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team up with
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Ensign rocked by exodus

Ensign founder Nigel Grainge is shopping for a new deal following his surprise departure last week from the label he has run for the past 17 years.

Grainge, A&R manager Chris Hill and general manager Doreen Loader left the label on Friday. Grainge, who sold Ensign to Chrysalis Records in 1986, is now thought to be seeking a new label deal, possibly with a US-based company. He is understood to have had

discussions with two interested parties.

Over the past two decades Grainge and Hill have become one of the UK's most highly respected A&R teams. Grainge has signed acts ranging from Thin Lizzy and the Boomtown Rats to Sinead O'Connor and World Party. Hill is acknowledged as one of the people responsible for breaking black music in the UK in the Seventies and Eighties.

Their departure from Ensign and its acts comes 18 months after the completion of EMI's takeover of Chrysalis.

Grainge stresses that Ensign has had a "broad-based A&R influence" during its time with Chrysalis, where it has retained its own office. "But now the company comes under the EMI umbrella we're one of several A&R sources, predominantly focused on the UK, and therefore the role has evolved

differently," he says.

"The really painful part for us is stepping away from the artists, especially Sinead and World Party," he adds.

Grainge, Hill and Loader comprised Ensign's entire staff. No new executives have yet been named to take over at the label, which will sit alongside other Chrysalis imprints such as Cooltempo and Compulsion.

Before linking with

Chrysalis seven years ago, Ensign had deals with RCA and Island. It was launched through Phonogram.

Ensign's current roster also includes Boo Hewerdine, Blue Aeroplanes and Buffy St Marie. The label's strongest chart success came at the end of EMI's takeover.

Chrysalis managing director Roy Eldridge says, "Nigel leaves with our blessing and best wishes."

Report raps PRS staff

Senior PRS managers have been blasted for their role in the Proms debacle which saw £8m of members' money wasted on introducing the ill-fated computer membership system.

The summary of the report into Proms distributed to PRS members last week accuses unnamed senior staff of poor work, failing to control the project team and misleading the society's council over the system's progress.

The independent report says

that the project should have been reviewed in December 1990 after less than £3m had been spent. Instead a further £8m was "spent unnecessarily".

This is equivalent to £320 per member, since the society had 25,000 members at the end of 1991. PRS distributed £107m to members and affiliated societies in that year, according to its accounts, while administration and licensing costs totalled £26m in the same period.

The document states that progress reports into Proms requested by the PRS Council in 1992 were misleading.

"[Those concerned] resisted the Council's attempts to gain an independent assessment of the project," says the summary. "And when such an assessment was obtained they resisted the subsequent suspension of the project."

The matter will be discussed at a meeting for PRS members on June 2.

Wright picks label boss

Chris Wright's Chrysalis Group has moved a step nearer to launching its new label with the appointment of A&M marketing chief Jason Guy as UK managing director.

Guy, 32, takes up the job on July 19. He will report to Steve Lewis, who joined Chrysalis's music division as ceo in November.

Lewis says, "[Guy] is young enough to be an enthusiast but has gained a lot of experience and respect in the industry."

Lewis and Guy will work together on signing acts, appointing a UK distributor and setting up international licensing deals for the label.

"Our first record should be released in the early part of



The Wright stuff: (from left) Wright, Guy and Lewis

1994," says Lewis.

In the early Eighties Guy held distribution posts at now-defunct film company Palace Pictures and Palace Virgin Gold, the video venture.

In 1985 he joined A&M and was appointed head of market-

ing in 1987. Two years later he switched to Chrysalis in the same post, before rejoining A&M in 1991.

Guy says, "I was attracted to the new Chrysalis label because it will be music-led, not swamped by marketing."

Michael lawyer turns star witness

Tony Russell, George Michael's lawyer for the past 10 years, will not represent the singer in his forthcoming action against Sony as he will be called as a star witness in the case.

Russell, the man who helped Michael escape his Wham! contract with Innerserv Records in 1984, will be replaced by Sheridan's senior partner Cyril Glasser.

Russell says he has stood down since the circumstances surrounding the signing of Michael's contract is one of the main areas of contention. "We have a different view as to how the agreement came to be negotiated," he says.

The move is the latest step in Michael's preparation for his landmark restraint of trade case, set for October.

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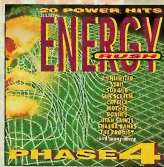
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OUT NOW



OUT SOON

EMI slams Panorama jobs slur

EMI has hit back at claims made in the BBC's Panorama programme that its CD division sack casual staff before they complete two years' service to avoid redundancy payments.

Under the Employment Protection Consultation Act 1978, temporary staff are entitled to the same redundancy terms as full-time staff and can claim

against unfair dismissal if they have worked for a company continuously for two years.

The programme, broadcast on May 17, spoke to five former staff members and featured an employee who took EMI to an industrial tribunal claiming she had been unfairly dismissed just five days before reaching two years' service.

EMI wrote to the woman

last summer terminating her employment because she was nearing her second anniversary and there were no permanent vacancies.

The woman claimed she had already worked for the company for two years, but EMI refused to pay any redundancy compensation, saying the woman had not worked continuously because she went to

India for "several months". A preliminary industrial tribunal found in favour of EMI.

EMI Music's senior vice president Peter Kees says the company's casual staff are told when they start that the company cannot guarantee any length of service. "I refute suggestions that casual workers are used as slave labour," he adds.



The PRS report on the fiasco of its new Proms computer system will make depressing reading for the society's songwriter and publisher members.

It confirms that £8m of the £11m spent on the project has been completely wasted. That's equivalent to a third of the annual cost of running the entire operation or, more to the point, £320 for every company and individual member of the society.

The report clears the council of any direct blame for the Proms disaster. But many members may wonder why their elected representatives did not get to grips with it earlier.

They may well have been acting on inaccurate information, but is it not their responsibility to ensure they are fully informed?

It is this relationship between executive and council which needs most attention as the PRS tries to ensure that nothing like the Proms affair can ever happen again.

George Michael is waging a very successful PR campaign ahead of his court case to escape his deal with Sony.

New PR angles have been dribbled out at regular intervals, effectively sustaining press interest and putting pressure on Sony.

The latest decision—that his lawyer, Tony Russell, should appear solely as a witness rather than also representing Michael—shows well the tactical skill of the Michael camp.

Retaining Russell as Michael's representative always looked like the weakest part of the artist's case, since he was the lawyer who advised on the deal and is questioned.

This latest move leaves both Michael and Russell looking sweet.

But it has to be worrying news for Sony and its fellow record companies, fearful of the implications for other artist contracts.

Steve Richmond

Donington axed as dates clash

The Monsters of Rock concert at Donington has been cancelled following demands from bands to move the event to accommodate their tour commitments.

Promoters Aircurve announced last week that the August Bank Holiday weekend event had been scrapped because it could not assemble a bill to match the standard of previous years.

Spokesman Paul Flower says it was cancelled for logistical reasons. "Bands wanted to play at different times of the year, but we share Donington with other events and our weekend is very much carved in stone," he says.

He dismisses claims that the event has suffered from the growth of other outdoor concerts such as Glastonbury and the Mean Fiddler's Reading and Phoenix festivals.

Monsters of Rock has been held annually at the Donington Racing Circuit since 1980. The only other time it has been cancelled was three years ago following a fatal accident at the 1989 event.

"We will be back to full strength next year because of a greater availability of bands," says Flower.

Levy pulls M&G out of PolyGram

Magnet Records founder Michael Levy has bought his joint venture M&G label out of PolyGram.

Levy has sold a 49% minority stake in the label to brother and sister partnership Sarah and Jack Dimenstein who run Switzerland's largest music and video distributor, Musicvertrieb.

PolyGram will continue to distribute M&G product in the UK, but Levy is seeking to license the label to other companies in overseas territories.

"My philosophy with Magnet was to be independent in the UK and then work with the people who most wanted to handle our product around the world. And that's what we're going to do again," says Levy, who sold Magnet to Warner Music in 1988.

"My ambition is to build M&G into a serious independent company."

Neither Levy nor PolyGram will comment on the reasons for their split, but it is thought PolyGram was disappointed



Levy (l) and Dimenstein; building M&G into a serious independent

with the success achieved by the 50-50 joint venture it opened with Levy in July 1990.

Meanwhile Levy is not thought to have been happy with the support given by PolyGram.

M&G had its biggest hit with Zoe's Sunshine On A Rainy Day in August 1991. Acts signed include Pele, Bjorn Again, Magik and U96.

Releases have been on hold

while the separation from PolyGram and the sale of 49% of shares to the Dimensteins were finalised. But Levy expects to release five albums before the end of the year.

Like Levy the Dimensteins sold their previous company, Teldec, to Warner Music.

Magnet had 33 Top 20 hits between 1973 and 1988 with acts including Alvin Starr, Bad Manners and Chris Rea.

MMC calls on public to join music inquiry

The general public is being invited to participate in the Monopolies and Mergers Commission investigation into the music industry.

Ads are due to be placed this week in a leading music paper and a top-selling tabloid daily inviting consumer comments on CD prices and other aspects of the music business.

The MMC study started in earnest this week with a confidential mail-out to companies, requesting submissions before the end of June. Over the next

few weeks the commission will also launch its own "factual" investigation, interviewing executives and collecting trade statistics and other data.

Meanwhile, the MMC has been criticised by the Commons agriculture select committee over its rulings against the brewing industry in 1989.

"Far from increasing consumer choice, it has strengthened local and regional monopolies—just as pernicious as the one alleged to operate nationally," said the committee.

Concerts piracy ring stamped out by BPI



The BPI's Anti-Piracy Unit has smashed a team of bootleggers selling audio and video recordings of UK concerts by some of the world's biggest artists.

The unit last week raided four Welsh addresses following a four-month investigation into a highly-organised illegal sales and distribution network.

The inquiry was sparked by complaints from consumers,

artists and record companies about poor quality recordings which were advertised through flyers distributed outside gigs.

Among the recordings on offer by mail-order were recent performances by Bob Dylan, Chris Rea, Iron Maiden, The Cure and Morrissey.

The raids were conducted in conjunction with North West CID and Croyd trading standards officers. Three men were also questioned and are expected to be charged under the Copyright Act.



Two superstars, two TV broadcasts and two very different results.

Recently Bruce Springsteen's (Un)plugged was transmitted by BBC 1 on a Saturday night at 11pm. It was brilliant. An unreleased track, much of the last pair of albums and a great rendition or two of some very old favourites.

Result? The album from which the broadcast was taken slowed slightly in its descent of the chart; the catalogue did nothing.

How very different from 1985 when Springsteen packed the stadium of this country with adoring fans.

What happened? Well the lukewarm reaction to both Human Touch and Lucky Town didn't help, and I wasn't alone in not instantly appreciating the songs about marriage and LA plus the new band.

But in retrospect why shouldn't the change things? They are fine LPs and the TV performance showed the band as now gelled and, by the time you read this, should have taken Milton Keynes by storm. Maybe those out in Puntersville have decided he's had his 15 minutes.

They're wrong. Then on Friday night 10 days ago Later was broadcast in its new more accessible slot. Leonard Cohen, Jellyfish, NZEC Camera and Shara Nelson all played live.

Then in the music TV we have been crying out for. Not only was it an excellent show but it sold records. Cohen was magnificent. His album in its debut week did 72% of its sales on the Saturday, and produced a chart entry he probably wouldn't have otherwise had.

We all hanker after the effect the Old Grey Whistle Test had. This is it. Tell your customers. Tell your staff. Get your best acts on and get that lost generation back into the shops. They will come if shown the way, and that great music still exists.

And come on Michael Jackson. Let's have an early evening repeat too.

Jon Webster's column is a personal view.

NEWS

East West unveils Townshend LP

Pete Townshend's first solo album for seven years is to be promoted worldwide under the unusual catchline "Yes It Is A Concept Album".

Entitled PsychoDereel, it is a follow-up to Townshend's rock musical LPs Tommy and Quadrophenia and includes previously unreleased material recorded at the time of Tommy, plus recent recordings.

Released by East West

Records on July 12, the album takes the form of a radio play featuring ageing rock star Ray Highsmith, who dreams of escaping a perfect world through the Nineties' theme will feature in all promotion.

Townshend's musical heritage is being emphasised with promotional appearances on programmes such as *Oliver Anderson Talks Back*, the Late



Townshend: concept LP plug

Show and Radio Four's Kaleidoscope as well as interviews in the quality press.

Townshend will play a publicity gig at the Mayfair Theatre in London on July 2 to launch the album. Music-only CDs will be sent out to radio at the same time, although East West is trying to promote the album as a whole wherever possible. A single, *English Boy*, will be released on July 26.

BBC won't let R1 go, vows Forgan

Radio One FM's future as a BBC service has been guaranteed by the corporation.

The assurance - announced by BBC Radio managing director Liz Forgan - comes as the station condemns criticism of its promotional activities as "raking over the ashes".

Speaking on John Dunne's Radio Two show in her first public interview since taking her job at the start of the year, Forgan praised "the valued and marvellous service" of One FM and Radio Two. And she dismissed reports of the privatisation of the two networks.

"Both serve huge numbers of people, for whom they offer a varied and innovative service," she said. "I don't think it is the job of the BBC to sweep up after other people. If we have



Forgan: guarantees

things which are unique we should hang on to them."

Forgan also stressed that the five networks would continue after the 1996 renewal of the BBC charter.

PWL chairman Pete Waterman, who launched his own campaign to "save" One FM, welcomes Forgan's comments. "This is fantastic and good news for the industry," he says. Meanwhile, the Association

of Independent Radio Companies' response to the Government's Green Paper on the future of the BBC has revived media scrutiny of One FM's promotions. Newspapers last week reported the AIRC had written letters of complaint to BBC chairman Duke Hussey and the Department of National Heritage. But AIRC director Brian West says the letters date from 1991.

"This has brought the issue back into focus," he says. "We continue to be unhappy with One FM's commercial activities, such as the '31 Days In May' campaign, which takes ads away from our members."

A BBC spokesman says, "We operate within strict guidelines - they may be pushed to the limit, but no further."

R3 boss plots new shake-up

Radio Three controller Nicholas Kenyon is to launch a second wave of programming changes in November, writes Phil Somerich.

Kenyon, who signalled his arrival at the station last July with a widespread programming shake-up, says one of his innovations will be Radio

Three's first programme aimed at young people.

The 15-minute programme will target 9-15 year old children and will be broadcast just before BBC TV's Neighbours each afternoon. The show's emphasis will be educational and it will aim to introduce young listeners to the network.

Kenyon says he also hopes to develop more cross-programming with BBC2 and the other BBC Radio networks.

He says he is encouraged by the latest Rajar figures, which showed an 8% rise in weekly reach to 6% in the first quarter of 1993 compared with the previous three months.

Women form industry links

An informal networking group for women in the music industry has been formed by PolyGram president Alain Levy's assistant.

Katarina Strupinska says that the group, which has so far staged three dinner meetings, is intended to serve as a place for women to swap thoughts on industry matters.

"There are well organised groups for women in the ad industry and women in TV," she says. "Why not for women in the music industry?" This year's Umbrella Seminar will feature a one-day workshop on women in the music industry. It is being held in conjunction with the separate Women In Music.

Zomba fills new expansion role

Zomba Recording Services has recruited ex-Columbia business affairs specialist Tracy Middleton to oversee expansion of the group's interests.

Middleton takes up the newly-created position of general manager. She will oversee Zomba's equipment rental company Dreamhire and its Battery Studios complex, as well as liaising with the Aquarium studio Zomba is opening at Battersea with producer Steve Lipscombe.

● The Berwick Street Group has formed a management company - Berwick Street Management - to handle the affairs of its writers, producers and engineers.

Two K labels in Eurovision race

Two UK labels were battling for the right to release Niamh Kavanagh's Eurovision winner in *Your Eyes as Music Week* went to press last week.

The Irish singer, who just pipped the UK's Sonia in the contest broadcast on May 15, was negotiating with two labels through Dublin-based music publisher Aaron Music.

The song was released in Ireland on May 6 through Euryes, a label set up by Kavanagh, the song's composer Jimmy Walsh and Acon Music owner Brendan Graham specifically to promote the entry.

In the week before Eurovision it reached number seven in the Irish chart and was last week expected to hit number

one with sales of more than 11,000. Artists can reach number one in Ireland with sales as low as 1,000.

"We originally considered 10 UK offers, and we have whittled that down to two," says Graham. "We have done the groundwork by express mailing CDs to 70 radio and television stations."

Meanwhile, Suede's Animal Nitrate went the alternative Eurovision video contest held by MTV on the night of the official competition.

The video beat 14 other finalists chosen by viewers at Battersea, played on the station's early evening show MTV Prime in the weeks leading up to the contest.

New hope for London venues

The resurrection of historic north London venues the Rainbow in Finsbury Park and Camden Town's Roundhouse has moved a step closer.

Islington Council last week granted listed building consent to develop the Rainbow's 1,200-capacity foyer, which was due to open on May 28. English Heritage approved the plans to refurbish the Grade 2 art-deco theatre last month.

"We will open the venue by September," says Anthony Miller of Rebel Force, which plans to invest £500,000 in the site.

Meanwhile Harvey Goldsmith has emerged as the front runner to promote events at the Roundhouse if it reopens as planned next summer.

Palace Gate Properties has completed the £980,000 acquisition of the site from Camden Council. The company is now negotiating with English Heritage and the council over its £1m plans to refurbish the 2,500-capacity venue.

Nick Tabbs, director of Shaw Associates, the surveyors overseeing the venture, says talks are being held with Manchester Royal Exchange - which would handle theatrical events - and Goldsmith, who has hired consultants Fitch to redesign the venue.

Survey charts indie demise

A new study of independent labels published this week paints a bleak picture of a sector that is in "serious financial difficulties" and facing an uncertain future.

Chartered accountants Chantrey Vellacott used information from BPI studies and company reports filed between July 1989 and December 1991 to examine the financial health of more than 50 independent labels. They were defined as companies in which the majors had no shareholding.

The total turnover of the companies surveyed exceeded £40m, but only 12% saw their pre-tax profits increase during the period.

And while in the first year the labels had a combined profit of £1.5m, this slipped by £1.7m over the following 12 months, producing a net loss of £200,000 - described by the report as a "staggering" drop in profitability.

Eric Longley, head of media



Longley: cheaper CDs 'no help'

and entertainment at Chantrey Vellacott and a former managing director of Factory Records, says the decline is partly a result of the growth of products such as video games.

The report claims that many companies are not financially focused and have an inflexible management style.

Longley says, "Most Indies start off with a passion for a particular type of music and tend to put their creative tendencies before the financial

implications, which has led to some firms going out of business."

The 16-page report argues that unless acts are contracted to Indies for longer or the majors reward labels for finding bands they poach, the sector may collapse.

And, contrary to the arguments raised by independent labels during the recent National Heritage Select Committee inquiry into pricing, it says that high CD prices do not necessarily benefit the indie sector.

Noting that volume and value of cassette and CD singles sales increased during the period at the expense of vinyl, the report suggests that cheaper CDs would help Indies sell their back catalogues on CD.

"The problem for Indies is that many of their customers are not CD purchasers while the premium profit margin in CD sales has not been fully open to them," says Longley.

EMI is to take over distribution of Virgin Records releases on August 2 when Virgin's current contract with PolyGram expires. The switch, originally planned for last year, has been delayed by problems with EMI Music Services' move to its new centre at Leamington Spa.

Receivers for Teledisc have sold the same and various assets of the collapsed direct marketing label to newly formed company Sensational Ventures. Sister company Ronnie Scott's Jazz House Records is expected to be sold within days.

Island Music will move offices from King Street, Hammersmith, to the main Island building by September. Its administration arm will move to parent PolyGram's Sussex Place HQ.

BBC Radio Scotland has dropped its night-time music output. Casualties include Earshot, which will switch to Radio 5, and the Scottish Chart.

Southern Radio, operator of stations including Invicta and Ocean FM, saw pre-tax profits rise 60% year-on-year to £283,000 in the six months to March 31.

Classics tune to TV ads

Popular TV commercial images and a champagne brand are the latest tools to be employed to market classical music, writes Phil Somerich.

Decca's Classic Commercials album, launched with a TV campaign starting on Channel Four and Central from June 1, contains 20 tracks which are best known as TV ad themes.

Among them are Delibes' Flower Duet, used by British Airways, the excerpt from Mahler's Symphony No 7 appropriated by Castrol GTX and the Mario Mario aria from Puccini's Tosca which appears in Pretty Polly ads.

Paul Moseley, Decca Classics sales and marketing manager, says, "Most people



Decca disc: commercial themes

know these tunes from the products they advertise, so we expect linking the visual and aural images to have powerful appeal."

Meanwhile Warner's Erato label is joining forces with

champagne producer Moët & Chandon to launch its Opera Celebration album on June 7.

The album marks the 40th anniversary of Erato and the 250th of Moët. Its cover image of a champagne bottle being uncorked will feature in window displays in two Tower Records stores as well as ads in magazines, the national press and Royal Opera House programmes.

Competitions offering prizes of Moët vineyards and cassettes and CDs are being finalised. And Moët will supply selected off licences with vouchers enabling champagne buyers to send off for a free copy of the recording.

Three out after Virgin cutbacks

Roster cutbacks have led to staff reductions at Virgin Records' international arm.

Last week the company laid off two product managers and a junior product manager, cutting the department to 10 staff.

Virgin international managing director Charlie Dimont says, "Fewer acts reduced the workload on the department."

Virgin itself shed 80 staff a year ago following the completion of the Thorn EMI buy-out.

MCA drops Beijing

MCA Records has dropped Beijing Spring without even releasing the debut album by the heavily promoted pop act.

The band, who signed with the label in 1991, were told of the decision not to renew an option on their deal last Friday. MCA general manager/marketing Joe Cokell says, "We thought we had taken them as far as we could."

Over the past year MCA has released three singles by the

band, all of which failed to breach the Top 40.

Cokell denies that MCA stands to lose a rumoured £1.1m in unrecovered fees. He says the band were signed for £400,000 and marketing expenses totalled £250,000. He adds he is unable to comment on the total recording costs.

Beijing Spring songwriter Tony Williams says the band are "disappointed but not daunted" by the news.

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Our Price's changes are being introduced in three stages. In March and April the windows and advertising and promotions were overhauled while 'New' and 'Bargain' racks were rolled out. Over the next six weeks new racking, POS, musical classifications, staff shirts and carrier bags are being introduced. And between July and October lower counters, new price stickers and vouchers will be launched nationwide while new fascia, listening posts, games displays and Epos machines will be launched in selected stores.



The Smiths-owned chain's striking revamp underlines its new values, says Ajax Scott

Our Price sharpens focus

Think of four words to describe Our Price stores. How about dull, boring, drab, and intimidating. A harsh verdict? Maybe, but those were among the most common words chosen by customers in research commissioned by the chain as it prepared to reposition itself.

Managing director Richard Handover notes that the research produced as many positive points as negative ones, but he is frank about the need for a fresh approach.

As he wrote in the pamphlet handed out to staff earlier this month: "To ensure our continued position as the nation's biggest music and entertainment retailer we [have] to become the best retailer... To do this much has to change."

It is not just the public who have sometimes lost sight of "all that is good and positive" about the Our Price brand, as Handover puts it. The chain has also been open to criticism from the trade that it has lost a sense of direction.

Since 1971 it has grown piecemeal, leaving much to local staff who knew and cared more about music than they did about business. This shop-floor emphasis on music has traditionally been Our Price's strength - but as the group expanded to 310 stores, it has also become a weakness.

Some stores were untidy and unclean and there was little brand identity, best illustrated

by the lack of a common fascia and logo in every store.

The sweeping revamp unveiled earlier this month sets out to address the public perception of the chain, the industry's relationship with it and its place within the WH Smith group.

It is the result of two years planning and development, implemented by John Laidlaw, the buying and marketing director appointed nine months ago, brand marketing manager Neil Boote and their small team. And it embraces changes that have been introduced over the past six months and developments yet to hit the stores.

Overall the chain, in line with competitors such as HMV, Woolworths and Virgin Retail, is emphasising its role as a home entertainment centre rather than just a music store. This is above all reflected in the redesigned Our Price logo, which has lost the Music tag (which in turn replaced Records in 1986). "Our core is music but we're very much in the home entertainment business," says Handover. "From the future perspective that's very important."

As a result space is being increased for video and, particularly, games. "We have 1% of the games market but can get up to 5%," says Laidlaw.

More specifically the chain is homing in on the themes of

price, currency and convenience, and it is these that are the real driving force behind the changes now being unveiled.

These messages are central to the revamp of Our Price's all-important windows. Over the past few months the chain has been developing a cleaner, more centralised message to shoppers standing outside on the pavement.

Each store now features the albums chart prominently in its windows, complete with prices for each album, a number of which have cost only £9.99 for CD over the past few weeks. The chart is complemented by centrally-produced posters featuring the current promotion. The overall emphasis is on running fewer and larger campaigns or, to use one of the new Our Price mantras, "bombs not bullets".

This combined emphasis on chart product and value for money is echoed throughout each shop. The chart and new release racks are placed strategically by the entrance, emphasising the currency of Our Price's stock. Material displayed in the window is also hung in newly created and standardised poster panel slots and island ends. And stock from the current promotion is racked in the Feature Metre section.

The changes allow for far greater centralised control

over how material is chosen, promoted and displayed - matters traditionally left to store managers and staple-gun-toting staff. With games, for example, staff will be told what products to sell and how much space on the regularised shelf modules to give them. Managers will still retain more freedom when it comes to music, however, to allow for local tastes.

Perhaps the most striking change in-store is the colour-coding dividing each product zone and the new racking on which it sits. Combined with the new card headers and dividers that are being sent from Our Price head office to replace the traditional dymoed signs, they make each store far easier to negotiate.

They also create a more interesting feel in each shop, which will be further enhanced when listening posts and display games machines are rolled out to selected stores from July.

"I don't want Our Price to be 'night clubby' because that's alienating, but there has to be an urgency, vibrancy and excitement about home entertainment retailing," explains Laidlaw.

Besides providing a much needed overhaul for the chain, the changes bring it more directly into competition with Woolworths, which is itself revamping its entertainment

departments (*Music Week*, May 22).

And they also solidify the record retailing activities of its parent WH Smith group, which also owns a 50% stake in Virgin Retail as well as selling entertainment products in its own High Street stores.

The "Vision and Values" programme that Our Price is developing to encourage common goals among all staff is in fact a group-wide initiative, although Handover initiated research for Our Price before Smiths developed its own strategy of "empowering" store managers and staff.

The response from Our Price shop staff is still to be gauged. The company says store managers have so far been overwhelmingly enthusiastic, although Handover admits that some staff may decide that the "fundamental attitudinal change" being demanded by the Visions and Values strategy is not for them.

What is already clear, however, is that Our Price is taking the lead in addressing what both the public and industry want from a retailer in the Nineties.

Combined with the changes being developed by Woolworths and the sharper pricing that is being introduced by all retailers, its investment looks poised to boost the music market as a whole.

ANNOUNCING THE NEW FREE DIRECT LINES

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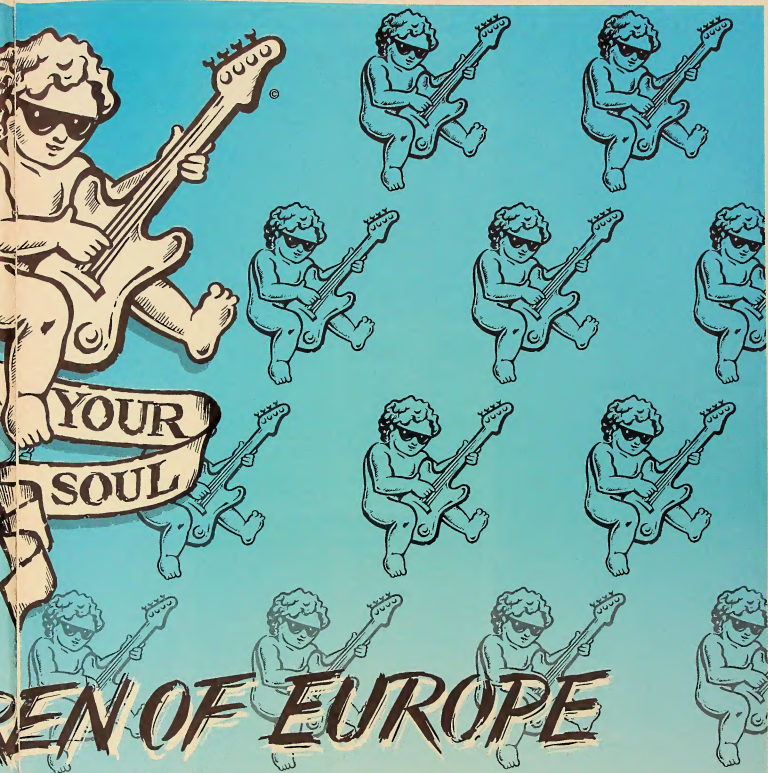
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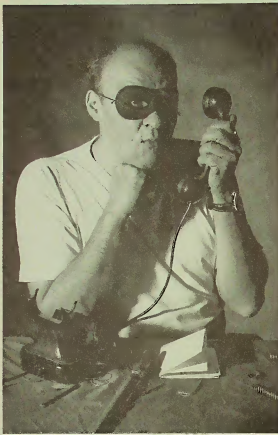
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MARKET PREVIEW



Battle royal: the spectacular cover shot of DG's Handel opera

CLASSICAL

HANDEL: Semele. Various/John Nelson. (Deutsche Grammophon 435 782-2). The spectacular cover shot of Kathleen Battle, also available as a display, symbolises the opulence of casting and production that could turn this three-CD recording of a neglected Handel opera into a brisk seller. Battle is on the cover of June's *Gramophone*. Nelson is featured in this month's *Opera Now*, while Samuel Ramey, another member of the very starry album cast, is featured in *Opera Now*'s June issue. **★★**

PURELL: Dido And Aeneas. St James's Singers And Baroque Players/Bolton (Teldec/Warner 4509 91191-2). Ivor Bolton and his period-style performers make their Proms debut on July 23, which will revive interest in this neat and well-sung if not quite inspirational performance. For now, specialist press advertising supports this release, along with others in Teldec's revived Das Alte Werk early music series. **★★**

WOLF-FERRARI: The Jewels Of The Madonna. Royal Philharmonic/Serebriar (ASV/DCA 861). **★★**

Few of even the most ardent classical buffs will have heard Wolf-Ferrari's opera overtures, but try in-store play of, say, the second section of the title work and you will know this has ear appeal. **★★**

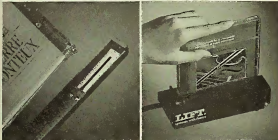
SAARIAHO: Various Works. Kronos Quartet, Los Angeles Philharmonic/Salonen (Ondine/Koch ODE 804-2). Koch's sales force is making this album its priority, focusing on the appearance of trendy names such as the Kronos and Esa-Pekka Salonen. **★★**

PICK OF THE WEEK

VARIOUS: Sensual Classics II (Teldec/Warner CD/MC 4509 92014-2/4). Sensual Classics I was 1992's 10th biggest-selling classical title despite being released only in November. Now the love, potion is remixed with 17 tracks, the same couple romping on the cover, a two-week London TV and Classic FM ad campaign plus press and window displays. **★★★★**

Phil Sommerich

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



MAINSTREAM - ALBUMS

DODGY: The Dodgy Album (A&M 540082). Old fashioned qualities abound on an album of melodic guitar-driven pop. A traditional guitar, bass and drums setting is used for a fresh and, at times, retro collection of tunes, with the recent single, *Water Under The Bridge*, a standout. Tracks like *Cold Tea* and *Never Again* cry out for Virgin 1215 exposure. The hand tour through June, and seem to be on the upward curve. Anything but dodgy. **★★★**

VARIOUS: Woman To Woman - The Very Best Of Female Singer-Songwriters (PolyGram TV 5161632). This smart AOR selection brings together Kate, Cyndi, Tasmin, Tanita, Beverley and others you might expect, plus one or two you maybe didn't (Shakapears Sister, Cathy Dennis, Rosie Vela's all but forgotten Steely Dan revival single *Magic Smile*) for an album that should have no problems justifying its extensive and expensive TV campaign. **★★★★**

JETHRO TULL: The Best Of Jethro Tull (Chrysalis CDCHR 6001). Hot on the heels of the excellent four-CD boxed set of remixed/previously unreleased material, this digitally remastered selection is a double CD of familiar fare from the Tull catalogue. As such, it's easy to point to the absence of, in particular, *The Witch's Promise*. On



Rod: Unplugged and intimate

balance however, there's well over two hours worth of folk/progressive fusion of an admirably high quality, including *Sweet Dream*, *Living In The Past* and the brilliant *Life's A Long Song*. **★★**

ROD STEWART: Unplugged... And Seated (Warner Bros 93E452892). The intimate setting and a grateful audience work like a charm for Stewart, whose rasping revisits to *Hamnabags & Gladrags*, *Reason To Believe* and others, some with a full orchestral accompaniment, are a delight. *Van Morrison's* charmingly Celtic devotional song *Have I Told*

You Lately is something of a winner too. This album will certainly have longer legs than the recent *Lead Vocalist* rehash. **★★★★**

DIESEL PARK WEST: ...Versus The Corporate Waltz (Demon FIENCD 747). An excellent band whose lengthy residency with Food produced much fine music, but rather less in the way of success, take up new residency in Brentford without missing a beat. More dense and melodic rock written by the band's John Butler, though it often promises more than it achieves. The basic ideas are frequently good, though their best route to more mainstream appreciation would be to sugar the pill a little. Unlikely to sell beyond their fan base. **★★**

PICK OF THE WEEK

THE WATERBOYS: Dream Harder (Geffen GED 24476). Not just *Dream Harder*, but play harder too, as Mike Scott and friends eschew the simpler, more folksy style they have pursued recently for an altogether rockier sound, though the pastiche *Corn Circles* does provide light relief. Spirit City is a bit of a surprise too, a tongue-in-cheek hoodwink, with an amusing ode from Billy Connolly. Solid, powerful and happening. **★★★★**

Alan Jones

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JAZZ

WES MONTGOMERY: *The Complete Wes Montgomery On Riverside (Riverside 12RCD-4408-2)*. An indispensable collection for connoisseurs of the finest in jazz-guitar playing. A superbly produced, 12-CD box set, it comprises 158 digitally-restored cuts, including 49 alternative takes, 16 previously unavailable. Even at a breath-catching retail price of around £119 (dealer £70), it's exceptional value. **XX**

BILL EVANS: *Alone (Verde 833 801-2)*. The myriad CD releases featuring the unique talent of the late, great pianist continues unabated. This gem, Evans' first solo album release from 1968, should garner healthy sales and draw attention to other IMS-imported Evans product on Verde, including *At The Montreux Jazz Festival (827 844-2)* and *At Town Hall (831 271-2)*, plus the latest Japanese import, *Trio '65 (POCJ-1908)*, the latter dealer priced at £10.99. **XX**

CHET BAKER: *Chet Baker Big Band (Pacific Jazz 07777 8120124)*. Helped by a stellar list of instrumentalists and arrangers from the classic West Coast jazz period of the Fifties, Baker's mellifluous

horn sounds as relaxed with a large outfit as it does with the more familiar small groups. A predictably solid seller. **XX**

KEITH JARRETT: *Bye Bye Blackbird (ECM 515 074-2)*. An exquisite salute to the genius of Miles Davis by one of today's most prolific – and best-selling – artists. Jarrett, at his most lyrical and sensitive, ranges through an eight-number programme which includes two musical tributes composed to celebrate the occasion. Warmly recommended. **XX**

PICK OF THE WEEK

ART TATUM: *Complete Brunswick & Decca Recordings 1930-1941 (Affinity CD AFS 1035-3)*. Tatum's awesome keyboard talent sounds as astonishing today as it did throughout the period covered by this three-CD boxed set. Most tracks find him performing alone, his best situation, although there are fine small-band performances from 1937 and 1941. Enclosed in an attractive black and white box, this is a collection deserving of keenest attention by jazz fans. Retailing at around £18 (dealer price £10.50), it is complete except for a handful of alternative takes, discovered only recently by GRP/MCA. **XX**

Stan Britt



Green Jelly: porcine-flavoured mayhem from America's wierdest

ROCK

PAW: *Jessie (A&M 580293)*. Considering the recent success of Sugar, Kansas's Paw should be capable of scratching the charts with this single, barring as it does more than a passing resemblance to Sugar's antecedents Husker Du. Paw are on tour with the grunge-tastic Monster Magnet so demand will grow. **XX**

EMOTIONAL FISH: Rain

(East West YZ745CD). Back with a harder edge, Emotional Fish could well reach the chart with this single. Ads are set for *Melody Maker* and *NME*, with the band due to perform three songs on *The Beat*. **XX**

DANZIG: *Thrall-demonswave! (Def American 514 876-2)*. Divided into four live cuts and three new songs, Danzig's new EP confirms the "Evi Elvis" and his buddies as masters of doom metal *par excellence*. **XX**

DEATH: *Individual Thought Patterns (Roadrunner RR 9079 2)*. Death comes of age. As odd as that may seem the prime movers behind the now appropriately moribund death metal genre have been thumping out archetypal albums for a decade. This improves on the last effort, *Human*, and should fare moderately well. **XX**

WOLFEBANE: *Massive Noise Injection (Bronze ESS CD 193)*. Having suffered the ignominy of being dropped by Def American after producing one of the finest-ever debut albums by a British band, Wolfbane bounce back with an in-your-face live offering on the resurrected Bronze label. Championed by *Kerrang!*, Blaze Bayley and his cohorts may yet fulfil their abundant potential. **XX**

PICK OF THE WEEK: **GREEN JELLY:** *Three Little Pigs (Zoo/BMG 74321 15142 2)*. The excellent and hilarious promo that accompanies this bastardisation of the porcine children's tale (like *Creature Comforts* on acid) should win TV coverage and propel the lively, wacky and wonderful Green Jelly to stardom, or at least a Top 20 hit single. Expect BMG to pull out all the stops on this one. **XX**

Andy Martin

MAINSTREAM - SINGLES

ULTRAVOX: *I Am Alive (DSD DSD 30795)*. In the beginning there was John Fox. Then came, most famously, Midge Ure. Now Ultravox mark III gets under way with new vocalist Tony Fanelle and a new single. The result is a likeable, albeit fairly lightweight AOR song, that bears little resemblance to their more bombastic work such as the incomparable *Vienna*. That said, the latest incarnation of Ultravox may just attract enough attention to prove the resurrection worth the effort. **XX**

BARBRA STREISAND: *With One Look (Columbia 659327)*. Stylistic chameleon Streisand is deep into a theatrical phase at the moment, and makes a majestic, but slightly overwrought, show of the introductory single from the latest Andrew Lloyd Webber musical, *Sunset Boulevard*. There's no doubt the song tugs all the right heartstrings and will be a huge winner both on stage and on album. And yes, as a single, *With One Look* is perhaps too much of an emotional rollercoaster and a shade too stagey to bring home more than a slice of the bacon, rather than going the whole hog. **XX**

A-HA: *Dark Is the Night (Warner Bros W 0175)*. The Norwegian former teen idols return, this time sounding rather like a low-rent but pleasant U2 hybrid.



Niki Harris: haunting

The first single from their forthcoming album, *Memorial Beach*, is less immediate but more substantial than much of their work, but *Dark Is the Night* is nonetheless a grower that could do very well. **XX**

MICA PARIS: *I Wanna Hold On To You (4th & B'way 8622952)*. After the massive *I Never Fell Like This Before*, Mica Paris tackles a less flowing, looser and altogether jazzier song. Vocally superb, but lacking the commercial appeal of the aforementioned single, *I Wanna Hold On To You* is likely to pester us a good 10 or so places lower. **XX**

TEARS FOR FEARS: *Break It Down Again (Mercury IDECX 18)*. Fine fare from Roland Orzabal, the sole remaining member of the Bath duo that hit the heights of international

fame in the early Eighties with *Songs From The Big Chair*. *And Break It Down* is already winning a lot of airplay. It's a harder and more assertive sound than normally expected from *Tears For Fears*, but very direct and hugely accessible, apart from the rather militaristic break halfway through. A winner. **XX**

PENNY FORD: *Daydreaming (Columbia 6590598)*. Former Snap vocalist Penny Ford slips into a warm and sensuous groove on a song written and first recorded by Aretha Franklin over 20 years ago. Ms Ford has added a fine emotive vocal performance to an instantly attractive pop melody, which should be a potent enough combination to see this one airborne. **XX**

PICK OF THE WEEK

SNAP: *Do You See The Light (Logic/Arista 7432114762)*. Meanwhile, back at the Snap ranch, Ford's replacement – Niki Harris – has settled in extraordinarily well. Another typically tense and WRG-etically smacking workout (shades of Giorgio Moroder abound), with enough melody in the haunting title refrain to make it another winner over the store creaker as well as on the nation's dancefloors. **XX**

Alan Jones

DANCE

HARDFLOOR: *TR-Resuscitation (Harthouse UK/Rising High HARTUKLP1)*. After taking clubland by storm with *Apocalypse* and *Trancecrypt*, Frankfurt's masters of trance have concocted a whole LP of slamming and atmospheric acidic sounds that will not disappoint their substantial following. Expect strong demand, especially as it is being released as a DJ-friendly double 12-inch. **XX**

VARIOUS: *Trance 3 (Rumour RAID 51)*. The latest instalment in this relatively new compilation series is another solid selection of trance house tracks, predominantly from London and Scotland. Expect to shift similar amounts as volumes one and two. **XX**

S1000: *Not Gonna Do It (Deep Distraction OILY009)*. Having impressed many with *Flatliners* last year, S1000 return with another chunky house track, this time boasting vocals by Collette of *BMX* and *Our Tribe* fame. Its good Club Chart performance will ensure reasonable sales, but will not cross over. **XX**

VARIOUS: *Reactive! Vol. 7 – Aquasonic Trance (React Music REACT19)*. The latest addition to this highly regarded techno/trance series retains a strong Continental flavour, with contributions from Germany, Holland and Italy. Reactive's selling point is its inclusion of harder to find import-only releases. **XX**

F.U.S.E: *Dimension Intrusion (Warp WARPIP12)*. This solo album is the work of Iain Lawtin, co-owner of Detroit's #8 label and an acknowledged master of techno, trance and acidic sounds. It includes the singles *FU* and *Substance Abuse* plus many more tracks including some more ambient excursions. Next week's release of the LP on 2x12-inch, CD and tape formats is being followed by an extensive UK club tour in June. **XX**

PICK OF THE WEEK

MONIE LOVE: *The Power (Cooltemp 12COOL273)*. No colours provided harmonies so sweet that they were allowed to release the song in their own right last year. Monie Love delivers a confident and stylish rap. And Farley & Heller excel themselves with a wide range of essential mixes. It is no surprise that the promos have been getting a very positive club reaction, which should translate into strong sales. **XX**

Andy Bevers

AD FOCUS

Marc Cohn's *The Rainy Season* will be advertised in *Q*, *Time Out* and the national press as part of East West's campaign for the title. WH Smith will be playing the album in-store and displays will run with *Our Price*, HMV and Virgin. The album will feature on Virgin listening posts and selected independents are running pre-awareness campaigns.

Fishbone's Get A Monkey A Brain And Hell Swear He's The Centre Of The Universe - out next week through Columbia - will be advertised in the music press and further promoted with a London street poster campaign and mailout to the band's fanbase. In-store, the album will be promoted by HMV and Our Price and will be featured on Virgin listening posts. Independent retailers are giving away a free kite with initial copies and *Rock CD* is featuring one of the album tracks on its next cover mounted CD.

Julian Dawson's *Headlines* will be advertised in the music press by Arista, which releases the title next week.

Erny Rush 4 Dingo's compilation of current dance hits, will be TV advertised nationally on ITV and Channel Four from next week.

Helloween's Chameleon, released next week through EMI, will be advertised in *Music Week*, *Kerrang!* and the rock press as part of a teaser campaign for the title. In-store, the album will be promoted by Virgin, Tower, Sam Goody, HMV and various independents. There will also be a mailout and a nationwide street poster campaign.

Mad Cobra's Hard To Wet Easy To Dry will be advertised in the music press by Columbia from its release on June 1.



CAMPAIGN OF THE WEEK

Harry Connick Jr's imminent UK tour is timed to coincide with the release of Columbia's new Connick album, *Forever For Now*. The release - a 16 track best of featuring *It Had To Be You* and *His Ain't In Love* - is being marketed as the definitive Connick album. It will be out next Monday, just in time to catch audiences who go to see the American crooner in concert in Edinburgh, Manchester, Birmingham, Bournemouth or London's Royal Albert Hall.

Record label: Columbia

Media agency: DPA

Media executive: John Duncombe

Product manager: Terry Felgate

Radio ads to run on Classic FM and Jazz FM

Press: an extensive press campaign will be aimed at mainstream adult buyers. Ads will run in *Time Out* in conjunction with *Tower*, the *Guardian*, *Marie Claire*, *Elite*, *Six*, the *Sunday Times*, *Daily Express* and *Daily Mail*.

Posters: A London-based street poster campaign advertising the album and the tour, plus a poster campaign on London transport in conjunction with HMV.

In-store: There will be in-store displays with HMV, Virgin, Our Price, WH Smiths, Morrisons, and selected independent retailers. Target audience: mainstream adult audience, plus younger fans who are being targeted through editorial in the press.

Johnny Mathis's How Do You Keep The Music Playing will be advertised in the national press as part of a Columbia campaign. The release is also part of the week on Radio Two.

Maria McKee's You've Gotta Sin To Get Saved, released next week through Geffen, will be advertised in the music press.

Stephanie Mills' Something Real will be advertised in the music press by MCA from its release on June 1.

Monie Love's new single *In*

A Word Or 2, featuring a duet with Prince, will be advertised in *Smash Hits*, *Blues & Soul* and *MixMag* by Chrysalis, which releases the title next week. The single, which has *The Power* - last week's number eight in the *Record Mirror* club chart - on the B-side, will be promoted in-store by Our Price and various independents nationwide. There will also be a street poster campaign in the London area.

Big Attraction, Telstar's collection of songs from Pinky & Perky, will be TV advertised

nationally from its release next week as part of a four-week campaign.

Sand Rubies' self-titled album, due out next week through Polydor, will be an Our Price recommended release and be promoted through in-store displays.

Sensual Classics, the latest compilation from

Teldec/Warner, will be advertised in the national press from today. It will also be promoted with in-store displays with the multiples and independent retailers.

Therapy's four-track EP, *Face The Strange*, will be press advertised by A&M in *NME*, *Melody Maker*, *Dreadline* and *Kerrang!* from its release next week. There will also be a poster mailout to the fan base and a national street poster campaign.

Uptown Unplugged, an MTV Unplugged special released through MCA, will be advertised in the music and specialist dance press from its release next week.

Van Morrison's Too Long In Exile, released next week, will be the focus of a Polydor press and retail marketing campaign which includes advertising in the *Guardian*, *Q*, *Independent*, *Time Out*, *The List*, *NME*, *Melody Maker*, *Vox*, *Mail On Sunday* and the *Daily Mail*. HMV and WH Smith have picked the release as album of the week and HMV will be promoting it with West End A-pack and national B-pack displays. Virgin, Menzies, Tower and Woolworths will feature the release in window displays and Our Price is running B-pack in-store displays. Some 270 Boots outlets will feature counter rises and 300 independent retailers are running pre-awareness campaigns and in-store displays.

Compiled by Sue Sillcox. 071-2286647

EXPOSURE



PICK OF THE WEEK

Jim Stone's Afternoon Show, **Thursday May 27**, **Festival Radio 3-6pm**. New WEA signing Phooka (pictured) make their radio debut on Festival Radio, the station set up as part of Brighton's annual international arts festival.

MONDAY MAY 24

Pebble Mill featuring **Tasmin Archer**, BBC1: 12.15-12.55pm

Backstage Pass features a behind-the-scenes look at **Sheffield Sound City**, Radio One: 8.30-9pm

Fabulous featuring **The Goats**, Radio Five: 10.10-midnight

The Beat featuring **Eat, Utah Saints and Bryan Ferry**, ITV: 12.30-1.30am

TUESDAY MAY 25

Mark Goodier's Evening Session featuring **The Wishplants and The Senseless Things**, Radio One: 7-9pm

Karshott featuring **The Silencers**, Radio Five: 10.10-midnight

WEDNESDAY MAY 26

Viva Cabaret featuring **Kid Creole**, Channel Four: 10.30-11.20pm

THURSDAY MAY 27

Raw Show featuring **Jamiroquai and Credit To The Nation**, ITV (London only): 11.40pm-12.40am

FRIDAY MAY 28

MTV Live! With **The Stereo MCs** featuring the band in concert, MTV: 11.11-11.30pm

SATURDAY MAY 29

Peace Together Concert featuring **Peter Gabriel, The Levellers, The Orb and The Sawdusters**, Radio One: 8-10.30pm

Leicester featuring **Oceanic and Silk**, ITV: 2.30-3.30am (regions vary)

SUNDAY MAY 30

The O Zone featuring **2 Unlimited** in Amsterdam, BBC 2: 11.45-12 noon

Rockline featuring **Diamond Head and Metallica**, Radio One: 2-2.45pm

Faith And Sister Sledge, ITV: midnight-12.30am (regions vary)

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
THE ABSOLUTE LOVES	five-piece pop band	LEC	none	worldwide publishing	Peter Kent - "band member Steven Marshall was in Gene Loves Jexiel, whom I signed at 44D"
BAD BOYS INC	four-piece pop band	ABM Records	Oliver Smallman, First Avenue	five albums	Steve Wolf - "I sat in the studio for half an hour and heard eight hits"
DON BLACK	lyricist from London	PolyGram Music	none	worldwide publishing	Lucian Grant - "His first collaboration is with Don- and is a fabulous success"
BOILERHOUSE BOYS	writer/production duo	PolyGram Music	Karin Clayton, One Management	worldwide publishing	Colin Barlow - "They wrote and produced a track on the <i>No Colours</i> album for us"
FRACTURE	electronic duo	LEC	none	worldwide publishing	Peter Kent - "They were passed on to me by Nine Inch Nails' European manager"
HEADSWIM	four-piece rock band	Epic	Gill Abrahams, Alert Management	eight album	Mike Sault - "A band with a great collection of songs. A real vision for the future"
LONGPIGS	hard-edged pop four-piece	Elektra	David Harper, Harper Management	long-term album	Harvey Eagle - "They're a brilliant live band with great songs"
PHOOKA	female acoustic singer/songwriter duo	WEA	Mick Vernon, Firebrand	album	John Coxon - "I met them in London and played with them one afternoon - and they were brilliant"
SERENADE	four-piece female swing band	Mission	Rhythm Within	album	Ralph Tee - "Not only the first UK female swing band but also [a swing band] of high calibre"

Compiled by Sarah Davis. Tel: 081-946222

14 Harry's game
Connick blasts back
with new release

16



Miracles happen
Lurve man Luther
slinks up singles

22 Up Evil Up
Front 242 shake up
top indie slots

24



Call the tune
Credit where it's due
on the dancefloor

music week

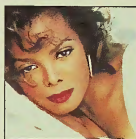
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The Information Source for the Music Industry

29 MAY 1993

CHART FOCUS

Notwithstanding a determined defence of their title by REM, Janet Jackson's first album for Virgin, entitled simply Janet, debuts at number one this week. It's the third Virgin album to reach number one this year, and the label's ninth thus far in the nineties, both figures making them market leaders. It's a success that also makes Janet & Michael Jackson the very first siblings in chart history to have separate number ones. Live albums are getting their biggest ever splash on the chart with seven in the Top 50, by Dire Straits, Wet Wet Wet, Gary Moore, Eric Clapton, Kiss, Bruce Springsteen and Morrissey. Rod Stewart and Neil Young also have MTV Unplugged live albums scheduled for the next couple of weeks. Live albums generally fare worse than new studio albums, and of the current batch none is likely to match the sales or chart success of the artist's previous releases except, perhaps, Clapton's Unplugged.



Kiss also deserve a mention for *Alive III*, which debuts at number 24, thus eclipsing *Alive and Alive II*, which peaked at number 49 and number 60 respectively in 1976 and 1977.

On the singles chart, the reggae beat is king, with the top three all broadly in that idiom: Aes Of Base continues at the top, and Inner Circle stay third, but UB40 have doubled their week-on-week sales as they climb to number two. They have a good chance of reaching pole position next week. Even though the group has written the majority of its 35 hits, its three biggest have

all been covers - that's the current single plus the number ones Red Red Wine and I Got You Babe.

The welcome downturn in the number of covers charting in the past month is reversed a little this week, with newly-charting remakes from Bryan Ferry, Pinky & Perky and East Side Beat: the Italian act whose third hit *You're My Everything* debuts at number 65. It is also the 21st chart hit produced by Ian Levine.

The Top 10's liveliest mover this week is Tina Turner's *I Don't Wanna Fight*. It's 27 years ago this very week since the release of *River Deep Mountain High* in this country. It was to become her first Top 10 hit. *I Don't Wanna Fight* is her ninth. She's also yielding just one Top 40 hit in the previous eight weeks, the breakers chart shows a spark of life, as last week's number two (Jethro Tull's *Living In The Past*) and number five (Maria McKee's *I'm Gonna Soothe You*) both progress into the Top 40. Alan Jones

CHART NEWCOMERS

16 LOUCHE LOU & MICHE ONE: *Shout* (frrr) UK debut.
Producer: The A-Class Crew.
Publisher: Windswept Pacific/Global/Copyright Control.
Writer: Isley/Isley/Isley/Charles/Mancini.
Notes: Louchie was born in Cricklewood, London and Michie was born in Kentish Town. Louchie added her vocals to several singles by the Blappa Posse collective of rappers and singers. The single first came out on the Fashion label and sold out of its first pressing straight away. Radio One FM immediately put the track on their B list plan.
Album: None planned.



1985 with Dangerous. She has worked with Zapp, The Gap Band, Chaka Khan and Al Jarreau but is best known as a member of Snap where she sang lead on *The Power, Oops Up*. Cult Of Snap and Mary Had A Little Boy.
Album: Penny Ford (available now).

43 PENNY FORD: *Daydreaming* (Columbia) US 2nd hit.
Producer: Randy D. Jackson/Paul Simpson
Writer: Franklin.
Publisher: Carlin.
Notes: Born in Cincinnati, Ford scored her first hit in

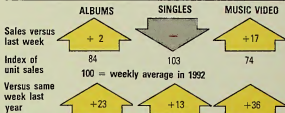
6 BREAKER
THE GOATS: *Yaah D Yaah* (Columbia) US debut.
Producer: Joe "The Butcher" Nicol/Oatie Kato.
Publisher: PolyGram.

Writer: D'Angelo/Stoyanoff-Williams/Shupe/Ternoy/Simpson.
Line-up: Oatie Kato (V), Swayzack (V), Madd (V).
Notes: Formed in Philadelphia, the band were brought together by their shared political beliefs. Their debut album, a self-styled hip-hopera, serves as a metaphor for inner-city hopelessness.
Album: *Tricks Of The Shade* (available now).

10 BREAKER
SLOWDIVE: *Outside Your Room* (EP) (Creation) UK debut.
Producer: Slowdive.
Writer: Halstead.
Publisher: EMI.
Line-up: Neil Halstead (V/G), Rachel Goswell (V/G), Christian Savill (G), Simon Scott (D).
Notes: Formed in Reading in 1989, the band's debut album made the Top 30 in 1991. They are starting a 13-date UK tour in May/June.
Album: *Souvlaki* (June 1).

UPDATE

SALES



Source: Gallup © CIN

LATEST SALES AWARDS

● Gold
● Silver

Yellow Michael & Queen: *Five Live* (single)
Janet Jackson: *Janet*
Aerosmith: *Get A Grip*

NEXT WEEK'S HITS

Singles
A-HA: *Dark Is The Night* (Warner Bros)
AN EMOTIONAL FISH: *Rain* (East West)
GREEN JELLY: *Three Little Pigs* (Zoo)
INSPIRAL CARPETS: *How Should It Be?* (Coo)
JAMBOUJAI: *Blow Your Mind* (Sony)
LIVING COLOUR: *Nothingness* (Epic)
MIDNIGHT OIL: *My Country* (Columbia)
OCEANIC: *Celebration* (Transmission)
MICA PARIS: *I Wanna Hold On To You* (4th & B'way)
USA STANSFIELD: *In All The Right Places* (Warner Bros)

(MCA)
ALICE IN CHAINS: *Angry Chairs* (Columbia)
BARBRA STREISAND: *With One Look* (Columbia)
BABY JUNE: *I Will Be Free* (Solid Pleasure)
HADDAWAY: *What Is Love* (Arista/Logic)
NU COLOURS: *What In The World* (Wild Card)

Albums
ROBERT PLANT: *Fate Of Nations* (Fontana)
ROD STEWART: *Unplugged ... & Seated* (Warner Bros)

Predictions compiled by Era. Last week's score: 12 out of 13

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EMI
MUSIC
ENTERTAINMENT

Album releases for 1 Year 1993-6 Year 1993: ZZZ Year to Date: 4780

Send new release details to general manager ERA, Eighth Floor, Lodge House, 245 Blackfriars Road, London SE1 2UR, Tel: 071-620 3636. Fax: 071-928 881

HIGHLIGHTS

Table with columns: ARTIST, TITLE, LABEL, CAT NO, DEALER PRICE, (DISTRIBUTORS), CATEGORY. Includes entries for CONNOR, FISHERINE, and VELVET UNDERGROUND.

Table with columns: LAST 3 CHART PLACINGS, MOST RECENT, RIGHT, COMMENT. Includes entries for Columbia, Music Partners, and Rough Trade.

Main table listing new releases with columns: ARTIST, TITLE, LABEL, CAT NO, DEALER PRICE, DISTRIBUTOR, CATEGORY, ARTIST, TITLE, LABEL, CAT NO, DEALER PRICE, DISTRIBUTOR, CATEGORY. Lists numerous artists and their new albums.

DISTRIBUTORS

Table listing distributors and their contact information, including A&M, Atlantic, Capitol, and others.

continued on p23

**Tony Parsons says it's over,
Sonic The Hedgehog says it's over,
Gerald Kaufman says it's over.**

**Whatever you say,
say it in September.**

**IN
THE CITY**

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

TOP 75 SINGLES

THE OFFICIAL music week CHART

Rank	Week	Title (Producer)	Publisher	Label	CD/Cass	Distributor	7-12
1	1	ALL THAT SHE WANTS	Acet Of Base (Pop/Joker/Buddha Polymers)	Metsanone/London	BMG 7102/39373W/F	BMG	91
2	4	I CAN'T HELP FALLING IN LOVE WITH YOU	US&J/W&M/Marena Carlin		SEP 801123		92
3	12	SWEAT (LA LA LA LONG)	James Carter/La La La/Lewis/Michael Bruce	Vanguard	3031/7838/3031/7839		93
4	5	FIVE LIVE (EP)	George Michael & Queen (Michael/Queen)	Queen/EMI/CMA	6843/6843/6843/6843		94
5	3	TRIBAL DANCE	2 Unlimited/Warner/Def Jam/CMA	PWL	Concertal PWL/262/PWML/262		95
6	4	THAT'S THE WAY LOVE GOES	Janet Jackson/Lewis/Jackson/EMI/WC	Virgin	VSCD 1465/78/1466/78		96
7	15	IDON'T WANNA FIGHT	Tina Turner/Albino/Tapei/Chrysalis/WC/Famous		68346		97
8	2	JUMP AROUND/TOPI TO THE MORNING TO YOU	Robert Palmer/Atlantic/Top Gun	A&M	US 4520/4520/4520/4520		98
9	3	IN THESE ARMS	Bob/Joey (Rock) PolyGram/EMI	Jambuco/J&C	101/UC/101/UC		99
10	7	EVERYBODY HURTS	RE3/LP/EMI	Wynona/BMG	3418/3418/3418/3418		100
11	NEW	THE CIVIL WAR EP	Guns N' Roses/Columbia/Atlantic/Warner	Columbia	6675/6675/6675/6675		101
12	3	TWO PRINCES	Spain Doctors/Denenberg/Gen Records/La Rocca/Sony		6831/6831		102
13	4	HOUSECALL (REMIX)	Shabazz/Kim/Warner/Brown/Dillon/Various		6831/6831/6831/6831		103
14	13	THE JUNGLE BOOG GROOVE	The Jungle Boat Cast/Hanging/Campbell/EMI	Wolfford/RCA	CD 2869/UC/2869/UC		104
15	5	BETTER THE DEVIL YOU KNOW	Soma (Wings)EMI	Arista	7421/1487/7421/1487		105
16	NEW	SHOUT	Loche/Chic/IN (A-Class)Car	River/FWD	3716/1/3716/1		106
17	3	EXPRESS WIND (END REMIX)	Diana Carroll/Louis/Decca/CMA	AMV	5802/5758/5802/5758		107
18	3	I HATE NOTHING	Mya/Debbi/Human/Atlantic/WC	Arista	7421/1148/7421/1148		108
19	3	AIN'T TO LOVE (AIN'T NO USE)	Sub-Sub featuring Melanie Williams/Sub-Sub/CMA/CWC	Nada	7421/1487/7421/1487		109
20	12	INFORMER	Sonic/INC Shan/Fiorotta/Leary/PolyGram/CC	East West	America/A&M/24/83/UC		110
21	4	BELIEVE IN ME	Janet Jackson/Lewis/Jackson/Various	River/FWD	202/30/202/30		111
22	NEW	SO YOUNG	Suede/Boyz (Suede) PolyGram	Nada	NUS/CD/20/29/29/29		112
23	7	HOBBIT PAVING WHO DO YOU THINK YOU ARE	Sam/Banana/Cats/Caroline A. WC/Arista	Reagan	6832/20/39		113
24	NEW	CREATION	Steve McKeo/Denon/MCA/EMI	4th+V	BMG/2768/6834/2769		114
25	NEW	BREAK IT DOWN AGAIN	Tears For Fears/Palmer/Geffen/Atlantic/EMI/Chrysalis	Mercury	CD 9102/1/9102/1		115
26	NEW	SWEATING BULLETS	Mya/Debbi/Human/Atlantic/WC	Capitol	CD/800/1/800/1		116
27	20	U GOT 2 KNOW	Capella/Bonito/MCA	Internal	CD 1105/1/1105/1		117
28	3	LITTLE MIRACLES (HAPPEN EVERY DAY)	Luther Vandross (Vandross/Miller) EMI/WC	Mercury	CD 9102/1/9102/1		118
29	3	HOUSE IS NOT A HOME	Cher/EMI/Deutsche PolyGram/MCA/EMI	Capitol	CD/800/1/800/1		119
30	4	BELIEVE	Lenny Kravitz (Kravitz) MCA/Bessie/EMI/Mercury/Smith	Virgin	VSCD 1465/78/1466/78		120
31	NEW	WILL YOU LOVE ME TOMORROW	Bryan Ferry/Henry/Toronto/EMI	Virgin	VSCD 1465/78/1466/78		121
32	4	LIVING IN THE PAST	Cher/EMI/Deutsche PolyGram/MCA/EMI	Capitol	CD/800/1/800/1		122
33	NEW	LORDS OF THE NEW CHURCH	Tattler/Archie/Meredith/Sony/Kay/EMI	EMI	EM 250/250		123
34	2	STARS	Deconstruct/RCA	Deconstruct	RCA 7421/1148/7421/1148		124
35	2	MY GONNA SOOTHE YOU	Mary McKee (Diakonos) MCA/WCFamous	Geffen	6675/6675/6675/6675		125
36	2	STAND ABOVE ME	Orchestral Manoeuvres In The Dark (MCA/Caskey/Cosmo) EMI	Virgin	VSCD 1465/78/1466/78		126
37	NEW	WALK THROUGH THE WORLD	Mina/Cosmo/EMI/Deutsche PolyGram/MCA/WCFamous	A&T	3031/7838/3031/7839		127

Rank	Week	Title (Producer)	Publisher	Label	CD/Cass	Distributor	7-12
38	5	U R THE BEST THING	Darius Rucker/Atlantic/Top Gun	Magnet/MCA	101/UC/101/UC		128
39	12	YOU'VE GOT A FRIEND IN ME	The Bushels/Fairley/Andrew/C.Banks/ATV/A Bunch/WC	London	100/33/100/33		129
40	21	WHEN I GO AWAY READY	Sybil/Stock/Warner/Atlantic	PVI	International/CD 290/390/1/390/390		130
41	NEW	OUT OF SEASON	The Allmanly (Gordon) Albany/Racket/Equinox/WC	PolyGram	CD 2869/UC/2869/UC		131
42	NEW	ROCKIN' TO THE RHYTHM	Cocaine (Ramsay) Warner/Wavel/MCA		AM 5825/31/5825/31		132
43	NEW	DAYDREAMING	Polina/Decca/Sony/Siragusa/Capitol	Columbia	6892/3/6892/3		133
44	3	SHOUTING FOR THE GUNNERS	10 Years/Fat Cap/Squid/30/30/Hunt/Gracie (Baley) London	London	100/33/100/33		134
45	2	10 YEARS ASLEEP	Kingmaker (Williams) WC	Scott	Chrysalis/CD 2869/UC/2869/UC		135
46	4	29 PALMS	Robert Palmer/Atlantic/Top Gun	Es Paranza	Fortata/FATE/1/1/1/1		136
47	NEW	RETTY PETTE	Pleeky & Parly (Loyce) Burlington	Telma	CD/6675/1/6675/1		137
48	2	ENCORES (EP)	Dea Straits (Fischer/Dorfman/Knopfer) Charis/Carson/EMI	Venue	CD 50/2/50/2/50/2/50/2		138
49	3	THE RETURN OF PAN	The Woodentops (Seymour) Watermark/Sony	Geffen	6074/0/6074/0		139
50	3	SHOW ME LOVE	Robin S (McKean/Mo'Nique) Stone/Block/Champion	Champion	CHAMP/CD 301/301/301/301		140
51	3	I'M SO INTO YOU	SWM/Sony/Interscope	RCA	7421/1487/7421/1487		141
52	NEW	UK USA	Elvis/My (Elton) EMI & Eyrja/Pre-press CD	One Little	Little/EMI/3977/3977/3977/3977		142
53	NEW	AAAH YAAA	Kisses (Nicola/Rock) PolyGram/WC	Ruff	Revel/CD/83/83/83/83		143
54	3	SING Hallelujah!	Ronnie Van/Cherry/Atlantic	Log	4521/1487/4521/1487		144
55	18	OH CAROLINA	Shaggy (Sting) J. Green/Isles/Global	Greenlines	GRECD 301/301/301/301		145
56	3	GLORIA	Vani/Manor and John Lee Hooker (Morizani) Carlin	Elek	W/ARC/11/ARC/11		146
57	3	THE GREATEST FLEET	Chrysalis	COYS	3915/3915/3915/3915		147
58	2	THESE THINGS ARE WORTH...	Ray Charles (I. Sherman) MCA/Decca/Warner/Atlantic/EMI/WC	Perfect	7421/1487/7421/1487		148
59	7	REGRET	New Order/Hopson/New Order/WCCO	Catalonia	CD/200/1/200/1		149
60	4	WIND IT UP (REWORKED)	The Prodigy/Hopson/WCCO	AM	3031/7838/3031/7839		150
61	4	WALKING IN MY SHOES	Depeche Mode (Depeche Mode/Flood) EMI	Capitol	CD 800/1/800/1		151
62	2	SIMPLE LIFE	Shane (Shane) Warner/Big Big	Rock	EJSD/301/301/301/301		152
63	NEW	WHAT'S WRONG WITH THIS...	Cherry Hanks (The Bolshoi Brothers) EMI/WC	Chrysalis	CD 2869/UC/2869/UC		153
64	4	BULLET IN THE HEAD	Rage Against The Machine/Rage Against The Machine/Sony	Elek	6831/6831/6831/6831		154
65	NEW	YOU'RE MY EVERYTHING	Earl Sweatshirt/Cherry/Atlantic	River/FWD	3716/1/3716/1		155
66	2	POPS DEAD	Rainhead (Warren/Radiohead) WC	PolyGram	CD 2869/UC/2869/UC		156
67	NEW	TWO EARTH	Monster Magnet/Wyndor/Songs Of PolyGram	Capitol	CD 800/1/800/1		157
68	2	CALL IT WHAT YOU WANT	Credit To The Real/Parlophone/Interscope	One Little	Little/Sony/3977/3977/3977/3977		158
69	NEW	OUTSIDE YOUR ROOM (EP)	Slowdive (Slowdive) EMI	Decca	DESD/11/11/11/11		159
70	NEW	SHOCKALISA	SFZ (Richardson/Carter) WCCO	Oxygen	GSP/504/504/504/504		160
71	94	HAPPINESS	Serious Raps presents Sharon De Clarke (Serious Raps) WCCO	Parlophone	CD 2869/UC/2869/UC		161
72	51	COME UNDONE	Levin/Duran (Duran) Duran	Parlophone	CD 2869/UC/2869/UC		162
73	56	LEMMINGS	SFZ (Richardson/Carter) WCCO	Parlophone	CD 834/2/834/2		163
74	4	PARISIENNE WALKWAYS '93	Gary Moore (Moore/Taylor) Woodwood	Virgin	VSCD 1465/78/1466/78		164
75	3	HERO	Dario G/Decca featuring Phil Collins (Collins/Godwin) Hit & Run/WC	Arista	A 788/2/84/2/84/2		165

TITLES AZ (WRITERS)	
1	Archie
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75	Archie

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 MUSIC WEEK 29 MAY 1993

TOP THE OFFICIAL ^{MM}music week CHART

MAY

29

1993

40

SINGLES



1 ALL THAT SHE WANTS
LONDON

¹ AGE-OF-DISE

02 **1** (I Can't Help) Falling In Love With You
DENTON/TARTO

⁴ URB10

03 **3** SWEAT (A La La La La Long)
MADNET/EASY WE

³ INERT/OSCE

04 **2** FIVE LIVE (E)
PARLOPHONE

² GEORGE MICHAEL AND QUINCY

05 **5** TRIBAL DANCE
PWL/COURTNEYA

⁵ UNLIMITED

06 **6** That's The Way Love Goes
VIRGIN

⁶ JAMES JACKSON

07 **15** I Don't Wanna Fight
PARLOPHONE

¹⁵ TINA TURNER

08 **16** Jump Around/Top O' The Morning To Ya
RUFFNESS/AL PE

¹⁶ HOUSE OF PAIN

09 **9** In These Arms
JAMBOO/MERCURY

⁹ BENJAMIN

10 **7** EVERYBODY HUNTS
WARNER BROS

⁷ REAL

BARBRA STREISAND



With **One Look**

The premier single from
Andrew Lloyd Webber's

new musical 'Sunset Boulevard'

Believe In Me
LONDON
10 **21**

Urb10/Saints
LONDON
new **22**

So Young
LONDON
new **23**

Slide
LONDON
new **24**

HOBBART PAINING/Who Do You Think You Are
HEAVENLY
new **25**

Smart E/Innocence
HEAVENLY
new **26**

CREATION
HEAVENLY
new **27**

Striped M/G's
4th B/W
new **28**

Break It Down Again
MERCURY
new **29**

Tears For Fears
MERCURY
new **30**

SWEATING BULLETS
MERCURY
new **31**

Megadeth
CAPITOL
new **32**

U Got 2 Know
CAPITOL
new **33**

Little Miracles (Happen Every Day)
CAPITOL
new **34**

UP GOR 2 KNOW
CAPITOL
new **35**

INTERVAL DANCE
CAPITOL
new **36**

House Is Not A Home
CAPITOL
new **37**

CHARLES D'EPIC
CAPITOL
new **38**

Believe
CAPITOL
new **39**

LENN KAYATZ
CAPITOL
new **40**

Will You Love Me Tomorrow
CAPITOL
new **41**

BRIVVA/FERRY
CAPITOL
new **42**

LIVING IN THE PAST
CAPITOL
new **43**

JERHOLD TULL
CAPITOL
new **44**

CHERRILLS
CAPITOL
new **45**

1000
CAPITOL
new **46**

1000
CAPITOL
new **47**

1000
CAPITOL
new **48**

1000
CAPITOL
new **49**

RECORD MIRROR

DANCE UPDATE

29 MAY 1993
FREE WITH Music Week

DEO

Label	
Cat no.	
th	PolyGram Video 0865143
light	PolyGram Vid 0865023
Party	BMG Video 74321120863
ils ...	SMV 491592
	PVL Continental VHF 27
All Areas	PMI MVB 4911123
y ...	PolyGram Video 0864963
ran ...	BMG Video 74321122563
as	WMV 4509924929
	Music Club/PMI MC2116
tion	Geffen GEFV 39520
las	PMI MVP 4911193
llow Your ...	Ritz RITZBV 701
pur Illusion	Geffen GEFV 39521
Music ...	Wienerworld WNR 2035

MOBY GOES TO MUTE IN NEW EUROPE DEAL

New York DJ and top remixer Moby has signed to Mute Records following months of legal wrangles with his former US label Instinct. The new deal covers Europe including the UK. He will continue to be signed to Elektra for North America.

Most of Moby's records have been available only on import for the past two years as he was tied to the Instinct contract.

The classic 'Go' was licensed to Rhythm King but since then Moby releases have been sporadic. It has been his remixes for The Shamen, 808 Slate and Michael Jackson, among others, that have won him acclaim.

Before any new Mute product is released, there will be a single and two compilations - licensed from Instinct - out on Equator/ Mute in July. The single, 'I Feel It?'/ 'Thousand', is out on June 21 after months on import. It will be followed by a remix 12-inch. 'I Feel It' has been remixed by Moby, THK and The Invisible Brothers.

The first Mute release will be an EP in August.



SOLAR SETS SIGHTS ON LONDON

Veteran soul station Solar is bidding for a London-wide radio licence.

The former classic soul pirate, which is based in south London and is aimed at the 30 to 55 age group, says it knows the battle will be tough.

"We know it is a David and

Goliath situation considering all the other stations that are applying, but there is an audience out there for us," says partner and DJ Larry Coke.

Solar rose from the ashes of fellow pirate radio station Horizon in 1984 before being

forced off the air in 1988.

Coke has joined forces with radio journalist Clive Richardson to bid for the franchise.

He says if the station gets a licence it will offer a soul mix ranging from Isaac Hayes to Janet Jackson.

UPSETTING THE APPLE CART

Croydon shop and label Apple Records could face legal action over its name.

A spokeswoman for The Beatles' original Apple label confirms it is investigating the use of the name by the small outfit.

Shop co-partner John Kennedy admits he has yet to register the name but says the second single, 'Feel The Dreams' by No Mass, will be out on June 7, distributed by Mo's Music.

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'DREAMS' CAN COME THROUGH



Gabrielle's legal battle-scarred promo 'Dreams' finally gets a full release this month.

The track first surfaced at the end of 1992 on Viclim Records complete with a Tracy Chapman 'Fast Car' sample and Gabrielle's vocals.

Since then, the 20-year-old south Londoner has been battling in court to own the rights to the

track, released on June 7.

Gabrielle has since been signed by Go! Beat with an album due in the autumn.

The label has been unable to get permission from Chapman to use the original version of 'Dreams' but that hasn't stopped the sample-free Richey Ferraio, Rolo and Johnny Jay mixes hitting all the dance charts.



A RIGHTS OLD DING DONG

A rights dispute between remixers has managed to avoid the courts, the two sides opting instead to battle it out on record. Luton-based techno outfit N.R.G. sampled The Korgis' 'Everybody's Got To Learn Sometime' on their 'I Need Your Lovin'' promo on Chill Records. But DNA and The Korgis claimed the rights to the sample and threatened to sue. Now the two have resolved their differences and provide their own versions of The Korgis track on a six-mix single on Euro Records. N.R.G. provide the aptly-named 'Sue Me' mix.

TOP 10

- 1 **THAT'S THE WAY**
- 2 **ALL THAT SHE WANTS**
- 3 **REGRET** New Order
- 4 **I DON'T WANNA FIGHT**
- 5 **EXPRESS** Dina Carroll
- 6 **I HAVEN'T NO LOVE IN MY LIFE**
- 7 **SOMEBODY TO LOVE**
- 8 **I HAVE NOTHING TO OFFER**
- 9 **BREAK IT DOWN** A Tribe Called Quest
- 10 **EVERYBODY HURTS**
- 11 **SIMPLE LIFE** Brian J. White
- 12 **STAND ABOVE ME**
- 13 **IN THESE ARMS** B1
- 14 **WALKING IN MY SLEEP**
- 15 **WHEN I'M GOOD 4 U**
- 16 **SEVEN DAYS** Shingai
- 17 **29 PALMS** Robert Pattinson
- 18 **CREATION** Stereo MC's
- 19 **TEN YEARS ASLEEP**
- 20 **U R THE BEST THING**
- 21 **TRIBAL DANCE** 2 Unlimited
- 22 **HOUSECALL** Shabazz
- 23 **I'M GOING ALL THRU YOU**
- 24 **SWEAT (LA LA LA)** The Roots
- 25 **HERO** David Crayford

TOP 10 BF

- 1 **WHAT'S WRONG W/ ME**
- 2 **DAY DREAMING**
- 3 **THREE LITTLE PIGS**
- 4 **WALK THROUGH TH**
- 5 **THE CIVIL WAR EP**
- 6 **AAAH O YAAA**
- 7 **I WANNA HOLD ON TO YOU**
- 8 **YOU'RE MY EVERYTH**
- 9 **CAN YOU FORGIVE I**
- 10 **WHAT IN THE WORLD**

Records are inside the Anglia Chart

US TO

- 1 **THAT'S THE WAY**
- 2 **FREAK ME, SIX**
- 3 **KNOCKIN' DABO**
- 4 **WEAK, S&W**
- 5 **LOVEIS, Vanessa**
- 6 **LOOKING THRU**
- 7 **I'M SO INTO YOU**
- 8 **NUTNIN' BUT A G**
- 9 **I HAVE NOTHING TO OFFER**
- 10 **DON'T WALK AWAY**
- 11 **HAVE TOLD'**
- 12 **DITTY** Popcorn
- 13 **BAD BOYS** Jive
- 14 **SHOW ME LOVE**
- 15 **COME UNDO I**
- 16 **INFORMER** Steve
- 17 **TWO PRINCES** Sire
- 18 **WHO IS IT** Michael Jackson
- 19 **LIVIN' ON THE EDGE** A&R
- 20 **NUTNIN' MY LOVE CAN'T** Jory Lawrence Impact
- 21 **FILL NEVER GET OVER YOU** Exposé Anate
- 22 **THREE LITTLE PIGS** Green Jello Zoo
- 23 **CONNECTED** Stereo MC's Gee Street
- 24 **ANGEL** Jon Secada SBK
- 25 **COMFORTER** Salt Goodtime Alley
- 43 **ORDINARY WORLD** Duran Duran Capitol
- 44 **MR. WENDAL** Anxious Development Chrysalis
- 45 **TELL ME WHAT YOU DREAM** Rednex RCA
- 46 **REGRET** New Order Owest
- 47 **SO ALONE** Men At Large East West
- 48 **DRE DAY** Dr. Dre Death Row
- 49 **BED OF ROSES** Bon Jovi Jambico
- 50 **THE RIGHT KIND OF LOVE** Jeremy Jordan Giant
- 51 **HARD WORKIN' MAN** Brooks & Dunn Arista
- 52 **FEVER FOR A FLAVOR** H-Town Luke
- 53 **PORNO FOR PYROS** Pussycat Dolls Warner Bros
- 54 **SOME GAVE ALL** Billy Ray Cyrus Mercury
- 55 **DURAN DURAN** Duran Duran Capitol
- 56 **PURE COUNTRY (OST)** George Strait MCA
- 57 **TEN** Pearl Jam Epic
- 58 **ALIBIS** Tracy Lawrence Atlantic
- 59 **BREAVEN MAN** Brooks & Dunn Arista
- 60 **IF I EVER FALL IN LOVE** Shalane Aley Goodtime Alley
- 61 **BIGGER, BETTER, FASTER...** New Bombas Interscope
- 62 **DIRT** Alison Channa Columbia
- 63 **3 YEARS MONTHS...** Arrested Development Chrysalis
- 64 **TILL DEATH DO US PART** Gato Barbieri Rap-A-Lot
- 65 **THE PREDATOR** Los Cabos Priority
- 66 **FOR REAL THO'** LeVert Atlantic

CIRCUS ACTS The final line-up and dates for Megadog's Midl Circus June tour are now confirmed, with a European leg to follow. Orbital, Aphex Twin, Eat Static, Drum Club and Megadog share the billing at Brighton (9), Bristol (11), Cardiff (12) and Nottingham (16). At London's Brixton Academy on June 19, The Psychick Warriors Ov Gaia, Steve Hillage, Spooky, Underworld and Transglobal Underground join the bill. Channel 4 dance programme Hypnosis begins a club tour to promote the series on June 12. Guest DJs will appear on the 16 dates, sponsored by XD Label.

HOME IS WHERE THE ART IS

Sony Music's new megabucks studio complex in New York may mean its UK artists start crossing the Atlantic to cut their latest record. Elsewhere on this side of the pond, though, the talent is being developed much nearer to home.

The dance scene's traditional reliance on home recording is becoming ever stronger. And as bedroom DJs become more computer and keyboard literate, they are finding the cost of setting up their own studio is coming down.

Producer and artist Nick Wolfson is a prime example. He bought the Music Station, a 24-track studio in London's Fulham, in 1986. But after four years, he found the operation costly and ultimately fruitless, so he sold it and set up his own operation at home in Brixton.

"It has completely blown me away - it's so easy and relatively cheap to do," says Wolfson. He has an Akai S1000, playback, hard disc and Atari Q base. All this cost him just £1,200. "You can do anything at home these days because digital can offer such a low budget," he says.

He believes more people are developing their own studios for one reason - total control. In fact, Wolfson has made the logical next step and set up his own label, Jamm Records. He



● FLUKE

even hires out studio time to other people. Richard Stewart, who works at Great Assot, was also bitten by the home studio bug. "It can cost about £150 a day for a young DJ to go into a studio and cut a track. I got together with a few friends and we now use a studio one of us has steadily built up in his own bedroom," he says.

"Once people realise they can get good quality from a home production and once they find how easy it is to learn how to use the equipment, they decide to do it themselves," says Stewart. Meanwhile, name acts such as Fluke are also concentrating on working from home. Fluke manager Julian Nugent says the band has been building its studio equipment over the past seven years in one of their homes in Biscopstead. But now they need to move to bigger premises - but premises they own.

"It's an old cliché, but you just don't get the same vibe at someone else's studio. We may not be in our living room anymore but in essence it is the same thing," says Nugent.

It seems that for most fledgling dance acts and even the big names, there's no place like home.

Record Mirror news edited by Nick Robinson. Tel: 071-620 3636.

THE POWERZONE EP

(FEATURING THE ULTIMATE HIGH)

OUT 01.06.93

CD1, CD2, MC & 12"

12" POSTER BAG
THE ULTIMATE HIGH (FULL VERSION),
THE POWERZONE,
TAKE ME AWAY.

THE ULTIMATE HIGH (7" MIX),
THE POWERZONE.

CD 7
THE ULTIMATE HIGH (7" MIX),
THE ULTIMATE HIGH (FULL VERSION),
THE POWERZONE,
TAKE ME AWAY.

2 RM DANCE UPDATE

Charts courtesy Billboard, 26 May 1993. ● Annos are awarded to those products demonstrating the greatest display and sales.

Cool focus

DEO

cuts

shop



● FORTRAN 5

- 1 **NEW** GIMME LUV David Morales Mercury
Reggae dancehall A-side but the clubs are going for the house dub
- 2 **NEW** ONE NIGHT IN HEAVEN M+People deConstruction
A bright summery song with dub mix from Hansi
- 3 **NEW** IN THE MIDDLE Alexander O'Neal A&M
With dub mixes from Sasha
- 4 (7) DREAMS Gabriele Got Beat
- 5 (2) RUSHING Lori Clark A&M
- 6 (8) MY DANCE Ransom Loaded
- 7 **NEW** WHO'S NO 1 Dig The New Breed Cleveland City
Acid basslines and funky grooves from this happening label
- 8 (6) HEAR ME SAY Cordial 3 Beat
- 9 **NEW** RUNAROUND Martha Wash US RCA
Solid US garage with Martha's big voice
- 10 **NEW** LONDRES STRUTT Smoie Like Heaven deConstruction
Last year's big tune on Cowboy remixed by Gypsy and Boomshanka
- 11 (13) DO YOU SEE THE LIGHT Snap Logic
- 12 **NEW** OUTSIDE THE WINDOW Minimal Man Guerilla
Aka Baby Ford with a blistering house groove
- 13 **NEW** THAT'S THE WAY LOVE IS Bobby Brown MCA
The prince of swing is back
- 14 (10) DEVOTION Datura ZYXUK
- 15 **NEW** IT'S NOT OVER State Of Grace Perfecto
Strong Euro favoured house with vocals
- 16 **NEW** WORK IT/RUN FREE Coco, Steel & Lovebomb Nuclear
Smooth dub garage grooves
- 17 **NEW** I CAN SEE CLEARLY NOW Deborah Harry Chrysalis
With mixes from Munk and DJR&M
- 18 **NEW** BEAUTIFUL MORNING Sensation One Little Indian
Featuring another sizzling R&B mix
- 19 **NEW** GOTTA KNOW YOUR NAME Malibu Todd Terry and Maurice Joshua mixes
- 20 **NEW** VOICES OF FREEDOM Freedom Williams Columbia
C&C's vocalist steps out on his own



Shop: Apple Records, 37 Surrey Street, Croydon (basement: 23ft x10 ft; ground floor: 24ft x 11ft; first floor: 18ft x 10ft).
Specialist areas: 12-inch

only. Basement sells hardcore; ground floor has house and techno; and first floor has second-hand product. Sells record bags, slip mats; ticket agent; starting mail-order service. Installing a 24-track pre-production studio on the top floor. Owns new label Apple Records, a progressive/techno/acid label with first release by No Mass.

Owner's view: "The best sellers are the UK and Italian product. Techno's getting more popular. We don't carry soul, garage or hip hop as other shops in the area cover them. Most shops find hardcore difficult but we're doing well." – John Kennedy, co-owner.

Distributor's view: "There's a lot of competition in the area but they've specialised – and they're very hard working." – Lee Grainge, Mo's Music.

DJ's view: "They stock a comprehensive range of music and get things quickly and you can pick interesting second-hand bits and pieces." – Steve Bicknell, Lost.

club



Club: The Orbit, at The Afterdark club, South Queen Street, Morley, Leeds. Saturdays 7.30pm-2.30 am.
Capacity/PA/Special features: 1200/10K/multi-level, atmospheric old cinema; two chill-out rooms.
Door policy: "Not a rave club or a dressed-up-to-the-teeth club. Express yourself and dress

sensibly." – Shaun Kendrick, promoter.

Music policy: Hard trance techno.

DJs: Regulars – John E Bloc and Nigel Walker. Guests include Dave Angel (every three weeks), Sven Yath, Aphex Twin, Outlander, Daz Saund, Marc Zaffarano, Joey Beltram.
Spinning: Energy 52 'Cafe Del Mar'; 3 Phase 'Current 1'; Vapour Space 'Gravitational Arch Of 10'; Astropier 'Ritmixta'; Source 'Organised Noise'; P.J.T featuring Ramin 'Afrotrance III'.

DJ's view: "It's a brilliant club – strictly techno. They're really into the music up north – they're a great crowd. It's the only club in England I play regularly." – Dave Angel.

Promotions view: "Shaun knows exactly what's happening on the Continent and the US as well as in England. He books the best DJs from around the world. The sound system's good, the people are nice, it's well organised and good fun. It's my favourite club in England." – CJ Bolland, R&S.

Average ticket price: £8.

Compiled by Sarah Davis. Tel: 081-948 2320.

ODD RADIO
A guide to the most essential new club tunes as featured on 1FM's "Essential Selection", with Pete Tong, broadcast every Friday between 6.30-3pm. Compiled by data collected from leading DJs and the following stores: City Sounds; Flying Zoom (London); Eastern Bloc; Underground (Manchester); 23rd Precinct (Glasgow); 3 Beat (Liverpool); Warp (Sheffield); Trax (Newcastle).

RM DANCE UPDATE 3

Recording Industry Sourcebook, c/o Music Week Ludgate House, 245 Blackfriars Road, London SE1 9UR

Also available on floppy disk for Macintosh and PC. Please call number above for information.



NEW
PREVIOUS
TOP

- BRITAIN'S NEAREST BEATS TILL
MAY 31
- 1 THAT'S THE WAY
 - 2 ALL THAT SHE WA
 - 3 REGRET New Order
 - 4 I DON'T WANNA F
 - 5 EXPRESS Dea Carr
 - 6 I AIN'T NO LOVE (AI
 - 7 SOMEBODY TO LO
 - 8 I HAVE NOTHING
 - 9 BREAK IT DOWN A
 - 10 EVERYBODY HURT
 - 11 SIMPLE LIFE Etan
 - 12 STAND ABOVE ME
 - 13 IN THESE ARMS B
 - 14 WALKING IN MY S
 - 15 WHEN I'M GOOD Y
 - 16 SEVEN DAYS Siny
 - 17 29 PALMS RAYN R
 - 18 CREATION Stereo A
 - 19 TEN YEARS ASLE
 - 20 IN THE BEST TH
 - 21 TRIBAL DANCE 2
 - 22 HOUSECALL Sha
 - 23 I'M GOING ALL TH
 - 24 SWEAT (LA LA L
 - 25 HERO David Crosby

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TOP 10 BF

- PREVIOUS THIS
- 1 WHAT'S WRONG W
 - 2 DAY DREAMING
 - 3 THREE LITTLE PIGS
 - 4 WALK THROUGH TH
 - 5 THE CIVIL WAR EP
 - 6 AAAH D YAAA
 - 7 I WANNA HOLD ON
 - 8 YOU'RE MY EVERY
 - 9 CAN YOU FORGIVE
 - 10 WHAT IN THE WOR
- Records are outside the *Top 100*

US TO

- NEW THIS
- 1 THAT'S THE WAY
 - 2 FREAK ME, Sid
 - 3 KNOCKIN' DABO
 - 4 WEAK, SAV
 - 5 LOVE IS, Vanessa
 - 6 LOOKING TH
 - 7 I'M SO INTO YOU
 - 8 NUTHIN' BUT A C
 - 9 I HAVE NOTHING
 - 10 DON'T WALK AW
 - 11 HAVE IT TOLD
 - 12 DITTY, Papoyito
 - 13 BAD BOYS, Inert
 - 14 SHOW ME LOVE
 - 15 COME UNDO
 - 16 INFORMER, Sina
 - 17 TWO PRINCES, S

- 18 WHO IS IT, *Urban* Jackson Epic
- 19 LIVE ON THE EDGE, *Armin* Geffen
- 20 NUTHIN' MY LOVE CAN'T *Joy* Lawrence Impact
- 21 I'LL NEVER GET OVER *YOU*, *Expos* A&M
- 22 THREE LITTLE PIGS, *Green* Jello Zco
- 23 CONNECTED, *Stereo* MC's *One* Street
- 24 ANGEL, *Don* Secada *SRK*
- 25 COMFORTER, *Sh* Gasoline Alley

RECORD MIRROR

ClubChart

COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 500 DJ RETURNS

- TW LW**
- 48 STARS (MIXES) *Felix*
 - 49 NEGRO *Black*
 - 50 GONNA BE ALRIGHT *Mark* Edwards
 - 51 SPOONFUL OF MIRACLES: INJECTED WITH A POISON ('93 HARDCORE ITALIAN DIGI IT INTERNATIONAL)
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 - 80 SPOONFUL OF MIRACLES: INJECTED WITH A POISON ('93 HARDCORE ITALIAN DIGI IT INTERNATIONAL)

- TW LW**
- Cooltempo promo**
- 1 CREATION (MIXES) *Stereo* MC's
 - 2 THINKING OF YOU (THE RAMP) *Jody* Lawrence
 - 3 DREAMS (MIXES) *Carla*
 - 4 ALL FUNKED UP *Mother*
 - 5 NOT GONNA DO IT (MIXES) *J* 1000
 - 6 RUSHING ORIGINAL (MIXES) *CJ* Mackintosh
 - 7 ROCKIN' TO THE RHYTHM (ORIGINAL) *Frank* De Wulf
 - 8 WHAT IS LOVE - Headsway
 - 9 I WANNA HOLD ON TO YOU (ABSOLUTE) *S&P* Jervier
 - 10 GLAM (MIXES) *Lois*
 - 11 I WANNA HOLD ON TO YOU (ABSOLUTE) *S&P* Jervier
 - 12 YOU SEE THE LIGHT (LOOKING FOR) *Sag*
 - 13 LET THE RHYTHM MOVE YOU *Sharada* House Gang
 - 14 BLOW YOUR MIND (PART 1) *Jamroq*
 - 15 DAY DREAMING *Penny* Ford
 - 16 MOVE ON UP (SWEET GOOD MIXES) *P.K.A.* MIX Sue Oberler
 - 17 GOOD LIFE (REMIXES) *Junior* City
 - 18 HAPPINESS *Stereo* Range featuring *Sherry* Das *Chicks*
 - 19 GONNA KNOW YOUR NAME (TODD TERRY) *Maurice* Joshua
 - 20 CAN U DANCE CAN YOU DANCE (BIDDILEBONG MIX) *The Family* Foundation
 - 21 EVERYTHING (THE 4PERS featuring *Arme* Marie *Smith*)
 - 22 AASH D YAAA (MIXES) *The Coats*
 - 23 LOOZ UO LOVE (LONELY) *MIXES* *Lupe* Ellington
 - 24 ELECTRIC GUITAR *Ruke*
 - 25 THAT'S THE WAY LOVE GOES *Janet* Jackson
 - 26 VOICE OF FREEDOM (MIXES) *Freedom* Williams
 - 27 THESE THINGS ARE WORSE FIGHTING FOR (MIXES)
 - 28 CASINO GEL *Lois* *Sinclair* featuring *Luana* *Alban*
 - 29 UK-US *Extrimo* *Bigtop*
- 4th & B*way double pack**
- Rhino/Atlantic double pack promo**
- Go! Beat double pack promo**
- Deep Distraction promo**
- AS&M double pack promo**
- AS&M double pack promo**
- Logic promo**
- 4th & B*way promo**
- Logic/Arista promo**
- Media white label**
- Orenda/Sony**
- Columbia**
- 4th & B*way promo**
- Logic/Arista promo**
- Media white label**
- Columbia**
- Virgin**
- Columbia promo**
- Perfectos**
- Prologo**
- One Little Indian**

RE CASINO (FEEL IT) Gary Campbell featuring Laura Allen
 4 UK-USA (US) 233 Reggae
 5 FRENCH (FR) 105
 6 FEEL MY LOVE (EP) Quench
 7 YOU REMIND ME (EP) Biggie
 70 A LITTLE BIT OF MONEY Candice Swing
 71 LITTLE BIT OF THE MORNING TO YA/JUMP AROUND (REMIXES)
 24 House Of Pain
 27 HARMONY TC 1993
 28 NEW RAPTURE Soul Obscure
 29 SECRET LOVE (JOEY NEGRO'S SPEND THE NIGHT MIX)
 30 James Earl Ray
 31 THE RHYTHM (MIXES) Airboat featuring Zena
 32 SOMETAY (CLASSIC 12' CLUB MIX)/IN ALL THE RIGHT PLACES
 33
 34 5 EXPRESS/SPECIAL KIND OF LOVE/MIX/IN NO MAN DRA CUMAL
 41 NEW CAN YOU FORGIVE HER? (PARLOLO REMIX) Pet Shop Boys
 42 ALL THAT SHE WANTS (12" MIX) Ace Of Base
 43 I'M GOING ALL THE WAY (SASHA REMIXES)/BLACKSMITH REMIXES
 The Source 05/Blackness
 44 2 THE RHYTHM ABOUT THE MUSIC TM Transmission/NTV
 45 NEW LOVE HAS CHANGED MY MIND (WEST END REMIXES)
 46 NEW SUFFERIN' 4 NUTHIN' Inspiration featuring Eileen Dennis
 47

85 BUDDY X (Neneh Cherry)
 86 ANYTHING U WANT Music & Mystery feat. Gwen McCrae
 87 GET REAL (CLUB MIX) Network
 88 GOT FOR LOVE Subterranea featuring Ann Consuelo
 89 PICK UP THE PIECES (PUT IT BACK) (KEVIN REESE SAUNDERSON REMIXES) Jive
 90 THE WHITE NOISE (AL B SURE/JOHN WADDELL MIXES) Jive
 91 NEW TRIBAL DANCE (AUTOMATIC AFRICAN REMIX)(EXTENDED 12" MIX)
 David Byrne
 92 I WILL BE FREE Baby June
 93 THAT'S THE WAY LOVE CAN SET U-FREE (MIXES) Bobby Brown
 94 ONLY LOVE CAN GET U-FREE Dyanne
 95 LOYAL TO YOU (B.R. Streeting)
 96 STAND ABOVE ME Liberator
 97 ATOM BOMB (MIXES) DJ Pierres Doornesday Project
 98 YOU'RE MY EVERYTHING (MIXES) East Side Beat
 99 TEN PER CENT (NEW YORK DISCO REMIXES) The Temptations
 100 NEW RUNNING (BEN LEBRAND LOCOMOTIVE REMIXES '93)
 The Doublet Brothers
 101 GOOD VIBRATIONS (HAVING FUN) (MIXES) Those Guys
 102 PASSION EP: YOUR EYES/YOUR HEART/PASSION Warner Bros
 103 OUT OF MY PARADISE (MIXES) Aardk featuring Wonder Six
 104 LIGHT THE WAY (MIXES) Chrome Seduction 93
 Mother Alpha Delta promo

Network-K promo
 US Virgin
 KTDA
 Chrystals
 Champion promo
 Live promo
 ADP2/Artists promo
 PVL Continental
 Solid Pleasure
 MCA doublepack promo
 First Choice promo
 Hubba Hubba promo
 Union promo
 Guerilla promo
 Network-K promo
 rrr
 Warner Bros
 First Choice promo
 Groove Corporation
 Six6
 Skunk promo
 Chrome

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 071 620 3436.

▶ Highest Chamber

DEO

Label
 Cat no
 PolyGram Video
 0865143
 PolyGram Vid
 0865223
 Party BMG Video
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 481592
 PVL Continental
 VHF 27
 All Areas PMI
 MVB 4911123
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 Music Club/PMI
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 WNR 2035

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 Ludgate House, 245 Blackfriars Road, London SE1 9UR

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10 hot vinyl

buzzing

on promo & import

SOUL ODYSSEY 'Rapture' (Rumour). Yes siree — it's a Texas trance track that uses the old faithful Intoxication drum loop and throws in some atmospheric wailing and the boldest of breakdowns for good measure. Currently doing the business on import, the UK version features a tougher, more progressive remix by Shi-take. **AB**

Vanessa Darby and pianist Joy Gibbons complete the line-up of The London trio, their music encompassing a pastiche of Seventies jazz funk with more contemporary soul rock flavours. Breezy and upbeat with Timmy Thomas-style organ, funky drumming, lush strings and a dab of rock guitar. An impressive debut. **RT**

K&M 'Funk & Drive' (Arctic Records). First release from this Equator Records offshoot. New storming vocal mixes reaffirm this as a classic. Funky guitars and It's Alright samples underpin a deep, thumping bass. In the same groove as Sub Sub's 'Ain't No Love' and just as likely to work the floor. **BB**

SEROTONIN 'Give It To Me / 'Fazamour' (Free Spirit). 'Give It To Me' is a good driving house track with erotic female vocals intermingling with electric guitar samples and a 'Break For Love'-style rhythm that works well. The B-side is an altogether more mellow affair with patterning bop and warm synths creating an atmospheric groove. **TJ**

TOP BUZZ 'Livin In Darkness' (93 Remix) (Basement). A ruff one-sided promo which is a little faster than the original, but really hits the spot. Some nice deep chords involved around that hard kiddum sound. This has energy written all over it. **N**

KLATSCH 'Take Me Away / 'Dance (Be Happy) / 'Oh Boy' (Fresh Fruit Records). Starting on the Fruit side, 'Take Me Away' is a reasonable US-style groove using Circuit's 'Shelter Me' vocal — a nice warm up. Next up is 'Dance (Be Happy)', a kinda funky groove thang with wah wah guitar, Latin vocals and percussion — a balearic better. The pay-off comes on the flip (Fresh side) with 'Oh Boy'. With Latinist drums and guitar sound not dissimilar to Chic's 'Le Freak', it

HELIOCENTRIC WORLD 'Spiritual World' (Black Market/MCA). Guitarist Lascapelle comes to Helio-centric World after stints with Diane Brown, The Brothers and The Brand New Heavies. Singer

● HELIOCENTRIC WORLD



6 RM DANCE UPDATE

takes in mellow military beats to make a weird Euro pop funk hybrid. Mega. **H**

YAB YUM 'Uzma (Sabres Of Paradise Mix)' (Nation). A remix of an old but great track. Restructured by SOP, it is built around shamanic percussion and an array of shimmering sequences that build into an organic monsterpiece. **T&B**

HOPE 'Tree Frog' (Deja Vu). Mixing French Kiss-style keyboards with the croaking of an Amazonian tree frog may sound like a recipe for disaster, but it actually works brilliantly. The choice AA-side mix has a suitably tribal breakdown and neatly incorporates that great funky guitar sound from B-Line's Herbal Hand. It's a grin. **AB**

LONI CLARK 'Rushing' (A&M). Another chugging chorus-led garage epic that benefits from straightforward CJ Club and FXTC Dub mixes. Perhaps superior though is Mood II Swing's dub which builds into a lively hypnotic groove. **BB**

INSPIRATION 'Sufferin For Nuthin' (Pulse 8). This is one of the better commercial piano and vocals house tracks that frequently appear. In four mixes (there's even a reggae mix) that should widen its appeal, this

● LONI CLARK



● N-JOI bright, well produced and has some excellent vocals. **TJ**

CODE 6 'Third Aura' (EX, US). After two years in a Mentasmic wasteland, Beltram returns to the glacial beauty of Code 6. While failing to reach the impossible peak of 1991's 'C.O.D.E.S.', this is a worthy start to a hopefully renewed exploration of sonic landscapes. **T&B**

XL8R 'Dub Plate (Ray Keith Remixes)' (white label). With a couple of mixes to choose

Hot Vinyl

- 1 **THAT'S THE WAY**
- 2 **ALL THAT SHE WY**
- 3 **REGRET** New Order
- 4 **I DONT WANNA I**
- 5 **EXPRESS** Dina Carr
- 6 **AINT NO LOVE IAN**
- 7 **SOMEBODY TO NO**
- 8 **I HAVE NOTHING**
- 9 **BREAK IT DOWN**
- 10 **EVERYBODY HURT**
- 11 **SIMPLE LIFE** Dion
- 12 **STAND ABOVE MI**
- 13 **IN THESE ARMS E**
- 14 **WALKING IN NY**
- 15 **WHEN IM GOOD**
- 16 **SEVEN DAYS** Bmg
- 17 **20 PALMS** Robert P
- 18 **CREATION** Dime #
- 19 **TEN YEARS ASLE**
- 20 **U R THE BEST T**
- 21 **THRILL DANCE 21**
- 22 **HOUSECALL** Shabb
- 23 **IM GOING ALL I**
- 24 **SWEAT (A LA LA**
- 25 **HERO** David Craze

TOP 10 BI

- 1 **WHAT'S WRONG W**
- 2 **DAY DREAMING**
- 3 **THREE LITTLE PIGS**
- 4 **WALK THROUGH TN**
- 5 **THE CIVIL WAR EP**
- 6 **AAAN D YAAA**
- 7 **I WANNA HOLD ON**
- 8 **YOU'RE MY EVENT**
- 9 **CAN YOU FORGIVE**
- 10 **WHAT IN THE WOR**

US TO

- 1 **THAT'S THE WA**
- 2 **FREAK ME, Si**
- 3 **KNOCKIN' DA BC**
- 4 **WEAK, SW**
- 5 **LOVE IS, Vanessa**
- 6 **LOOKING TP**
- 7 **IM SO INTO YOU**
- 8 **NUTHIN' BUT I**
- 9 **I HAVENOTHING**
- 10 **DONTWALKAV**
- 11 **HAVETOLD**
- 12 **DITTY** Paperboy
- 13 **BAD BOYS, mear**
- 14 **SHOW ME LOVE**
- 15 **COME UNDO**
- 16 **INFORMER, Show**
- 17 **TWO PRINCES, S**

18 WHO IS IT, Michael Jackson	Epic	43 ORDINARY WORLD, Duan Duran	Capitol	18 HARD WORKIN' MAN, Brooks & Dunn	Arista	43 BRAND NEW MAN, Brooks & Dunn	Arista
19 LIVIN ON THE EDGE, Aerosmith	Geffen	44 MR. WENDAL, Arrested Development	Qwest	19 FEVER FOR DA FLAVOR, H-Town	Luko	44 IF I EVER FALL IN LOVE, Salt	Capitol
20 NUTHIN MY LOVE CAN'T FIX, Joey Lawrence	Impact	45 TELL ME WHAT YOU DREAM, Norcross/Dick	RCA	20 PORNO FOR PYROS, Povey/Povey	Warner Bros	45 BETTER, BIGGER, FASTER... 4Kids	Interscope
21 ILL NEVER GET OVER YOU, Exposé	Arista	46 REGRET, New Order	Decca	21 SOME GAVE ALL, Billy Ray Cyrus	Mercury	46 DIRT, Alicia Keys	Columbia
22 THREE LITTLE PIGS, Green Jello	Zox	47 SO ALONE, Men At Large	East West	22 PURE DURATION, Duan Duran	Capitol	47 3 YEARS MONTHS, Arrested Development	Crossed
23 CONNECTED, Stereo MC's	Geese Street	48 DREDDY, Dr. Dre	Death Row	23 DURAN DURAN (OST), George Strait	MCA	48 THE DEATH DO US PART, Geto Boys	Rep-A-Lot
24 ANGEL, Jon Secada	SBK	49 BED OF ROSES, Bon Jovi	Jive	24 TEN, Pearl Jam	Elek	49 THE PREDATOR, Ice Cube	Priority
25 COMFORTER, Jay	Genelife	50 THE RIGHT KIND OF LOVE, Jeramy Jordan	Qwest	25 ALIBIS, Tony Lawrence	Atlantic	50 FOR REALTHO', LeVert	Atlantic



track, 'Breathless', is an 11-minute drift through space, vaguely reminiscent of Sueno Latino..... **T&B**

SOUND ON SOUND The **WOND (ULR2)**. It's the dub on the A-side that work up the real groove rather than the less-inspiring Original and Freedom mixes. The follow-up to 'Time To Feel', this should be a breeze to programme..... **BB**

R-GEE PROJECT 'City Moods EP Vol 2 (Hot)' 'Find Somebody', the lead track, is a well-crafted garage groove with nice piano arrangements and sampled vocals. Simple, but effective, as are the rest of the tracks on this useful EP..... **TJ**

GLEN GOLDSMITH 'Learn 2 Live' (Scratch). Many years after notoriety on the street soul scene with 'I Won't Cry', 'Dreaming' etc, Goldsmith is back on a new label offering a funky house groove with that UK flavour. The song, co-written by Paul Johnson, features some jazzy sax, girly background and synth strings supporting an expressive soul vocal..... **RT**

RUFUGE CRU 'Nu EP' (Reinforced). Pioneering 'new dimensional music' starts with 'Ghosts Of My Life' - a riff, deep track with some wicked melodic chords, hefty bassline and that distinctive Rufuge sound (not forgetting the cut-up breaks and nice vocal samples). On the flip side, the Terminator II Remix is ruffed up to the max with a mad backdash of beats and dark synth. Some wicked time stretching involved too - original..... **N**

LAURENT GARNIER 'A Bout De Souffle' (Warp). Two subtle trance tracks, licensed from French label Fnac. 'Wake Up' is acidic and buoyant, rising to a pleasant peak. The other

Don't stop the carnival: Ralph Tresvant, Twista & Brainstorm. Berni Boatnik, Tim Jeffery, Any Beavers, Nicky (Black Market).

idirectory

by james hamilton

SISTER SLEDGE 'Thinking Of You' (Atlantic/Rainforest A&S 157). Re-issued classic juggy swinger best remembered in its re-worked form 102.8-102.8 (Intro)-100-101-101-3-102-102.8-102.8-103.2pm Original Re-Touch, or totally remixed in Ramp's lurchingly thudding 120.6pm Club Vocal, or glistening stringy Feet So Good and Hard Vocal Misses. Juggy Nagro's jangle cutting 102.46pm Mind, 1:00pm Conversation and City Club Mixes...**D.M. JOHNSON** 'I Say A Little Prayer' (London LNK 341). David Michael Johnson's generally breezy 118.8pm house 126.79pm Bacharach & David remake, here as an import in palping RAF mono-cue featuring ANN CONSUELO. **RUBBER** RANIA featuring ANN CONSUELO 'Do It For Love' (Chameleon CHAMPX 12.297. BMG), released Waters/Peterson-like "ah how" naggid SwedMix sinner's 122.39pm Smooth/DJ. **Q12.29pm** Kevin Saunders' semi rami (another Robin 87). **LONI CLARK** 'Rushing' (A&M-PM 860287-1). backpack promoted chanting goose-steep garage chugger's juggy honking 123.18pm Extended Club Mix and Edit, topping 1:23pm Moon II. Being and quivering 123.46pm Experience 100 Disc. **Cl Mackintosh** piano played jangle 123.66pm C's Club Mix, honking Wibbly Wobbly and chanting 122.06pm FXTC Dub Mixes...**PET SUDO BOYS** 'Can You Forget Her?' (Parlophone 12RJD 8348). house bumping strong "idaho" anthem is speeded up 125.06pm Rola mixes (KX mixes follows), promoted from CD 2-backpack single but only used on commercial 12-inch as coupling of its follow-up single in August...**LISA & GEM** (Fly FX 210). glamorous model's organ quavered Hi-NRG pop walk in Delerious's sweetly charming 102.12.29pm Divine. **O-127pm** Perfecto, thumping cuban 9:12pm Tinea. **Maria Antonicola** DJ's Malcolm's snappy honking 126.66pm Disc-Ousa Mixes...**MICA PARIS** 'I Wanna Hold On To You' (418 + 8 Way 12 BRW 275). En Vogue-ish stinky 102.06pm waltz's lovely lush sinuous Old School, rolling Atlantic Club, spacedruggy Drum, new flytrap jolting Album Mixes, with her own supports only 72.06pm 'Say You Want'...**GEM'S FOR JEM** (Times For Love I-2-Eazy 1204, 1). Tracy Ackerman's cooed lovely Kinky Ghaly backed 97.87.28pm street soul jazz 2-step swag, earlier 96.6 bpm 'Evers' When 'You're Gone'...**JANET JACKSON** 'I Wanna Be That Girl' (A&M 1204). Jam & Lewis co-created album's Chuck D rapped alternative drifting 101.46pm 'New general, cooking grime jiggly O-112.46pm 'Because Of Love', sinuous snooty O-76.06pm 'When As You Now', stinky hit O-47.07.06pm 'That's The Way Love Goes', jittery churning 111.06pm 'You Want This', funkily jumping 123.26pm 'Thoo'. Jolly delicate 82.46pm 'The Body That Loves You', jarkly sexy 108.6pm 'Funky Big Band', jube-wagging juddery O-105.06pm 'It', fortissuently pleasing 3:2.784.46pm 'Any Time, Any Place',

brassy rock 117.36pm 'What If I Do', operatic squeaky rolling O-07.46pm 'This Time, I'm Really Serious'...**THEO TULL** 'Living In The Past' (Chrysalis 12CHS D3970). 1983's breathy lylee foolcru result on promo by 'Too D' as solidly scooped scarping 129.36pm jazz-funk 'Cub' (jangle by 'Too D' instrumental), bangle tingled 'Club' vocal...**THE SUB PATRIOTS** 'Volume 1' (Blastbeat Base Subpatro 24, 3RD). 4:11 club backpacked strong scratchy percussive hardcore sampler with SOXZ of a 'Blastbeat' base...**LOOR BRAS** O-144.06pm 'Style War'. **OBASIS** O-154.6-06pm 'Twin Dope Track'. **DJ HIPPE** 1:58.8 bpm 'The Cropper'. **RUN TRIP** 1:57.0 bpm 'Look No Further...'. **TWIN BRAS** 'Atmosphere' (Black KICK 36, PI). raga prodded bippy 150.46pm hardcore raga, even fiercer 'I Like Something New' (sic). 150.26pm 'Prisoner' variations...**JOGGOD PEOPLE** 'Ahhhh' (Sabrettes SR 001, RE-APT/7), queering waltzing 132.06pm Instrumental pounder, jarkly chroing O-140.26pm 'Glori Boys', bubbly throbbing 130.06pm 'Love Low American Style'. **DJ RAY & ASTON** 'Worship' (Suburban Base SUBBASE 23, 3RD). raga thronged melody blurring ultra frantic 180.36pm hardcore splatter. **ASPENIA** 'Gloss Resin' (SUBBASE 23R1)...**MIXRACE** 'Organized Chaos EP' (Moving Shadow SHADOW 28, 2RD), chipranks squeaked frantic-futuristic hardcore with 150.26pm 'Marica Q-114.66pm '1488pm 'Dance With The Devil', 151.26pm 'The Don Of Babylon', 158.36pm '5 Minutes Mission'...**FOUL PLAY** 'Volture 2' (Moving Shadow SHADOW 29, likewise queuing 150.06pm 'Open Your Mind', 1:50.76pm 'Mander Mouth Four', scratchy 1:51.36pm 'Sunland (Remix)', jarkly 1:50.6-148.2-151.26pm 'Oh In U Ghent'...**THE MIGHTY YAKS** 'Return To The Valley Of Yaks Yole Yole 1 & 2' (Southern Fried DICE Dices ECR 2). Norman Cook's stungily linked and Donna Summer-style synthered scatty scurrying 120.06pm track, raga and plaintive girl scattered chanting O-126.56pm 'Only When I'm Dancing Do I Fall This Disco', O-125.76pm ditto **CLUB POWER ZONE** 'Addicted To Love (Remix)' (Ruby Red LTD 023R), stinky waltzy jarkly calms new auditory 124.46pm 'Mistral Mix, frantic edited eving 137.46pm Original...**OCEANIC** 'Celebration' (Transatlantic 12. TR&B 6, TRC/BMG), catenawring early debut pop rewer's 127.06pm Extended Mix, percussive 127.06pm 'Remix'...**READY TO DIE** 'Ready For Dead' (Limbo LIMB 014T, RTM/PI), eventually throbbing 126.46pm 'I'm Not Ready', even more immediately rivalling than that War-...**KLING** 125.26pm 'Islands'...**QUINCY** 'Children Of A Dying Breed' (Wendy Sound storm 81, RTM/PI), Public Enemy-like chanting angry 97.06pm raga mix, O-100.6-06pm 'Dance Mix', O-100.66pm 'Killing Session' (Murdar Dia Remix).

DEO

Label
Cat No

th	PolyGram Video	0865143
ught	PolyGram VAD	0865223
k Party	BMG Video	7422120603
ils ...	SMV	491532
i	PWL Continental	VHF 27
All Areas	PMI	MVB4911123
y ...	PolyGram Video	0864963
van ...	BMG Video	7422122503
es	WNV	452924623
	Music Club/PMI	MC12116
tion	Geffen	GEFV 39520
las	PMI	MVP4911193
allow Your ...	Ritz	RTZBV701
our Illusion!	Geffen	GEFV 39521
Music ...	Wienertown	WNR 2035

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TO beats & pieces

- The Top 10 From This Week
- 1 **WHAT'S THE WAY** *Ariza*
 - 2 **ALL THAT SHE WANTS** *Shaz*
 - 3 **REGRET** *New Order*
 - 4 **I DON'T WANNA I** *Ariza*
 - 5 **EXPRESS** *Shaz*
 - 6 **AIN'T NO LOVE IN** *Ariza*
 - 7 **SOMEBODY TO** *Ariza*
 - 8 **I HAVE NOTHING** *Ariza*
 - 9 **BREAK IT DOWN** *Ariza*
 - 10 **EVERYBODY HURT** *Ariza*
 - 11 **SIMPLE LIFE** *Ariza*
 - 12 **STAND ABOVE** *Ariza*
 - 13 **IN THESE ARMS** *Ariza*
 - 14 **WALKING IN MY** *Ariza*
 - 15 **WHEN I'M GOOD** *Ariza*
 - 16 **SEVEN DAYS** *Ariza*
 - 17 **20 PALMS** *Ariza*
 - 18 **CREATION** *Ariza*
 - 19 **TEN YEARS ASLE** *Ariza*
 - 20 **U R THE BEST TH** *Ariza*
 - 21 **TRIBAL DANCE 2** *Ariza*
 - 22 **HOUSECALL** *Ariza*
 - 23 **I'M GOING ALL TH** *Ariza*
 - 24 **SWEAT (A LA LA** *Ariza*
 - 25 **HERO** *Ariza*
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THE Clubscene/Meltdown Scottish Dance Music Awards have moved for the third time to June 12, at Marco's Forum, Livingston. Guest PAs include **Time Frequency, Q-Tex, Ultra-Sonic, Suburban Delay, D-Beam and Dream Frequency.** Call 0374 185900 for more info... **Eric Kupper** is the man behind the sound of **RuPaul**, the latest colourful signing to Union Recordings. **Larry Tee** co-wrote the single, 'Supermodel', with the six-foot drag queen... The eight DJs who will provide half-hour mixes for the new Channel 4 Hypnosis series are **Sasha, Jay Strongman, Graeme Park, Judge Jules, Lisa Loud, Carl Cox, Tony Humphries and Tim Westwood**... Possibly the next garage queen is **Loni Clark**. She supports the A&M release of 'Rushing' - featuring **Mood II Swing** and **CJ mixes** - with a club tour from this week until June 30... This month sees **Carl Cox** debut on the Music Factory Mastermix DJ Mix service. He has his own **Carl Cox Concept** single 'Planet Of Love' out too... DJ and artist management team **Dy-na-mix** is setting up a remix/production service... **Liquid and Terrorised** have been confirmed to appear at the rave night of the Brighton Carnival on June 4. Confirmed DJs



● **RUPAUL**

are **Fabio, Colin Dale, Micky Finn, Ellis Dee, Easy Groove and MC Matrix**... Scotland-based **Clubscene Records** is now taking on distribution for other small labels. It also releases 'Essential Clubscene Cuts' at the end of June... East London-based **Hott Records** is looking for demos and is also setting up a DJ mailing list... **Sheffield's The Palais** will feature the crossover of African rhythms and house at its new Friday night club **Biafra** from June 11... **Roger Sanchez** is special guest at London's Release The Pressure on May 29. Call 071-287 0503 for details... Farewell to Glasgow's **Dub 11** and **Falkirk's two Groove Records** shops which closed last week... **Club Together** returns to Hay on Wye for a July 23-25 weekend... Another gig to watch is the **Boogie Back Night** at the **Sub Club** in London on June 12 featuring **Push, Marcella French (Raw Stylus), Valerie Etienne (Galliano) and Vibe Tribe**... **Nu Colourz** promoted the release this week of their new single 'What In The World' with a cracking showcase at London's **Ronnie Scott's**... Finally, **S&M** fans should check out **BPM** this week when **Meibourne's Hellfire Club** comes under the spotlight... **AND THE BEAT GOES ON!**

TOP 10 BI

- The Top 10 From This Week
- 1 **WHAT'S WRONG W** *Ariza*
 - 2 **DAY DREAMING** *Ariza*
 - 3 **THREE LITTLE PIGS** *Ariza*
 - 4 **WALK THROUGH TH** *Ariza*
 - 5 **THE CIVIL WAR EP** *Ariza*
 - 6 **AAMH O YAAA** *Ariza*
 - 7 **I WANNA HOLD ON** *Ariza*
 - 8 **YOU'RE MY EVERYT** *Ariza*
 - 9 **CAN YOU FORGIVE** *Ariza*
 - 10 **WHAT IN THE WOR** *Ariza*
- Records are inside the Arizpa Ch

US TO

- The Top 10 From This Week
- 1 **WHAT'S THE WAY** *Ariza*
 - 2 **LIVIN' ON THE EDGE** *Ariza*
 - 3 **NOTHIN' ME LOVE CAN'T H** *Ariza*
 - 4 **FILL NEVER GET OVER YOU** *Ariza*
 - 5 **THREE LITTLE PIGS** *Ariza*
 - 6 **LOOKING TH** *Ariza*
 - 7 **I'M SO INTO YOU** *Ariza*
 - 8 **NUTSHIN' BUTA!** *Ariza*
 - 9 **I HAVENOTHING** *Ariza*
 - 10 **DONTWALKAV** *Ariza*
 - 11 **HAVEITOLD** *Ariza*
 - 12 **DITTY** *Ariza*
 - 13 **BADBOYS** *Ariza*
 - 14 **SHOWME LOVE** *Ariza*
 - 15 **COMELUND** *Ariza*
 - 16 **INFORMER** *Ariza*
 - 17 **TWO PRINCES** *Ariza*

- 18 **WHO IS IT** *Ariza*
- 19 **LIVIN' ON THE EDGE** *Ariza*
- 20 **NOTHIN' ME LOVE CAN'T H** *Ariza*
- 21 **FILL NEVER GET OVER YOU** *Ariza*
- 22 **THREE LITTLE PIGS** *Ariza*
- 23 **LOOKING TH** *Ariza*
- 24 **ANGEL** *Ariza*
- 25 **COMFORTER** *Ariza*

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TOP 30 VIDEO

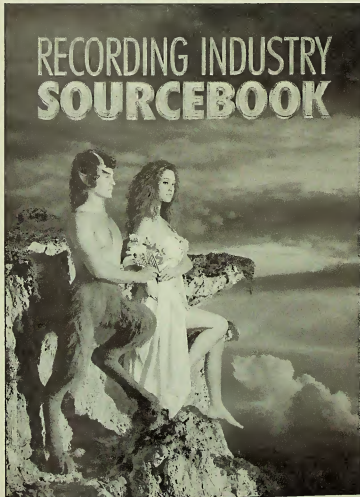
THE OFFICIAL **music week** CHART

Rank	Artist	Title	Category/Running time	Label	Cat. no.
1	NEW CHILDREN'S PRE-SCHOOL	Children's	Video Collection VC 1312		
2	NEW FULL METAL JACKET	Warner Home Video FES 11760			
3	PETER PAN	Walt Disney D 202452	Children's/1 hr 14 min		
4	POLDARK: Part 4	BBC BBCV 4965	Drama/2 hr 58 min		
5	WAYNE'S WORLD	CIC VHR 2628	Comedy/1 hr 30 min		
6	BON JOVI: Keep The Faith	PolyGram Video 0865143	Music/1 hr 25 min		
7	DIRE STRAITS: On The Night	PolyGram Video 0865023	Music/1 hr 40 min		
8	CHERFITNESS: Body Confidence	FoxVideo 7432112063	Special Interest/1 hr 30 min		
9	TAKE THAT: Take That & Party	BMG Video 7432112063	Music/1 hr 12 min		
10	ROY CHUBBY BROWN: The Helmet	PolyGram Video 0838023	Comedy/1 hr		
11	KICKBOXER	4 Front 0888843	Action/1 hr 38 min		
12	THE LAST BOY SCOUT	Warner Home Video PES 12217	Action/1 hr 41 min		
13	CHER: Cherfitness: A New Attitude	FoxVideo 2576	Special Interest/1 hr 28 min		
14	CAPE FEAR	CIC VHR 1557	Comedy/2 hr 2 min		
15	POLDARK: Part 3	BBC BBCV 4548	Drama/2 hr 58 min		
16	NEW THE BIKINI WORKOUT	Video Collection VC 6282	Special Interest		
17	THE SHAPE CHALLENGE	Video Collection VC 6266	Special Interest/1 hr 15 min		
18	LETHAL WEAPON 3	Warner Home Video PES 12475	Action/1 hr 53 min		
19	THE LOVERS' GUIDE 3	Pickwick LTV 007	Special Interest/1 hr 30 min		
20	DOCTOR WHO: Vengeance On Varos	BBC BBCV 4962	Sci-Fi/1 hr 29 min		
21	RE MICHAEL BOLTON: This Is ...	SMV 491592	Music/1 hr 26 min		
22	STAR TREK: The Next Generation 65	CIC VHR 2704	Sci-Fi/1 hr 28 min		
23	NEW JACOB'S LADDER	Guild GLD 31282	Drama/1 hr 48 min		
24	HARRY ENFIELD'S TV PROGRAMME	BBC BBCV 4805	Comedy/1 hr 6 min		
25	POLDARK: Part 1	BBC BBCV 4893	Drama/2 hr 1 min		
26	BILL & TED'S BOGUS JOURNEY	Columbia Tristar CVR 23651	Comedy/1 hr 23 min		
27	POINT BREAK	FoxVideo 1870	Action/1 hr 57 min		
28	POLDARK: Part 2	BBC BBCV 4894	Drama/2 hr 58 min		
28	CINDERELLA	Walt Disney D 204102	Children's/1 hr 30 min		
30	NEW 2 UNLIMITED: No Limits	PWL Continental VHF 27	Music		

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TOP 15 MUSIC VIDEO

Rank	Artist	Title	Category/Running time	Label	Cat. no.
1	BON JOVI: Keep The Faith	PolyGram Video 0865143	Live/1 hr 25 min		
2	NEW DIRE STRAITS: On The Night	PolyGram Vid 0865023	Live/1 hr 40 min		
3	TAKE THAT: Take That & Party	BMG Video 7432112063	Compilation/1 hr 12 min		
4	MICHAEL BOLTON: This Is ...	SMV 491592	Compilation/1 hr 26 min		
5	NEW 2 UNLIMITED: No Limits	PWL Continental VHF 27	Compilation/min		
6	CLIFF RICHARD: Access All Areas	PMI MVB 4911123	Live/2 hr 14 min		
7	GENESIS: Live - The Way ...	PolyGram Video 0864963	Live/1 hr 30 min		
8	ERASURE: The Tank, The Swan ...	BMG Video 74321122503	Live/2 hr 15 min		
9	NEW GARY MOORE: Live Blues	WNV 450983423	Live/1 hr 35 min		
10	QUEEN: Live In Rio	Music Club/PMI MC 2116	Live/1 hr		
11	CHER: The Video Collection	Geffen GEFY 39520	Live/1 hr 45 min		
12	MORRISSEY: Live In Dallas	PMI MVP 4911123	Live/1 hr		
13	DANIEL O'DONNELL: Follow Your ...	Ritz RITZBV 761	Compilation/1 hr 30 min		
14	NEW GUNS N' ROSES: Use Your Illusion I	Geffen GEFY 39521	Live/1 hr 30 min		
15	CLIFF RICHARD: When The Music...	Wienertworld WNR 2025	Documentary/57 min		



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11	ONE WINTER	GERFEN
12	Two Princes Sax Doctors	Epic
13	8 Housecall (Remix) Shaggy/Rakim/Feri/Mo'Nique	Epic
14	The Jungle Book Groove Disney/Cast	HOLLYWOOD
15	BETTER THE DEVIL YOU KNOW Sonia	ARISTA
16	SHOUT LORCHEL LOUI & MICHELE	LONDON
17	Express Dina Carroll	A&M
18	I HAVE NOTHING Winter/Houston	ARISTA
19	Am I No Love (Am I No Use) Sade/Sade feat. Michael Williams	Ross
20	InterComer Sade	East West/Amer

DRAK: B

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01	OUT OF SEASON Aurighny	Polystar
02	Rockin' To The Rhythm Dance	A&M
03	DREAMING Dance	Capitol
04	RIP PETITE FINCH & FINCH	Telstar
05	UK USA E-SMOKE & COVE	Ode/Littlemore
06	AAAH D'YAAA Goriz	Capitol
07	What's Wrong With This Picture? The Roots	Capitol
08	You're In Everything The Roots	London
09	WINN EARTH MAGNETIC WARRIOR	A&M
10	Outrage Your Room (EP) SOUNDGARDEN	Capitol
11	SHOCKABOLIC KANYE MCGHEE	Ovation
12	FOREVER IN LOVE LARRY GRIFFIN	Arista
13	Be Still The Roots	Island
14	Boom Time Future LARRY GRIFFIN	Nirvana
15	Pure Silk LARRY GRIFFIN	Braxton
16	LET'S DANCE LARRY GRIFFIN	Ovation
17	Here Go LARRY GRIFFIN	Round/East West
18	Atom Bomb LARRY GRIFFIN	Qwest
19	ADONKILLA NORTON	Epic
19	JOSEFINA GIRL TALK/STARR	Arista

Telstar/Aurighny	EMI	33
Sade	REX/DECONSTRU	34
Felix	GERFEN	35
I'm Gonna Soothe You Missa McKee	GERFEN	35
Saad Above Me Odo	VIRGIN	36
Walk Through The World MARC CORN	ATLANTIC/EAR	37
U R The Best Thing DREAM	MAJOR/EAST WE	38
Young At Heart BUENAVIS	LONDON	39
When I'm Good And Ready Sade	PAUL WINTERLAND	40

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COMPUTER CONSOLES

EL SPAIN

This List			
1	1 SUPER KICK OFF	SG SN NI GA GG MD	Various
2	NEW SUPER STAR WARS	SN	JVC
3	3 LEMMINGS	MD SG SN NI GA GG	Various
4	4 SONIC THE HEDGEHOG 2	MD SG GG	Sega
5	5 PGA TOUR GOLF 2	MD	Electronic Arts
6	9 DESERT STRIKE	MD SN	Electronic Arts
7	NEW TINY TOONS: BUSTER'S TREASURE	MD	Konami
8	12 SUPER MARIO KART	SN	Nintendo
9	NEW ANOTHER WORLD	MD SN	Various
10	13 ROAD RASH 2	MD	Electronic Arts

11	NEW NHLPA HOCKEY 1993	MD SN	Electronic Arts
12	NEW PUGSLEY'S SCAVENGER HUNT	SN	Ocean
13	11 STREETS OF RAGE 2	MD	Sega
14	14 TAZMANIA	MD SG GG	Sega
15	21 ALIEN 3	MD SG NI GA GG	Various
16	NEW SPEED BALL 2	MD SG GA	Various
17	RE SUPER MARIO LAND 2	GA	Nintendo
18	22 PGA TOUR GOLF	MD SN	Electronic Arts
19	NEW MICK & MACK: GLOBAL GLADIATORS	MD SG GG	Virgin
20	23 MICKEY AND DONALD	MD	Sega

Source: ELSA. Compiled by Gallup

COUNTRY

This List			
1	1 OTHER VOICES/OTHER ROOMS	Nanci Griffith	MCA MCD 10796 (BMG)
2	2 NEW ACROSS THE BORDERLINE	Willie Nelson	Columbia 472942 (SM)
3	2 FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZCD 701 (P)
4	3 COME ON COME ON	My-Chapin Carpenter	Columbia 471981 (SM)
5	4 SHADOWLAND	KD Lang	Warner Bros 9257242 (W)
6	NEW THE WHEEL	Rosanne Cash	Columbia 4729772 (SM)
7	7 ABSOLUTE TORCH AND TWANG	KD Lang and The Redclines	Sire 9258772 (W)
8	14 NECK AND NECK	Chet Atkins/Mark Knopfler	Columbia 467432 (SM)
9	5 SLOW DANCING WITH THE MONDO	Allyson Parton	Columbia 4729442 (SM)
10	8 SOME GAVE ALL	Billy Ray Cyrus	Mercury 5106352 (P)

11	13 ROPIN THE WIND	Garth Brooks	Capitol CDESTU 2162 (E)
12	6 THIS TIME	Dwight Yoakam	Reprise 936245212 (W)
13	11 NO FENCES	Garth Brooks	Capitol CDEST 2136 (E)
14	10 THE CHASE	Garth Brooks	Liberty CDESTU 2184 (E)
15	18 SHOOTING STRAIGHT IN THE DARK	Mary-Chapin Carpenter	Columbia 4674682 (SM)
16	16 DON'T FORGET TO REMEMBER	Daniel O'Donnell	Ritz RITZCD 105 (P)
17	15 THE LAST WALTZ	Daniel O'Donnell	Ritz RITZCD 0058 (P)
18	9 I NEED YOU	Daniel O'Donnell	Ritz RITZCD 104 (P)
19	NEW INFAMOUS ANGEL	Iris DeMent	Warner Bros 9362452382 (W)
20	12 BIG IRON HORSES	Restless Heart	RCA 7432113892 (BMG)

Source: C.I.N. Compiled by Gallup

SPOKEN WORD

This List			
1	1 NEW THE JUNGLE BOOK	Orig. Soundtrack & Story	Pickwick/Dorland PDC 305 (PK)
2	3 DAD'S ARMY 3	Original Radio Cast	BBC ZBBC 1455 (P)
3	NEW RED DWARF	Chris Barrie	Laughing Stock LAFF 14 (P)
4	RE THE QUEEN AND I	Original Radio Cast	BBC ZBBC 3410 (P)
5	1 THE ANIMALS OF FARMING WOOD	Colin Dunn	BBC YBBC 1452 (P)
6	2 THE TALE OF PETER RABBIT & ...	Various	BBC YBBC 1438 (P)
7	NEW THE TALE OF TOM KITTEN & ...	Various	BBC YBBC 1450 (P)
8	NEW ELLIS PETERS - THE VIRGIN IN THE ICE	Original Radio Cast	BBC ZBBC 1451 (P)
9	4 HANCOCK'S HALF HOUR 5	Original Radio Cast	BBC ZBBC 1125 (P)
10	NEW ROUND THE HORNE 6	Original Radio Cast	BBC ZBBC 1463 (P)

11	RE WHAT TIME IS IT, ECLES?	Original Radio Cast	BBC ZBBC 1406 (P)
12	13 ROSIE AND JIM: GO TO SCHOOL	Various	Abby Home 80254 (VCID)
13	17 FIVE GO TO SMUGGLERS TOP	Various	Abby Home 80204 (VCID)
14	18 ROUND THE HORNE	Original Radio Cast	BBC ZBBC 1010 (P)
15	19 FIVE RUN AWAY TOGETHER	Various	Abby Home 80194 (VCID)
16	7 BEYOND OUR KEN 2	Original Radio Cast	BBC ZBBC 1407 (P)
17	12 JULIAN AND SANDY	Original Radio Cast	BBC ZBBC 1415 (P)
18	RE ROUND THE HORNE 5	Original Radio Cast	BBC ZBBC 1326 (P)
19	6 WHEN'S IT COMING OUT?	Maureen Lipman	BBC ZBBC 1443 (P)
20	NEW COVER HER FACE BY P.D. JAMES	Original Radio Cast	BBC ZBBC 1447 (P)

Source: C.I.N. Compiled by ERA from Gallup figures

INDEPENDENT: SINGLES

This List			
1	2 7 AIN'T NO LOVE (AIN'T NO USE)	Sub/Sub Melanie Williams	Robs 7R08 912R08 9 (P)
2	NEW 1 HOBART PAYING/WHO DO YOU ...	Saint Elzaine	Heavenly HWN 2912 (P)
3	3 8 U GOT 2 KNOW	Cappella	Internal IDS 510X1 (RTMP)
4	1 3 WALKING IN MY SHOES	Depeche Mode	Mute CD: CDORG 22 (RTMP)
5	2 4 HOUSE OF THE SIDING SUN	Serious Rope/S Dee Clarke	Pulse 8 LOSE 4312LOSE 43 (P)
6	NEW 1 HAPPINESS	Rumor RUMAT (I) 84 (P)	
7	NEW 1 CALL IT WHAT YOU WANT	Credits To The Nation	One Little Union -04 TP12 (P)
8	NEW 1 MOVE ON UP	Sun Chalmers	Pulse 8 132LOSE 41 (P)
9	NEW 1 BLUE	Verve	Hut -HUTT 29 (RTMP)
10	NEW 1 NEEDRO	Mikkae	Limba -LIMS 0131 (RTMP)
11	NEW 1 VERTIGO	DJ Rap And Action	Suburban Base -SUBBASE 23 (SD)
12	2 EJECT	Senior	Ultimate -TOPP 0151 (RTMP)
13	NEW 1 HOW COULD I BE WRONG	The Autours	Hut -HUTT 28 (RTMP)
14	NEW 1 I WILL BE FREE	Baby Jane	Solid Pleasure -SPLT 101 (P)
15	9 2 PERSIAN BLUES	Fortran 5	Mute -12MUTE 157 (RTMP)
16	4 RELIGION	Front 242	Mute -IRE 0151 (REAPT)
17	10 3 BARBARELLA	Barbarez	Harthouse UK -HARTUKUK (RTMP)
18	5 2 LOCK STOCK & DOUBLE-BARREL EP	Cowherpoh	Wiiija WJ 022V (REAPT)
19	8 3 IRON CAN'T TURN AROUND	Solo	Stoatic ST0AT 001 (RTMP)
20	11 4 LOVE SKY	Mega City Four	Big Life MEGA15 (REAPT)

Source: C.I.N. Compiled by ERA from Gallup data from independent shops

INDEPENDENT: ALBUMS

This List			
1	3 7 SUEDE	Suede	Nude NUDE 1CD (RTMP)
2	1 8 SONGS OF FAITH AND DEVOTION	Depeche Mode	Mute GOSTUM 106 (RTMP)
3	NEW 1 36 21:21 1 UP EVEL	Front 242	RIE RIE 321 CD (REAPT)
4	NEW 1 MAGIC BULLETS	Mega City Four	Big Life MEG30 3 (REAPT)
5	4 4 JURASSIC SHIFT	Otric Tentacles	Dovecot DOVECD 6 (P)
6	5 2 DOWN WITH THE KING	Rua-OMC	Profile FLECD 440 (RTMP)
7	7 2 ABDUCTION	Est Spasic	Ultimate BARRCD 1 (RTMP)
8	NEW 1 HYPNOTWISTER	Dr Phoenix/House Of Wax	Gulphey COOPR (RTMP)
9	2 2 "MORE UNCHARTERED HEIGHTS ..."	Dogs D'Amour	Chiaz WOLCDV 32 (inc video) (P)
10	6 2 DROPPED	Mindfunk	Megacore CD0AZ 3 (P)
11	9 6 BEASTER	Sugar	Creation CRECD 153 (P)
12	15 7 PURPLE ELECTRIC VIOLIN ...	Ed Abbey-Johnson	Equation EDCD 001 (RTMP)
13	17 10 SO TOUGH	Saint Elzaine	Heavenly HWNLP 4CD (P)
14	13 23 LEVELLING THE LAND	The Levellers	Chiaz WOLCDL 1022 (P)
15	8 2 SET THE WORLD ON FIRE	Annihilator	Roadrunner RR 92905 (P)
16	14 15 STAR	Belly	AAD CAD 300CD (RTMP)
17	12 2 FOREVER	The Cranes	Definitive DEDCD 0055 (RTMP)
18	16 24 BOSS DRUM	The Shames	One Little Indian TLP 4CD (P)
19	10 2 WATCHING THE DARK - HISTORY OF	Richard Thompson	Hannibal HNCD 5303 (P)
20	RE 1 POPI - THE FIRST 20 HITS	Essure	Mute COMUTEL 2 (RTMP)

Source: C.I.N. Compiled by ERA from Gallup data from independent shops



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TOP 60 DANCE SINGLES

THE OFFICIAL **musicweek** CHART

This Week	Last Week	Title	Artist	Label (11*)	(Distributor)	This Week	Last Week	Title	Artist	Label (11*)	(Distributor)
1	1	JUMP AROUND/TOP OF THE ...	House Of Pain	Ruffness:XL Recordings XL3 47 (W)		25	12	PACKET OF PEACE	Lionrock	Deconstruction RCA 74321144371 (BMG)	
2	NEW	ROCKIN' TO THE RHYTHM	Convert	A&M 5802531 (F)		26	13	LOVE NO LIMIT	Mary J Blige	Uptown (USA) UPT 1254640 (Import)	
3	NEW	CREATION	Stereo MCs	4th + B Way 12BRW 276 (F)		27	15	I'M GOING ALL THE WAY	Rushes Of Blackness	A&M 5874251 (F)	
4	NEW	SHOUT	Lauchie Loo & Michale One	ffr FX 21 (F)		28	NEW	SOUNDING	Lon Clark	Nervous:NER 20048	
5	NEW	DAYDREAMING	Henry Ford	Columbia 6590598 (SM)		29	14	CALL IT WHAT YOU WANT	Credit To The Nation	One Little Indian 94 TP12 (P)	
6	NEW	UK-USA	Sakinas & Egypt	One Little Indian 99 TP12 (P)		30	13	I GOT A MAN	Positive	4th + B Way 12BRW 280 (F)	
7	NEW	AAAH D YAAA	Goats	Columbia 5683038 (SM)		31	20	TRIBAL DANCE	2 Unlimited	PWL Continental PWLT 262 (W)	
8	1	SWEAT (LA LA LA LA LONG)	Inner Circle	WEA 9031776790 (W)		32	24	U R THE BEST THING	Dream	Magnet MAG 10117 (M)	
9	4	EXPRESS	Dina Carroll	A&M 5802631 (F)		33	NEW	WHAT'S WRONG WITH THIS...	Guns	Chrysalis 12CHS 3969 (E)	
10	13	HOBART PAVING/WHO DO YOU...	Saint Etienne	Heavenly HVN 29CD (P)		34	NEW	ATOM BOMB	DJ Pierre...s	Guerrilla GRRR 92 (RE/APT)	
11	17	HOUSE IS NOT A HOME	Charles & Eddie	Capitol CDCLS 688 (E)		35	24	LEGACY	Mad Cobra/Riche Stephens	Columbia 6592856 (SM)	
12	2	STARS	Felix	Deconstruction RCA 74321147101 (BMG)							
13	4	HOUSECALL (REMIX)	Shabba Rankin feat Maxi Priest	Epic 6592846 (SM)							
14	4	THAT'S THE WAY LOVE GOES	Janet Jackson	Virgin VST 1460 (F)							
15	2	THESE THINGS ARE WORTH...	Janet Jackson	Virgin VST 1460 (F)							
16	2	HAPPINESS	Serious Roe Sharon Dee Clarke	Rumour RUMAT 64 (F)							
17	NEW	LET'S DANCE	Mt Peak	Olympic OLYMPIC 006 (RE/APT)							
18	NEW	PURE SILK	Miro	Effective EFFS 006 (P)							
19	4	NEEBRO	Mukkaa	Limbo LIMBO 13T (RTM/F)							
20	15	I'M SO INTO YOU	S'Viv	RCA 74321144371 (BMG)							
21	21	I WILL BE FREE	Baby June	Solid Pleasure SPLT 101 (P)							
22	NEW	YOU'RE MY EVERYTHING	Earl Side Bear	ffr FX 207 (F)							
23	11	FEEL THE RHYTHM	Jimmy	Logic/Arise 40163301021 (BMG)							
24	21	MOVE ON UP	Sue Chisholm	Pulse 8 12LQSE 41 (P)							

TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label (11*)	(Distributor)
1	NEW	JANET	Janet Jackson	Virgin V 2720/TCV 2720 (F)	
2	NEW	JAZZMATAZZ	Various	Cooltempo CTLP 34/CTC 34 (E)	
3	NEW	ENFORCERS 3	Various	Reinforced RIVE1 1240/RIVET 1242C (SRD)	
4	1	TESTAMENT 93	Inner City	Ten O'Ve 4380/VEDEC 438 (F)	
5	2	THE REBIRTH OF COOL III	Various	4th + B Way BRPLD 530/BRCA 500 (F)	
6	NEW	TO THE MAX	Jade	Giant -7590944684 (W)	
7	3	WHO'S THE MAN (OST)	Vanous	MCA/MCA 10784- (BMG)	
8	4	DOWN WITH THE KING	Ruin-DMC	Profile FILER 440/FILECT 440 (RE/APT)	
9	NEW	BEST OF ACID JAZZ VOL 2	Various	Acid Jazz JAZZ/DLP 66/JAZZ/DLM 66 (P)	
9	NEW	STRICTLY RAGGA	Various	Vital Sounds LPVIT 3M/CMVIT 3 (BMG)	

The Music Week Dance Chart is updated every Friday by Pete Tong on **FM's Essential** Selection between 7-10 pm.

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Charles & Eddie's international hit *Would I Lie To You* was penned by two Englishmen. Their success has given songwriters an overdue shot in the arm, says Neville Farmer

PUBLISHERS HAIL THE SONGWRITERS RETURN

At this week's Ivor Novello Awards, one song stands a better chance of winning than any other: Charles & Eddie's *Would I Lie To You* has attracted nominations in four separate categories. But what makes the song unique is that it's the only nominee this year that was not written by the artists who recorded it.

Rather it was penned by Mick Leeson and Peter Vale, a pair of London-based writers signed to EMI Music whose portfolio also includes big international hits by artists such as Sheena Easton, Eddie Money and Mica Paris.

New versions of old titles may dominate the UK charts these days. But ever since the Beatles confirmed that a pop group could be a fully self-contained hit machine, the British record industry has tended to look down its nose at artists who can't or don't write their own material. And many still believe that recording a cover, whether it be a tried and tested title or a brand new composition, is a tacit admission that the artist is desperate for a hit.

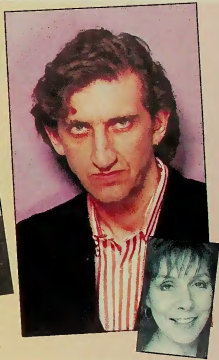
By contrast, US artists and A&R men have never felt any qualms about buying in a song to alter an otherwise lacklustre or at least hit single-free album. Indeed, it took an American producer, Josh Deutch, to pick up on *Would I Lie To You* long after the song had been touted round UK A&R offices and turned down every time.

The US songwriting sweatshops of the Brill Building and Motown may have closed their doors in the Sixties, but professional songsmiths such as Diane Warren, Franne Golde and Albert Hammond are still regarded as industry aristocrats. They are regularly called on by A&R executives to write or collaborate with artists such as Whitney Houston, Heart, Alexander O'Neal and Michael Bolton and come up with the kind of material that will go that extra chart mile.

Country music's new found favour has created new openings, too, for writers like Gary Burr and Mike Reid who have provided the likes of



Behind the hits: (left inset) Lesleen and Vale for Charles & Eddie and Jimmy Nail writer Charlie Dore. There's still the feeling in this country that songwriters are the lowest of



Wynonna Judd, Tanya Tucker and Doug Stone with massive selling singles. "A lot of LA writers are moving to Nashville now that it's the norm to get a multi-platinum country album," says Peter Reichardt, managing director of EMI Music Publishing and vice president of international acquisition.

"Songwriters have always had a field day in America," says Bob Grace, managing director of Windswept Pacific Music, who represented Albert Hammond outside the US for almost 20 years. "It costs so much to take a single to commercial hit radio in the US nowadays that the record company has to be confident that the song is strong enough to stay the course. I think it's beginning to go that way here too."

The situation on this side of the Atlantic may be changing, but it still doesn't necessarily guarantee UK songwriters an easy ride, not when old songs with proven track records have become the new favourites with A&R men and producers looking for instant results.

"Good oldies are easy to spot," Grace says, "but the opportunities for placing a brand new song are still very few and far between. There are always artists like Jason Donovan and Cliff Richard who are open to new material. But it's even getting hard to get songs to Tina Turner now because she's starting to write herself."

And like EMI Music's Peter Reichardt, Grace laments the demise of the Tin Pan Alley community of publishers and writers in the UK.

Would *I Lie To You* lyricist Mick Leeson see his role as a difficult one? "There's still the feeling in this country that songwriters are the lowest of the low," he says. "I think it's a sad reflection of the state of the UK record industry that it took an American A&R man to see the strength of what was obviously an international hit song."

Would *I Lie To You*, he says, was written over three years ago and it took nearly eight months to secure the cover.

But there are exceptions to the rule. Artists such as Paul Young and Robert Plant know

how one good song can help sell an album and are neither too afraid nor too proud to look beyond their own backyard for hit material. "Naturally everyone wants to record their own copyrights," says William Booth, managing director of Sony Music Publishing. "But I think it's foolish to believe that every artist is capable of writing all their own songs. It must be better to have 50% of something that sells a lot rather than 100% of something that doesn't sell at all."

Simon Low used to be vice president of A&R at RCA in New York and has subsequently worked in London for RCA and Siren. He now manages successful Danish singer Anita Hegerland and has spent months actively hunting down songs from all over the world. Low feels that the combination of a deep A&R mistrust of professional songwriters and a lack of impetus from UK publishers has allowed a lot of good material to fall through the net, and, in so doing, has denied many UK artists the

chance of a big international hit.

"When I was in New York I used to speak to songwriters all the time," he says. "But when I came to London I hardly ever saw them. Publishers in America are prepared to apply some lateral thinking and dig deep into their catalogues. British publishers are rarely as enterprising."

One of the UK's most active publishers is Stuart Newton, director of special projects at Warner Chappell. Newton is a great believer in the power of the song. "I can do nothing. I can't read, write or play music but I can sell a song," he says.

"You have to know the artist and the sort of subjects which will strike a chord in him or her. Has he been married? Has he got kids? Things like that. Then you suggest a writer who you know can get a good handle on it all."

As far as Newton is concerned, bringing writers and artists together is a means of squeezing the most from a song. It was just such a collaboration that has given Warner Chappell composer >

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Charlie Dore a Novello nomination for co-writing Jimmy Nail's UK number one *Ain't No Doubt*.

"Jimmy and Danny Shogger had the bare bones of the song together," explains Dore, "but they realised that it would need better lyrics than anything which they'd been able to come up with. That's why they called me in."

"A lot of people are very lazy about lyrics, and regard them like maths homework. Yet a song can often stand or fall on the strength of the words. The fact that Jimmy was there while we were writing and knew exactly what he wanted was a tremendous help."

Most publishers encourage their writers to collaborate wherever possible.

Furthermore they like them to be skilled in other aspects of the recording process. "The first thing we are looking for is writers who write great songs, but the likelihood is that they will also be producers or artists," says Sony Music's William Booth. "Quite obviously the writer/producer is in the best position after the writer/performer because he or she is often involved in an album or single project from the very beginning."

"A lot of writers are becoming producers now to actually get the baby bathed."

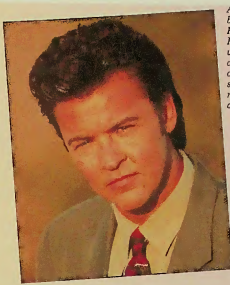


says Bob Grace. "The times when you could write a song and wait for other people to perform it are over."

Drawing attention to Babyface, D Simmons and LA Reid's massive success with Boyz II Men's version of *End Of The Road*, Peter Reichardt suggests that the future of songwriting in the Nineties lies with writer/producers and that the identity of the singer is increasingly incidental.

Not surprisingly, then, Leeson and Vale's manager Brian Freshwater is on the hunt for a new voice to exploit the pair's songs. "Mick and Peter have evolved a recognisable style over the years," he says. "But finding an artist to front them would give them the sense of continuity they don't get by writing with different artists in mind all the time."

Although his partnership



with Peter Vale has secured nearly 30 major label covers over the past five years, Mick Leeson has certainly been encouraged by the extra international response to *Would I Lie To You*. "We're particularly pleased that it's getting publicity because we want people to think songs," he says. "There's a whole bucketload of artists out there who would be great if only they could find the right song."

Undoubtedly, there is a whole bucketload of British writers who would be great if only they could find the right artist with whom to collaborate.

All it would take is a little more co-operation between A&R execs and publishers, writers, producers and artists and some of those great songs could be married to some great performers. To create some great hit records. ■

Ain't too proud: both Robert Plant (left) and Paul Young value the contribution outside songwriters can make to push an album

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Good Luck and Congratulations to all Ivor Novello Award nominees

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Development deals: (from left) Nu Colours, Credit To The Nation and Tasmín Archer were all nurtured by patient publishers looking to the long-term

Publishers are increasingly shouldering the artist development role, says Adrian Thrills

The A&R risk takers

PM Dawn were one of the biggest success stories of summer 1991. The New Jersey rap act's first single for Island Records, Set Adrift On Memory Bliss, reached number one in the *Billboard* US Top 50 and their first album went on to sell 1.1m copies worldwide. But the demos for the album *Of The Heart, Of The Soul, Of*

The Cross: The Utopian Experience were recorded not in some urban hotbed of the US rap scene but in a small studio on Fulham Palace Road in west London. And, significantly, they were not funded by Island, but by PM Dawn's publisher, MCA Music. PM Dawn are a textbook example of an act initially developed by a publisher

rather than a record label. For it was those demos cut in MCA Music's Hammersmith studio that helped secure their Island deal.

Another artist to rise to prominence via a publisher has been Tasmín Archer. The Bradford songstress signed to Virgin Music in March 1990, a full two-and-a-half years before she hit the top slot with her debut single, *Sleeping Satellite*.

To say that record companies have lost the initiative in developing new talent would not be strictly true. Nevertheless the financial pressures are such that labels need a quick return on their investment and many acts with long-term potential, but no immediate chart status, are being dropped after one album. Labels also appear increasingly reluctant to take on even the most promising fledgling acts unless they already have a sure-fire hit in their repertoire.

Consequently, many publishers are finding themselves shouldering a role traditionally the preserve of record companies: that of artist development. Publishers are now increasingly picking up the costs in time and money of nurturing new talent until it is ready for a record deal.

A long-term development deal has its up-side: it usually offers the publisher a favourable royalty split as well as the chance to help acts set realistic and attainable career plans. From the artist's point of view, an early deal with a good publisher can be a perfect introduction to an often complex industry. The artist is thus able to serve an apprenticeship, as well as receive a much-needed cash injection and a crucial, creative breathing space.

"One of the advantages of doing a publishing deal early in an act's career is that it gives them the luxury of being more selective in choosing what record company to sign with," says Island Music MD Richard Manners.

"They won't need to take the first deal that comes along. They can afford to take the time to get their demos spot on as well as get independent and expert advice about what sort of record deal they need. If they still have a few wrinkles to iron out in their sound or their songwriting then they've got the chance to put it right outside of the spotlight."

It's no longer that easy - if indeed it ever was - for a band or solo artist to secure a publishing deal. And, significantly, signing to a record company no longer automatically guarantees a publishing deal.

Suspecting that some labels are content with the short-term chart success gained by a steady stream of low-selling singles-based acts, the publishers are all too often prepared to wait and see before committing themselves to serious investment.

Thus the notion of an act

signing a recording contract and then awaiting chart success before "auctioning" their publishing to the highest bidder is also increasingly a thing of the past.

Yet at the same time so are the days when most bands were wary of signing publishing deals too early for fear of selling for a song rights which could well command much greater advances later on. It is now largely accepted that a development deal, even a reasonably sizeable one worth around an initial year's advance of £20,000 (staggered over a year or more and with final instalments dependent upon securing a record deal and even the release of an album) will not provide much of a life support system for the fully committed band.

Publishers are well aware of this but, in an increasingly cost-conscious age, the pressure is on to peg payments to packages which will identifiably help promote the band's career.

"You have to give a band a fair deal," says Paul Adam, A&R manager at PolyGram Music. "There is no point in giving the smallest advance you can get away with. But it has to be structured so that a band gets more than just money to eat. They need money for demos, money for a press agent, money for tour support and, hopefully, money on signing a record deal."

Free demo time is one of the services expected of a publishing deal and nearly all the major London-based publishers have a recording studio on the premises.

Paul Connolly, creative manager of MCA Music, estimates that the 24-track room in which PM Dawn recorded their demos saved the company more than £100,000 a year in studio bills.

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BELLY (No 2 Album) *Star* **WORLD PARTY** (No 2 Album) *Bang*
DINA CARROLL (No 2 Album) *So Close* **k d lang** (No 3 Album) *Ingenue*

Top 20 albums **BON JOVI** • **CHARLES & EDDIE** • **BMx**

Singles (No 1) **ACE OF BASE** *All That She Wants* (No 2) **SNOW** *Informer* (No 3) **EAST 17** *Deep*
(No 7) **SUEDE** *Animal Nitrate*

Other top 20 singles

DINA CARROLL • **LITTLE ANGELS** • **DEL AMITRI** • **BON JOVI**
METALLICA • **k d lang** • **WORLD PARTY**

PolyGram

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manager Steve Lindsey used the company's own studio in Hammersmith to work with homegrown rap act Credit To The Nation over a six month period as a prelude to their deal with One Little Indian. The studio, he says, is also used to audition bands as part of the scouting process.

And such are the recent advances in studio technology that many demo recordings made by publishers are even ending up as record releases. Island Music acts Bill Pritchard and The Fat Lady Sings have produced finished masters while key elements of the backing tracks of Dina Carroll's A&M album *So Close* were recorded in MCA Music's studio by her co-writer and producer Nigel Lovis.

The practical benefits offered by a dynamic publisher can extend beyond studio time to marketing support. PolyGram Music paid for a video, independent plugging and a strikeforce for a single by Cud on the Imaginary label. It also subsidised the marketing for a Neds Atomic Dustbin release on Chapter 22 and, in 1987, the major gave The Wonder Stuff, then on the Far Out label, tour support with Big Country. Moving up to date, PolyGram Music picked up some of the initial studio costs for the Suede album while the



PM Dawn: publisher-funded demo was key to Island deal

band were still negotiating their recording contract. London Music, too, advanced money to Daisy Chainsaw to fund an independent single.

Opinions vary on the effectiveness of publisher-owned record labels. Some companies regard them as a useful tool in building an act's profile. However, most feel that in-house labels are an exercise in vanity unless the company is prepared for a full marketing commitment.

"Obviously there is nothing to stop us structuring a deal so that the advances are used to record and press releases on a modest scale," says BMG Music managing director Paul

Curran. "But a publisher can't hope to compete with record companies on the promotion front."

Says Steve Lindsey, "You also run the risk of diverting too much of your energy into the mechanics of putting records out. It takes your eye off the ball, when your time could be better spent in developing the band in other creative areas."

One company willing to invest time and money in a fully-fledged record company set-up is PolyGram Music. Its Wild Card label has already released three singles by Nu Colours and completed a long-term deal with solo singer

Sofa Jones as well as retaining publishing rights on both acts.

"Wild Card is simply trying to get some of that experience back into developing our acts in a little more depth," says PolyGram managing director Lucian Grainge.

Publishing, in common with other sectors of the industry, has not survived the dance boom unscathed. There is now an increasing tendency to regard writer/producers as a more marketable commodity than singer/songwriters.

"It's been a long time since you'd consider signing a writer who simply knocked out songs on a piano," says Paul Curran. "Nowadays a songwriter has to have a secondary skill."

Indeed many of BMG Music's latest signings started out as DJs before becoming mixers and finally co-writers and producers. BMG Music A&R manager Mike Saffron signed Steve Anderson of Brothers In Rhythm and Rollo Armstrong and Rob Dougan on this basis and cites Frankie Knuckles, Clivilles and Cole and Shep Pettibone as other examples of the trend.

"The important thing for a publisher is that they have a long-term career [perspective]," he says. "We look beyond the short-term rave fads for people who will work with song-based artists.

What a lot of people do not realise is that it takes time to develop these people as co-writers."

Ian Surry, head of London Music, believes the most exciting new writers are hiding in the same margins where he found the Happy Mondays and Brand New Heavies. "That's the area to invest in," he says. "The risks may be high, but the initial outlay is normally reasonably low. So you don't necessarily need to sell vast numbers of LPs to make sense of the deal."

Island Music's Richard Manners believes rap to be potentially the most exciting strand of the UK music scene in 1993. "The notion that British rap will never sell is being overturned by a new generation of artists," he says. "The minute that the first UK posse sells as well as a Def Jam act, people will start taking rap very seriously."

With royalties often taking years to realise, publishing companies have never been able to afford the short-term view. Not only is the marketplace changing but the future role of record companies is threatened by new digital and cable technologies. Never have publishers been more aware that the future of the music industry is to a great extent in their hands. ■

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To the delight of publishers, yesterday's hits are finding new currency with ad agencies, film-makers and television companies. Paula McGinley reports on 'cover madness'

Even before Nick Kamen dropped his Levi's to I Heard It Through The Grapevine in 1985, ad agencies had hit on the idea of using vintage cuts to sell anything from burgers to deodorant.

Film and television companies have continued to dredge up old hits for inspiration with, in some cases, spectacular results. Even new commercial radio station Virgin 1215 chose to launch last month with a string of raves from the grave specially resurrected for the occasion by current chart acts like INXS and the Cure. Last but not least, Whitney Houston's version of I Will Always Love You was the UK's biggest-selling single last year, shifting some 1.5m units. Not bad for a 20-year-old Dolly Parton composition.

As Graham Carpenter, head of A&R at Polydor, puts it, "The industry has been in the grip of cover madness for at least 18 months." And indeed more than a hint of *deja vu* surrounds the charts. Polydor itself relaunched Jason Donovan with a new version of As Time Goes By and has Just For You, Michael Ball's album of covers, scheduled to join recent similar releases by Brian Ferry and David Essex. This apparently insatiable demand for evergreens is good news for music publishers. It has helped the biggest companies — such as EMI Music, Warner Chappell and PolyGram Music — to enjoy continuing returns from the highly publicised deals struck in the Eighties when ATV, Chappells, DJM, Columbia and even the CBS Songs catalogues changed hands for multi-million dollar sums.

Peter Reichardt, managing director and vice president of international acquisitions at EMI Music, clearly relishes the growing interest in back catalogue. As incorporating EMI songs include You'll Never Walk Alone for Walters Crisps, Just My Imagination for MFI and Ain't No Mountain High Enough for DHL Couriers. "These days just owning a song can make a publisher money," he says. Reichardt is confident that



Happy driver: the VW ad that resurrected the Bluebells

his recent purchase of the Madness catalogue will reap dividends in the future. "You never know what's going to happen; in 10 years time someone will rediscover Baggy Trousers and the song will become a real asset," he says.

But rather than wait for the business to come to them, many publishers now actively market their catalogues to ad agencies, broadcasters and film companies. Both EMI and Warner Chappell offer glossy brochures of their songs — many of which are cross referenced to make life easier for agency creative teams — and frequently target potential clients with special compilations.

Carlin Music, in particular, has been aggressively promoting its catalogue of around 100,000 songs for several years. Its brochure of 500 top-sellers from the Sixties and early Seventies includes Lieber and Stoller's hits for Elvis Presley,

Bacharach and David's Walk On By, Van Morrison's Gloria and all the Ray Davies-penned Kinks titles from You Really Got Me to Days. Senior creative manager Kip Trevor describes the brochure as an "elaborate business card".

"Instead of sitting on our songs, we made a conscious decision about two years ago to promote Carlin as a catalogue," he says. Certainly Carlin's investment is paying off. The company's chief executive, David Japp, says turnover from commercials, such as Clair's Glints campaign featuring James Brown's I Got You (I Feel Good), has doubled over the past year.

The financial rewards in synchronisation fees alone can far outweigh the costs of promotion. Tara Morris, head of licensing at Songseekers International, which matches songs to client briefs and negotiates deals, says that a publisher can expect to receive

between £1,000-£2,500 for a networked weekend campaign, while a year-long pan-European push for, say, a leading car-maker could net as much as £250,000.

A key bargaining tool for the publisher — as much as the strength of the song — is the pedigree of the artist. Morris says that while a Queen title might earn £50,000 or more for a lengthy high-profile TV campaign, a Beatles track, assuming it were available, could command a synch fee three or four times that figure, with performance royalties to follow.

In comparison the synch fees charged for movie use are substantially lower, and vary between £3,000 for a low-budget British film to £20,000 for a multi-million dollar Hollywood production. But for video releases publishers frequently benefit by choosing to negotiate a single buy-out fee and forego any further mechanical royalties.

Income from cover recordings is more precarious. With no hefty synchronisation fees payable, EMI's Peter Reichardt points out, there is no guarantee that even the most inspired cover will become a hit.

While chart potential is generally not the main concern of ad agencies, the Bluebell's surge to number one with Young At Heart last month on the back of the Volkswagen ad certainly did the German motor manufacturer no harm. What agencies are looking for, says Songseekers' Tara Morris, is a track that both attracts attention and complements the brand.

"Advertisers only have a few seconds to sell a product and a

well-known song gets people interested and in many cases gives the product extra credibility," she says.

For Nick Rowland, art director at ad agency Grey London, John Lee Hooker was the ideal choice for last year's Lee "the jeans that built America" campaign.

"The jeans market is wised up to music and a jingle wouldn't have worked as well," he explains. "However, for some jobs jingles are fine and far preferable to using a copyright cut that's ill-suited to the product."

Still, Polydor's Graham Carpenter believes the advertising business is drawing on catalogue material in ever increasing numbers. Publishers say business is booming and Tara Morris expects demand for copyright music to become "stronger and stronger".

It was in response to this trend that Tim Holler, chairman of Collier advertising agency Lesong, set up International Media Holdings earlier this year with £15m to buy up small catalogues. "In the future mechanical income will be less," he declares. "Publishers' main income will come from broadcasting, advertising and performance."

Wendy Harlow, licensing manager at Warner Chappell, which licensed Dr Alban's It's My Life to a Tampax ad campaign, My Way to Dulux and the Tom Waits track Heartattack And Vine to Levi Strauss, believes modern cuts have their place, too. "The Shamen would be a good choice for products aimed at young people," she suggests.

However, publishers are quick to point out that despite the potential riches lying in vintage music, their allegiances lie with up-and-coming writers. As Peter Reichardt puts it, EMI's back catalogue of nearly 11 titles "pays for our investment in the future because our main role is finding the writers of tomorrow."

But until such talent finds its voice, the commercials, films and television programmes of tomorrow will continue to plunder the songs of yesterday.

THE VOICE OF INDEPENDENT PUBLISHERS

Formed in October 1992, the Independent Publisher's Association (IPA) is an association of around 36 publishers including Carlin Music, Hit & Run Music, Big Life Music, Odds On Music, Bugle Songs and Real World.

Members meet informally every two months to discuss creative issues and present a group voice to compete with the major publishers. One of the IPA's first initiatives has been the development of an IPA logo. Designed to add credence to the fledgling association, the marquee will shortly be available as a sticker to members for use on promotional materials.

"Companies in the US, Europe or Australia may not have

heard of individual members," explains Nigel Rush, IPA founder and creative manager of Odds On Music. "An IPA sticker should help us all bridge that credibility gap and tell them who we are."

One of the IPA's other long-term aims is to alert potential users to the strength and depth of catalogues held by its members.

"As a group we control titles by Phil Collins, Peter Gabriel and Lisa Stansfield," says Rush. "The whole point of the IPA is to increase awareness of these songs and improve our chances of gaining covers, as well as breaking into the advertising, film and computer games."

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