOR MANUFACTURERS. HELEN JEROME REPORTS

CONTINUED FROM PAGE 12

With the pre-recorded video market continuing to grow at a rate of around 25% over the past year, and with the rental sector holding its own, business has never been better for video duplicators.

Runs for big-name releases have rocketed to hundreds of thousands – and in the case of Disney, millions – but the perennial problem for manufacturers is that this frenzied activity gets bottlenecked into the final three months of the year.

This fact is supported by British Videogram Association figures which highlight that 50% of sales are generally made in the Christmas period, while December 1993 marked the most pressured period with around 30% of annual sales being made in that month alone.

So how do video duplicators cope? At Rank Video Services, Andrew Bourne, marketing director Europe, says the proportion of its output in the autumn varies between 40% and 50%. "If we know orders are going to be big we try to encourage our customers to place them early so that we can pre-produce them, and free up the

machines for other work coming through," he says.

Bourne feels that business has become slightly more even since strong product at Easter forced the industry to change its release patterns. However, Rank is still comparatively quiet from January to early February and in the summer. This results in 15% to 20% of its workforce being temporary during the autumn.

At Technicolor Video Services, sales and marketing manager Richard Gray reports that the quiet period is from January to March, and although 85% to 90% of the company's business is from sell through companies, it spreads its work over projects

such as corporate videos, video mail and cover mounts such as the recent 325,000 run for Emap's *Looks* magazine.

This strategy is also practised at Video Print, which has a 117-strong workforce at its lowest, rising to around 460 during peak periods. "The seasonal nature of the market is a very difficult, central challenge to a manufacturing base with fixed assets," says sales manager Steve Napleton. "To counter this we seek work from other areas, like cover mounts and promotions, and explore markets in Europe which are less retail-orientated."

Most leading duplication players have built up their

expertise over a period of years. Rank entered the sector in 1980 and has its largest European plant in Brentford, a duplication

plant in Willstätt in Germany, and a huge operation in the US. To keep existing clients and win new ones, Andrew Bourne says the company offers quality and consistency of service and product. "We provide a commercial framework they feel happy with and provide additional peripherals like packaging, sub-contracting and getting the sleeves printed and even distribution to multiple destinations to save time and hassle," he says.

In addition, Rank has

CONTINUOUS INVESTMENT ENT CONTINUOUS



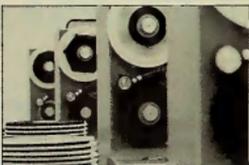
CD'S - INVESTMENT £2 MILLION - CAPACITY 35 MILLION

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VIDEO - INVESTMENT £2 MILLION - CAPACITY 35 MILLION

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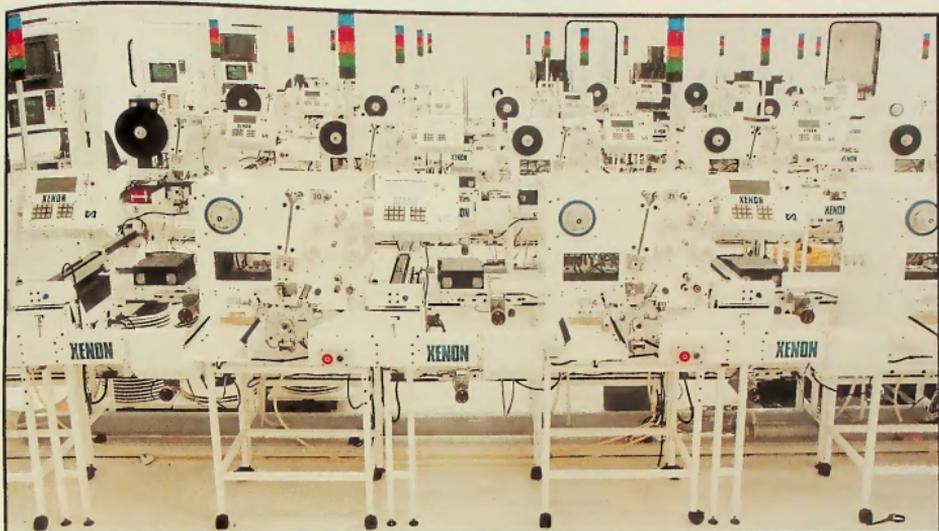


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► maintained a replacement policy of upgrading to the latest technology. Bourne says the duplication plant uses less electricity and packaging in an effort to be more environmentally friendly, an important factor on

the Continent, if less so in the UK.

In Germany the green spot, or *grüne punkt*, is vital. "Personally, I think it's important to get involved in this issue and you shouldn't have unnecessary

additional material. If the territory demands this then you should respond," says Bourne.

The Wembley-based Technicolor Video Services is a wholly-owned subsidiary of Carlton Communications. After

just six years it has become one of the biggest duplicators in the UK and has a broad client base including Fox, Disney, Buena Vista, Warner and the BBC. Richard Gray says the company now accounts for 50% of all UK

sell through sales, and is bullish about its place in the market.

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TVP MASTERS THE ART OF CLIENT SERVICE

Based in the heart of London, TVP is best known as a post-production facility, although according to sales and marketing manager Jacqui Winston, this is just part of the company's business. "In its purest sense, this means editing programmes, but for us it means much more: transferring any film footage into a finished product. The real thrust of TVP," says Winston, "is definitely in mastering."

The company started 11 years ago by concentrating on corporate VHS duplication, before moving into music videos and acquiring Double Vision from the receivers along with an existing client base, including music clients. TVP still undertakes mastering and some editing for music clients such as PMI, PolyGram, Warner and Mute, and the company also has pre-masters laser discs, which is another growing sector.

TVP still has one entire site dedicated to duplication. VHS duplication is around 30% of its business, but as Winston says, "If you think of duplication as dubbing masters, too, then it's more like 75%." The other 25% is in tele-cine transfer and editing.

For TVP the process of mastering videos can mean getting involved at either rough cut or finished product stage. It may master material for duplication or for use abroad where there are different TV standards, and some clients require trailers added. With finished products TVP only has to store the master and make a dub to client specifications. With a growing number of digital transmission formats, numbering as many as eight or nine, this

is where the challenge lies. Winston feels the company keeps clients with its reputation for high quality product and consistent, fast and efficient service. "We're not the cheapest," she adds, "but they know if they come to TVP they'll get what they want when they want it."

By offering the benefit of digital mastering, TVP is also providing a faster service. A further advantage is digital cloning which is multi-generational, so dubs of dubs can be made without a loss in quality.

Updating equipment is vital for mastering, and in the last year TVP has bought a Sony Digital Betacam, three further D2 Pal machines, and an Avid non-linear editing system, as well as expanding its digital dubbing area at a cost of more than £300,000.

The seasonal nature of the sector affects TVP between one month and six weeks before duplicators. Its busiest periods run from March to June and August to November, with about 70 permanent specialist staff operating shift systems and overtime when required.

TVP sees Video CD as a possible future medium, but as the company is already mastering in digital, Winston says it is not only ready, but actually in advance of the rest of the industry.

"We will still provide the same information to the duplicators but it will get translated on to a different medium once it gets there. Our side is really ahead of theirs."



VIDEO TAPE DUPLICATION AT RANK VIDEO SERVICES: THE PROPORTION OF THE COMPANY'S ANNUAL OUTPUT HANDLED IN THE AUTUMN VARIES BETWEEN 40% AND 50%

Gray. "We pride ourselves on being fast and efficient and offer a competitive price."

Video Print has also used its considerable experience to adapt to an accelerating market. Part of the Mayking Group, it has been in the business for more than 10 years and has plants in Battersea and Ipswich. Current clients include PolyGram, BMG and Castle Communications. Being one of the sector's big three is no bad thing when the company is looking after existing clients and courting new ones, says Steve Napleton, although margins have fallen dramatically in the past three years. "We try to offer a faster service without compromising quality. This is a very service-oriented industry with the emphasis on 'just-in-time' with low stock holding," he says.

Upgrading equipment to improve and speed up the duplication process is an on-going task. In the past 12 months Rank has invested in software but hasn't had no big upgrades, although a 16-week building programme has added around 25,000 sq ft to the plant. By the end of the year the

company will have upgraded its professional VCRs in Brentford and in Germany.

Technicolor's Gray says the duplicator has an extensive shopping list, and employs a mixture of sprinting machines and real-time equipment. "We're at the very cutting edge of technology," he says.

Video Print has spent £2m on upgrades. It recently added a number of Sony Sprinters and aims to have 60 such machines installed by the autumn. Video eight dedicated, computer-controlled, loading lines, each made up of a number of MMT Xenons to load, or de-load, duplicated tape into shells.

Stapleton says a key concern of the company when purchasing equipment is the provision of a comprehensive support service and a commitment from the manufacturer to further innovation. "You tend to buy from the big names who offer a huge support service and because you know they'll be around for a long time," he says.

Neither Rank nor Technicolor are involved in audio duplication,

but the Mayking connection means Video Print has access to audio cassette and CD production. Steve Napleton says videos are more difficult to duplicate because of the quality-control procedure. An entire CD can be monitored at a place, an electronic eye checks it in a second and displays exactly

where a fault may lie. With tapes the check has to be done manually, a time-consuming and labour-intensive burden on production.

Many duplicators believe that the future lies in Video CDs and, according to Andrew Bourne, Rank is closely monitoring the format's development and will invest when the market is right.

"A number of technological developments indicate this may even be before the year 2000, and if the market indicates it is commercially viable we will move into this area and switch technology," he says.

If not CDs then Bourne feels the future may be in all-digital, high-quality video tapes. "We provide a particular service for a particular market and we must listen to our customers and be involved at the moment of change," he says.

Bourne says Rank is also waiting to see if VOD - video-on-demand whereby programming is booked by the consumer - takes off. This does, however, deny ownership, and Bourne believes that consumers like to own the product. "They want to put the

videos on a shelf," he says.

With their parent company based in the US, Technicolor can already produce Video CD, CDi, or CD-Rom. Richard Gray says it will follow the popular format in the market place, but at the moment Video CD represents just a tiny percentage. Rank was still catering for Betamax up to three years ago and Video 2000 six years ago, and Gray feels Video CD will make an impact by the turn of the century.

Video Print has already invested £1m in a CD glass mastering suite, and although Napleton says the infrastructure for duplicating video tapes is still sound, he believes that the sector's future lies in Video CD. "I expect a breakthrough in the next 10 years, but CDs are not recordable yet - on an affordable basis - and there's a challenge to improve the quality and the amount of information you can get on one disc."

Skilled and experienced video duplicators are clearly confident that they will remain the main producers of mass-market audio-visual product, whatever the format.

THIS IS A VERY SERVICE-ORIENTATED INDUSTRY WITH THE EMPHASIS ON "JUST-IN-TIME" WITH LOW STOCK HOLDING" — STEVE NAPLETON, VIDEO PRINT

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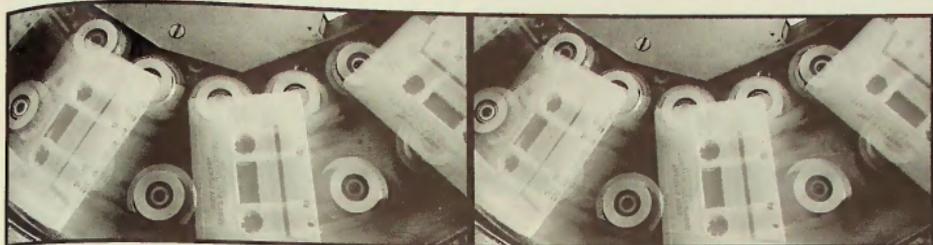
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SPOTTING THE FAKE: RECORD COMPANIES ARE ANXIOUS THAT THEIR INNOVATIONS TO IDENTIFY COUNTERFEITED RELEASES — SUCH AS LEADER TAPES ON CASSETTES — CAN BE PRODUCED COST EFFECTIVELY

RAID FINERS

THE FIGHT AGAINST PIRACY IS RARELY OUT OF THE HEADLINES SUCH IS THE CONCERN IT IS CAUSING AMONG RECORD COMPANIES. MANUFACTURERS ARE JOINING THE BATTLE WITH THE ILLEGAL CD AND TAPE TRADE. BY MICHAEL HEATLEY

Bottles of concert performances have long been an unpleasant fact of life. But it is the counterfeit copying of legitimate recordings and their sale as genuine releases which today poses a greater threat to the livelihood of all those involved in the business of making and selling music.

And it does not stop there. Mike Edwards, the IFPI's director of operations, says the implications of CD piracy range far beyond the music industry. "CD piracy could stop the multimedia revolution dead in its tracks and the record industry would not be the only casualty," he says. "Computer software, movies, video games, books... all are under threat."

The problem is growing fast. The IFPI estimates that worldwide sales of unauthorised CDs alone soared from \$8m in 1993 to \$75m last year, while the BPI's best guess of revenue lost in 1993 to the UK music industry by illegal CDs and cassettes is £21.5m, almost certainly a conservative estimate.

Counterfeit CDs are harder to detect than pirate cassettes. Not only is the former format's sound quality almost identical but their appearance is often very close to the original. While tape piracy has tended to be confined to territories with lax copyright enforcement, CD piracy has quickly spread with alarming ease. UK manufacturers point to the Far East and East Europe as the prime sources of the illegal CD trade. IFPI figures back this up, annual capacity in China alone exceeds 85m CDs, yet legitimate demand there has yet to reach 5m.

So what can be done to stop CD counterfeiting? Record manufacturers have come up with several solutions, the simplest of which is the use of a brand on jewel cases and CDs. The embossed "W" logo on WEA

releases, for instance, is a cost-effective measure to make counterfeiting more difficult and detection easier, and it is apparent to the consumer. Pilz has put holograms on its jewel boxes, while Diatronics is taking this further and introducing holograms on CDs, the first of which will be unveiled at an anti-piracy conference in November.

"It'll be machine readable," explains Zodiac Communications director John Metzall who has worked closely with Diatronics on the launch. "You'll be able to take the disc into a store and have them scan the disc with a device that will say 'fraud' or 'correct'."

Software manufacturers have long used a similar sticker to seal their packages, while several video labels use a 3D-effect tag in an attempt to identify the genuine article (although few have tried to make the cassette itself look different by using coloured plastic).

The other significant forthcoming visual innovation is the watermark, pioneered by Sonopress, which extends completely across the playing surface. "The actual design is a bit-map," explains CD-Rom account manager Patrick Fleming. "If you imagine 500 concentric rings and 250 sectors — you have 20 on a dashboard — each of those squares can be filled to produce a shape. "Because of the optical outlay it's very difficult to copy and our feeling is the pirates won't bother doing that. It isn't something we've manufactured yet, but it's not far off."

With counterfeit CD-Rom games emerging from the Far East, US and central Europe, Fleming sees games manufacturers as likely to be most interested since a games CD currently costs three-times that of its music equivalent.

Audio cassettes are the easiest format to fake, and the BPI estimates that in 1993 counterfeit tape sales exceeded

£10m. One solution already used by a number of record companies is a printed leader tape spelling out the company name. "We get many enquiries for this," says John Garrad, director of independent duplicator Reflex Audio. "It goes in at the cassette manufacturer, so the duplicator can't take it out. We've looked at it for a few customers who are keen to stop piracy of their cassettes, but most won't stamp up the money."

Another measure is a colour shell, which again has a cost implication, or making the packaging distinctive. "If you have something like a hologram or metallic ink on the inlay card, somebody into small-scale piracy, putting four inlays on a colour photocopier, won't be able to do that," says Garrad. "On the other side of the coin, if they can buy the real one with a jazzy cover in a record store for £9.50 or a boot sale for £4 it's in the hands of the consumer."

With CDs, the Sid Code — a unique four digit number engraved on the disc identifying where it was replicated and from where the master originated — has been hailed as the brightest anti-piracy measure by BPI chairman Rupert Perry. "With the co-operation of customs officials and trading standards

officials around the world it could prove the single most important deterrent to piracy," he says.

Codes are currently being allocated to plants by Philips, holder of a number of the CD patent rights. Where the mastering has been done elsewhere, two different codes will be present.

The Sid code has been devised for use on all CD formats, such as CD Audio, CD-Rom and CD Video. Warner Music, for one, has already swung its weight behind it. Only code-equipped third party plants were permitted to handle the recent Three Tenors album outside Warner's own manufacturing facilities, while PolyGram will follow suit from January 1995.

"The code offers considerable protection to record companies," says Nimbus technical manager Andrew Horsfall. "Many pirated CDs are flowing into the UK from countries like China and Taiwan. Sid codes make it possible for customs and excise and trading standards officers to detect pirate and counterfeit products before they are on general sale."

Sid has its critics, however. "The Sid code is great, but putting that little impression on the mirror block is not as secure as a hologram," says hologram convert John Metcalf.

The industry's newest weapon, promoted by the IFPI, is the International Standard Recording Code (ISRC). Each track of music on a CD or a DCC can be given its own unique identification number, encoded in the digital recording, which cannot be seen on the product but enables record producers to identify any individual recording. As well as helping to identify pirate copies, it will assist in collecting and distributing royalties.

But can counterfeiters pull the wool over legitimate manufacturers' eyes? The current ISRC code of practices requires record producers to have a licence before proceeding with

manufacturing. Most manufacturers find this effective in avoiding inadvertent "pirate pressing".

"We deal with people who pay cash," says Mayking sales manager Clive Robins, "but we always check with the MCPS. It's red tape but it generally does work. Ninety nine out of 100 people coming in off the street want us to press their own product. We had one case of someone wanting to make 1000 CDs: we ran off a cassette and it was Prince's Black Album, so we did the right thing and reported them to the BPI."

Pilz UK general manager John Lee also believes the system works. "If it is an MCPS-licensed product it should carry their logo, which is a stamp of authenticity in itself. A manufacturer would have to be fairly unscrupulous to put this on a CD knowing the MCPS hadn't licensed it. It can be copied, but so can a hologram."

As with every innovation there is a price to be paid, and Mayking's Robins emphasises the point. "Holograms and watermarks are great ideas, but it's a competitive market where everyone wants a penny off here and a penny off there: who's going to want to pay 20p for a hologram?"

"It's like trying to protect cars from being stolen; someone will always come up with an idea to get round it."

An industry standard in combating counterfeit product will clearly take time to emerge. All parties, however, are convinced the problem has to be addressed and backed by the necessary investment.

"CD PIRACY COULD STOP THE MULTIMEDIA REVOLUTION DEAD IN ITS TRACKS AND THE RECORD INDUSTRY WOULD NOT BE THE ONLY CASUALTY"

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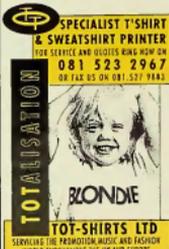
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With the increasing growth of out-of-town superstores now stocking CDs and tapes, I was appalled to find that the local Tesco superstore's in-store chart contained last Monday's new releases on the Saturday prior to release, notably Prince's *Come* which I purchased and obtained a written receipt for. As an indie dealer we don't receive new release product until Monday afternoon giving Tesco's the advantage of the whole weekend to sell this product. Record companies should be ensuring that new release product is held back until release date and should be at least using a Securiform morning delivery for our new releases if the indie dealer has any chance of survival.

Stephen Brewer, Manager, Rounder Records, Church Walk, Burgess Hill, West Sussex.

How to join Rwanda aid

As you will know by now, East West is releasing a single titled *Love Can Build A Bridge* next week, in aid of the Save The Children Rwanda Appeal.

Avril MacRory, head of programming for BBC Television, originally approached us to ask if we would record, manufacture, promote and distribute this record.

All royalties and any profits made by East West from the sale of this single will be donated to this fund.

So that we could move with the utmost speed we are not attempting at this stage to ask retailers, large or small, to give up their profits from the sale of the single and are offering it

under Warner Music's normal terms and conditions of sale. We are, however, asking everyone to acknowledge the Rwandan situation by making a donation, great or small, to the Save The Children appeal.

I would like to urge everyone to give as generously as possible, and in the ideal world make a donation at least as large as any profits that you may make from the sale of the single.

Max Hole,
Managing Director,
East West Records,
Electric Lighting Station,
Kensington Court,
London W8.

Kershaw pledges support

I remember one April morning in 1985 at Heathrow Airport when Bob Geldof asked me if I'd appear at Live Aid. It was in the very early stages and people thought he was crazy but I, like many others, had no hesitation in saying yes.

Unfortunately, over the years, the business has built up a natural resistance to charity projects and most artists manage to find a politically correct reason for saying no.

I think the situation in Rwanda means that it's time for everybody to stop worrying about their "profile" and start getting their hands dirty again. I can see that Music Relief is making a serious and heartfelt attempt to make a difference. I am only too pleased to play guitar on their record.

Nik Kershaw,
Colechester,
Essex.

Exchange rates reveal the true gap in CD prices

Recently I was waiting in the foyer of a major record company where I found a publication called *ZPI Insight* (summer 1994), and in it there was a summary of the MMC Inquiry. After reading the piece I felt a bit confused.

As far as I was aware one of the main bones of contention was the price difference between CD prices in the UK and the US. It seems to me that somebody has got their figures mixed up.

In the little graph it seems to show that a full price CD in the UK is £10.49 and that in the US it is \$9.99. Reading on, it said that taxes in this country were higher and this accounted for the seven to 9% difference in price between the UK and the US. Seven to 9%? Are they sure? Assuming that the exchange rate is £1: \$1.50, a CD in New York would cost \$7.33, whereas in HMV in Oxford Street the same CD before VAT would cost £10.63 (the real price as we all know). That's a difference of £3.30 or, put another way, 45%. Could someone please explain.

Oh yes, I recently bought a newly released CD priced £13.49 (£11.48 before tax). Have I missed the point?
Peter Horrey,
New Clear Management,
Stansted Mountfitchet.

▶▶▶▶▶ OUT AND ABOUT IN THE INDUSTRY WITH DOOLEY - p39 ▶▶▶▶▶

In The City Music Media Awards 🎵

Video production companies & promotions departments
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All VHS's are non-returnable
Submission implies your consent for the Promo to be used for publicity and exhibition purposes.

All readers of Music Week
Take Note!

The success of last year's inaugural In The City Music Awards has led to it becoming a permanent fixture of the conference.

The intention being to highlight media coverage of music and to honour those sections of the media that have presented music in a new, original, interesting and exciting way.

In The City would like to invite suggestions from 'the business' at large for the first five categories of the Music Media Awards.

To take part write your suggestion for each category in the space provided then post our fax it to:

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Category	Last Year's Winner
1 Music writer of the year	Chris Heath
2 Music publication of the year	Select
3 Music book of the year	Nico/James Young
4 TV show of the year with musical content	Later With Jools Holland
5 Radio show of the year	John Peel standing in for Jazki Brambles

IN THE CITY

DOOLEY'S DIARY

Remember where you heard it: "This is summer, right?" snarled a member of the **American Recordings** contingent through the August drizzle at the High Court last week... **Judge Justice Evans-Loambe** revealed himself to be hip to the Man In Black. "I have heard of **Johnny Cash**," he pronounced to the court... Plenty of **boozy** evidence around that it's sales conference time again. At **Vital's** bash, dance head **Sean Mayo** was asked to pay an extra £20 for not checking out of his hotel room before 11am, even though he'd barely stepped foot in it. Mayo spent the night slumped in the hotel foyer and was still there at 11.30am the next morning... All Saints Records' director **Dominic Norman-Taylor** had to sneak a demo of **Brian Eno's** new album out of his house while the artist was away in France to play to the Vital reps. "The album should be out, he has finished it but he keeps going back and fiddling with it," he says... Pity the four poor **Island Records' A&R** guys who were refused entrance to the posh members' enclosure at **Newbury Races** because they were not wearing ties and had to raid the nearby souvenir shop. Rumour has



If you are up and about at around 8.30am tomorrow (Tuesday) tune in to Channel Four's **The Big Breakfast** for a musical treat not to be missed. Eighty-year-old **Larry Adler** meets the cuddly trio, **Zig, Zag** and **Chris Evans**. The puppets presents the mouth-organ maestro with a gold disc for his **Glory Of Gershwin** album and he responded with a quick rendition of **Summer-time** and a trip down memory lane about when **Charlie Chaplin** was his tennis partner and how he was asked to play for **Al Capone** during the gangster's hey-day. **Adler** has just finished a week's gigging at the **Jazz Cafe** in London and he embarks on a world tour next year, beginning at the **Royal Albert Hall** on February 9.

it one rep decided to put his **car jump leads** around his neck instead. He was told he could come in as long as he **didn't start anything**... What is it that makes music industry types want to **strip off**? The male star of **Desmond Morris' Human Animals** sex documentary was **Tony Duffield**, a former record company marketing consultant, while **East London** dance promoter **Whitey Donovan** took part in a hunk of the week competition in last Tuesday's **Daily Mirror**. **No-one's** owning up to being the mawmising "record company ad sales executive **Tom**" featured in this month's **FHM**, however... There should be **A&R opportunities** aplenty at this year's **In The City** in September if the number of **demo tapes piled high** at the convention's **Manchester HQ** is any barometer. **A&R** director **Bindi Binning** is still sifting through a mound of **1,000 cassettes**. "Half are rubbish, but the standard of the rest is much higher than last year. I have made a **shortlist of 78** and I am just going to have to be **ruthless**," she says... Meanwhile **Tower Records' Andy Low**, **John Misra** of **TBD**, **Virgin Retail's Steve Kincaid** and **Andy's Records' Phil Bunt** came face to

face with two wild boars at the **EMI Pink Floyd** bash in **Vienna** on Friday. **No**, not **EMI** marketing director **Ian Ramage** and sales exec **Aaron Moore** who accompanied them, but two enormous props used in the band's performance... **East West** executives left **Dave Stewart's** album launch party at his **Covent Garden** studios too early to see him jump fully clothed into the shower for an **impromptu photo shoot** with controversy-swamped artist turned record cover designer **Damien Hirst**. The **soggy pair** mingled with assembled guests until, courtesy of a very large wardrobe in an adjoining room, **Dave** slipped into something more glamorous before



East West's launch for **Dave Stewart's** first solo album **Greetings From The Gutter**, due on **September 12**, took place at **Stewart's** glitzy **Covent Garden** studio-com-pond, complete with astro turf and deckchairs on the roof, with art from the album cover - courtesy **Damien Hirst** - casually displayed in the kitchen. Early on in the proceedings **East West** boss **Max Hole** (right) managed to persuade **Dave** and **Damien**, seen here practising his "gazing artistically into the middle distance" look, to pose for a sensible photo before the pair ran riot in the shower (see above).

leaving for the **Groucho** club... The ever-generous producer **Ian Levine** has paid for singer **Billy Griffin** to fly in from the States and sing at the wedding of his housekeeper of 14 years... **Congrats to Damont Audio** sales manager **Andy Kyle** and his wife **Lorna** for the safe delivery of their new baby daughter... And to **EMI Classics** press officer **Marius Carboni** whose wife **Anna** gave birth to **Freddy** last week... And finally, welcome back to **Epic** press supremo **Joanna Burns** who returns to the office today after her maternity leave.....



Picture the scene: it's a sunny summer afternoon, you've been waiting all week for the annual cricket match. Your whites are washed, your bat oiled and you walk gracefully to the wicket. Two minutes later you are back in the pavilion, bowled for a magnificent one. However, for **HMV's MD Brian McLaughlin** it's nothing to get too upset about. After all, the four-team tournament held in **Brian's** home town of **Whitchurch** raised more than £7,000 for **Nerdefi-Robbins** and he was the game's most economical bowler. Other stars were **John Aston** of **Sony**, **Neil Smith** and **Nigel Hayward** of **PolyGram** and **Fox Video's** **Simon Hewlett**, while **football** fan **Brian** managed to drag along **Pompey** manager **Jim Smith** as guest of honour.

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Incorporating Record Mirror

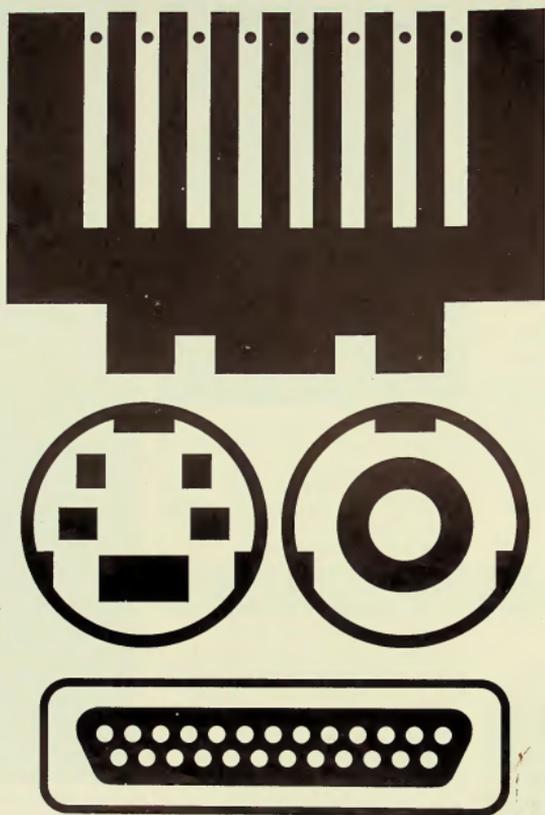
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