



# music week

For Everyone in the Business of Music

27 MARCH 1993 £2.65

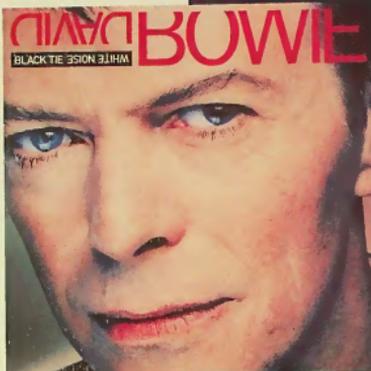
# DAVID BOWIE

BLACK TIE WHITE NOISE

# 5.4.93

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BLACK TIE WHITE NOISE



THE

ALBUM

CD · CASS · DCC · VINYL

David Bowie's first solo album in over seven years finds him reunited with producer Nile Rodgers. For the first time since 'Let's Dance' in 1983. That collaboration produced his biggest selling album ever and Black Tie. White Noise is shaping up to match that.

Musicians on the album span Bowie's career to date:- Mick Ronson and Mike Carson, two original Spiders from Mars, Nile Rodgers on guitar and Reeves Gabrel (Tin Machine). New collaborators include Lester Bowie (trumpet), together again for the first time. Al B. Sure (co-lead vocals on the title track) and Wild T - a distinctive Trinidadian/Canadian guitarist.

12 tracks in all with one extra on cassette and 2 extra on CD and DCC. As Bowie himself says 'it's filled right to the hole in the middle.'

## THE CAMPAIGN

### TV ADVERTISING:-

- (A) A unique 10 second silent ad will run in London and also on a heavyweight MTV campaign the week before release.  
(B) NATIONAL campaign in the week of release (HMV Co-op).

### PRESS ADVERTISING:-

Q · VOX · The Wire · The Observer · Independent on Sunday · The Face · Time Out · NME · The Guardian.

### POSTER CAMPAIGN

A 10 week Adshel/L.T.A./BR campaign in London, Glasgow and Birmingham.  
01/3-22/3 1. SINGLE POSTER  
22/3-05/4 2. BLACK & WHITE ALBUM TEASER  
05/4-10/5 3. ALBUM POSTER  
Plus London flyposting.

### DISPLAYS

Our Price A-pack (for 3 weeks).  
HMV B-pack plus West End Window  
Woolworths Windows  
300 Independent Displays  
Virgin Windows  
Tower West End Windows

### ADDITIONAL CO-OPS

Our Price instore play week before release · Virgin Listening posts prior to release  
HMV Album of the Week · W.H. Smith Album of the Week

Further single releases and album promotion throughout 1993 will make Black Tie, White Noise an essential purchase.

STOCK UP NOW

**6** **DG legend**  
Von Karajan is subject of DG's digital reissue

**10**



**Get shirty**  
Merchandising focus highlights latest products

**32** **Strike rates**  
Britain's leading hitmakers revealed in survey of 1992

**35**



**Local heroes**  
Said Florence are one of Scotland's brightest new acts

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## U2 row spurs PRS reform

PRS is pledging to introduce a series of internal reforms after fierce criticism from disgruntled members who accuse it of abusing its monopoly.

One of the society's most outspoken critics, U2 manager Paul McGuinness, is thought to be on the verge of hauling PRS before the European Commission. He believes that the band is owed millions of pounds in outstanding performance royalties.

No legal action has been launched yet, contrary to a report in last week's *Sunday Times*, but U2 are expected to

launch their challenge within days.

McGuinness has emerged as frontrunner in a group of top fight managers who have been considering taking action against PRS.

He was holidaying in California as *MW* went to press but sources close to U2 confirm that action is imminent. Last year he initiated an audit into PRS which ended with U2's accountant Ossie Kilkenny declaring the society unauditably.

PRS, which is still without a chief executive following the

resignation of Michael Freeguard during last year's Freems computer scandal, also fears future action from independent radio stations.

The Copyright Tribunal ruling in AIRC's dispute with PPL is thought to have left the PRS tariff vulnerable by declaring that the yield to both societies from radio should "be in the same general range".

At present, PRS earns at least twice as much as PPL from independent radio.

And PRS is also under pressure from leading music publishers who say they are

considering using other European societies to collect performance royalties in deals similar to central licensing arrangements for mechanical royalties. "Alternatives to PRS are something we are always looking at," says Island Music MD Richard Manners.

PRS chairman Wayne Bickerton says the society has launched a "business processes review" in an attempt to cut administration costs which take 20% of its £140m revenue.

But he says the slow return of royalties should be blamed on overseas societies. "Steps

are being taken to speed things up," says Bickerton who accepts that some writers wait up to four years before collecting performance royalties. "That is unacceptable. We would aim to get it down to a year," he says. Reducing costs should be the priority of PRS's new chief executive, he adds. Dire Straits manager Ed Bicknell says, "Big acts like us cannot understand why it is taking so long for money to come through. PRS is in need of a serious shake up but it does seem to have taken steps in the right direction."

## Big guns face CD probe

Industry heavyweights are lining up to defend the industry's CD pricing policy at the first parliamentary hearing on the subject on March 30.

EMI Records chairman Rupert Perry and his counterpart at PolyGram UK, Roger Ames, will lead teams of executives to present the record companies' case.

The PolyGram delegation includes director of business

affairs Clive Fisher, finance director Nick Carrington, commercial director Tony Pye and Phonogram managing director David Cliphem.

EMI spokesman director Gareth Hopkins says, "It would be inappropriate to comment on the line we'll be taking, but it shouldn't be too hard to guess."

The all-party National Heritage committee will also

hear evidence from leading retailers such as Ken Sockolov, director of Tower Records' European operations.

Launched in January, the parliamentary inquiry has no statutory powers but may forward submissions to the Office of Fair Trading.

The committee intends to hold more hearings in April and to produce a report by the beginning of May.

## Oh Carolina star wraps up Virgin deal

Dancehall artist Shaggy - who last week helped reggae to its best singles chart showing for 20 years - has signed a worldwide deal with Virgin Records, which is rush-releasing his single Oh Carolina worldwide. The artist's current label,

Greenleeves, will release the next single and Shaggy's album on April 19.

Virgin will handle the international release of the single and album, and take over UK rights for the artist's second album.

## Halford sues Sony to sign with Epic

Sony Music has reached an out-of-court agreement with ex-Judas Priest vocalist Rob Halford who issued a writ last October alleging unreasonable restraint of trade.

Halford claimed the company was preventing him from releasing material recorded with his new band Fight following his departure from Judas Priest last year.

Sony has now released Halford from his UK contract. Sources suggest this is in part to allow the company to concentrate on the potentially more damaging writ served on it by George Michael, due to be heard in early October.

Halford and Fight have now signed to Epic through Sony Music in the US.

## Tring sues over Midem ruckus

Tring International is suing The Midem Organisation following its expulsion from the Cannes trade fair in January.

Tring and sister company Long Island Music claim a total of £200,000 in the suit launched in Paris last week.

The companies claim the expulsion unfairly harmed their reputation and say prejudice was furthered by Midem's decision to serve the order in the presence of TV and press reporters.

The latest legal action was provoked by a new statement from Midem, which stands by the expulsion despite a court

ruling that reinstated Tring.

Midem chief executive Xavier Roy says the court was influenced by the fact that the rights in question were the subject of a UK court case.

But Tring's joint chief executive Phil Robinson says, "First they acted as judge and jury and now they are saying they can see inside the minds of the court that ruled they had acted illegally."

The court that reinstated Tring said Midem had violated its contract but refused Tring's request for compensation.

Roy was unavailable for comment.

**SASHA**  
*People of the World*

First UK release on Arista/Multitone.  
Already picking up plays on Radio 1.  
Watch out for SASHA on T.V. (ask your BMG rep for details)

**RELEASE DATE 5-4-93**  
12" features Coldcut remix

**ARISTA**  
Quicker from BMG Telemark

# NMS '93

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YORK HOTEL AND  
TOWERS, NY USA**

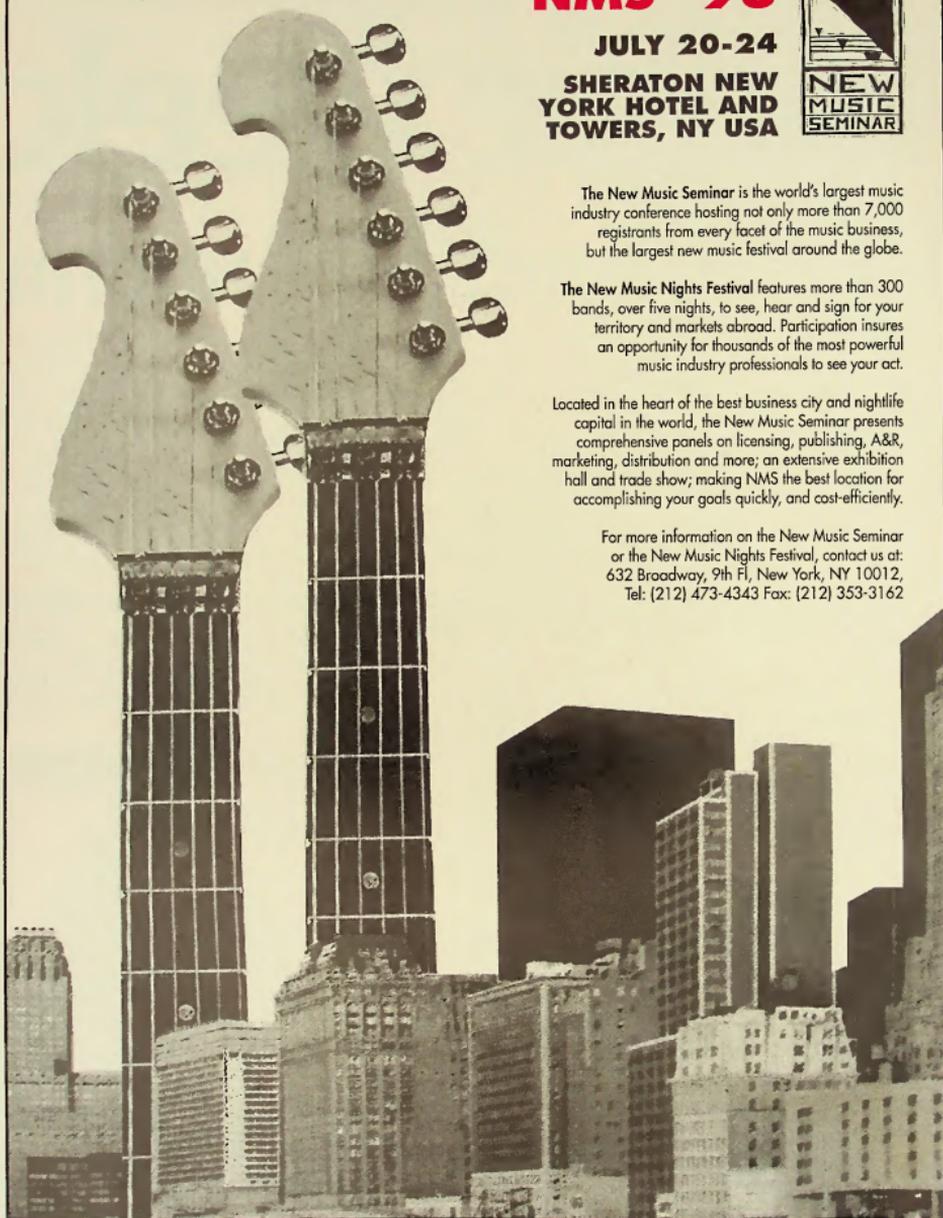


The New Music Seminar is the world's largest music industry conference hosting not only more than 7,000 registrants from every facet of the music business, but the largest new music festival around the globe.

The New Music Nights Festival features more than 300 bands, over five nights, to see, hear and sign for your territory and markets abroad. Participation insures an opportunity for thousands of the most powerful music industry professionals to see your act.

Located in the heart of the best business city and nightlife capital in the world, the New Music Seminar presents comprehensive panels on licensing, publishing, A&R, marketing, distribution and more; an extensive exhibition hall and trade show; making NMS the best location for accomplishing your goals quickly, and cost-efficiently.

For more information on the New Music Seminar or the New Music Nights Festival, contact us at:  
632 Broadway, 9th Fl, New York, NY 10012,  
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# Budget cheer as VAT stands still

Last week's Budget has received the thumbs-up from retailers for ruling out an increase in VAT on CDs, records and tapes.

Chancellor Norman Lamont's statement also contained two favourable changes for the industry - retailers have been saved another increase in the Unifrom Business Rate and record companies are no longer

required to pay VAT on promos given away free.

UBR was launched in 1990 with a planned phased introduction, increasing by 20% a year above inflation.

But in the Commons this week the Chancellor confirmed that this increase will be frozen for the second year running. It means no bill will rise by more than 3.6%, he said.



McLaughlin: delighted

HMV UK managing director Brian McLaughlin says: "We're absolutely delighted. The Chancellor warned us that the freeze was for one year only, so it's very good news."

Lamont added that firms will no longer be liable for VAT at cost on promos supplied to non-retail outlets, such as TV and radio stations, DJs and reviewers.

## Arts Council slashes grant for recording

Vital financial support for classical, jazz and roots music has been severed as a result of the Arts Council's decision to abandon its recording subsidy scheme.

At a meeting this week BPI representatives registered a strong protest with the Council. "Without this cash a number of records will simply not be made. The Council says it has only stopped the scheme for the financial year 1993/94, but who knows what will happen in a year's time?" says BPI communications director Jeff Clark-Meads.

In the current financial year the Arts Council granted £175,000 to 30 recording projects. These included £14,000 to Continuum Records for a Stephen Montague CD; £6,500 to Chandos Records for a Michael Tippett suite; and £5,000 to Nubian Records for a Black Roots album.

Since 1985 the Arts Council has backed 200 recordings, including such prestigious classical works as John Tavener's *The Protecting Veil*, which was released by Virgin Classics and short-listed for the Mercury Music Prize. The scheme has fallen victim to the cutbacks in the Arts Council's music project grant from £1.4m to £1.1m. It will continue to supply financial support to composers, early music and small opera companies, non-Western projects and four chamber orchestras.

# Brit sales fail to match 1992

The Brit Awards generated 500,000 extra album sales according to a special Gallup survey commissioned by BPI.

But the show's new look did little to generate extra business with figures falling short of last year. And PolyGram TV's compilation album has reached sales of just 70,000 units, half of last year's total.

BPI research director Peter Seapings says the 'Brits Effect' may have been weaker than last year as fewer of the acts showcased have current albums on sale. "Simply Red's Stars is already several times platinum and Suede had no

album out at the time," he says.

Singer/songwriter KD Lang was the main beneficiary of the show. Her *Sire* album, *Ingenue*, which had sold 100,000 copies before *The Brits*, has now hit a total of 180,000 and re-entered the Top 10.

The Gallup survey which began three weeks before the show revealed that 20% of the total sales effect came before the awards. And it showed that sales for award winners were boosted six times more after the event than as a result of pre-popularity. 238,000 of the 500,000 extra sales were for

albums by winners and performers at the awards. Nominees took 125,000 of the extra sales.

Brian Berg, managing director of PolyGram's broadcast marketing division, believes the Brits '93 album was handicapped by the simultaneous release of Telstar's *Hits '93*. "We could have sold about 200,000 if Telstar had put its release back by a couple of weeks," he says.

Telstar managing director Sean O'Brien says the album, which has now sold 250,000 units, could not have been released at any other time.

## DCC gives away free CDs

Philips is launching a major promotion for Digital Compact Cassette in *Q* magazine.

The *Empire* Metro publication's May issue will have a cover-mounted CD which readers can exchange at a DCC stockist for the new cassettes.

At the same time, readers can carry out a 'blind test' on DCC and CD to judge the sound quality of the formats. Clive Swan, DCC co-ordina-



Swan: magazine drive

tor for PolyGram, says the promotion is part of the campaign by Philips and PolyGram to improve public awareness.

"We are continually looking at ways of bringing the format to people's attention. Launching a new format is clearly a long haul but we value the support from retailers," says Swan.

©DCC and MiniDisc - The story so far, see p16.

# Two-day Music Day boost for shops

The organisers of National Music Day have transformed it into a two-day event in order to allow record retailers to take full advantage of it.

At its launch last week, the event's new chief executive Britiga Amy revealed that this year's event will be a "Sunday starting on Saturday" on 26 and 27.

"We want to get retailers involved," she says.

that retailers were excluded because it took place on a Sunday.

Amy, who is on secondment from British Telecom where she is head of building services, responsible for the giant company's entire estate, says she is "quietly optimistic" about the event.

National Music Day has already won funding from the Arts Council (£40,000), the Department for National

Heritage (£60,000) and the Musician's Union (£10,000).

Radio Two will again turn over a whole day's schedule to the event, while Radio One will broadcast a series of gigs from around the country.

But Amy says involvement from the music industry is crucial.

"We are bending over backwards to get them involved," she says, revealing that she will be meeting a number of

key individuals such as Thorn EMI chairman Colin Southgate to request support.

The event's chairman, concert promoter Harvey Goldsmith, says, "It is a celebration of something we do very well. We are still the greatest talent bank of music in the world and it is something we should be proud of."

The BPI is currently deciding whether to lend financial support to the event.



Since knocking the singles chart seems to be a national sport these days, it's worth pointing out that last week's was one of the best we have seen for a long time.

It had new acts (Therapy?, Jamiroquai). It had established acts (Michael Jackson, Annie Lennox). It had adult acts and it had kids' acts. It had more of those acts we all love which manage to sell more in their second and third weeks than they do in their first. And it had the excitement of Snow, Shabba and Shaggy all making it into the 10.

The interesting thing is that, despite the complaints that the singles chart is flawed, last week's was compiled in the same old regular way.

Fiddling with the chart rules every five minutes is of course one way of getting the singles chart all we want.

Going by the evidence of last week's chart there might be a less complicated way, however: simply to put out more decent records that people want to listen to.

It's odd for an industry which prides itself on risk-taking, but last year most of the business was highly sceptical of National Music Day. Just as with the Breakers' Chart at the moment, nobody wanted to commit to it in case it was a flop. As it turned out, it wasn't a flop. It was a worthy and sometimes exciting addition to the industry's calendar.

This year the "day" also includes a Saturday so retailers will be able to get fully involved. The combination of that new commercial edge and the undoubted impact the event is making at a Governmental and media level is a potent one.

It's an ideal opportunity to preach the value not just of individual products, but of the industry itself.

It would be foolish to ignore it.

Steve Redmond



Possibly the single greatest reason for the healthy British music scene of the Sixties was pirate radio. Caroline, London - I remember them well and they were inspirational.

Next month sees the launch of the second national commercial music station, Virgin Radio.

The first licence went to Classic FM and so Virgin is on medium wave. Problem one.

The authorities feel that anything less than opera and concertos is not worth serious consideration. But most music lovers prefer stereo and Virgin will have to provide a very good reason for its listeners to dust off our AM mono buttons apart from the initial sampling.

The second problem is musical snobbery. There must be no automatic exclusions from a good music format. I hate remarks like "There will be no dance or rap".

If it's good, Virgin should play it. I dread an afternoon station with pre-conceived attitudes; a diet of US AOR would pall very quickly. Most people want to be seduced by new sounds as well as old friends.

Third, Virgin should stop regarding Radio One as an enemy; more as an ally serving a different part of the spectrum.

There's room for both and dozens more shades. Radio One gave us Baggy, is playing Ice Cube and does a difficult job well.

Fourth, Virgin must avoid the Roland (or Golden) Rat factor. Medium wave radio normally appeals to talk listeners (news/sport/opinion) or oldie fans. A national service of Elvis, Abba and the Beatles would be very attractive to the money men; an easy way to quick profits.

Rapid format change will be looming unless they do as I hope they will and provide a service of Elvis, unique, so brave and so innovative that they overcome all four dangers. Beware the rodent, guys - and good luck!

Jonathan King's views are not necessarily those of Music Week

## NEWS

# Publisher Morrison links to dance

Veteran music publisher Brian Morrison has joined forces with dance wunderkind Dan Donnelly of Essex-based label Suburban Base.

The partnership has resulted in a new publishing company, Suburban Base Music, and has been negotiated by Morrison separate to his interest in Morrison-Leahy, the publisher whose client-roller includes George Michael.

Suburban Base's hit record

with Smart Es and Sonz Of A Loop De Loop Era attracted Morrison, who describes Donnelly as "a new breed of record executive".

He says, "I've been involved with Suburban Base over recent months, and we have now finalised the paperwork."

Donnelly adds: "The partnership - and Brian's extensive experience - will help us to look further afield."

The new company will han-



Runtings: in new deal

dling publishing of DJ Hype's Shot In The Dark, which was released earlier this month, and songs featured on forthcoming singles from acts including Sons Of A Loop De Loop Era, Q-Base, Future Sound Assassins, Rachel Wallace and Runtings.

The label, which is distributed through Atlantic in the US, is looking to arrange distribution in Europe and Japan.

# DG gives new life to Karajan

Deutsche Grammophon is to preview a new advance in digital recording next month by reissuing 20 performances by legendary conductor Herbert von Karajan, writes Phil Sommerich.

DG plans an autumn launch of its new 4D system, which it says dramatically improves sound by replacing the analogue link between studio microphones and mixing console with digital "stageboxes", developed in association with Yamaha.

But some of the advances have been incorporated in the Original-Image Bit-Processing system used for re-editing the Karajan Gold series, featuring performances first released in the Eighties.

Von Karajan performances

have sold more discs than those of any other conductor with the 20 DG titles alone having sold more than 350,000 copies on LP and the reissues will spearhead marketing of the new technology.

A sampler CD demonstrating the sound quality before and after re-editing will be available on special listening posts at 20 stores promoted under the slogan "Hear the difference".

DG label chief Chris Evans says the re-editing was so expensive that the company could have justified super-premium price, but they will now be offered at full price, with a 20-CD gold box available at 18-unit price.

The series will be advertised prominently in music maga-

zines and features in a competition and programmes on Classic FM marking the 85th anniversary of the conductor's birth.

The full capabilities of 4D technology will be used on all new DG recordings from the autumn, but is available on the current release of the Brahms German Requiem conducted by Claudio Abbado.

4D is one of a string of advances in CD's digital sound due over the next year.

Telarc is about to release a disc of Strauss waltzes featuring 20-bit audio and Sony plans a formal launch later this year of its Super-Bit Mapping technology which it claims brings unprecedented clarity and detail to recordings.



Chrysalis is preparing a TV campaign for World Party's new album that will mirror last year's push for Arrested Development. Bang! - World Party's first new album for three years - will be TV advertised in a co-op deal following select ads for the single. Chrysalis marketing director Mike Andrews says: "It's going to be the same size splash as we made with Arrested Development." Andrews adds he is aiming for a Top Five entry for the album which is out on April 18. Solus TV advertising for the single is Like Today begins today (21) with a 20 second silent teaser.

# Local paper turns concert promoter

The *Swindon Evening Advertiser* claims it has become the first local paper in the country to promote gigs in an effort to boost local live music.

The 32,000 circulation newspaper plans to organise a total of 10 concerts this year in conjunction with local promoter Andrew Cotton Enterprises, starting with Rob Strong and stars from *The Commitments* at the town's 2,000-seater Oasis Leisure Centre later this month.

Andy Cotton, who will also use the town's new Link Leisure Centre, says: "Swindon appears to drop off the circuit as far as big promoters are concerned. They

choose Bristol, Reading and Oxford."

George Higgs, managing director of the paper's publisher, Wiltshire Newspapers, adds: "Demographically speaking Swindon is a fairly young town, but it has often been overlooked by the top names in the music industry."

Higgs says: "We can afford to take the risk by promoting the gigs in the paper and gain a lot of publicity in the process."

The paper tested the promotion at a Dr Hook gig last September and in January surveyed readers about who they wanted to see playing locally. As a result it has lined up Midge Ure, 10cc, R10, and Billy Connolly.

# Pop lives in Smash Hits phone poll

*Smash Hits* is heralding the return of pop after a phone-in to promote four new acts attracted over 2,200 calls in its first two days.

Last week the pop magazine set up four telephone lines for readers to listen in to new singles by Jeremy Jordan (East West), Del Loosé (Vertigo), Diesel (Parlophone) and Worlds Apart (Arista) with a full editorial page dedicated to each act. After the first two days *Worlds Apart*, emerged as the clear favorite with 759 callers dialling the number.

*Smash Hits* editor Mike Soutar claims the result is proof that "pop is back" on the heels of the Take That phenomenon. "The response we have had shows there is a real desire out there for pop bands. Callers had nothing to win by phoning - it was purely to hear the bands," says Soutar. "It's about time, but pop is back."

Arista & R&R consultant Simon Cowell, responsible for *Worlds Apart*, says: "It is just what I wish thinking from *Smash Hits*. There is a lot more interest in pop."

After two days of the lines the calls were split as follows: Diesel: 287; Del Loosé: 547; Jeremy Jordan: 696; *Worlds Apart*: 739.

# Placquet in hire merger

Two of the country's longest-established instrument hire companies are to merge.

Peter Weller Hire, founded in 1972, has acquired 31-year-old Maurice Placquet's stock, goodwill and customer base for an undisclosed sum.

Managing director Simon Taylor says all indirect operations, including hiring and storage, will be based at PWH's premises in Putney, south London. The enlarged company will trade under the banner Peter Weller Hire/Maurice Placquet.

## BMG Classics boss unveils TV double

BMG Classics has entered the TV advertising market, fulfilling a pledge made by Simon Foster when he became divisional marketing director last year, writes *Phil Sommerich*.

The former Virgin Classics managing director last week launched a national campaign supporting a Glen Miller LP. He follows it up in April with a month-long TV push for the album *Masterpieces: The Essential Flute Of James Galway*.

"I was very surprised when I joined the company to find it had never had a TV campaign," Foster says.

Both TV campaigns begin with a week of national co-op ads with Woolworth, followed by a solus regional roll-out.

## Tickets for Sound City gig sell out

Sheffield Sound City is proving a success already with gigs selling out.

The April 8 show featuring Molly Half Head, Inspiral Carpets and Lemonheads is the first to run out of tickets.

Other nights feature Stereo MCs, Wedding Present, Frank & Walters, Pop Will Eat Itself, The Fall, Jamiroquai and M-Page, among others.

The event, which runs from April 5-10, also features talks and seminars and Radio One FM will cover many of the gigs live (details on 0891 333464).

## Famous opens LMDG office

Famous Music Publishing is gearing up for an aggressive first year at its new UK office.

Having been administered by Warner Chappell for many years, the US-based company, which is owned by Paramount Pictures, has now opened its first wholly-owned office in the UK, in London.

Former Rondor professional manager Michael Stack, 28, be-

comes creative director and says he wants to sign several writers over the next year.

"We are not going to be sitting still. There is a lot to be done and we will be very aggressive," says Stack.

"We are looking for anything from small development deals to catalogues and companies."

Current Famous names include Living Colour and

Kinky Machine while the catalogue includes songs by Nat King Cole, Blondie and Joe Cocker/Jennifer Warnes.

The existing catalogue will be administered by Warner Chappell until the end of 1994. Famous president Ira Jaffe says, "Due to the volume and vitality of the music in the UK, we felt we needed our own creative centre there."

# Beauty tipped to outsell Fantasia



Beauty And The Beast

Walt Disney Home Video's animated classic *Beauty And The Beast* is to be released in the UK in September after breaking all-time US sales records.

UK sales projections are already as high as 5m units for the Oscar-winning movie, which boasts an Oscar for Best Original Score and a soundtrack album which is already double platinum in the UK.

The film has sold about 20m units in the US, with one-third of VCR households there owning a copy.

"In the UK, one in three

video households translates into sales of more than 5m units, compared to the 3.2m we did with *Fantasia*," says James Thickett, marketing manager of distributor Buena Vista.

*Fantasia* still holds the

record for the UK's biggest-selling video, over a year after its release. In the UK, Disney lays claim to six of the Top 10 biggest sellers of all time.

Though Disney is already the video industry's largest spender on consumer marketing, it plans yet another "biggest ever" marketing push for *Beauty And The Beast*.

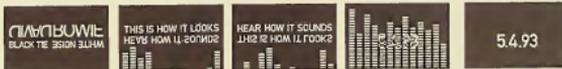
This will include in-store trailer tapes, point-of-sale and special customised packs put together for specific retailers by a new department the company has set up.

# Arista pledges Bowie ad blitz

Arista is promising a series of marketing firsts to help make its new David Bowie album one of the year's biggest.

Following news of its headline-grabbing silent TV commercial, the company is to project the cover picture of Bowie on the album *Black Tie White Noise* on to the shop front of HMV in Oxford Street.

The image will be projected from a fruit stall on the other



Silence is golden: Arista's headline-grabbing TV commercial for *Black Tie White Noise*

side of the road from 6.30pm to 2am every night during the week of release, April 5.

Arista director and general manager Mark Williams says, "Research showed we have to

re-establish Bowie's status as a global superstar, and I think this is the album to do it."

The retail campaign for the album gets under way this week with displays in Our

Price, HMV, Woolworths, Virgin, Tower and 300 indies.

The 10-second silent TV ad runs a week before the album's release with a 30-second ad the following week.

The on-off deal between London Records and collapsed Factory Communications has reached impasse with London's deadline for agreement last week passing without a deal being struck.

The International Managers' Forum is to hold its first general meeting in May. Membership forms are available from Dennis Muirhead on 071 351 5167.

Jose Carreras has signed an exclusive long-term deal with Warner Classics International to make 10 recordings, including crossover and classical titles, for its Teldec and Erato labels.

Pickwick has confirmed that it is no longer taking orders for PolyGram product following the end of the licensing agreement between the two companies. All PolyGram titles have now been deleted from the Pickwick catalogue.

Five-store classical chain Music Discount Centre has taken over the English National Opera's retail outlet and is pledging to broaden its stocking policy.

Silver Sounds has signed a deal to distribute Italian soundtracks label CAM, including 10 by Oscar nominee Federico Fellini.

Zomba Publishing is to administer all publishing worldwide for film and TV music specialist Portman Music.

Sony Music is to distribute the new Tribeca Music record company formed by film star Robert de Niro which will develop soundtracks for his movies.

Former pluggier Ray Stock has formed artist liaison and tour management company Ray Stock Enterprises. He can be contacted on 081-747 0903.

wendy matthews



# wendy matthews

the album 'lily' featuring the single 'the day you went away'

already a phenomenon in her home country australia:

sold out the sydney opera house in 3 hours.

album double platinum. 1992's biggest selling single. named best female artist.

*lily*

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rooArt

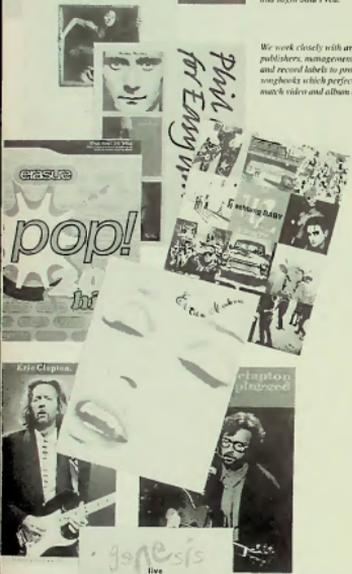
Elton John  
Rock Score

# RIGHT SAID ERED UP

The Best of the Brits...  
We produce and distribute  
music publications for most of  
the winners and nominees in  
this year's 'Brit' awards,  
including Annie Lennox,  
Phil Collins, Eric Clapton,  
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## MERCHANDISING

When the reformed Madness toured the UK at Christmas, it wasn't a massive, US-owned company that handled their merchandising. The band used Underworld, a small firm that prides itself on a personalised service. In so doing, Suggs & Co became part of a trend that has been sweeping through the tour merchandising industry in the last few years.

Many of the newer tour merchandising outfits share a business philosophy which coincides with the outlook of a growing number of young bands who want to retain full control over their merchandising. Many new bands are now reluctant to sign contracts which will tie up their tour, retail and/or mail order with a single major worldwide at an early stage in their careers.

Companies like Underworld are happy to conduct business on a handshake and recommend that bands take simple profit split deals, which encourages merchandisers to keep overhead costs down, rather than the more traditional royalty-based deals. Although Underworld can offer a one-stop service to artists, they are also able to advise them on how to set up their own merchandising business, and simply supply them with printed product.

"Consequently, some of the bands we deal with on this merchandising product than they were on a one-stop deal with us or any of the other companies," observes Underworld merchandising and financial consultant Toby Hall. "And they retain full control over the business," he adds.

Similarly, other companies, like Fifth Column and Popworld, are happy to supply bands with product to sell on the road. And the latter are also able to take leftover stock back at the end of a tour and distribute it to shops.

Flexibility has now become the watchword throughout the merchandising industry. Brockum - which numbers Metallica, Guns N' Roses, Faith No More and Paul McCartney among its clients - is willing to accommodate the specific wishes of young bands in order to develop a working relationship with them early in their career.

Director of tour operations Simon Balme says that using Brockum's purchasing power, he can offer bands a complete range of goods, with substantial discounts and cast-iron delivery guarantees, at a nominal service fee, as the company is not taking any

margin. Meanwhile Winterland - the world's biggest music merchandiser thanks to a client-base that includes

Madonna, New Kids On The Block and U2 - is turning its back on the wider world to concentrate specifically on Europe.

Glenn Orsher, who became managing director of the company's London office last summer, says: "For a long while, this office operated as an outpost to service the tours of our worldwide clients when they came to this territory. But one of the things that I am attempting to do now is focus more on local talent - talent that can impact in this territory, but may never impact outside."

Occupying the middle ground between the giants such as Winterland and Brockum and the companies that supply bands who prefer to go it alone are the British independent merchandisers, like Event, Chester Hopkins International and Bravado, which have carved out their own distinctive niche in the marketplace.

But as the recession continues to bite, more companies are looking for business outside the realm of rock music. Event increasingly specialises in major classical shows such as Favaretto in the Park and Aida at Earls Court, as well as covering theatre productions like Starlight Express, and sporting fixtures. Last year an Event client, the World Wrestling Federation's stable of larger-than-life wrestlers led by Hulk Hogan, sold more merchandising product than any other act in the UK.

Similarly, Chester Hopkins, which numbers Dire Straits, Cliff Richard and the Queen Fan Club among its clients, also takes care of the World Squash and Badminton Championships and the Tribute To The Blues Brothers show.

Although, like concert promoters, merchandising companies are feeling the effects of the recession, they do not appear to be suffering as badly as companies whose businesses are totally dependent on the live industry.

For one thing, the T-shirt buying habit is a hard one to break, particularly among hard rock and metal fans, who represent the single biggest market sector. It's an essentially concert-orientated market with young fans avidly collecting virtually anything associated with their heroes. Although product lines change it's the ubiquitous black T-shirt complete with lurid nightmare image which remains the linchpin of any metal range of goods.

"It's that old lifestyle thing" explains Brockum's Simon Balme. "The kid has his black leather or denim jacket and he wants a black T-shirt with as gaudy a design as possible to go with it. I'd be foolish to say

Merchandising is no  
a souvenir T-shirt is

# MER MAK



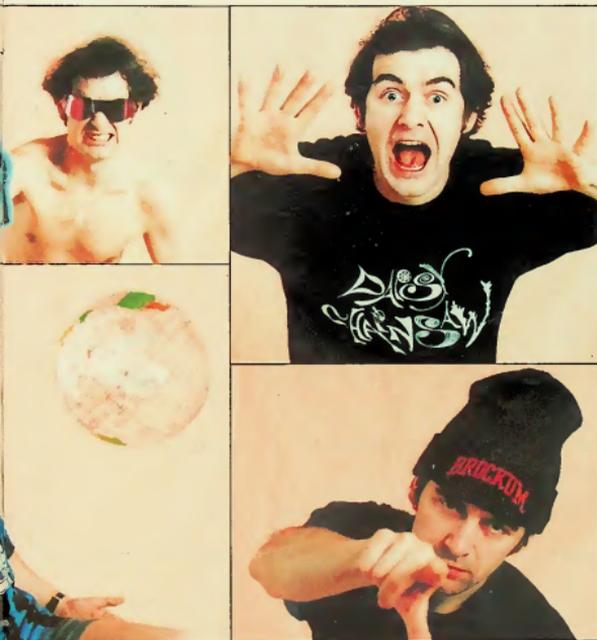
10 WA

1. Origination of a range merchandise, from concept to finished product. Creative input from the merchandiser may vary according to circumstances, but artists usually have the power of veto.

2. Merchandisers can provide a valuable source of advice on the range of products that should be made available; they know the market trends and costs and what kinds of design will sell.

longer an afterthought – for many concert-goers buying an essential part of the experience. Valerie Potter reports

# MERCHANDISE MAKES A MARK



## WAYS MERCHANDISERS CAN HELP ACTS

- Supply experienced and trustworthy staff to sell the merchandise on the road.
- Take legal action to combat pirate merchandise operations selling unauthorised products outside venues.
- Keep a watchful eye on stock control to avoid getting stuck with surplus stock at the end of a tour or, conversely, selling out early.
- Depending on the nature of the deal, merchandisers may also sell bands' goods through mail order and/or retail outlets.
- Some companies will also run fan clubs, which is another valuable outlet for merchandise.
- All merchandising companies stress the importance of a straight-forward and honest relationship between merchandiser and artist management. A mutual appreciation of the problems and constraints on each other's work is essential for a successful merchandising venture.

we don't pander to that market; we know where it is, we know what it wants and so we gear our designs to satisfy that demand."

Stage 3 International has carved out a niche at the more extreme end of the metal market, handling the merchandising for grindcore, thrash and death metal acts and, despite its specialised nature, the company finds it an extremely healthy area in terms of sales.

"The underground on this kind of thing, in terms of potential sales, is bigger than most areas of the pop merchandising overground," says Stage 3's Tony Hickman. "There are an awful lot of outlets for these kinds of goods right across Europe and you often have situations where bands will sell as many T-shirts as they sell albums." Retail sales are important, but they are not as lucrative as concert sales – on the road prices are often around £3-£5 dearer than in the shops. Even so, nothing seems to beat the immediate thrill of buying a shirt at the show as a souvenir of the gig.

Winterland's Glenn Orsher observes, "We have seen the recession impact on our sales, but merchandising is no longer an afterthought for people going to a concert. When you go to the movies, you factor into your budget the popcorn and the parking. Kids that go to concerts these days factor in the T-shirt or the programme or the hat."

Keeping prices as low as possible in the face of rising costs has become a permanent issue. Raw materials including fabrics and paper have increased in price and profit margins are eroded by a combination of venue concession fees, on the road expenses, like transport and hotels, unfavourable exchange rates, and high advances payable to artists.

At the same time, both artists and consumers expect ever higher standards of quality. This has become a point of pride with the merchandiser: Simon Balme estimates that he receives less than 200 returns a year.

Value for money is also becoming increasingly important; Jo Chester of Chester Hopkins International notes that, on the last Cliff Richard tour, T-shirts deliberately pegged at £10 sold in greater quantities than programmes, since they were perceived as better value.

But the single most important component in the production of good quality merchandise is an in-act design. Artists usually have complete creative control in this area and the involvement of the merchandiser can vary. Many acts have their own designer who originates their

record sleeves, display material and so on, but are unfamiliar with the problems involved in applying them to merchandise. Successfully applying a multi-coloured design to a dark fabric demands experience of techniques which are simply beyond the expertise of the vast majority of graphic designers.

That's why most merchandisers like to contribute their own ideas to the creative process. Simon Balme explains, "I'm currently dealing with a famous artist who has presented us with a set of photographs and instructed us to go ahead and put them on to anything we think will sell. Of course he has the final right of approval, but he takes the attitude that we know our job, otherwise he wouldn't be talking to us in the first place."

While a few new merchandising companies have appeared on the scene in the last few years, the economic climate has seen off many of the cowboys that dogged the industry. Most of the reputable companies have now joined the Merchandisers' Association, formed two years ago, originally in an attempt to dissuade Wembley from raising its concession fees from 25% to 30%. So successful were they that Wembley's own sports merchandising arm has now become a member of the association provides a useful forum in a competitive industry.

"Although we are all in competition we've all got the same problems," says Adrian Hopkins, who co-chairs the Association with Martin Goldsmith of Event. "So, should any member have a particular problem with a venue or a franchise or a promoter, it's a lot easier for us to approach it in a body."

Are we what can be a cut-throat marketplace, there does appear to be a healthy live and let live philosophy among merchandisers.

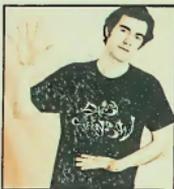
"There's room for everyone, because everyone works in a different way," concludes Popworld's Doug Iturbide. "You wouldn't go to W H Smith to buy your groceries and you wouldn't go to Safeways to buy a three-speed hammer drill. Each merchandising company specialises in a different kind of thing and you go where you know you're going to get the thing that you want."

As merchandising companies continue to adapt in order to survive in a changing market, the diversity of services that they offer continues to multiply and that should ensure that every act can find the company that will offer them exactly the kind of service they seek.

## PRODUCTS THAT FIND FAVOUR WITH THE FANS

**Item:** Daisy Chainsaw T-shirt  
**Merchandiser:** Underworld  
**Price:** £7

Underworld is used to putting products together at short notice but lead-times don't come much shorter than the speedy turnaround it performed on the Daisy Chainsaw account.



A casual call to the band at 5pm one Friday night six months ago to ask whether they would be interested in working with Underworld not only provoked a positive response, but also a request that the company deliver some T-shirts for the band's show that night.

"We were told they would receive screens to print from, but instead some rather dirty film positives arrived at our office at 6.30pm," relates Underworld's merchandise and finance consultant Toby

Hall. "However, having committed ourselves to the job, we cleaned the positives, produced screens and had the shirts printed. At 9.15pm we arrived at Happy Jax's club at London Bridge in a taxi with a consignment of shirts literally hot off the press.

"We don't do that sort of turnaround every day, but I'm afraid that with indie bands, 24-hour turnaround happens so regularly that it's the norm. We always do our best to meet their demands," says Hall.

**Item:** World Wrestling Federation merchandising  
**Merchandiser:** Event

**Price:** ranging from a poster at £4 to a jacket at £25

Originating merchandise for the WWF has given Event managing director Martin Goldsmith plenty of scope to use his imagination. The



range of items he has produced goes far beyond the standard T-shirt and baseball cap staples and the correspondingly broad price range means that there is something to suit every pocket.

The WWF line-up includes eye shades, championship belts, giant foam rubber hands and replicas of wrestlers' props like planks of wood and tomahawks, and with the help of a fancy Polaroid camera, fans can even be photographed standing beside their favourite wrestlers.

Goldsmith notes that parents are happy to treat their kids at WWF shows. "They come with a lot of money to spend," he observes. "This is our fifth tour and we don't see a downturn."

**Item:** Football kit for Mega

**City Four**

**Merchandiser:** Popworld

**Price:** £18

When fans kept asking a Mega City Four roadie if they could buy his shirt, it gave Popworld an idea for a new line. The crew member played for a football team sponsored by the band and his strip, which he often wore at shows, carried a Mega City Four logo.

Once the idea for a soccer shirt was born, Popworld found that many of the big



**Item:** Ski hat  
**Merchandiser:** Brockum  
**Price:** £12-14

Alternative rock bands such as Sonic Youth, Faith No More and Ministry share the same 14-30 year old fanbase, with a significant proportion of students, and producing fashion items for this audience can be a matter of careful timing.

"The street-smart ski hats embroidered with the bands' names sold very well towards the end of last year," says Brockum's tour operations director Simon Balme.



"Fortunately it was something that took off in the US and crossed over here, so we could produce the hats on a large scale. We also had baseball hats on these tours, but the ski hats obviously them, although they probably won't last another season."

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# Winterland Productions

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# Retailers balance profits against perils of fashion

Merchandisers often overlook retail sales, and although retailers are attracted by healthy margins, they have to weigh the risk of getting caught holding stock that's out of fashion

From a solitary rail containing a cursory selection of T-shirts to an attractive department with a full range of items, presented with care and skill, the retail approach to selling music merchandise can be bewilderingly varied.

The profit margins on T-shirts are often better than on records and CDs, but many smaller independent stores have nevertheless cut back on band merchandise because they are either starved of space or lack staff to control stock levels.

Bob Barnes, managing director of Midlands chain Music Junction, believes that merchandise is becoming more significant for many music retailers as sales of other lines decline. But, he warns, stock control is problematic: "You have to be more careful with T-shirts. They go in and out of fashion even quicker than records and cassettes," he says.

The speed of the market is just one reason why some multiple retailers now have a more focused approach to the number of lines they carry.

Virgin Retail marketing manager Dave Alder explains that for the last three years, the Megastores have been concentrating on T-shirts and a limited range of posters: "Our main objective was to show that we're not a pure youth entertainment centre," he says. "We're there to be the best as far as music, video and games go, so the product that we had to be related to those areas."

To this end, the multiples find cross-promotion to be one of the best methods of selling merchandising in-store.

Andy Lown, manager of Tower Records' London stores identifies a recent successful sales exercise: "When the Dracula movie came out, we dedicated an area within the store, put the Dracula soundtrack on and had the books, T-shirts, key-rings, badges and patches around it. A lot of the time, people don't come in specifically looking for a certain type of merchandise, but once they find out that you stock it, they will ask: 'Where is your T-shirt section?'"



Music multiples now have a more focused approach to the number of merchandise lines they carry

And when it comes to T-shirts, music-related product faces stiff competition. Virgin's top-selling T-shirts in the Christmas period were the Creature Comforts characters from the electricity industry commercials, and the ubiquitous Sonic The Hedgehog. The top five merchandise items only featured two bands - Guns N' Roses and Queen. That said, music-related shirts win out over the year as a whole.

Virgin buyer Moira Arthur believes price may be an important consideration. "A lot of band shirts now cost over the £10 mark," she says, "which is virtually the price of a CD, whereas Creature Comforts, Red Dwarf and Viz shirts are all substantially cheaper."

Music merchandisers retort that their prices are higher because of correspondingly high costs: many music T-shirts feature a backprint, high royalties have to be paid to acts and designers, and personalised labels and packaging are very common.

Almost inevitably, the biggest selling music-related T-shirts tend to be those relating to the most successful hard rock bands like Guns N' Roses, Metallica, Iron Maiden and Nirvana.

Pockets of support exist for

## ACTS WHO WEAR IT WELL

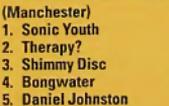
Music retailers' best-selling T-shirts of the past six months



1. Guns N' Roses
2. Nirvana
3. Metallica
4. Pop Will Eat Itself
5. REM (Automatic For The People)



1. Queen
2. Guns N' Roses
3. Nirvana
4. Faith No More
5. Red Hot Chili Peppers



- (Manchester)
1. Sonic Youth
  2. Therapy?
  3. Shimmy Disc
  4. Bongwater
  5. Daniel Johnston



- (Stoke-on-Trent)
1. The Levellers
  2. Alternative Tentacles
  3. Pop Will Eat Itself
  4. Bon Jovi
  5. Mudhoney (on import)

smaller bands and can cause significant variations in regional sales patterns. For instance, Runrig's merchandising is popular in Scotland while The Levellers do particularly well in the South of England.

Sales are also sensitive to

product release and live appearances. "The Manic Street Preachers meant nothing (in T-shirt sales) to us one week," says Ian Price, buyer at Mike Lloyd Music. "But the week after they'd done a very small local gig, it started to pick up and we

haven't looked back since."

For merchandise companies, store sales provide a steady source of income but, unless they use distributors and wholesalers, servicing the retail market can mean heavy extra costs.

To run a successful retail operation, the tour merchandiser may have to invest in warehouse space, extra stock, packaging, freight, a selling and accounting team, and even the production of additional lines to suit the demands of retailers.

Once the operation has been set up, day-to-day overheads may be lower than those involved in selling T-shirts on the road. But, says Tony Hickman, partner in Slings 3 Promotions, retail sales do not match the ability of successful tours to make a lot of money very quickly for merchandise companies.

"Because the retail side of things is a slower growth, broad and better situation, a lot of merchandisers underestimate and under-exploit it. They very often look at it as simply a means for getting rid of end of tour overstocks," he says.

Winterland managing director Glenn Orster would like to see merchandising companies become far more involved with record companies and retailers and play a leading role in the promotion of record releases, to the all-round benefit of the artists.

Equally, from the retail side, Andy Lown believes shops could do more to maximise merchandising sales. "If you devote space to T-shirts, posters, or badges," he says, "then there's no reason why your T-shirt buyer shouldn't get just as excited by a Shamen T-shirt coming out as we do about a new Jesus Jones album. T-shirt buyers want to feel that what they're doing is an integral part of the store's business as music sales."

The continuing battle for merchandisers is to convince retailers that T-shirts are not just ancillaries to records, tapes and CDs, and can be a profitable part of a store's core product.

While MiniDisc is off to a flying start, DCC seems to have faltered. By Nick Robinson

# MiniDisc steals format lead

PolyGram president Alain Levy was dismissive when journalists at the company's results meeting three weeks ago suggested DCC has been a flop. It takes at least three years for a new format to prove itself, he said.

But only three months after the launch of digital compact cassette many in the industry are wondering if DCC hasn't already lost its momentum.

Most shop managers say it is Sony's MiniDisc that most customers are asking for with sales running at six to one in favour of the disc, according to some.

"What Philips have got available on the market is not interesting to people. We have sold a lot more with MiniDisc," says Richard Weston of Ainleys in Leicester. The story is much the same at multiples such as Virgin Retail and Tower.

Sales of both formats are minimal at present - software sales have yet to register on Gallup reports - but Sony's MiniDisc appears to have the edge.

Philips, the company which



MiniDisc as presented to readers of Q

invented DCC, argues that the format is already doing more than 30% better than when CD was launched 10 years ago - although oddly it refuses to quantify this.

Clive Swan, DCC co-ordinator for PolyGram, says that with only the 2549 top-of-the-range 900 machines available at the moment it's not surprising that volume sales have yet to take off.

The launch this month of the new 600 series separate (£449) and 300 series midi (£299)

should sort that out, he says. The launch is expected to get a significant boost with Dixons deciding to stock the new machines in 237 of its stores. Another as-yet-unnamed multiple is also expected to bring 200 stores on board.

Personal DCC systems are due to appear this summer and 12 other hardware manufacturers including Matsushita, Aiwa and Amstrad are working with Philips on their own versions. Deals have also been struck with several car



DCC: slow off the blocks

manufacturers.

Philips is intent on improving the visibility of its new format following its less than emphatic start. DCC commercial director Dieter Radecki is somewhat apologetic. "The launch came at the most inopportune time - just before Christmas. That was the busiest time for the shops and in the DCC racks ended up in the backrooms," he says. "It's our job now to get the attention back - to educate the consumer and the stores."

Meanwhile, Sony's MiniDisc campaign is building steadily with about 5,000 players sold in the UK, says Sony vice president of sound technical marketing Alain Phillips.

"We suffered a lull from a shortage of hardware in the early stages but things have really got going now," says Phillips.

The format will be boosted by the arrival on the market of new MiniDisc systems from Sharp, Sanyo and Denon during the next six months and the first batch of software from Warner Music.

Unlike Philips Sony avoided mass market TV advertising in the early stages of its marketing campaign.

"We concentrated on convincing the retailers first," says Phillips. "Now TV is being discussed."

In a sense, the battle of the new formats has until now been a money war.

But with Sony now preparing its TV ad offensive and Philips soon to have portables in the shops for the first time, the real battle is now beginning.

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18 Labour day  
Hue & Cry lead new  
album releases



20 Ready now  
Sybil shoots up the  
singles chart

26 Black beauty  
Frank Black storms  
into indie top slot



28 Slide show  
Ariel zoom in  
with a floor filler

# music week

Damon O'Brien = Snow

# datafile

The Information Source for the Music Industry

27 MARCH 1993

## CHART FOCUS

**R**eggae achieves an historic first this week, as the dancehall/reggae triumvirate of Shaggy, Snow and Shabba Ranks went control of the top three. Shaggy is still way ahead of the field, but Snow's Informer is making impressive gains, and could be in a position to take over in a fortnight — unless radio wises up to the lyrical content of the record, which concerns itself with Snow's real life imprisonment on murder charges, and refers to shooting people and shining torches up bottoms. Only the fact that it is difficult to unravel the patois seems to have saved it from the censor.



Less controversially, the Bluebelles' 1984 hit Young At Heart is the week's highest newcomer, crashing in at number five, three places higher than its original peak. Its reissue is tied in with the song's use in TV adverts for Volkswagen. It was the only Top 10 hit for the Bluebelles, who are now extinct.

Meanwhile, debuting at

number eight, Peace In Our Time is Cliff Richard's 62nd Top 10 hit — a record unmatched by any other act. And David Bowie, who last hit the Top 10 with Absolute Beginners in 1986, ups his tally of Top 10 hits to 23 (20 solo) as Jump They Say gets his Arista career off to a winning start.

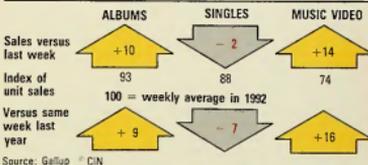
EMI and associated labels have a week to remember on the album chart, taking all of the top four positions, courtesy of Hot Chocolate, Runrig, Lenny Kravitz and Coverdale Page. As musically diverse as any quartet of albums, they

swapped leadership of the chart throughout the week, with the eventual winner, proving to be Hot Chocolate, whose album Their Greatest Hits thus made an impressive leap from number 20 to number one. It's the second time Hot Chocolate have topped the chart with a hits compilation, the first occasion being in 1987 with The Very Best Of Hot Chocolate. To take what is fundamentally the same album and promote it to number one so soon is a marketing triumph — and the album's success comes despite the so-so performance of the single It Started With A Kiss, which peaked at number 31, and the failure of lead singer Errol Brown's recent album.

The album chart's other marketing masterstroke is that of The Ultimate Glenn Miller, which climbs to number 11 this week. Comprising 22 tracks from the "king of swing", it consists entirely of music recorded between 49 and 54 years ago, making it the oldest material ever to chart. Alan Jones

## UPDATE

### SALES



### LATEST SALES AWARDS

- Gold**
  - Various: Lipstick On Your Collar
- Silver**
  - Runrig: Amazing Things
  - Sisters Of Mercy: Some Girls Wander By Mistake
  - Barrington Pheasant: Inspector Morse Vol 3
  - Suzanne Vega: 93.9 Forever
  - Various: Celtic Heart

### NEXT WEEK'S HITS

- Singles**
    - ALMIGHTY: Addiction (Polydor)
    - THE BELOVED: You've Got Me Thinking (East West)
    - EAST 17: Slow It Down (London)
    - GLORIA ESTEFAN: Go Away (Epic)
    - PETER DINKEL: Blood Of Eden (Virgin)
    - SCREAMING JAY HAWKINS: Heart Attack And Vine (Columbia)
    - CHRIS ISAK: Can't Do A Thing (To Stop Me) (Reprise)
    - JESUS JONES: The Right Decision (Font)
  - Albums**
    - JTO/NOEL MCKOY: Love The Life (Big Life)
    - LULU & BOBBY WOMACK: I'm Back For More (Dimit)
    - MADONNA: Fever (Sire/Maverick)
    - MEGADETH: Sweating Bullets (Capitol)
    - MICA PARIS: I Never Felt Like This Before (4th + B'way)
    - SUNNY YOUTH: Sugar Kane (Geffen)
- Various: IRON MAIDEN: A Real Live One (EMI)  
RUNRIG: Amazing Things (Chrysalis)  
Predictions compiled by Ken. Last week's score 10 out of 12.

## CHART NEWCOMERS

**29** **WORLDS APART:** Heaven Must Be Missing An Angel (Arista)  
UK/France/Cuba/Spain/Bangladesh/Jamaica debut  
Producer: Mark Taylor/Terry Adams.  
Publisher: PolyGram.  
Writer: Perren/St Lewis.  
Line-up: Dan (V), Patric (V), Aaron (V), Schelmin (V), Steve (V).



**Notes:** The band's name was decided on because they all hail from different parts of the globe. They were brought together through auditions by the record company and were selected from more than 10,000 singers/dancers.  
Album: tba (summer '93).

**37** **PORTRAIT:** Here We Go Again (Capitol) US debut.  
Publisher: Warner Chappell.  
Writer: Saulsbury/Kirkland/Johnson/Wonder/Green.  
Line-up: Eric Kirkland (V), Michael Angelo Saulsbury (V/W/D), Phillip Johnson (V), Irving Washington III (V).  
**Notes:** Based in Los Angeles.

Group's fusion of Seventies funk and Nineties hip hop grooves with sleek vocal harmonies has made Here We Go Again a Top 10 hit in America. Their new US single, Honey Dip, is selling heavily on import here.  
Album: Portrait (April).

**Line-up:** King Duncan (V), Leo (G/K).  
**Notes:** The band's name comes from a comment made by Duncan about London clubbers. Signed to Rhythm King offshoot Transglobal in November 1991.  
Album: Sheep On Drugs — Greatest Hits (March 29).  
Pease: Sonia Dunston (071-738 6712).

## 4 BREAKER

**ARIEL:** Let It Shine (deConstruction)  
UK debut.  
Producer: John Crossley/Charles Webster.  
Publisher: M62/BMG.  
Writer: Rowlands/Melck/Berry.  
Line-up: Tom Rowlands (K/G), Brendan Melck (V/C/G), Mat Berry (K), Sally Anne Marsh (V).  
**Notes:** Hailing from Reading, Ariel have been together three years. They signed to deConstruction last year.  
Album: tba (summer '93).

## 2 BREAKER

**SHEEP ON DRUGS:** 15 Minutes Of Fame (Transglobal) UK debut  
Producer: Gareth Jones/  
Sheep On Drugs.  
Publisher: Rhythm King.  
Writer: Sheep On Drugs.

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# TOP 25 SINGLES

## THE OFFICIAL music week CHART

This Week	Last Week	Title Artist (Producer/Publisher)	Label CD/Cass (Distributor) 7/12	This Week	Last Week	Title Artist (Producer/Publisher)	Label CD/Cass (Distributor) 7/12	WEEKS ON CHART	
								Peak	Current
1		<b>OH CAROLINA</b> Shaggy (Sonia Lin) Greenleeveas	Greenleeveas GRC02 31 GRC 261 (S) BMG GRC 03 361	38	37	<b>REACH OUT I'LL BE THERE</b> Michael Bolton (Alanis/El Bolson) Jobete/EMI	Columbia 65887 23 65871 15 (SM) 65887 7	1	1
2	8	<b>INFORMER</b> Snow (MC Shan/Farrakhan/Leary) PolyGram/CDC	East West America A3022 84826 01 (SM) A3027 0	37	37	<b>CRYSTAL BALL</b> The (G) Tribs	Virgin V5CDT 1403 VSC 1402 (F) VSC 1162	1	1
3	3	<b>MR. LOVERMAN</b> Shabazz Palacios (Dylan/Bennett) Dub Plates/Greenleeveas	Epic 65107 65104 1 (SM) 65104 36	40	26	<b>WHY CAN'T I WAKE UP WITH YOU?</b> Tina Turner (L.A. Worldwide)	Capitol 924 1101 (BMG) 924 1101	1	1
4	2	<b>NO LIMIT</b> 2 Unlimited (Wide World) MCA	PWL Casablanca 55 55 55 (W) MCA 55 55 55	41	40	<b>ONE MORE CHANCE</b> Max Priest (L.A. Worldwide)	Ten Tonic 407 407 (F) 407 40	1	1
5	4	<b>YOUNG AT HEART</b> The Bushells (The Bushells) Olive Music/ATV Lenny Kravitz (Lenny Kravitz) Warner/Capitol	London/London 33 10 (MS) 33 (F) 10 (MS) 33 (F)	42	NEW	<b>I BELIEVE IN YOU</b> Dina Carroll (Ruffalo) DJ/CDC	Random TARD 110 (ATM) 11 (F) 74 (MS) 11 (F)	1	1
6	6	<b>ARE YOU GONNA GO WITH MY</b> Lenny Kravitz (Lenny Kravitz) Warner/Capitol	Virgin V5CD 61 1 (VSC) 61 (F) V5 51	43	37	<b>THIS TIME</b> Dina Carroll (Ruffalo) DJ/CDC	ABM America 198 198 (BMG) 198 198	1	1
7	13	<b>CATS IN THE CRADLE</b> Ugly Kid Joe (Dobson) WC	Mercury MERC 395 395 (MCA) MERC 395	44	NEW	<b>15 MINUTES OF FAME</b> Sheep On Drugs (Jones/Sheep On Drugs) Rhythm King	Transexual 14000 02 (F) 12 (MS) 56 (F)	1	1
8	NEW	<b>PEACE IN OUR TIME</b> Cill Richardson (Richard/Moss) Chrysalis/EMI	EMI CDMS 265 70 (EM) 265 (F) EMI 265	45	32	<b>LOVE THING</b> Evelyn Evans (D) DJ/CDC	Deconstruction RCA 74211 347 74211 347 (F) BMG 74211 347 74211 347 (F)	1	1
9	5	<b>GIVE IN TO ME</b> Michael Jackson (Jackson/Bateman) A&J/WC	Epic 66902 66902 (SM) 66902 0	46	23	<b>I PUT A LIE TO YOU</b> Bryan Ferry (Ferry/Trowell) EMI	Virgin V5CD 1400 1400 (F) V5 1400	1	1
10	NEW	<b>JUMP THEY SAY</b> David Bowie (Bowie/Rodriguez) EMI	Arista 74211 1342 74211 1342 (BMG) 74211 1342	47	30	<b>IN YOUR CARE</b> Tajiri Azzam (Manderson/Kaye) EMI	EMI CDMS 265 70 (EM) 265 (F) EMI 265	1	1
11	2	<b>SHORT SHARPSHOOT (EP)</b> The Roots (Shaw) Therapy Z/MCA	ABM AMVIC 210 210 (MCA) AMVIC 210	48	NEW	<b>STILL IN LOVE</b> Celine Dion (Celine Dion) DJ/CDC	Capitol 924 1101 (BMG) 924 1101	1	1
12	7	<b>LITTLE BIRD LOVE SONG FOR A...</b> Anita Lane (L.A. Worldwide) MCA	RCA 74211 3182 74211 3182 (SM) 74211 3182	49	24	<b>ALONE</b> Big Country (Big Country) EMI	Compass CDMS 117 (CD) 11 (F) 11 (MS) 5 (F)	1	1
13	10	<b>TOO YOUNG TO DIE</b> Jamiroquai (Jamiroquai) EMI/CDC	Sony 52 52 52 (BMG) 11 (SM) 52 52	50	19	<b>I FEEL YOU</b> Deborah Moore (Deborah Moore/Flood) EMI	MCA DCMS 303 303 (F) 303 21	1	1
14	11	<b>LOOKING THROUGH PATIENT EYES</b> Paul Simon (Simon/MCA/Monsson) RCA	Capitol 924 1101 (BMG) 924 1101	51	42	<b>THE WOMAN I LOVE</b> The Hollies (Warner/Townsend) WC	EMI CDMS 265 70 (EM) 265 (F) EMI 265	1	1
15	13	<b>STICK IT OUT</b> Right Said Fred and Friends (Goodfellow) Hi & Run	Top Dog/CDC 100 100 (F) 100 100	52	35	<b>HEART (DON'T CHANGE MY)</b> Deena Carter (A&J/EMI) Atlantic	EMI CDMS 265 70 (EM) 265 (F) EMI 265	1	1
16	22	<b>WHEN I'M GOOD AND RYED</b> Sybil (Sybil Waterman) All Boys	PWL Interscope 700 700 (MCA) 700 700	53	41	<b>RUBY TUESDAY</b> The Roots (Shaw) Therapy Z/Westminster	RCA 74211 1342 74211 1342 (SM) 74211 1342	1	1
17	12	<b>I'M EVERY WOMAN</b> Whitney Houston (Houston/Atlantic) Arista	Arista 74211 1315 74211 1315 (SM) 74211 1315	54	2	<b>ANYTHING</b> Sade (Sade) EMI	RCA 74211 1342 74211 1342 (SM) 74211 1342	1	1
18	13	<b>BORN 2 B.R.E.E.D.</b> Monie Love (Prinzel) Chrysalis/WC	Columbia CDCOL 186 186 (F) 12 (CD) 30 (SM)	55	54	<b>THEY'S TAKEN OVER</b> Chante Moore (L.A. Worldwide) MCA	MCA DCMS 303 303 (F) 303 21	1	1
19	NEW	<b>PRESSURE</b> Santitas (Santitas) BMG	Sony 52 52 52 (SM) 52 52	56	19	<b>FEAR OF THE DARK (LIVE)</b> Ani DiFranco (DiFranco) MCA	EMI CDMS 265 70 (EM) 265 (F) EMI 265	1	1
20	26	<b>DON'T WALK AWAY</b> Jade (Bianchi/MCA/EMI)	Swing 91 91 (CD) 91 91	57	NEW	<b>LET IT SLIDE</b> Anil (Crossley/Warner) MCA/BMG	Deconstruction RCA 74211 347 74211 347 (F) BMG 74211 347 74211 347 (F)	1	1
21	15	<b>CONSTANT CRAVING</b> K.D. Lang (Philly Minx/Lang) PolyGram/CDC	Gear 91 91 (CD) 91 91	58	47	<b>HOW CAN I LOVE YOU MORE? (REMIX)</b> M.Peggy (L.A. Worldwide) BMG/EMI	Decca RCA 74211 1342 74211 1342 (SM) 74211 1342	1	1
22	23	<b>SHOW ME LOVE</b> Robin S (Robin S) Stone Island/Champion	Champion CDAMP 300 300 (MCA) 300 300	59	NEW	<b>NEXT TIME YOU FALL IN LOVE</b> Roxa Pop & Greg Eddy (L.A. Worldwide) Warner	Real Gone Music 100 100 (F) 100 100	1	1
23	14	<b>ANIMAL NITRATE</b> Suede (Baker) PolyGram	Nude NUD 42 42 (MCA) 42 42	60	NEW	<b>SEX TYPE THING</b> Stone Temple Pilots (Stone Temple Pilots) EMI	Atlantic 45 45 (F) 45 45	1	1
24	24	<b>MORE, MORE, MORE</b> Bananarama (Stock/Waterman) EMI	London WCAP 21 21 (MCA) 21 21	61	NEW	<b>GOOD LOVER</b> Dina Carroll (Ruffalo) DJ/CDC	East West America A3022 84826 01 (SM) A3027 0	1	1
25	17	<b>DEEP</b> Eric 12 (Eric 12) PolyGram	London/LONDON 33 10 (MS) 33 (F) 10 (MS) 33 (F)	61	NEW	<b>WHAT MAKES A MAN A MAN (LIVE)</b> Sade (Sade) EMI	Same/Same WCA 100 YZ 23 23 23 23 23	1	1
26	NEW	<b>JUMP (LIVE)</b> Van Halen (Van Halen/John) Van Halen	Warner Bros W195 00 195 (SM) W195 0	63	43	<b>ORDINARY WORLD</b> Duran Duran (Duran Duran/Jones) EMI	Polygram CDCDS 16 16 (CD) 16 (F) 16 16	1	1
27	NEW	<b>IT WAS A GOOD DAY</b> Ice Cube (DJ Puff) WC/EMI/CDC	4th-B/WB 0121 0121 (MCA) 0121 0121	64	25	<b>TIME TO GET UP</b> Loud (Loud) Virgin	XL Recordings 41 41 (CD) 41 41	1	1
28	25	<b>THEM BONES</b> Alicia Keys (Alicia Keys/Chains) Sony	Columbia 65887 23 65871 15 (SM) 65887 7	65	NEW	<b>DON'T YOU FORGET ABOUT A K.</b> De La Soul (De La Soul/Vanajan) MCA	East West America A3021 01 4841 (F) 4841 01	1	1
29	NEW	<b>HEAVEN MUST BE MISSING AN ANGEL</b> Works Action (Taylor/Adams) PolyGram	Arista 74211 1315 74211 1315 (SM) 74211 1315	66	51	<b>FREEDOM GOT A N.A.K.</b> De La Soul (De La Soul/Vanajan) MCA	East West America A3021 01 4841 (F) 4841 01	1	1
30	30	<b>BAD GIRL</b> Madonna (Madonna/Petronio) MCA	Mercury MERC 395 395 (MCA) MERC 395	67	NEW	<b>ONLY I WITH YOU</b> Captain Hollywood Project (John/Eric) EMI/CDC	Poly 8 CD 02 48 02 48 (F) 02 48 02 48 02 48	1	1
31	23	<b>LABOUR OF LOVE (REMIXES)</b> Alicia Keys (Alicia Keys/Bonelli) WC	Circa/House 11 11 (F) 11 11	68	6	<b>THE SIDEWINDER SLEEPS TONITE</b> REM (L.A. REMI) WC	Warner Bros W195 00 195 (SM) W195 0	1	1
32	NEW	<b>CHOK THEM</b> Apache Indian (Simon & Diamond) MCA/CDC	EMI CDMS 265 70 (EM) 265 (F) EMI 265	69	4	<b>ALL ABOUT EVE</b> Marron 5 (Marron 5/Island) Jobete/EMI	Talk-Loud TALKCD 30 30 (F) 30 30	1	1
33	31	<b>IT STARTED WITH A KISS</b> Roxa Pop & Greg Eddy (L.A. Worldwide) Warner	EMI CDMS 265 70 (EM) 265 (F) EMI 265	70	4	<b>THE MORNING PAGES</b> Pinky Power (Pinky Power) PolyGram	Virgin V5CD 1400 1400 (F) V5 1400	1	1
34	16	<b>LOST IN MUSIC (SURE IS PURE REMIXES)</b> Sister Sledge (Sledge) MCA	A&J CDMS 44 44 (MCA) 44 44	71	4	<b>TOOK MY LOVE</b> Boyz n the Bunch (Scott/Brown) Island/Schroza	Virgin V5CD 1400 1400 (F) V5 1400	1	1
35	21	<b>THE LOVE I LOST</b> West End featuring Sybil (Stock/Waterman) WC	PWL Sanctuary PRCD 52 52 (MCA) 52 52	72	6	<b>FOR WHAT IT'S WORTH</b> Dina Carroll (Ruffalo) DJ/CDC	MCA NCST 0 0 (MCA) 0 0	1	1
36	20	<b>I WILL ALWAYS LOVE YOU *</b> Whitney Houston (Houston/Capitol)	Arista 74211 1315 74211 1315 (SM) 74211 1315	73	NEW	<b>DOWN WITH THE KING</b> Run-DMC (Run-DMC) Profile	Profile PRCD 00 00 (F) 00 00	1	1
37	NEW	<b>HERE WE GO AGAIN!</b> Portrait (Portrait) WC	Capitol CDCL 483 483 CDCL 483	74	10	<b>BETTER HARMONY</b> The Sweet (The Sweet/Marjani) EMI	East West V5 70 70 (VSC) 70 (F) V5 70 70	1	1

### TITLES AZ (WRITERS)

15	Michael O'Keefe/Sheep On Drugs	44
16	Alvin Ailey/Johnnie Johnson	45
17	Alvin Ailey/Johnnie Johnson	46
18	Alvin Ailey/Johnnie Johnson	47
19	Alvin Ailey/Johnnie Johnson	48
20	Alvin Ailey/Johnnie Johnson	49
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61	Alvin Ailey/Johnnie Johnson	90
62	Alvin Ailey/Johnnie Johnson	91
63	Alvin Ailey/Johnnie Johnson	92
64	Alvin Ailey/Johnnie Johnson	93
65	Alvin Ailey/Johnnie Johnson	94
66	Alvin Ailey/Johnnie Johnson	95
67	Alvin Ailey/Johnnie Johnson	96
68	Alvin Ailey/Johnnie Johnson	97
69	Alvin Ailey/Johnnie Johnson	98
70	Alvin Ailey/Johnnie Johnson	99
71	Alvin Ailey/Johnnie Johnson	100

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17 MARCH 1993

TOP

THE OFFICIAL <sup>MM</sup>music week CHART

MAR

27

1993



# 40 SINGLES

1

OH CAROLINA

1 SWAGGY

GREENSLEEVES

02

INFORMER

8 SNOW

EAST WEST AVERS

03

MR. LOVERMAN

3 SARAEBN PAKES

EPIC

04

NO LIMIT

2 DUNLORNO

PWL COMMUNITA

05

YOUNG AT HEART

NEW BLUEBELLS

LONDON

06

ARE YOU GONNA GO MY WAY

6 LENNY KOVITZ

VIRGIN

07

CATS IN THE HAT

13 VIERKINDICE

MERCURY

08

PEACE IN OUR TIME

NEW CURT RICHARDS

EMI

09

GIVE IN TO ME

5 MICHAEL JACKSON

EPIC

10

JUMP THEY SAY

NEW DAVE BOWIE

ARISTA

*Go Away*

CONSTANT CRAVING

K.A. LARA

SING W/WHEN BR

15

SHOW ME LOVE

REXUS

O-LAMPION

33

ANIMAL NITRATE

SUZIE

NUCLE

14

MORE, MORE, MORE

BANKSWAGGAS

LONDON

34

DEEP

EAST 17

LONDON

17

JUMP (LIVE)

VAN HALEN

WARRIOR BROS

NEW

IT WAS A GOOD DAY

ICE CUBE

4TH B'WAY

NEW

THEM BONES

ALICE IN CHAINS

COLUMBIA

26

HEAVEN MUST BE MISSING AN ANGEL

WORMS AVERS

ARISTA

NEW

BAD GIRL

MADONNA

MAYNARD SINE

20

LABOUR OF LOVE (REMIXES)

THE AND CRY

ORICA

25

CHOK THERE

AYOUBEH KHALIL

ISLAND

NEW

32



# RECORD MIRROR

## DANCE UPDATE

27 MARCH 1993  
FREE WITH MUSIC WEEK

# REACTOR BREEDS NEW FIRM

Out of the ashes of Reactor Promotions, forced into meltdown by financial problems, comes Manchester-based North South Promotions.

The new company, run by former Reactor men Simon Bushell and Andy Moore, retains all key Reactor staff, with the additional appointment of David Dunne as director. Like Reactor, North South will also offer distribution — a growing part of its business.

The establishment of North South follows mounting rumours of Reactor's imminent collapse. The company, which invested heavily in its unsuccessful Omen label, was forced out of its offices two weeks ago. It continues to be run by its founder John Mayoh from his home.

The new venture is backed by Simply Red's management company, So

What Arts. Moore and Bushell have also been in funding talks with CT Records. The London-based pressing one-stop, which was one of Reactor's key suppliers, may still become involved in the new operation. North South gets off to a flying start with the new acid mix of Sub Sub's 'Ain't No Love', the news from Nomad as well as working new product from Scotland's 23rd Precinct.

Reactor, which built its reputation through the rave boom, became a breeding ground for talent and its staff are considered a valuable A&R source.

Former employee Seamus Quinn says, "Reactor has been like a nursery for so many different people and a load of good labels."

## CLUBLAND PAYS TRIBUTE TO DJ

Clubland was left stunned last week by the death of Back To Basics DJ Alistair Cook and his partner Ralph Lawson's girlfriend in a car crash on their way to a gig at Glasgow's Slam.

Cook helped to shape Back To Basics into one of the country's top clubs and was starting to benefit with a string of DJ bookings. His latest remixes were also going down a storm.

Cowboy's Charlie Chester, who booked Cook for many a Flying club night says, "He was more than a bit of a bloke, he was one of the best, he will be missed."

A Back To Basics/Flying pyjama party due to be held at London's YMCA on Bank Holiday Sunday (April 11) will go ahead as a memorial to Cook. "That's what he would have wanted," explains Chester. "He'd do his nut if he thought we'd cancelled it."

Cowboy's forthcoming compilation album will be dedicated to the memory of the man who gave Leeds "the best club in the country with the best attitude", says Chester.



## PAIN IN THE PICTURES

House Of Pain (pictured) leap across the pond and on to the big screen next month with a European tour and two movie roles.

For the live shows the trio are joined by Cypress Hill and Funkdoobiest, making for a super heavyweight bill. The tour kicks off on the release date of their new single — Pete Rock's remix of 'Jump Around'.

And the celluloid exposure begins in the summer as House Of Pain make a cameo appearance in 'Who's The Man', a film which also stars Public Enemy and Heavy D. Then comes Everlast's solo acting debut with Emilio Estevez in 'Judgement Day'.

the new single

## lulu & bobby womack i'm back for more

12" includes exclusive tony humphries 'independence' dub mix

dôme

marked by Parlophone

Label  
S&P  
Warner Home Video  
PES 12475

DDLE-DUCK Pickwick  
PV 2194

Columbia Tristar  
CVR23847

met's... PolyGram Vid  
0864163

FoxVideo  
1930

d Party BMG Video  
7432 1120863

Music... Wienerworld  
WNR 2035

inidence FoxVideo  
2577

FoxVideo  
1870

E Video Collection  
VC 6266

ttitude FoxVideo  
2576

BBC  
BBCV 4894

tion Geffen  
GEV 39520

ty PolyGram Video  
084113

Columbia Tristar  
CVR23853

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— Artists and Compilation Albums — new positions

hit the Top 75 next week  
— from 9.30am every Monday

Calls charged at 34p per minute off peak, 45p per minute peak times. Information services prepared by Entertainment Research and Analysis (ERA)

**HARD & FAST RULES** Two new labels aiming to unleash a new wave in hardcore and techno have been launched by the scene's leading DJs. First up is DJ Freshtrax who has teamed with Simon Sanders and DJ HMS to launch Boscaland — a haven for hard abstract techno. The label debuts with 'A Nice Place To Live' with an album scheduled for May. The Boscaland DJs will also

be appearing at the final MayDay rave in Germany on May 1. DJ Dave Angel is also getting in on the label act with his Rotation Records. Its musical philosophy is described as "eVANGELism — pure techno". Angel says, "My first thoughts on acid and techno were that this is the future, but 20 years from here it could be like Sixties rock. We have to expand and develop."

**TONG GONE** Pete Tong's Sunday night edition of *The Essential Selection* has been cut by Radio One FM to make room for its new album chart show. But Tong's Friday night slot has been extended by 30 minutes to include regular mixes from guest DJs and a rundown of *RM's Cool Cuts* chart. The show will no longer feature the dance sales chart. The last Sunday show is aired on April 11. But as compensation a Holiday Special featuring mixes from Sasha, Brothers in Rhythm and Graeme Park will be broadcast on Easter Monday. ● Tony Humphries will not be contributing to Tong's show, despite statements to the contrary originated by his UK management.

## PWL CONJURES UP A HAT-TRICK

A record-breaking leap by The Positive Gang gave PWL a unique hat-trick last week to dominate the RM Club Chart's top three.

The Sixties-favoured organ tune bounded from position 100 to number three — the biggest jump in Club Chart history — as PWL confirmed its switch from pop label to shift promo company.

From Rick Ashley to 2 Unlimited, PWL's output has never been the most credible. But now with promo identities like Back Diamond,

Sanctuary and PWL International, even the moodiest of DJs are keen to give its tunes a spin.

PWL team captain Pete Waterman says, "Club charts have always been special to us. And since we moved away from Kylie and Jason, we've been concentrated on regaining the club ground."

It leaves us asking whether, in the hunt for credibility, Kylie would not have been as well off staying with Uncle Pete.



Pushing ahead with its sleeve design as well as in the grooves, Sheffield's Warp releases its third compilation in April. *Touqua Slammers And The Jump Groove Generation* includes 'Franco' by THX and DJ's essential 'Hothead'. Music from the sharp end.

- 1 **I'M EVERY WOMAN**  
2 **GIVE IN TO ME**  
3 **CONSTANT CRAV**  
4 **BAD GIRL** Madonna  
5 **OH CAROLINA** Shy  
6 **THE SIDEWINDER**  
7 **ARE YOU GONNA**  
8 **THE MORNING PY**  
9 **LOOKING THROUGH**  
10 **IF I EVER LOSE M**  
11 **I PUT A SPELL OF**  
12 **ORDINARY WORL**  
13 **LITTLE BIRD** Anice  
14 **IN RUBY TUESDAY**  
15 **WHY CAN'T I WA**  
16 **STICK IT OUT** High  
17 **ANIMAL NITRATE**  
18 **BOIN 2 B.E.E.D**  
19 **DEEP EAST** 17  
20 **THE LOVE I LOST**  
21 **JUMP THEY SAY**  
22 **THIS TIME** Olna C  
23 **SHE HITS ME** The  
24 **LOST IN MUSIC** B  
25 **I FEEL YOU** Depest  
© Copyright ERA, compiled by

### TOP 10 BI

- 1 **STILL IN LOVE**  
2 **IT WAS A GOOD D**  
3 **IS IT LIKE TODAY**  
4 **BLOOD OF EDEN**  
5 **TENNESSEE**  
6 **FREEREGATING**  
7 **I GO CRAZY**  
8 **LOVE THE LIFE**  
9 **THE RIGHT DECIS**  
10 **LET'S GO DEEPER**  
Records are outside the *Angry D*

### RACES AGAINST TIME

Car crash victim Ali Cook was a victim of his success. Like so many DJs he spent weekends racing round the country to make a string of gigs hundreds of miles apart.

The real tragedy is that a disaster like this was inevitable. If it is not to be in vain, now is the time to begin working to make a repeat less likely.

Carl Cox, who drove 67,000 miles in the course of his work last year, says: "If we turn up late for events promoters shout at us, or dock our money."

"All they are concerned about is that we're on time. For us to be on time, we have to break speed limits, which is obviously a cause for concern. But it's not until something terrible like this happens that we stop and think."

Spencer Baldwin, head of dance at East West, was waiting for Ali at Stam with Ralph Lawson on the night of the accident.

Baldwin, who covers 30,000 miles a year himself, hopes clubland will now stop to think before caning it on the motorway all night. "It will make people plan things more. Ali DJs should have someone to drive them



● ALI COOK & CARL COX



around to gigs — most do," he says.

But it's not just DJs who eat up the road. Club promoters like Charlie Chester are equally at risk: "Every time you get behind the wheel of a car you put your life in danger," says Chester — a frightening thought for a man who covered 35,000 miles last year round the UK.

"I flew three times as many air-miles last year, and air travel is safer. Motorways are hideous, or the people who drive on them anyway," he adds.

But will jocks turn down bookings to make the driving less manic? Carl Cox doesn't think many will be able to afford to: "I'd say no. In a recession people need money. If they can do two or three gigs a night then they will go out and earn the money."

He adds, "Obviously there's an element of risk, but you don't really do anything unless you get in an accident yourself. The terrible thing that's happened to Alistair Cook has made it really hit home that it could happen to anybody."

Record Mirror news edited by Matthew Cole. Tel: 071-620 3636.

### US TO

- 1 **FOREVER IN LOVE**, Kenny G  
2 **IMSO INTO YOU**, SWV  
3 **LOVE IS**, Vanessa Williams  
4 **THAT'S WHAT I LOVE CAN DO**, Boyz II Men  
5 **ORDINARY**  
6 **HAVE NOTHING**  
7 **THE EVERY WON**  
8 **A WHOLE NEW W**  
9 **MIR. WENDAL**, A  
10 **BED OF ROSES**,  
11 **TWO PRINCES**,  
12 **HIP HOP HOORAI**,  
13 **CAT'S IN THE OF**  
14 **THE RIGHT KIND**  
15 **COMFORTER**, Si  
16 **I'LL ALWAYS**,  
17 **I GOT A MAN**, Po

- 18 **FOREVER IN LOVE**, Kenny G  
19 **IMSO INTO YOU**, SWV  
20 **LOVE IS**, Vanessa Williams  
21 **THAT'S WHAT I LOVE CAN DO**, Boyz II Men  
22 **ITTY BITTY**, Faith Evans  
23 **2 Princes & The Revolution**  
24 **MEMPHIS OF SUCK COOL**, D'Angelo  
25 **HERE WE GO AGAIN**, Portraiz

FINALLY AVAILABLE

# MOUNT RUSHMORE

PRESENT

## the vibe (thats flowing)



Ag 1 Ag 1 CD

UP NEXT WEEK

DISTRIBUTED BY WARNER MUSIC U.K.

### 2 RM DANCE UPDATE

43 <b>IN THE STILL OF THE NIGHT</b> , Boyz II Men	Metrom	48 <b>IM GONNA GET YOU</b> , Boyz II Men	Columbia
44 <b>FEEL YOU</b> , Cognito/Mede	Sire	49 <b>REAL LOVE</b> , Mary J Blige	Upstove
45 <b>SIMPLE LIFE</b> , Elton John	MCA	50 <b>I SEE YOUR SMILE</b> , Gloria Estefan	Epic
46 <b>SO ALONE</b> , Men At Large	East West		
47 <b>DAZZED DUKS</b> , Duke	TMR		
48 <b>IM GONNA GET YOU</b> , Boyz II Men	Columbia		
49 <b>REAL LOVE</b> , Mary J Blige	Upstove		
50 <b>I SEE YOUR SMILE</b> , Gloria Estefan	Epic		
18 <b>ARE YOU GONNA GO MY WAY?</b> , Lenny Kravitz	Virgin	43 <b>OOOOOOHHH... ON THE TLC</b> , TLC	LaFace
19 <b>IF EVER FALL IN LOVE</b> , Shai	Gunsle/Alley	44 <b>OUR TIME IN EDEN</b> , 10,000 Maniacs	Elektra
20 <b>JON SECADA</b> , Jon Secada	SBK	45 <b>WANDERING SPIRIT</b> , Mick Jagger	Epic
21 <b>DURAN DURAN</b> , Duran Duran	Capitol	46 <b>STAIN</b> , Living Colour	Epic
22 <b>ALADDIN (OST)</b> , Various	Walt Disney	47 <b>HARVEST MOON</b> , Neil Young	Reprise
23 <b>LOVE DELUXE</b> , Sade	Epic	48 <b>GREATEST HITS</b> , Gloria Estefan	Epic
24 <b>REACH (ANEXURATOR)</b> , D'Angelo/Panor	Panor	49 <b>CORE</b> , Sone Tanya/Plata	Atlantic
25 <b>FUNKY DIVAS</b> , En Vogue	Atco	50 <b>PURE COUNTRY (OST)</b> , George Strait	MCA

# Cool focus

## cuts



● JULIET ROBERTS

- |    |   |                 |
|----|---|-----------------|
| 1  | <b>NEW</b> YOU'RE THE BEST THING D-Team<br>Morales bolsters up D-Team's first single for re-release                   | East West       |
| 2  | (2) CAUGHT IN THE MIDDLE Juliet Roberts   | Cooltempo       |
| 3  | <b>NEW</b> CHUBBY CHUNKS VOL 1 Chubby Chunks<br>Farley & Heller plus produced disco-house track with an acid bassline | Cleveland City  |
| 4  | (4) SLOW IT DOWN Levy & Friends   | White label     |
| 5  | <b>NEW</b> REGRET New Order<br>Farley & Heller plus Weatherall reinterpret New Order's latest                         | London          |
| 6  | <b>NEW</b> FEVER Madonna<br>The Mark boys mix up Madonna in style   | Sire            |
| 7  | <b>NEW</b> #1 Felix<br>Six track mini-album of tough house tracks   | deConstruction  |
| 8  | (8) DEVO Clunch   | White label     |
| 9  | (14) LIZARD KING Van Basten   | Brute           |
| 10 | (5) MOVIN' ON Roach Motel   | Junior Boys Own |
| 11 | <b>NEW</b> PARTY The Click<br>Trancey New York garage house   | Strictly Rhythm |
| 12 | <b>NEW</b> SECRET LOVE Danni'ella Gaba<br>Check the excellent dub mixes   | Sony            |
| 13 | (9) RAIN COME DOWN ON ME Gayle Lynne  | Tomato          |
| 14 | <b>NEW</b> BELIEVE IN ME Utah Saints<br>With bonus Morales mixes of 'What Can You Do For Me'                          | frfr            |
| 15 | <b>NEW</b> VISIONS OF LOVE Myles Kayne<br>Great funky house track with jazzy touches                                  | Tomohawk        |
| 16 | <b>NEW</b> ROOTS 'N' FUTURE Phuture Assassins<br>The Altern 6 remix in true rub-a-dub house style                     | Suburban Base   |
| 17 | <b>NEW</b> I NEED YOU Nu-Solution<br>More remixes from the Mark boys and Roger S                                      | One             |
| 18 | (16) I FEEL YOU Blackwood   | Olympic         |
| 19 | <b>NEW</b> DON'T YOU WANT SOME MORE Matter<br>Familiar vocal sample and a groovy track                                | Guerrilla       |
| 20 | <b>NEW</b> BAD BOY Bitch<br>UK produced house on the Todd Terry tip   | Bush            |

A guide to the most essential new club tunes as featured on **1FM's** "Essential Selection", with Pete Tong, broadcast every Sunday between 7-9pm. 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).

## shop



**Shop:** Crash Records, 35 The Headrow, Leeds (2 floors. Dance section: 300 sq ft).  
**Specialist areas:** 12-inch vinyl and soul CDs. Sells more imports than whites. US garage, Euro dubby trance house, progressive house and ambient techno are

**RECORDS:** very strong. Hip hop is still a big seller. Popular labels include R & S, Limbo, Cowboy, Strictly Rhythm, Bottom Line, East West. Ticket agents.

**Manager's view:** "Breakbeat has really died on its feet.

Euro product has taken over and there's a jazz revival. We used to be lucky if we could sell one a week — now we sell 15. We do charts for DMC, local radio and all the local mags. We're looking at starting a CD mail-order service. We've got kids who regularly spend £150 a week on records and I make sure they're sorted." — Rick Hume.

**Distributor's view:** "Rick is one of the best buyers I deal with. He buys right across the board and knows what to buy; and he'll get bits and pieces for certain customers." — Mario Howells, Amato Disco.

**DJ's view:** "Rick loves his job and really looks after his customers. You can't fault him — nine times out of 10 he's got it right." — Michael Dee (Up Yer Ronson, Soak).



## club

Chemistry at The Soundshaft, Hungerford Lane, Craven Street, London WC2. Saturdays 10.30pm-3.45am.

**Capacity/PA/Special features:** 400; 600 with access to Heaven/Turbosound extra 4K/psychoactive bar; mixed gay/straight "pre-Trade" crowd; access to Heaven after 12.30am (small, variable extra charge).

**Door policy:** "Anyone that looks right. No lycra minis or shorts, no moustaches." — Craig Toon, promoter.

**Music policy:** Mainly upfront progressive house. Starts light and garagey and moves into techno later on during the night.

**DJs:** Resident DJ — Keith Fielder. DJs on rotation: Smokin' Jo, Ricky Morrison, Eddie Richards, JM Easy, Steve Thomas.  
**Spinning:** 1+1=3 'I'm On Beat'; Jackie B 'Heaven And Earth'; La Camorra 'Tequero'; 'Happy Trax Vol 3'; Wildchild Experience 'Wild Trax Volume 2'.

**DJ's view:** "One of the most excellent vibes in clubland. I'm really into deep cultural house and it's a pleasure to play to a club where they're into just this. They love it to death and really get down to it." — J M Easy.

**Promotions view:** "I find it a good place for me to go and listen to stuff — it's just commercial enough, some places are too underground. It fits in with what we like." — Phil Howells, frfr.

**Average ticket price:** £5 members; £6 non-members.

Compiled by Sarah Davis. Tel: 061-948 2320.

RM DANCE UPDATE 3

Label  
Cat no  
Warner Home Video  
PES 1475

DDLE-DUCK Pickwick  
PV 2134

Columbia Tristar  
CVR 2364

met's... PolyGram Vid  
0064163

FoxVideo  
1930

idParty BMG Video  
7432112863

Music... Wienerworld  
WNR 2035

infidence FoxVideo  
2577

FoxVideo  
1870

E Video Collection  
VC 6266

ttitude FoxVideo  
2576

BBC  
BBCV 4894

tion Gaffney  
GSFV 3850

ty PolyGram Video  
0664113

Columbia Tristar  
CVR 23653

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— Artists and Compilation Albums — new positions

hit the Top 75 next week — from 9.30am every Monday

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BRITAIN'S NEAREST BEATS TILL  
**MAR. 29**  
**Chart**

**TOP 10**

Position	Artist	Title
1	11	STILL IN LOVE
2	2	IT WAS A GOOD DAY
3	15	IS IT LIKE TODAY
4	4	BLOOD OF EDEN
5	5	TENNESSEE
6	6	PREFLOATING
7	7	I GO CRAZY
8	8	LOVE THE LIFE
9	9	THE RIGHT DECISION
10	10	LET'S GO DEEPER

**US TO**

#	Artist	Title
1	1	INFORMER, SNO
2	4	FREAK ME, SILE
3	3	NUTHIN BUT A
4	4	DON'T WALK A
5	5	ORDINARY
6	6	I HAVE NOTHIN
7	7	I'M EVERY WOM
8	8	A WHOLE NEW W
9	9	MR. WENDAL
10	10	BED OF ROSES
11	11	TWO PRINCES
12	12	HIPHOP BOY
13	13	CAT'S IN THE CI
14	14	THE RIGHT KIND
15	15	COMFORTER, S
16	16	WILL ALWAYS
17	17	I GOT A MAN IN
18	18	FOREVER IN LOVE, Kenny G
19	19	I'M SO INTO YOU, FW
20	20	LOVE IS, Vanessa Williams
21	21	THAT'S WHAT LOVE CAN DO, Boyz II Men
22	22	GITTY, Paperboy
23	23	2, Prince & The New Power Generation
24	24	REBIRTH OF SLICK COOL, DJ Jazzy Jeff & The Fresh Prince
25	25	HERE WE GO AGAIN, Portia

# RECORD The Club Chart MIRROR

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

19 20 21 22 23 24 25

26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42

43 44 45 46 47 48 49 50

51 52 53 54 55 56 57 58 59 60

61 62 63 64 65 66 67 68 69 70

71 72 73 74 75 76 77 78 79 80

Charts courtesy Billboard, 27 March, 1993. \* Arrows are awarded to those products demonstrating the greatest airplay and sales gain

**OM promo**  
 Produce promo  
 ZTT promo  
 Postcard promo  
 Guerrilla promo  
 US Cutting/Italian UHM  
 Island  
 Elektra promo  
 AD92/Arista  
 Devotion Dance promo  
 Harthouse UK promo  
 Polygram UK promo  
 AD92/Arista promo  
 US 5th & Madison  
 MCA  
 Virgin  
 frr doublepack promo  
 ZTT promo  
 ZTT promo  
 PolyGram TV promo  
 Network  
 Tomcat promo  
 LE JAZZ MIX/NO ILLUSIONS  
 West  
 Black Diamond promo  
 deConstruction promo  
 Gee Zone  
 Belgian Global Cuts  
 Sony Soho Square  
 Hubba Hubba promo  
 Faze 2 promo  
 Jelly Street rhythm  
 US Strictly rhythm  
 The Tac Toe  
 Atlantic  
 Guerrilla  
 deConstruction

**TW LW**

**43** 11 **JAM BELIEVE (SOMA MIXES/SLAM MIXES)** Morgan King  
**44** 1 **I BELIEVE IN EMOTION (WAY OUT WEST VOCAL MIX)** Getting  
**45** 2 **GETTING AWAY (MIXES)** Shades Of Rhythm  
**46** 3 **VOID (MIXES)** Muzik  
**47** 4 **DO YOU WANT SOME MORE (MIXES)** Master  
**48** 5 **DON'T U WANT SOME MORE (MIXES)** Master  
**49** 6 **CHOK TERE (HARRIS MIRO MIX)** Asap/Asap Indian  
**50** 7 **CHOK TERE (HARRIS MIRO MIX)** Asap/Asap Indian  
**51** 8 **JAMAICAN IN NEW YORK** Shebba  
**52** 9 **SHINE ON ME (MIXES)** Lovestation  
**53** 10 **CALL TO THE RHYTHM (MIKO'S CLUB MIX)** Cold Sensation  
**54** 11 **TRANCESCRIPT (MIXES)** Hardfloor  
**55** 12 **AFFECTIONATELY MINE (MIXES)** Main  
**56** 13 **FLY HIGH (MIXES)** Goin'  
**57** 14 **LOVE TAKEN OVER (MIXES)** Chante Moore  
**58** 15 **CRYSTAL CLEAR (ROBERTSON MIXES)** The Grid  
**59** 16 **BELIEVE IN ME (MIXES)/WHAT CAN YOU DO FOR ME (DAVID MORALES REMIXES)** Uyah Shani  
**60** 17 **10 X 10 (TRANS-DISCO EXPRESS)(GORGEOUS MIX)** 808 State  
**61** 18 **MEGALOMANIA (JOEY NEGRO MIXES)** Duberry/featuring Elaine Vassell  
**62** 19 **SO DEEP (VARIOUS BUMP MIXES)** The Ruse Project  
**63** 20 **RAIN COME DOWN ON ME** Gayle Lynn  
**64** 21 **GOOD LOVER (ORIGINAL MIX)(LE JAZZ MIX)** West  
**65** 22 **THAT'S WHAT LOVE CAN DO (The B&K Dance Project)** Bamidele  
**66** 23 **ROSHIE (COLORADO EXTENDED MIX)** Renegade  
**67** 24 **PIANO POWER** Remmy & Sven  
**68** 25 **DIAMOND (MIXES)** Paul Reid  
**69** 26 **AMOR (MIXES)** The Pressure  
**70** 27 **PURE (MIXES)** Ultra V  
**71** 28 **RHYTHM NATION (MIXES)** Bass feat. Emma James  
**72** 29 **HIGHER THAN QUACK**  
**73** 30 **ONLY WAY YOU CAN GET BETTER** Hollywood  
**74** 31 **WE THANG (MIXES)** Intro  
**75** 32 **WE THANG (MIXES)** Intro  
**76** 33 **SCHEMEO (ORIGINAL VERSION)** Socky  
**77** 34  
**78** 35  
**79** 36  
**80** 37

**Sanctuary promo**  
 Black Diamond promo  
 AD92/Arista  
 Robb Records promo  
 4th & B'way promo  
 INEVITABLE LIKE THIS BEFORE (MIXES) Mica Paris  
 U GOT 2 KNOW (I I AM AT TRADE MIX)(EXTENDED CLUB MIX) (UNDERGROUND MIX) Cappella  
 Internal Dance promo  
 Sony Soho Square  
 Cowboy promo  
 (THE WOMAN'S PREROGATIVE MIX) PWL  
 SHADES OF SUMMER (C.J. MACKINTOSH/GROOVE CORPORATION REMIXES) Rodde Jones  
 P.M.A. WONDERFUL THING, BABY (BROTHERS IN RHYTHM 12" REMIX) K&C Creole & The Coconut  
 TENNESSEE (ORIGINAL MIX) (REMIX)(BACK TO THE ROOTS) Development  
 Cooltempo promo  
 US Scotti Brothers  
 Logic promo  
 Big Life doublepack promo  
 frr doublepack promo  
 Virgin promo  
 Champion  
 Ore Music promo  
 SWE MIX/Logic Light promo  
 Columbia promo  
 Loaded  
 Black Diamond promo  
 Fitch World/A&M  
 ORIGINAL VERSIONS)(PHILIP  
 Tomic  
 Atomic/A&M  
 Atomic

**TW LW**

**1** 1 **LOOKS LIKE I'M IN LOVE AGAIN** Keywest featuring Erik  
**2** 2 **SWEET FREEDOM** Positive Cing  
**3** 3 **THEY'RE BOLD, REMIXES/BROTHERS IN RHYTHM (REMIXES)** D.J. Babi  
**4** 4 **AIN'T NO LOVE (AIN'T NO USE)**  
**5** 5 **SUB SENSATION** Mica Paris  
**6** 6 **YOU GOT 2 KNOW (I I AM AT TRADE MIX)(EXTENDED CLUB MIX) (UNDERGROUND MIX)** Cappella  
**7** 7 **ONLY YOU** Tabrian  
**8** 8 **WHEN I'M GOOD AND READY (THE WOMAN'S PREROGATIVE MIX)** PWL  
**9** 9 **SHADES OF SUMMER (C.J. MACKINTOSH/GROOVE CORPORATION REMIXES)** Rodde Jones  
**10** 10 **P.M.A. WONDERFUL THING, BABY (BROTHERS IN RHYTHM 12" REMIX)** K&C Creole & The Coconut  
**11** 11 **TENNESSEE (ORIGINAL MIX) (REMIX)(BACK TO THE ROOTS)** Development  
**12** 12 **MUSIC IS MY LIFE (MIXES)** Chase  
**13** 13 **CAN'T GET ANY HARDER (MIXES)** James Brown  
**14** 14 **SEXUAL DEVIANT (MIXES)** Blake Butler  
**15** 15 **LOVE THE LIFE (MIXES)** Gayle Lynn  
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**OM promo**  
 Polygram UK promo  
 AD92/Arista promo  
 US 5th & Madison  
 MCA  
 Virgin  
 frr doublepack promo  
 ZTT promo  
 ZTT promo  
 PolyGram TV promo  
 Network  
 Tomcat promo  
 LE JAZZ MIX/NO ILLUSIONS  
 West  
 Black Diamond promo  
 deConstruction promo  
 Gee Zone  
 Belgian Global Cuts  
 Sony Soho Square  
 Hubba Hubba promo  
 Faze 2 promo  
 Jelly Street rhythm  
 US Strictly rhythm  
 The Tac Toe  
 Atlantic  
 Guerrilla  
 deConstruction

**TW LW**

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**42** 2 **I BELIEVE IN EMOTION (WAY OUT WEST VOCAL MIX)** Getting  
**43** 3 **GETTING AWAY (MIXES)** Shades Of Rhythm  
**44** 4 **VOID (MIXES)** Muzik  
**45** 5 **DON'T U WANT SOME MORE (MIXES)** Master  
**46** 6 **CHOK TERE (HARRIS MIRO MIX)** Asap/Asap Indian  
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**48** 8 **JAMAICAN IN NEW YORK** Shebba  
**49** 9 **SHINE ON ME (MIXES)** Lovestation  
**50** 10 **CALL TO THE RHYTHM (MIKO'S CLUB MIX)** Cold Sensation  
**51** 11 **TRANCESCRIPT (MIXES)** Hardfloor  
**52** 12 **AFFECTIONATELY MINE (MIXES)** Main  
**53** 13 **FLY HIGH (MIXES)** Goin'  
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**63** 23 **ROSHIE (COLORADO EXTENDED MIX)** Renegade  
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**Sanctuary promo**  
 Black Diamond promo  
 AD92/Arista  
 Robb Records promo  
 4th & B'way promo  
 INEVITABLE LIKE THIS BEFORE (MIXES) Mica Paris  
 U GOT 2 KNOW (I I AM AT TRADE MIX)(EXTENDED CLUB MIX) (UNDERGROUND MIX) Cappella  
 Internal Dance promo  
 Sony Soho Square  
 Cowboy promo  
 (THE WOMAN'S PREROGATIVE MIX) PWL  
 SHADES OF SUMMER (C.J. MACKINTOSH/GROOVE CORPORATION REMIXES) Rodde Jones  
 P.M.A. WONDERFUL THING, BABY (BROTHERS IN RHYTHM 12" REMIX) K&C Creole & The Coconut  
 TENNESSEE (ORIGINAL MIX) (REMIX)(BACK TO THE ROOTS) Development  
 Cooltempo promo  
 US Scotti Brothers  
 Logic promo  
 Big Life doublepack promo  
 frr doublepack promo  
 Virgin promo  
 Champion  
 Ore Music promo  
 SWE MIX/Logic Light promo  
 Columbia promo  
 Loaded  
 Black Diamond promo  
 Fitch World/A&M  
 ORIGINAL VERSIONS)(PHILIP  
 Tomic  
 Atomic/A&M  
 Atomic

**TW LW**

**1** 1 **LOOKS LIKE I'M IN LOVE AGAIN** Keywest featuring Erik  
**2** 2 **SWEET FREEDOM** Positive Cing  
**3** 3 **THEY'RE BOLD, REMIXES/BROTHERS IN RHYTHM (REMIXES)** D.J. Babi  
**4** 4 **AIN'T NO LOVE (AIN'T NO USE)**  
**5** 5 **SUB SENSATION** Mica Paris  
**6** 6 **YOU GOT 2 KNOW (I I AM AT TRADE MIX)(EXTENDED CLUB MIX) (UNDERGROUND MIX)** Cappella  
**7** 7 **ONLY YOU** Tabrian  
**8** 8 **WHEN I'M GOOD AND READY (THE WOMAN'S PREROGATIVE MIX)** PWL  
**9** 9 **SHADES OF SUMMER (C.J. MACKINTOSH/GROOVE CORPORATION REMIXES)** Rodde Jones  
**10** 10 **P.M.A. WONDERFUL THING, BABY (BROTHERS IN RHYTHM 12" REMIX)** K&C Creole & The Coconut  
**11** 11 **TENNESSEE (ORIGINAL MIX) (REMIX)(BACK TO THE ROOTS)** Development  
**12** 12 **MUSIC IS MY LIFE (MIXES)** Chase  
**13** 13 **CAN'T GET ANY HARDER (MIXES)** James Brown  
**14** 14 **SEXUAL DEVIANT (MIXES)** Blake Butler  
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**19** 19 **ARE YOU GONNA GO MYWAY?** Lenny Kravitz Virgin  
**20** 20 **IF I EVER FALL IN LOVE, She** Geena Allen  
**21** 21 **IN JON SECADA** Jon Secada  
**22** 22 **DURAN DURAN** Duran Duran  
**23** 23 **ALADDINI** Various  
**24** 24 **LOVE DELUXE** Sade  
**25** 25 **REACH (A NEW DELUXE)** Diana Patten  
**26** 26 **FUNKY DIVAS** En Vogue  
**43** 43 **OOOOOOHHH...ON THE TLC, TLC** LaFace  
**44** 44 **OUR TIME IN EDEN, 10,000** Manic Street Preachers  
**45** 45 **WANDERING SPIRIT** Mick Jagger  
**46** 46 **STAIN, Living Colour**  
**47** 47 **HARVEST MOON** Neil Young  
**48** 48 **GREATEST HITS** Neil Young  
**49** 49 **CORE** Sista Tommie Flatts  
**50** 50 **PURE COUNTRY (OST)** George Strait

UK acts: UK signed acts.

Guerrilla  
Limbo  
Sony Soho  
Arista  
East West America  
XL  
US Murb  
Circa  
East West America  
Burning Promo  
Talkin Loud  
R&S promo  
deconstruction  
promo  
Cleveland City promo  
WEA promo  
Fresh Logic/Arista  
Logic promo  
Nervous Records New York  
Morgan Creek promo

Atomic/A&M promo  
Giant/Reprise  
Circa  
ZYX  
East West promo  
Anxious promo  
live promo  
23rd Precinct white label  
Koochie Ryder (Boombshanka Flying Mix Part 1)  
Freddie Realistic  
GIVE IT TO YOU (DAVID MORALES, MAURICE JOSHUA & KERRI  
RCA  
AS ONE (CLUB UP MIX) Xpannons  
Atomic/A&M promo  
Dome/Parlophone promo  
Cooltempo  
Some Bizarres promo  
Acid Jazz promo  
Madhouse Inc. promo  
HERE WE GO AGAIN (DEEP CUT SURGERY MIX)(US EXTENDED)  
Capitol

77 82 MISSING YOU (MIXES) Yoo  
78 77 JUST CAN'T HELP ME (CLUB MIX) 2 Examples  
79 30 DON'T WALK AWAY Jodie  
17 LABOUR OF LOVE (JODEY NEGRODOD LIVINGSTONE REMIXES)  
He And Co  
11 NEW NEVER AGAIN (C.O.I)  
13 31 GROOVE ON (DIJERRE REMIXES)TOSH  
14 34 LOVE CAN'T TURN AROUND Solo  
15 35 LOVE CAN'T TURN AROUND Solo  
16 36 KOOCHIE RYDER (BOOMSHANKA FLYING MIX PART 1)  
17 37 GIVE IT TO YOU (DAVID MORALES, MAURICE JOSHUA & KERRI)  
18 38 CHANDLER MIXES (North Walsh)  
19 39 AS ONE (CLUB UP MIX) Xpannons  
20 40 I'M BACK FOR MORE (Luk & Bobby) Wormack  
21 41 BONY LILIE-D (MIXES) (Dance) The  
22 42 NEW BORN WITH THE SHEETS (HOT AND STEAMY CLUB MIX)  
23 43 Some Bizarres promo  
24 44 NEW TRUST ME (Viggothonic feat. Alison Limerick)  
25 45 I NEED YOU (MIXES) Kumar  
26 46 HERE WE GO AGAIN (DEEP CUT SURGERY MIX)(US EXTENDED)  
27 47 Portrait

▶ Highest Climber  
The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Fridays before publication. Details on 071 620 3636.

**'I BELIEVE IN EMOTION'**

**EIGHT**

RELEASE DATE 29/3/93  
CD & 12" VINYL

MIXES BY IAN MARTIN WRIGHT AND  
NICK WARREN & JODY (SUB LOVE)

PRODUCE RECORDS 8W14

**"STOP THE CONFUSION"  
THE SINGLE**

**Malcolm X**

**OUT NEXT WEEK**

PRODUCED BY KEITH LEBLANC & TIM SIMENON

4  
no sell out

Warner Home Video  
PES 1475

DDLE-DUCK Pickwick  
PV 2194

Columbia Tristar  
CVR 23647

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Calls charged at 34p per minute off peak, 45p per minute peak times. Information services prepared by Entertainment Research and Analysis (ERA)

# Hot Vinyl

buzzing

on promo & import

- 1 2 1 EVERY WOMAN
- 2 3 GIVE IN TO ME
- 3 4 CONSTANT CRAV
- 4 5 BAD GIRL *Madonna*
- 5 6 OH CAROLINA SH
- 6 1 THE SIDEWINDER
- 7 2 ARE YOU GONNA
- 8 10 THE MORNING PY
- 9 11 LOOKING THROUGH
- 10 12 IF I EVER LOSE M
- 11 13 I PUT A SPELL A
- 12 14 ORDINARY WORK
- 13 15 LITTLE BIRD *Amie*
- 14 16 RUBY TUESDAY
- 15 17 WHY CANT I WA
- 16 18 STICK IT OUT *Hig*
- 17 19 ANIMAL NITRATE
- 18 20 BORN 2 B.R.E.D
- 19 21 DEEP *East 17*
- 20 22 IF I LOVE I LOST

- 21 23 JUMP THEY SAY
- 22 24 THIS TIME *Dina C*
- 23 25 SHE HITS ME THE
- 24 26 LOST IN MUSIC
- 25 27 I FEEL YOU *Deept*
- 26 28 CRYING *En Vogue*

## TOP 10 BI

- 1 1 STILL IN LOVE
- 2 2 IT WAS A GOOD D
- 3 3 IS IT LIKE TODAY
- 4 4 BLOOD OF EDEN
- 5 5 TENNESSEE
- 6 6 FREELOADING
- 7 7 GO ON CRAZY
- 8 8 LOVE THE LIFE
- 9 9 THE RIGHT DECISIO
- 10 10 LET'S GO DEEPER

Records are outside the *Aspen* CD

## US TO

- 1 1 INFORMER, *Sho*
- 2 2 FREAK ME, *Silk*
- 3 3 NUTHIN' BUT A
- 4 4 DON'T WALK A
- 5 5 ORDINARY
- 6 6 I HAVE NOTHING
- 7 7 THE EVERYWON
- 8 8 A WHOLE NEW W
- 9 9 MR. WENDAL A
- 10 10 BED OF ROSES,
- 11 11 TWO FRANCES,
- 12 12 HIPHOP HOORAA
- 13 13 CATS IN THE CF
- 14 14 THE RIGHT KIND
- 15 15 COMFORTER, *S*
- 16 16 I'VE ALWAYS L
- 17 17 I GOT A MAN, *P*
- 18 18 FOREVER IN LOVE, *Kenny G*
- 19 19 I'M SO INTO YOU, *SWV*
- 20 20 LOVE IS, *Vanessa Williams*
- 21 21 THAT'S THE WAY LOVE CAN GO, *Boyz n the M*
- 22 22 ITTY, *Faithy*
- 23 23 7 P.M. & The Revolution, *Philly Park*
- 24 24 I'M BOTHER'D SLICK'DOOD!, *Digital B*
- 25 25 HERE WE GO AGAIN, *Portw*

**VICTOR SIMONELLI** 'presents...The Sound Of One EP' (One Records, US). Infectious disco-influenced US house from Sanchez's 'One label. Rolling along on a funky guitar and a solid four-on-the-floor, it's all spiced up with brass stabs and the wicked vocals of The Staples Singers' Mavis. I know A Place' is inspirational..... **TC**

**EDDIES** 'The Eddie S EP' (Freez, US). Four very different Todd Terry-esque tracks. Beat is the hi-NRG style 'The Spell' and the heavy beat-laden 'Give Ya Love'. Quality US house..... **3B**

**MADONNA** 'Fever' (Sire, US). Shep Pettibone takes on his usual role to provide some run-of-the-mill commercial mixes for this cover of the jazz classic. But the real attention should be focussed on the Murk mixes on the B-side, which transforms the track into a cool, deep groove. Check especially Oscar G's Dope Mix. Superb..... **TJ**

**FLAVOR UNIT MCS** 'Roll With The Flavor' (Epic, US). Former KRS 1 sidekick D-Nice produces an all-star cast of rap including Naughty By Nature's Treach, Dres from Black Sheep, Heavy D and an unusually hardcore sounding Queen Latifah, all riding a deep jazzy

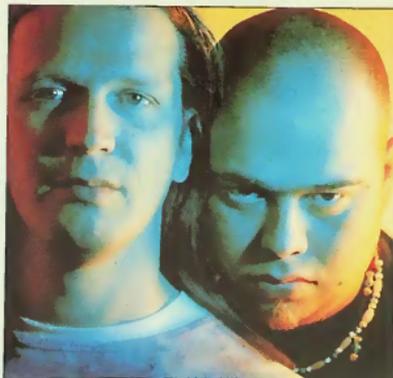
baseline and sledgehammer beats that are sure to sound effective in built up residential areas. Very solid..... **RR**

**CHRISTOPHER WILLIAMS** 'Every Little Thing U Do' (Uptown, US). Urban contemporary soul at its finest with Williams' big voice taking command over crisp two-step beats, sticky synths, and an infectious melody aided by good old-fashioned girly vocals. The A-side is the currently enormous LP mix and the flipside gets rough with hip hop breaks and a rap by Buttnaked Tim Dawg no less..... **RT**

**MAJESTIC** 'Special' (Black Market), London hardcore jock DJ Massive turns out an interesting tune in four mixes spanning every style. Side A has two raw hard mixes while on the B-side, the Trance mix winds around with flanged percussion and a wobbly bassline. There's a good garage mix too, to cover all bases..... **TJ**

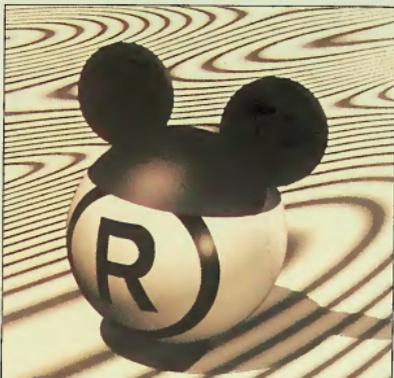
**JOSEPH ANTONY** 'Love It When It's Like This' (Mint Jam). This is a superbly produced soul groover with subtle snare and a simple prodding bassline complete with Fender Rhodes piano and hints of jazz..... **BJ**

## ● JAM & SPOON: REMIX DANCE 2 TRANCE



6 RM DANCE UPDATE

- |  |           |
|--|-----------|
| 43 43 IN THE STILL OF THE NIGHT, <i>Boyz n the M</i> | Midwest   |
| 44 44 I FEEL YOU, <i>En Vogue</i>                    | Midwest   |
| 45 45 SIMPLE LIFE, <i>Elo Jahn</i>                   | SRC       |
| 46 46 SO ALONE, <i>Men-A-Loo</i>                     | East West |
| 47 47 DAZED DUKS, <i>Dave</i>                        | TMR       |
| 48 48 I'M GONNA GET YOU, <i>Breanne</i>              | Columbia  |
| 49 49 REAL LOVE, <i>Mary J Blige</i>                 | Uptown    |
| 50 50 I SEE YOUR SMILE, <i>Clara Estefan</i>         | Epic      |



● 'DISNEYLAND': INCLUDES MICHAEL NYMAN ON THE MIX

**MIGHTY ETHNICZ** 'Can I Get A Deal' (Lowdown Records). This is an uptempo rap jam with the sort of funky production values that are finally lifting UK rap out of the doldrums. Oia, Flex and Drew trade lively and entertaining verses over a Lords Of The Underground-type track..... **RR**

**CHUBBY CHUNKS** 'Volume One' (Cleveland City). No artist credit on this one but it is probably the week's most original record. A driving disco beat with rhythm guitar is subtly underlaid with a building acid bassline. It's one of those tunes that hypnotic to much but is utterly hypnotic. This is sure to be huge..... **TJ**

**B BROWN POSSE** 'Drop It On The One' (MCA, US). Bobby Brown joins five guys for a part singin', part rappin', swingbeat jam. A sparse arrangement of tight snares, synth stabs and funky bass accompanies an assortment of lead voices and soulful backgrounds. Not commercial, but firing on the floor..... **RT**

**S. TONE INC.** 'Get Freaky Now' (Calyso, It). Funky flute and jazzy sax over simple congas push along this Italian dancer mixed by Steve Monroe. The song also trips through hip hop to jazz to house and disco — sure to rouse your floor..... **BJ**

**DANCE 2 TRANCE** 'Power Of American Natives' (Logic Records). Dag Franklurt's favourite trance DJ is apparently fascinated by American Indian culture and pays tribute with this

thumping techno track with nice pipe samples and repeated female vocal line. Check the Ethno Instrumental and Jam & Spoon's version that grows more and more like 'Stella' as it progresses..... **AB**

**VARIOUS** 'Disneyland EP' (Hollywood). A sort of concept EP from the Time Recordings posse. One bassline is shared by five tracks — the interpretations of five different remixers, including Michael Nyman. Three are good progressive cuts, the KK Kings add a unique bhangra flavour and the fifth is more ambient. Excellent stuff..... **TJ**

**EN VOGUE** 'Love Don't Love You' (East West). Promoted ahead of the US import, East West get on the case with another slamin' tune from En Vogue. This thinned out, cleaned up arrangement from the tune on their gold album now rolls along more smoothly, courtesy of a beefed up bassline and tighter percussion. Another monster!..... **RT**

**BEAT SYSTEM** 'Oh Happy Day' (White Hot). Yes, get out your tambourines, it's time to preach and teach with this superb cover of Edwin Hawkins' uplifting gospel song. The DNA mixes cover 'inspirational' for those who see the light and 'Organ Dubs' for the non-believers. It's tough, lawdy, lawdy..... **BJ**

**VERTIGO** 'Beneath The Sheets' (Some Bizarre). This bright and breezy flamenco house workout was put together by Bizarre Inc's Cameron with the suitably sultry vocals on the

Hot And Steamy mix provided by Lettice (I hid you not). Refreshingly different, and shifts along well enough to suit most sets..... **AB**

**STRATEGY** You're The Best (Strategy). From a label releasing consistently good UK house here is another typical product. Deep, rolling basslines,

building rhythms and plenty of noise, and melodies to keep the interest..... **TU**

**TENE WILLIAMS** 'Give Him A Love He Can Feel' (Pendulo, US). Shave 'Silk' Hurley repeats the magic he brought to his original mix of 'Too Blind To See It' (Kym Sims) on an infectious house mix free soul

dancer, aided by prominent drumkick, catchy muted trumpet riffs and assorted keyboard pads. After a few spins you won't shift this tune from your head — a likely hit..... **RT**

**MRC** 'My Destiny' (Mr. C). This is the big two-step tune of the moment from the reggae side of the tracks, scattered and smoothly crowned by the unknown Mr C (in the same class as Sinclair). This is pure midtemp bliss..... **BJ**

**DONELL RUSH** 'If Only You Knew' (ID/CA, US). This has to be Hurley's most soulful tune yet. The tempo's strictly in the middle and Rush gives it all he's got amid rich harmonies. The rhythm's potent enough to suit swing and hip-hop tastes.... **RT**

**FUNKDOOBIEST** 'Bow Wow Wow' (Immortal/Epic, US). First emerging as a guest on the House of Pain LP, Funkdoobiest frontman Funkdoobiest has the most memorable voice since Cypress Hill's B-Real, and his crew come from the same stable as both House of Pain and Cypress.

While 'Bow Wow Wow' and its charmingly titled flip side 'I'm Shittin' On 'Em' both kick, neither quite match the excellence of their hard-to-find debut 'The



● **EN VOGUE: MONSTER**  
Funkies'. But with production duties being shared by Cypress' Muggs and House of Pain's Lethal, and Soudobiest's formidable rhye skills, this is a thoroughly worthwhile investment!..... **RR**

Spring chickens: Andy Beever, Bob Jones, Ralph Tee, Matthew Cole, Richard Russell, Tim Jeffery, 3 Beat.

# dj directory

by James Hamilton

**UKH SAINTS** Believe in Me' (trf FX 200), CHA and Human League sampling vibrant exciting 120.80pm chugga twimpack produced with David Morales's 0-121.80pm US remixes of 'What Can You Do For Me', in a new Guthrie re-recorded burning garage style Klub, obviously bumping rave-r Madness, Hard and Drill, Final Cut Productions' slinky number 0-121.20pm Trance Mixes...**MAADHINA Fever** (Maverick/Sire/WB) **WBHIT** 'Angels Like Us' (Joyce) Joyce Lovelorn's extended mix on Shee's Joyce's featuring 115.00pm Album, 115.80pm Radio, chunkily toying 118.80pm Hot Sweat '12', Remyed Dub, Lapping Nightclub, Bzoral, prowling 115.80pm Dubz, with 115.80pm 115.80pm Munk Boys mixes, while a good budding jolly 115.80pm Extended '12' and some of the above are on Impact with a 73.40pm Extended Mix of 'Bad Girl' (US) Maverick 0-107.00...**CAPRICORN '20 Hz'** (Global Cuts GC 2, MO), Hans Weibekoh's extraordinary 120.80pm infectious leaper surges between tinkly chimers, thrashing drums and twinkly oscillations, with the 'Din Das Das... 120.40pm 'Din' 11 and blippy bounding 0-120.5-00pm 'For The Soul, Soul' and a kind... **POLYDOR WINDOW QUINN** (WARP WAP 34, RTM/P), released and deleted today (March 20), Aphex Twin's industrial rattler actually clangs metal machinery together in 130.00pm Original and 142.00pm Wooden Thump Mixes, with the similar zinkier 01.70pm 'Like Pump Meets Buckle' and deconstructing 130.70pm 'Swah'. **ROACH HOTEL** 'The Right Time' (Junior Boy's Own JB011-15, CT), Shawn Redd produced jumpy joggling 121.00pm garage stunner and Meris Love (among others) produced evan punchier bounding 122.80pm 'Mover' On...**GLAM 'Hell's Party'** (Italian Dance Floor Corporation DFC 099), Spain throbed infectious bako galloper hot for jocks since October in 120.70pm DJ Rhythms, now selling better as 'Hell's Party Remix' (DFC 110) in friskily bounding 120.50pm DJ H & Easy B remixes...**JUICE** 'Do It Right!' (Stress/DRC 12 STR 14, 0628-667-124), Peach Boys produced blippy bright galloper with the import's still 131.70pm Italia Mixes plus Routes 66's new hooking beef...0-131.00pm Sato A Mix and patterned fire punked chugging progressive 125.70pm Funkin' For Italls...**49ERS** feat. Ana-Marie Smith 'Everything' (Italian Media MR 608), anxious scamperer's galloping 120.00pm DJ Piemo (Farold), flurrying Mas (Parosco), now sneaky 120.00pm DJ PRESENT, Hurley-ish 122.00pm Jazz Voice Mixes...**ROGER S. PROSEST** 'A HO-SOUL TION' (Head You (The Remixes) (One OR 12008, GRA), jolly garage leaper now

twinkled with further 120.80pm Main Man, 120.70pm Stored, 120.70pm Peace Journey, 121.20pm Unreleased, 121.30pm Pipeline, 122.50pm Dope Dub and 123.00pm Release Peace Mixes, Juncy 122.80pm 'Usa Touch Me'...**JESUS JONES 'The Right Decision'** (Food/Epic 12PERVSD 2), promoted as a twitary instrumental in chugging 0-123.70pm Moody Boys, 1980 style 0-134.80pm D.Coda remixes...**FELIX** 'Kash-tan' (DeConstruction FAST 2), prominently topky jolly 129.80pm strider slowly deconstructing and then accelerating to a fast cold finish, plus the twitary pulsing 120.60pm 'It's Me', both with a reek not on the '11' albums they're plugging...**GLORIA ESTEFAN** 'Go Away' (Epic 859095 6), catchy conga kicking 120.00pm Album Version, but one busy Remix or remix spaced down 124.80pm Tommy...**MUSIK MIXES...MIGHTY SPARROW 'Put On Your Dancing Shoes'** (Epic 930406, P/MS), calypso veteran's forwardly jaunty 122.80pm soca leaper, stripped down nitling 123.80pm Siletto and 123.80pm Air Jordan Mixes, now gaspily carlike 120.00pm 'Both Of Them'...**WISBOOTA** 'Whine You Bottom' (Kickin Kick 29, PA), ultra ferocious 161.80pm regga hardcore with reggae based acidic 160.30pm 'Uoy', ludicrously fast 167.10pm 'Rush Hour'...**OTAKU 'Percussion Obsession'** (Soma SOMA 6, 041-334 5706), bubbling percussion patterned progressive chugga's 122.00pm Tracker Mix (a more exciting 160.00pm all 40 mix), throbbing twitary 125.10pm 'Nippon Express', brashly scat produced 121.45pm 'Nostal'igal'...**BARBARELLA 'Barbarella'** (Marthouse UK/Rising High HARTUK 4, RTM/P), movie sampling francoy carterer with 130.00pm Secret Ulla, 120.00pm SpaceShip, separate 'Barbarella Remix' (HARTUK 4) in 120.00pm My Name Is 'Barbarella, g'clipping twitary 132.0-0 'Glebarish' mixes...**GLORIO 'You Got Me Burnin'** (Moving Shadow SHADOW 27, S/DL), svelt slick backed turboone's 144.70pm Original and 147.5-147.70pm A.S.S. Mixes, ominous blippy 149.70pm 'Call My Name (A.S.S. Remix)'...**THE BROTHERS GRIMM 'Sign Of The Times'** (Production House PH 048, 081-858 8870), eccubously fast 160.80pm hardcore fusion jittersy 149.50pm 'Unlo's Trance'...**NIAGARA 'I'm Gonna Love You'** (One Touch OT0001), garage-type jumpy naggad coolly snapping 128.00pm bouncer...**WHOOSH!** 'Exploring The New Mood' (Confusion BRANK 32, 071-713 0642), Phi Rhythms' moored Jazzy Mega-jib with 160.00pm garage chugga's 122.80pm Club, 122.80pm Red Eye and 123.70pm Guit-jib Mixes.

**MYCA PARIS**  
*I Never Felt Like This Before*  
Produced & Arranged by Nardra Michael Walden  
12" & CD feature Frankie Knuckles  
Classic Club Mix  
Plus "J Should've Known Better" with Omar

RM DANCE UPDATE 7

**0050 302 31**  
— Artists and Compilation Albums — new positions  
Calls charged at 34p per minute off peak, 45p per minute peak times. (Information services prepared by Entertainment Research and Analysis (ERA))

hit the Top 75 next week  
— from 9.30am every Monday

Label:	
Genre:	
Warner Home Video	PS12475
<b>DDLE-DUCK</b>	Pickwick PV2194
Columbia TriStar	CVR2347
met's...	PolyGram Vid 0864163
	FoxVideo 1930
id Party	BMG Video 7432123863
Music...	Wienerworld WNR2035
infidence	FoxVideo 2577
	FoxVideo 1870
E Video Collection	FX 6286
ttitude	FoxVideo 2576
	BBC BBCV494
tion	Geffen GEFV39520
ky	PolyGram Video 0864163
	Columbia TriStar CVR23663

**JGH**  
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cation

PLUS  
ily to

# TO beats & pieces

- 1 **2** **1** **I'M EVERY WOMAN**  
 2 **2** **1** **GIVE IN TO ME**  
 3 **3** **1** **CONSTANT CRAV**  
 4 **4** **1** **BAD GIRL**  
 5 **5** **1** **OH CAROLINA**  
 6 **6** **1** **THE SIDEWINDER**  
 7 **7** **1** **I ARE YOU GONNA**  
 8 **8** **1** **THE MORNING PI**  
 9 **9** **1** **LOOKING THROU**  
 10 **10** **1** **IF I EVER LOSE M**  
 11 **11** **1** **PUT A SPELL OF**  
 12 **12** **1** **ORDINARY WOR**  
 13 **13** **1** **LITTLE BIRD**  
 14 **14** **1** **RUBY TUESDAY**  
 15 **15** **1** **WHY CAN'T I WA**  
 16 **16** **1** **STICK IT OUT**  
 17 **17** **1** **ANIMAL NITRATE**  
 18 **18** **1** **BORN 2 B REED**  
 19 **19** **1** **DEEP**  
 20 **20** **1** **THE LOVE I LOST**  
 21 **21** **1** **HUP THEY SAY**  
 22 **22** **1** **THIS TIME**  
 23 **23** **1** **SHE HITS ME**  
 24 **24** **1** **LOST IN MUSIC**  
 25 **25** **1** **I FEEL YOU**

WITH raggauffins dominating the Top 10 courtesy of Shaggy, Shabba and Snow, a new signing war seems to be revving up for the dancehall dons. But as Choice FM, which playlisted Shaggy in December, claims credit, let it be remembered that it was the crossover into Mecca clubs and on to Radio One FM, as forecast here in January, that took Shaggy to the top... Today sees the release of old stagers Lulu & Bobby Womack's collaboration 'I'm Back For More'... Good news for Richie Rich and MTV viewers — his Soul Of MTV show has been given three extra weekly slots. From April 5 Richie will go on air six days a week... RM cover star House Of Pain's Everlast did a Harry Connick Jr at New York's JFK airport: he was found to be tooled up on boarding a flight to LA with an ammo clip in his luggage... Another of those 'best of the lot so far' compilation albums is upon us with Brainiak's 'B Sides' featuring the excellent Sine and Infinite Wheel... This week sees Warp Records take over London's Ministry of Sound for a party on Thursday (25) with DJs Derrick May and Aphex Twin and a PA from Black Dog... Managers Steve Finan (Monie Love) and Seven Webster (Sasha) are opening their



● LULU & BOBBY WOMACK

upfront promotion service Junk Bond to wider use, contact them via 071 837 2152... On the box, BFM gets down to London's Soul Survivors night and raps with Mica Paris and Arrested Development... Victoria Wilson James, one time Soul II Soul vocalist, is now fronting for The Shamen on their European tour... This Thursday (March 25) the Drum Club has Ashley, Phil Perry and Sugarsweet's David Holmes join it down at London's Sound Shaft... Holmes also calls into London's reshaped Ministry of Sound to join Paul Daley and Jeremy Healy on Friday (26)... For all you lovers of harder beats London's Knowledge has Leo Anibaldi jetting in as a special guest on Wednesday (24)... And Dave Angel's new label Rotation Records kicks off with a party at Bar Sol, Covent Garden on Friday (26) with Angel and Frankie Valentine running things... On the dark side, Kiss FM welcomes Mixmaster Morris into the studio on Monday night (22)... Andrew Weatherall is down at Strutt at London's Grays on Sunday night (28)... And romantic sighs all round please in honour of Youth's wedding to the wonderful one-hit singer Zoë... AND THE BEAT GOES ON!

## TOP 10 B

- 1 **1** **1** **STILL IN LOVE**  
 2 **2** **1** **IT WAS A GOOD D**  
 3 **3** **1** **IT LIKE TODAY**  
 4 **4** **1** **BLOOD OF EDEN**  
 5 **5** **1** **TENNESSEE**  
 6 **6** **1** **PREFERRING**  
 7 **7** **1** **I GO CRAZY**  
 8 **8** **1** **LOVE THE LIFE**  
 9 **9** **1** **THE RIGHT DECISI**  
 10 **10** **1** **LET'S GO DEEPER**

Records are outside the Ashley CD

## US TO

- 1 **1** **1** **INFORMER**  
 2 **2** **1** **FREAK ME**  
 3 **3** **1** **NUTHIN' BUT A**  
 4 **4** **1** **DON'T WALK AT**  
 5 **5** **1** **ORDINARY**  
 6 **6** **1** **I HAVE NOTHIN**  
 7 **7** **1** **THE EVERYWOM**  
 8 **8** **1** **A WHOLE NEW W**  
 9 **9** **1** **MIR. WENDAL**  
 10 **10** **1** **BED OF ROSES**  
 11 **11** **1** **TWO PRINCES**  
 12 **12** **1** **HPHOPHOORA**  
 13 **13** **1** **CATS IN THE CI**  
 14 **14** **1** **THE RIGHT KIND**  
 15 **15** **1** **COMFORTER**  
 16 **16** **1** **I WILL ALWAYS**  
 17 **17** **1** **I GOT A MAN**  
 18 **18** **1** **FOREVER IN LOVE**  
 19 **19** **1** **I'M SO INTO YOU**  
 20 **20** **1** **LOVES**  
 21 **21** **1** **THAT'S WHAT I LOVE**  
 22 **22** **1** **DITTY**  
 23 **23** **1** **Princes & The Revolution**  
 24 **24** **1** **REBIRTH OF SLUX**  
 25 **25** **1** **HERE WE GO AGAIN**

## ATTENTION ALL PROMOTERS

## AND PLUGGERS

## APRIL 24th's RECORD MIRROR

WILL INCLUDE A SPECIAL FOCUS

DEDICATED TO THE WORLD OF

PROMOTION HIGHLIGHTING THE IMPACT

CLUB AND RADIO PROMOTION HAS

ON RECORD SALES

FOR MORE INFO CALL HEDDI ON 071 620 3636 (x5468)

- 20 **20** **1** **I'M SO INTO YOU** SWV RCA  
 21 **21** **1** **THAT'S WHAT I LOVE** Cam'ron Next Plateau  
 22 **22** **1** **DITTY** PartyNext Door Next Plateau  
 23 **23** **1** **Princes & The Revolution** PartyNext Door  
 24 **24** **1** **REBIRTH OF SLUX** (CD) ... Digable Planets Penikese  
 25 **25** **1** **HERE WE GO AGAIN** ... Postcard Capital

- 43 **43** **1** **IN THE STILL OF THE NIGHT** Boyz II Men Motown  
 44 **44** **1** **I FEEL YOU** Depeche Mode Sire  
 45 **45** **1** **SIMPLE LIFE** Elton John MCA  
 46 **46** **1** **SO ALONE** Men of Lingo East West  
 47 **47** **1** **DAZZEY DUKS** Duane TMT  
 48 **48** **1** **I'M GONNA GET YOU** ... Bizarre Inc. Columbia  
 49 **49** **1** **REAL LOVE** Mary J Blige Upfront  
 50 **50** **1** **I SEE YOUR SMILE** ... Clocie Eriqson Epic

- 18 **18** **1** **ARE YOU GONNA GO MY WAY?** ... Lenny Kravitz Virgin  
 19 **19** **1** **IF I EVER FALL IN LOVE** ... Shaquille Arley  
 20 **20** **1** **JOHN SECADA** ... Jon Secada Sire  
 21 **21** **1** **DURAN DURAN** ... Duran Duran Capitol  
 22 **22** **1** **ALADIN** ... JSTL Various Walt Disney  
 23 **23** **1** **LOVE DELUXE** ... Sade Epic  
 24 **24** **1** **REACHIN'** ... Janet Jackson A&M  
 25 **25** **1** **FUNKY DIVAS** ... En Vogue Arco

- 43 **43** **1** **OOOOOOHHH... ON THE TLC** ... TLC LaFace  
 44 **44** **1** **OUR TIME IN DEN** ... 10,000 Maniacs Elektra  
 45 **45** **1** **WANDERING SPIRIT** ... Mick Jagger Epic  
 46 **46** **1** **STAIN** ... Living Colour Epic  
 47 **47** **1** **HARVEST MOON** ... Neil Young Reprise  
 48 **48** **1** **GREATEST HITS** ... Gloria Estefan Epic  
 49 **49** **1** **CORE** ... Stone Temple Pilots Atlantic  
 50 **50** **1** **PURE COUNTRY** ... (OST) George Strait MCA

# TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label
1	14	<b>TAKE THAT: Take That &amp; Party</b> Compilation/1hr 12min	BMG Video 74321120953
2	NEW	<b>CHER: The Video Collection</b> Compilation/45min	Geffen GEFV 39520
3	NEW	<b>QUEENRYCHE: Building Empires</b> Compilation/1hr 30min	PMI MVN 4910953
4	2	<b>BRUCE SPRINGSTEEN: MTV Plugged</b> Live/1hr 43min	SMV 491822
5	3	<b>VARIOUS: Fantasia - Ultimate...</b> Compilation/1hr 30min	Creation Entertain. PAN 001
6	3	<b>SIMPLY RED: A Starry Night With...</b> Live/1hr 5min	WMV 4509899042
7	18	<b>DANIEL O'DONNELL: Follow Your Dream</b> Compilation/1hr 30min	Ritz RITZBV 701
8	13	<b>GUNS N' ROSES: Use Your Illusion I</b> Live/1hr 30min	Geffen GEFV 39521
9	RE	<b>VARIOUS: Premiere Coll. Encore</b> Compilation/1hr 30min	PolyGram Video 0861523
10	24	<b>ABBA: Gold - Greatest Hits</b> Compilation/1hr 30min	PolyGram Video 0855483
11	NEW	<b>GLENN MILLER: Musical Hero</b> Compilation/43min	BMG Video 74321113043
12	15	<b>QUEEN: We Will Rock You</b> Live/1hr 30min	Music Club/PMI MC 0032
13	5	<b>ERIC CLAPTON: Unplugged</b> Live/1hr 10min	WMV 7599303113
14	3	<b>VAN HALEN: Live, Right Here...</b> Live/2hr	WMV 7595302903
15	12	<b>ROGERS/PARTON: Real Love</b> Compilation/57min	Starvision EURV 6942

Rank	Artist	Title	Label
16	8	<b>GUNS N' ROSES: Use Your Illusion II</b> Live/1hr 30min	Geffen GEFV 39522
17	23	<b>JAMES LAST: Berlin Concert 4 Front</b> Live/1hr 36min	PolyGram 0849603
18	21	<b>U2: Achtung Baby</b> Compilation/1hr 30min	PolyGram Video 0895563
19	11	<b>STING: Ten Summoner's Tales</b> Compilation/1hr 30min	PolyGram Video 0895563
20	19	<b>JOE SATRIANI: The Satch Tapes</b> Compilation/30min	SMV 2034859
21	16	<b>MICHAEL JACKSON: Making Thriller</b> Compilation/58min	Music Club MC 2105
22	26	<b>SIMPLY RED: Moving Picture Book</b> Compilation/45min	WMV 9031754343
23	5	<b>VARIOUS: The Awards 1993</b> Compilation/2hr 12min	Wienerworld WNR 2032
24	RE	<b>DIRE STRAITS: The Videos</b> Compilation/1hr 30min	PolyGram Video 0855443
25	25	<b>VR: Cyberdella</b> Animation/48min	Prism Leisure PLAYV 952
26	NEW	<b>OPERA NORTH: H Enfield's Guide</b> Compilation/1hr 10min	PMI MVN 4910783
27	14	<b>MIDGE URE: If I Was: Very Best</b> Live/1hr 10min	WMV 7599302903
28	RE	<b>MICHAEL JACKSON: Legend/Thriller</b> Compilation/1hr 50min	Video Coll. VC 4116
28	RE	<b>DANIEL O'DONNELL: Thoughts Of Home</b> Compilation/52min	Telstar TVE 1007
30	15	<b>EN VOGUE: Funky Divas</b> Compilation/45min	WMV 8530950533

© D.N. Compiled by Cluck

# TOP 15 VIDEO

Rank	Artist	Title	Label
1	4	<b>LETHAL WEAPON 3</b> Action/1 hr 53 min	Warner Home Video PES 12475
2	7	<b>TOM KITTEN &amp; JEMIMA PUDDLE-DUCK</b> Children's PV 2194	Pickwick PV 2194
3	NEW	<b>MY GIRL</b> Drama/1 hr 38 min	Columbia Tristar CVR 23447
4	3	<b>ROY CHUBBY BROWN: Helmet's...</b> Comedy/1 hr	PolyGram Vid 0894183
5	NEW	<b>HOT SHOTS!</b> Comedy/1 hr 21 min	FoxVideo 1930
6	14	<b>TAKE THAT: Take That And Party</b> Music/1 hr 12 min	BMG Video 74321120863
7	NEW	<b>CLIFF RICHARD: When The Music...</b> Special Interest/57 min	Wienerworld WNR 2035
8	5	<b>CHERFITNESS: Body Confidence</b> Special Interest/1 hr 30 min	FoxVideo 2577
9	7	<b>POINT BREAK</b> Action/1 hr 57 min	FoxVideo 1870
10	9	<b>THE SHAPE CHALLENGE</b> Special Interest/1 hr 15 min	Video Collection VC 6286
11	12	<b>CHERFITNESS: A New Attitude</b> Special Interest/1 hr 28 min	FoxVideo 2576
12	5	<b>POLDARK PART 2</b> Drama/2 hr 58 min	BBC BBCV 4894
13	NEW	<b>CHER: The Video Collection</b> Music/45 min	Geffen GEFV 39520
14	NEW	<b>PUNJ &amp; DENNIS: Milky Milky</b> Comedy/1 hr 43 min	PolyGram Video 0894123
15	11	<b>DOUBLE IMPACT</b> Action/1 hr 45 min	Columbia Tristar CVR 23653

## TELEPHONE SERVICES AVAILABLE THROUGH

**music week**

**Your direct link to the hottest chart information in the UK!**

**0898 5052 89**

- Top 75 Singles, Artist Albums and Compilation Albums
- new entries and this week's Top Of The Pops performances

**0898 5052 90**

- Top 75 Singles - new positions

**0898 5052 91**

- Artists and Compilation Albums - new positions

**0898 5052 92**

- Top Top 50 Airplay Chart
- new entries 6 days ahead of publication
- from 12.30am every Wednesday

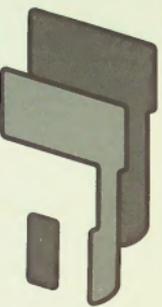
**0898 5052 93**

- Future Hits as featured in CHARTS PLUS
- this week's new releases most likely to hit the Top 75 next week
- from 9.30am every Monday

Calls charged at 34p per minute off peak, 45p per minute peak times. Information services prepared by Entertainment Research and Analysis (ERA)

11	9	2001 SPANISH-ROCKERS	ABM
12	7	Little Bird/Love Song For A Vampire	ROA
13	10	Too Young To Die	SONY/S2
14	11	Looking Through Patient Eyes	Gez Street/Fla
15	4	Struck It Out	TUG
16	22	When I'm Good And Ready	Paul Intermatio
17	12	I'm Every Woman	Arista
18	18	Born 2 B.A.R.E.D.	COOLTEMPO
19	3	Pressure Us	SONY/S2
20	36	Don't Walk Away	CAVAT/RENESE

**Sub Sub**  
Featuring Melanie Williams:  
Ain't No Love (Ain't No Use)



Released 29th March, robe 12, 7. CD, MC  
Featuring Sub Sub and Graeme Park mixes  
CD also features 'On Venix'  
rerecorded, are distributed by Pinnacle



The abusive new single from  
**GLORIA ESTEFAN**  
on Cassette, 4 track CD and 4 track 12" which  
includes 2 hip wiggling TOMMY MUSTO mixes.  
659095 4 - 2 - 6

# TOP 20 Breakers

## 1 I BELIEVE IN YOU

OUR TRIBE

LONDON

02 15 Minutes Of Fame

Transcend/Alamo

03 Still In Love

Cherry/GS

04 Let It Slide

Rev/DK Construction

05 Next Time You Fall In Love

Revue/Helix

06 Six Time Ten

American/Earl West

07 What Makes A Man A Man (Live)

Save Records/War

08 Good Lovas

Earl West/America

09 Don't You Forget About Me

Zick

10 Only With You

Planet

11 Down With The King

Planet

12 Black God

Columbia

13 Worthless

Dave/Dave/Gee

14 Permanent Love

Rev/Novus

15 I Love You Every Second

Telava

16 What About Joe

MCA

17 Reasoning

Arista

18 When You Touch Me

Faloutsos

19 Beware! Pressure Part 3

Formation

20 Hot Time

Arista

11	31	33	11	31	33
12	16	34	12	16	34
13	21	35	13	21	35
14	28	36	14	28	36
15	28	36	15	28	36
16	37	37	16	37	37
17	37	38	17	37	38
18	27	39	18	27	39
19	29	40	19	29	40

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produced in co-operation with the top and hard, based on a  
minimum sample of 500 record outlets, incorporating 7, 12",  
cassettes and cd singles sales, all rights reserved.

# PHUTURE ASSASSINS

'ROOTS 'n FUTURE'  
OUT ON 29TH MARCH  
WITH ALTERN 8 REMIX



OUT THIS WEEK: **BEASS**

HANK HARBORG • DOPPEL • MIXES BY NRG & HOT HYPE

589852 21 • 589852 21R • 589852 21CD  
\* 999R NOW FROM SFD RECORDS ON 081 902 3000



ROCK

1	ARE YOU GONNA GO MY WAY	Lenny Kravitz	Virgin CDVUS 63 (F)
2	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 4722242 (SM)
3	PURE CULT	The Cult	Beggars Banquet BEGA 1305CD (F)
4	STAIN	Living Colour	Epic 472822 (SM)
5	PABLO HONEY	Radiohead	Parlophone CDPCS 7360 (E)
6	NEVERMIND	Nirvana	DGC DGC2 2475 (BMG)
7	LIVE: RIGHT HERE, RIGHT NOW	Van Halen	Warner Bros 5862451982 (W)
8	NATIVE TONGUE	Poison	Capitol CDESTU 2190 (E)
9	DIRT	Alice In Chains	Columbia 4723302 (SM)
10	MAMA SAID	Lenny Kravitz	Virgin CDVUS 31 (F)

11	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 75982612 (W)
12	TEN	Pearl Jam	Epic 4688842 (SM)
13	METALLICA	Metallica	Vertigo 5102222 (F)
14	WHERE YOU BEEN	Dinosaur Jr	Blanco Y Negro 45059162722 (W)
15	KEEP THE FAITH	Ben Joni	Jambco 5141972 (F)
16	AMERICA'S LEAST WANTED	Ugly Kid Joe	Vertigo 5125712 (F)
17	LET LOVE RULE	Lenny Kravitz	Virgin CDVUS 19 (F)
18	ANGEL DUST	Faith No More	Slash 8283212 (F)
19	INCITE/DIE	Nirvana	Geffen GED 24504 (BMG)
20	BAT OUT OF HELL	Meat Loaf	Cleveland INT 2082419 (SM)

Source: *ELSPA Compiled by Gallup*

CLASSICAL CHART

1	GOREKII SYMPHONY NO 3	Zimman/LS	Elektra Nonesuch 7559782822 (W)
2	THE BEST OF THE CLASSICAL BITS	Various	PolyGram/Philips 4381662
3	INSPECTOR MORSE VOL 3	B Pheloung/J Kelly	Virgin Classics VTD016
4	GLASS LOW SYMPHONY	Dennis Russell Davies/BFRO	Point 4381502
5	HARRY ENFIELD'S OPERA GUIDE	Daniel/Opera North/ENP	EMI Classics/CDC7547852
6	GOREKII STRING QUARTETS 1 & 2	Kronos Quartet	Elektra Nonesuch 755978192
7	PAVARTOTTI & DOMINGO	Pavarotti & Domingo	MAD CD215
8	THE CLASSIC EXPERIENCE	Various	EMI CDEMTV45 (F)
9	OPERA GALA SAMPLER	Various	Decca 4383002 (F)
10	ESSENTIAL BALLET	Various	Decca 4386582 (F)

11	4 BEETHOVEN VIOLIN CONCERTO	Nigel Kennedy/Tennstedt	EMI CDC7545742 (E)
12	6 VIVALDI FOUR SEASONS	Nigel Kennedy/ECO	EMI CDNMG2 (E)
13	19 CLASSIC EXPERIENCE II	Various	EMI CDEMTV50
14	15 DIVAI	Lesley Garret	SilvaScreen SONGC0903
15	13 THE EARLY MUSIC COLLECTION	Various	Chandos CHAC03
16	17 HMV COLLECTION SAMPLER	Various	HMV HMV765680
17	16 TOUS LES MATINS DU MONDE	Original Soundtrack	Valois VA4640
18	8 THE SOUND OF CLASSIC FM	Various	EMI CDM7466812 (F)
19	14 THE ESSENTIAL KIRI	Kiri Te Kanawa	Decca 4366282
20	21 THE ESSENTIAL MOZART	Various	Decca 4333232

Source: *CIN. Compiled by Gallup*

MID PRICE

1	PABLO HONEY	Radiohead	Parlophone PCS7360 (E)
2	SLIPPERY WHEN WET	Bon Jovi	Vertigo VERH38 (F)
3	HITS OUT OF HELL	Meat Loaf	Epic 4504471 (SM)
4	TIME PIECES BEST OF	Eric Clapton	RSD RSD5010 (F)
5	OFF THE WALL	Michael Jackson	Epic 4500061 (SM)
6	INTRODUCE YOURSELF	Faith No More	London SLAP21 (F)
7	NE YEAH/YEAH/YEAH/OUR ...	Bikini Kill/Huggy Bear	Catalin/Wiijia PUS5001
8	LIVE AT THE BRITXON ACADEMY	Faith No More	Slash/London 8282381(F)
9	SACRED HEART	Shakespears Sister	London 8281314(F)
10	TALKIN LOUD TWO	Various	Talkin Loud 519361(F)

11	20 ALL THE GREAT LOVE SONGS	Diana Ross	Motown 5300564 (F)
12	12 GREATEST HITS	Bob Dylan	Columbia 4609071 (SM)
13	6 FOUR SYMBOLS (LED ZEP 4)	Led Zepplin	East West K450008 (W)
14	NE VELVET UNDERGROUND/NICO	Velvet Underground/Nico	Polymer SPEMC20
15	RE GOLDEN DAYS	Ry Orbrison	Motown 4715554
16	11 THE BLUES BROTHERS	OST	East/West K450715 (F)
17	NE BEST OF CREAM	Cream	RSD TRSD5021
18	NE 7800 DEGREES FAHRENHEIT	Bon Jovi	Vertigo VERL24
19	14 TRACY CHAPMAN	Tracy Chapman	Elektra EKT44C (W)
20	RE SONGS FROM THE BIG CHAIR	Tears For Fears	Mercury MERH58

Source: *CIN. Compiled by Gallup*

INDEPENDENT: SINGLES

1	ANIMAL NITRATE	Suede	Nude NUD 45 (NUD 47) (RTM/P)
2	I FEEL YOU	Depeche Mode	Mute SONG 21 ( ) (RTM/P)
3	SO DEEP	Rennie Project	Network - (NWT 68) (P)
4	TOOK MY LOVE	Bizarre (sic)Ago Brown	Viryl/Sol STORM 85 (STORM 85) (RTM/P)
5	NEW 1 SHOT IN THE DARK	DJ Hypo	Suburban Base - (SUBBASE 20) (SRD)
6	PHANTASIA FOREVER	Praga Khan Jada 4U	Profile - (PROF 390) (RMT/P)
7	RE-EVOLUTION	Shamen/Tessica McKenna	One Little India - 191 (TPI) (P)
8	WHEN YOU GONNA LEARN?	Jamiroque	Acid Jazz - (LAJZO 657) (REP/P)
9	PUSSY! THE GUILT	Jesus Lizard/Nirvana	Touch And Go TG 83 ( ) (SRD)
10	WE'RE ON A MISSION	Frankie	China - (WOKT 2030) (P)
11	SLEEP	Hani	Limbo - (LIMBO 098) (RTM/P)
12	YOU'RE IN A BAD WAY	Saint Etienne	Heavenly HVN 25 (12) (P)
13	SCHMOO	Spooky	Greenleaf - (GRGF 55) (REP/PT)
14	NEW 1 I FEEL YOU (REMIXES)	Depeche Mode	Mute - (L1280NG 21) (RTM/P)
15	ETHNIC PRAYER	Havana	Limbo - (LIMBO 007) (RTM/P)
16	THE ORPHANS TO THE BIRDS	Suede	Nude NUD (NUD 11) (RTM/P)
17	JUST CAN'T HELP ME	2 Examples	Hype - (112PE 001) (P)
18	WHY DON'T YOU	Rage	Pulse 81 (112LSE 29) (P)
19	SUPERNATURAL GIVER	Kinky Machine	Lemon LEM 00671 (REP/PT)
20	DETONATE MY DREAMS	That Petrol Emotion	Koogal GT 11 ( ) (RTM/P)

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

INDEPENDENT: ALBUMS

1	NEW 1 FRANK BLACK	Frank Black	4AD CAD 3004 (RTM/P)
2	NEW 1 YEAR YEAH YEAH/OUR TROUBLES...	Bikini Kill/Huggy Bear	Catalin/Wiijia PUS5 001 (REP/PT)
3	3 SO TOUGH	Saint Etienne	Heavenly HVN136 ( ) (P)
4	2 FEELS LIKE RAIN	Buddy Guy	Silvertone OREL P 525 (P)
5	25 BOSS DRUM	The Shamen	One Little India TPLP 42 (P)
6	6 STAR	Belly	4AD CD CAD 3003C (RTM/P)
7	3 NEW WAVE	The Auteurs	HUT NUTLP (RTM/P)
8	16 POPI - THE FIRST 20 HITS	Erasme	Mute MUTE1 (RTM/P)
9	2 FROM THE HEART OF TOWN	Gallon Drunk	Clawfoot HUNKALP 005 (REP/PT)
10	NEW 1 SQUARE ONE	Gary Taylor	Expensive EXP 6 (P)
11	2 AGAINST PERFECTION	Adorable	Creation CREP 138 (P)
12	9 COPPER BLUE	Sugar	Creation CREP 125 (P)
13	NEW 1 BIRDS	GW McLannan	Beggars Banquet - (BBGM 127 - 87MP) (RTM/P)
14	NEW 1 BILLES	Roadrunner RR 5084 (P)	China NWL 1122 (P)
15	14 THE BEST OF THE LAND	The Loveliers	Demom FINE 50 (P)
16	RE 1 LITTLE OF ELVIS COSTELLO	Elvis Costello	CMP Discs CMP 1001CS (P)
17	2 SOMETHIN ELS	Jack Bruce	Warp WARP17 (P)
18	9 SURFING ON SINE WAVES	The Loveliers	China NWGLD 1038 (P)
19	5 SE NOTHING, HEAR NOTHING...	Thousand Year Storm	Slifed Aardvark AARDLP 011 (SRD)
20	NEW 1 FAIR TO MIDDLING		

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

FORTHCOMING SUPPLEMENTS IN

music week

APRIL 17th

COUNTRY MUSIC

THE COUNTRY MUSIC POTENTIAL - DISCUSSING WHY THIS GENRE HAS THE POTENTIAL TO ACHIEVE HANDSOME SALES FIGURES IN THE UK.

For further information contact the ad department on: 071 921 5939



# TOP 60 DANCE SINGLES

## THE OFFICIAL **music week** CHART

HIGHEST ENTRY	This Week	Last Week	Title	Artist	Label (12")	(Distributor)	This Week	Last Week	Title	Artist	Label (12")	(Distributor)																																																																		
1	NEW		I BELIEVE IN YOU	Our Tribe	freedom	TABX 117 (F)	25	NEW	PERCUSSION OBSESSION	Orkuta	Soma SOMA 005 (RE/APT)	36	NEW	THE RETURN OF TEK 9	Reinforced	RIVET 12.38 (SRD)																																																														
2	1	2	SHOW ME LOVE	Robin S	Champion	CHAMP 12309 (BMG)	26	10	SLID	Fluke	Circa	YRT 103 (F)	37	27	LOOKING THROUGH PATIENT EYES	PM Dawn	Get Street/Island GEE 47 (F)																																																													
3	NEW		PRESSURE US	Sunscreen	Sony	SZ 6591106 (SM)	27	NEW	ONLY WITH YOU	Captain Hollywood Project	Pulse	8 121.05E 40 (P)	38	21	FREEDOM GOT AN A.K.	Da Lench Mob	East West America A84317 (W)																																																													
4	NEW		JUMP THEY SAY	David Bowie	Arista	74321139421 (BMG)	28	NEW	BREAKFAST PRESSURE PART 3	DJ SS	Formation	FORM 12021 (MO)	39	19	GIVE IT TO YOU	Martha Wash	RCA 74321136611 (BMG)																																																													
5	6	3	MR. LOVERMAN	Shabba Rankin	Epic	6590785 (SM)	29	NEW	FEELING WARM	Eagles Prey	Guerrilla	GRRR 47 (RE/APT)	40	28	ETHNIC PRAYER	Havana	Limbo LIMBO 007 (RTM/P)																																																													
6	2	3	TOO YOUNG TO DIE	Jamiroquai	Sony	SZ 6590116 (SM)	30	25	ONE MORE CHANCE	David Priest	Ten	TENX 42 (F)	41	24	LOVE THANG	Intro	Atlantic A73747 (W)																																																													
7	11	3	INFORMER	Snow	East West America	A84361 (W)	31	19	LABOUR OF LOVE (REMIXES)	Hue And Cry	Circa	HUEST 1 (F)	42	31	IT'S ALRIGHT	Bryan Powell	Talkin' Loud TLXK 34 (F)																																																													
8	2	1	DON'T WALK AWAY	Jade	Giant	W16097 (W)	32	26	HELLS PARTY	Glam	DFC	DFC 095 (Import)	43	NEW	LET IT SLIDE	Anel	Deconstruction/RCA 74321134511 (BMG)																																																													
9	3	3	CRYSTAL CLEAR	The Grid	Virgin	VST 1442 (F)	33	18	SKELPH	Harrt	Limbo	LIMBO 009 (RTM/P)	44	32	THE THEME/EUPHORIA	House Crew	Production House PNT 047 (Self)																																																													
10	NEW		IT WAS A GOOD DAY	Ice Cube	4th + B'way	12BRW 270 (F)	34	NEW	CHOK THERE	Apache Indian	Island	12IS 555 (F)	45	20	SCHMOO	Spooky	Guerrilla GRRR 45 (RE/APT)																																																													
11	2	1	WHEN I'M GOOD AND READY	Sybil	PWL International	PWL T 260 (W)	35	NEW	DO IT RIGHT	Juice	Siress	12STR 14 (SRD)	46	NEW	EVERY LITTLE THING U DO	Christopher Williams	Uptown (USA) UPT 12 54613 (Import)																																																													
12	NEW		HERE WE GO AGAIN!	Portrait	Capitol	12CL 681 (E)	<h2>TOP 10 ALBUMS</h2> <table border="1"> <thead> <tr> <th>This Week</th> <th>Last Week</th> <th>Title</th> <th>Artist</th> <th>Label (P/Reissue)</th> <th>(Distributor)</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>NEW</td> <td>BYTES</td> <td>Black Dog Productions</td> <td>Warp</td> <td>WARPLP 8 (WARP/MC 8) (P)</td> </tr> <tr> <td>2</td> <td>NEW</td> <td>FLOWERS IN MY GARDEN</td> <td>Sista O'Ma - Suburban Base</td> <td>Suburban Base</td> <td>SubBASE 19C (SRD)</td> </tr> <tr> <td>3</td> <td>1</td> <td>SQUARE ONE</td> <td>Gary Taylor</td> <td>Expansion</td> <td>EXLP 6 (EXM/PC 6) (P)</td> </tr> <tr> <td>4</td> <td>2</td> <td>777</td> <td>System 7</td> <td>Wauw</td> <td>Big Life BFLP 1 (BFLM/C 1) (F)</td> </tr> <tr> <td>5</td> <td>23</td> <td>WHAT'S THE 4117</td> <td>Mary J Blige</td> <td>MCA/MCA</td> <td>10981/MCACC 10681 (F)</td> </tr> <tr> <td>6</td> <td>7</td> <td>19 NAUGHTY III</td> <td>Naughty By Nature</td> <td>Big Life</td> <td>BLRPL 23 (BLR/MC 23) (F)</td> </tr> <tr> <td>7</td> <td>3</td> <td>SO CLOSE</td> <td>Dina Carroll</td> <td>A&amp;M</td> <td>5400341/54003044 (F)</td> </tr> <tr> <td>8</td> <td>3</td> <td>PASSION</td> <td>Regina Belle</td> <td>Columbia</td> <td>4723011/4723014 (SM)</td> </tr> <tr> <td>9</td> <td>5</td> <td>INSIDE!</td> <td>Various</td> <td>Step 2</td> <td>LPTPE 1 (M/PCPT 1) (P)</td> </tr> <tr> <td>10</td> <td>NEW</td> <td>GARGANTUAN</td> <td>Spooky</td> <td>Guerrilla</td> <td>GRLP 6 (GRMC 6) (RE/APT)</td> </tr> </tbody> </table>						This Week	Last Week	Title	Artist	Label (P/Reissue)	(Distributor)	1	NEW	BYTES	Black Dog Productions	Warp	WARPLP 8 (WARP/MC 8) (P)	2	NEW	FLOWERS IN MY GARDEN	Sista O'Ma - Suburban Base	Suburban Base	SubBASE 19C (SRD)	3	1	SQUARE ONE	Gary Taylor	Expansion	EXLP 6 (EXM/PC 6) (P)	4	2	777	System 7	Wauw	Big Life BFLP 1 (BFLM/C 1) (F)	5	23	WHAT'S THE 4117	Mary J Blige	MCA/MCA	10981/MCACC 10681 (F)	6	7	19 NAUGHTY III	Naughty By Nature	Big Life	BLRPL 23 (BLR/MC 23) (F)	7	3	SO CLOSE	Dina Carroll	A&M	5400341/54003044 (F)	8	3	PASSION	Regina Belle	Columbia	4723011/4723014 (SM)	9	5	INSIDE!	Various	Step 2	LPTPE 1 (M/PCPT 1) (P)	10	NEW	GARGANTUAN	Spooky	Guerrilla	GRLP 6 (GRMC 6) (RE/APT)
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13	7	2	LOVE THING	Evolution	Deconstruction/RCA	74321134271 (BMG)																																																																								
14	5	2	SHOT IN THE DARK	DJ Hight	Suburban Base	SubBASE 20 (SRD)																																																																								
15	5	2	TIME TO GET UP	Liquid	XL Recordings	XL T 40 (W)																																																																								
16	NEW		DON'T YOU FORGET ABOUT ME	Best Company	ZYX	ZYX 274.694512 (ZYX)																																																																								
17	17	10	OH CAROLINA	Shaggy	Greenleafs	GREED 361 (JS/BMG)																																																																								
18	15	3	BORN 2 B R.E.E.D.	Monie Love	Cooltempo	12COOL 269 (E)																																																																								
19	14	2	LOVE'S TAKEN OVER	Chante Moore	MCA/MCST	1744 (BMG)																																																																								
20	NEW		15 MINUTES OF FAME	Sheep On Drugs	Transglobal/Island	12IS 554 (F)																																																																								
21	NEW		DOWN WITH THE KING	Ran-DMC	Profile	PROFT 391 (RE/APT)																																																																								
22	NEW		GOOD LOVER	D-Influence	East West America	A84391 (W)																																																																								
23	12	3	LOST IN MUSIC (REMIX)	Sister Sledge	Aitician	A 45201 (W)																																																																								
24	13	3	SO DEEP	The Rescue Project	Network	NWKT 68 (F)																																																																								

## TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label (P/Reissue)	(Distributor)
1	NEW	BYTES	Black Dog Productions	Warp	WARPLP 8 (WARP/MC 8) (P)
2	NEW	FLOWERS IN MY GARDEN	Sista O'Ma - Suburban Base	Suburban Base	SubBASE 19C (SRD)
3	1	SQUARE ONE	Gary Taylor	Expansion	EXLP 6 (EXM/PC 6) (P)
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10	NEW	GARGANTUAN	Spooky	Guerrilla	GRLP 6 (GRMC 6) (RE/APT)

The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-7.30 pm.

© 1993 Compiled by ERA from Gallup data collected from dance outlets



## COMPETITION - £500 PRIZE!



Here is an opportunity for creative individuals with a musical bent...

We are looking for ear-catching station ID jingle ideas for Japan's most popular FM radio station called 'J-WAVE', which broadcasts in stereo, 24 hours a day.

Submissions are welcome on cassette or DAT tape, ideally in stereo, should be between 5 and 20 seconds long, and can be a mixture of vocals/musical/effects - we welcome your ideas. Originality is more important than recording quality - we can always re-record the overall winning submission.

J-WAVE is a modern and lively contemporary music station - jingles should be on a par with BBC Radio 1 (97.99 FM) - Pete Tong etc.

As a guide, the following words are relevant: "J-Wave" ... "81.3 FM" ... "Tokyo" (pronounced clearly as Toe-kee-o)

Please let your own imagination run riot too...

The closing date for receipt of entries is 3pm, Monday, 29th March - so hurry! Please send/deliver your entries to:

**J-Wave Jingle Competition, c/o L.O.E. Entertainment Ltd, 159 Broadhurst Gardens, London NW6 3AU.**

Please include your name, address, and telephone number - all entries will be returned.

Any queries should be directed to Hugh Burbuck, Tel: 071-328 6100 between 1pm and 4pm weekdays.

## AD FOCUS

## Arrested Development's

Unplugged will be heavily promoted in the press as part of Chrysalis' campaign for the title which is released next Monday. There will be ads in *The Independent*, *The Times*, *The Observer*, *NME*, *Blues & Soul*, *Echoes*, *The Face* and *ID*. A nationwide in-store and window display campaign books the push.

**Bunnarama's Please Yourself** will be the focus of a London Records push from its release next Monday with ads in the national and gay press. As a special incentive, initial orders will come with the band's reissued Greatest Hits compilation.

**Pat Boone's Golden Greats** will be advertised in the music press by RCA from its release next week.

**Deep Heat 63**, Delstar's dance hits compilation, will be TV advertised nationally for three weeks from its release next Monday. The campaign will include ads on Capital FM, Kiss FM and Scottish radio.

**Eleventh Dream Day's 'E'** Moodis will be advertised in the music press by Atlantic from its release on March 29.

**Energy Rush Presents Dance Hits 93** - Dingo's compilation of the year's dance hits so far - will be TV advertised nationally for two weeks from its release next Monday. Two further weeks of regional TV advertising will follow.

**David Essex's Cover Shot** - an album of cover versions - will be TV advertised for two weeks in the Central and Granada regions by PolyGram TV from its release on March 29. There will also be national press ads and in-store displays.

**Felix's** mini-album **F1** will be advertised in the music press from its release next Monday. BMG/RCA is also mailing out to its deConstruction fan base.

**Elaine Page's Romance And The Stage** will be TV advertised



**Hue & Cry** are getting a surprisingly good reception from dance fans as a result of the current Joey Negro remix of *Labour Of Love*. And Dingo is hoping to capitalise on this success when it releases *Labour Of Love - The Best Of Hue And Cry* next week. It's planning a big campaign aimed at both new and existing Hue And Cry fans. The new album draws together all Hue And Cry's hits for the first time plus the unreleased single. The thrust of Dingo's campaign will be in Scotland.

**Record label:** Dingo

**Music agency:** MCS

**Media executive:** Monica Breslin

**Product manager:** Danny Van Eerden

**Teleshift:** Kids of with an interactive two-week 15A TVT campaign in the Scotland and Grampian areas, reflecting the band's Scottish roots. The campaign will then be extended to take in other TV regions.

**Press:** *The Daily Record*, *Vox*, *The List*, *M&T*, *TW*

**Posters:** regional by poster campaign in Scotland plus an A&E and underground poster campaign in Glasgow and Edinburgh in-store 'Merchies' album of the week, window and in-store display with HMV in Scotland. Our Price recommended release.

**Target audience:** existing Hue & Cry fans will be targeted with a mail-out, with the new audience attracted by the current single

nationally by BMG/RCA for three weeks from its release next week, followed by a fourth week of regional TV advertising.

**O'Rhythm & Blues**, The Hit Label and Q's compilation of R&B classics, will be TV advertised nationally for one week from its release on March 29. There will also be ads on MTV for two weeks.

**Rare Grooves, 32 Dynamic Dance Hits - A Seventies** compilation from Dingo featuring Shalamar, Chic, The Jacksons and Earth Wind & Fire - will be TV advertised nationally for two weeks from its release next week. Regional TV advertising for a further two weeks will follow.

**Shankabak's Street Level** is the subject of a Inside Out Records push which includes press ads in *Blues & Soul*, *The Guardian*, *Time Out*, *Jazz FM Magazine*, *The Independent*, *Jazz Express* and *Jazz At Ronnie Scott's*. Inside Out is also running an extensive radio campaign.

**Sheep On Drugs' Greatest Hits** - the band's debut album - will be promoted by Island Records from its release next week with press ads in *Indicator*, *Venue*, *Deadline*, *Select*, *NME*, *Melody Maker*, *Paint It Red* and *Vox* plus a nationwide fly poster campaign.

**Snow's 12 Inches Of Snow** released through East West America on March 29, will be advertised in the music press and promoted in-store nationwide.

**Suede's** self-titled debut album will be getting a marketing boost from Nude with advertising in *NME*, *Melody Maker*, *Independent Catalogue*, *Q*, *Sky*, *The Face*, *TOP* and co-ops in *Select* with Virgin and *Vox* with HMV. The album, released next Monday, will also be promoted with a fly poster campaign and in-store displays.

Compiled by Sue Sittler 071 228 0547.

## EXPOSURE



## PICK OF THE WEEK

**Soundbites**, Monday March 22, BBC2: 7.30-8pm  
Produced by BBC Scotland and presented by musician Evelyn Glennie (pictured), *Soundbites* takes a romp through some of the lesser-known avenues in classical music and features performances from a broad spectrum of musicians. "The programme aims to open the classical world to people who have discovered Pavarotti and want to find out what else is around to enjoy," says the programme's director and producer Hilary Boulding. Recorded at Glasgow's Royal Concert Hall, the show features guests performing a soundbite from their area of expertise and chats with Glennie about their varied careers. In this week's programme Glennie - who also performs each week - is joined by soprano Lesley Garrett who sings *Voi Che Sapete* from *The Marriage of Figaro* and Swedish pianist Peter Jablonksi performing *Lutolawski's Variations On A Theme Of Paganini*. Record companies have been quick to endorse the new programme. "Soundbites presents not just popular classical but interesting and difficult pieces to a wider public," says James Fitzpatrick, director of Silva Screen Records.

## MONDAY MARCH 22

- Pebble Mill** featuring Chris Isaak, BBC1: 12.15-12.55pm
- Mark Goodier's Evening Session** featuring God Machine and The Auteurs, Radio One: 7-9pm
- The Best** featuring Vegas, Radiohead and Marc Almond, ITV: 12.25-1.25am
- The Story Of Rod Stewart** features a travel through the singer's career through film and video clips, Channel Four: 12.45-1.45am
- Soundbites**, (see pick of the week), BBC2: 7.30-8pm

## TUESDAY MARCH 23

- Ensbrot** featuring The Orchids, Radio Five: 10.10-midnight

## THURSDAY MARCH 25

- Pebble Mill** featuring Jools Holland, BBC1: 12.15-12.55pm

- In Concert** featuring Fishbone and Youssou N'Dour recorded at last year's Glastonbury festival, Radio One: 9-10pm

## FRIDAY MARCH 26

- Pebble Mill** featuring Boy Krazy, BBC1: 12.15-12.55pm
- MTV Unplugged With Joe Cocker** features an unadorned performance from the gravely voiced singer, MTV: 11pm-midnight
- The Word** featuring Hole, Channel Four: 11.05pm-12.01am

## SATURDAY MARCH 27

- Going Live** featuring Gloria Estefan, BBC1: 9am-12.12pm
- Depeche Mode**, includes an interview with the band and features their new album, *Songs Of Faith And Devotion*, Radio One: 2-3pm
- Saturday Zoo** featuring Dexys Midnight Runners, Channel Four: 10-11pm
- The Big E** featuring Vegas and No Man, ITV: 12.30-1.15am (regions vary)
- BPM** from Soul Survivor in London features **Arrested Development** and Mica Paris, ITV: 2.30-3.30am (regions vary)

## SUNDAY MARCH 28

- The Disney Club** featuring Betty Boo, ITV: 8.55-10.45am
- The O Zone** featuring Gloria Estefan and Monie Love, BBC2: 11.45am-12 noon

## ON THE BOX

## A YEAR IN PROVINCE

**BBC**: drama series  
**MUSIC**: theme and incidental  
**ARTIST**: Carl Davis  
**AVAILABILITY**: *Sine Screen* (Canal) FIMCD 131(CD)

## BISTO

**Food** ad  
**MUSIC**: *Onchi Tokyo*  
**ARTIST**: Palm Court Theatre Orchestra  
**AVAILABILITY**: on *Picnic Party*, Chandon DCHAN 8437

## CABBRY'S CHOC BREAK

**Drink** ad  
**MUSIC**: *Traumerei* from *Kindersteinen Op. 15 No. 7* (Schubert)  
**ARTIST**: version by Vladimir Horowitz (piano)  
**AVAILABILITY**: RCA (BMG) CD 87755

## CITROEN ZX16 VALVE

**Car** ad  
**MUSIC**: excerpt from *The Marriage Of Figaro*  
**AVAILABILITY**: many versions on all formats

## ENCHANTED APRIL

**BBC**: drama series  
**MUSIC**: theme and incidental music  
**ARTIST**: Richard Rodney Bennett  
**AVAILABILITY**: *Soundtrack* on Bay Cities (Siva Screen) BCD 3025

## HARRY ENFIELD'S GUIDE TO OPERA

**Channel Four** series  
**MUSIC**: selection of operatic classics  
**ARTIST**: various  
**AVAILABILITY**: EMI CDC 754 795-2

## LEVI STRAUSS

501 jeans ad  
**MUSIC**: *Heart Attack And Vine*  
**ARTIST**: *Steering Jay Hawkins*  
**AVAILABILITY**: Epic (Sany) 659 109-2

## LIPSTICK ON YOUR COLLAR

**Channel Four** drama series  
**MUSIC**: *Films* classics  
**ARTIST**: various  
**AVAILABILITY**: soundtrack on PolyGram (LWDC) 338 086-2

## LUV

BBC1 comedy series  
**MUSIC**: *Intermezzo* from *Cavalleria Rusticana* (Mascagni)  
**AVAILABILITY**: *Version* on Essential Classics, DG (PolyGram) 431 541-2

## TAMPAK

Tampon ad  
**MUSIC**: *Y's My Life*  
**ARTIST**: Dr Alban  
**AVAILABILITY**: Logic/Arista (BMG) 665330

## VOLKSWAGEN GTI

Car ad  
**MUSIC**: *Young At Heart*  
**ARTIST**: The Beatles  
**AVAILABILITY**: London (PolyGram) LWDCD 338

## WEDNESDAY WEEPIE

**Channel Four** series  
**MUSIC**: *Love Is A Heavy Splendored Thing*  
**ARTIST**: *Meet Morn*  
**AVAILABILITY**: EMI Years EM 0265

## ALTERNATIVE

**THE FALL:** Why Are People Grudgeful (Permanent 7/125 PERM 9). Having left Fontana and released a one-off single for Strange Fruit, John Peel's perennial favourites surprisingly head for Permanent, home of John Martyn among others. It's an oddly danceable single too, easily their most commercial since they charted with The Kinks' 'Victoria'. The thumping Glam Racket on the B-side namechecks Suede, so press interest will be high. **★★**

**SUGAR:** Beaster (Creation CRELP 153). Bob Mould's crew couldn't have wished for a more fruitful 1992, and Beaster should maintain the band's momentum. It's a rougher version of their thumping melodic rock swirl, which will increase its appeal at the harder end of the market. **★★**

**HOLE:** Beautiful Son (City Slang EFA 0491602/03). Hole were already celebrities when their singer, Courtney Love, married Nirvana's Kurt Cobain and garnered the column inches about the duo's drug afflictions and birth of their son. The band's first single for two years celebrates that event, in a pretty accessible manner too (imagine a raucous Patti Smith). Top 40 status is a distinct possibility. **★★**

**STEREOLAB:** The Groop Played Space Age Bachelor Pad Music (Too Pure PURE 016). Stereolab have made quiet but steady progress to the top of the indie charts over the past year, where this mini-album is undoubtedly headed, too. Velvet Underground and Beach Boys motifs highlight this effortlessly pretty pop. **★★**

**ROCKET FROM THE CRYPT:** Paint Like A Franchise (Headhunter HED003). The San Diego band's 1991 debut album finally gets a UK release after the interest in their Circa: Now follow up. Their guitar/pop surge foams with the same brand of teen spirit as Nirvana, so enough said. They've signed to Warner, so expect great things. **★★**

**TRUMAN'S WATER:** Spasm Smaaz XXX O's O's & Ass (Elemental ELM 9). Alongside Rocket From The Crypt, San Diego's Truman's Water are the underground name most likely to be, being a ferocious, more extreme version of the obtuse pop that Pavement did so well with last year. The band will have to play live to capitalise on the interest, but this double album will make a big enough splash for now. **★★**



Suede: justifying the hype with a debut album that may establish the band as heirs to The Smiths

### PICK OF THE WEEK

**SUEDE:** Suede (Nude NUDE 1). Over hyped, said Suede's detractors throughout 1992, but the future is totally justified judging by the band's debut album. Having declared their potential with three excellent singles, Suede also show a penchant for the dramatic ballad, of which the next single, Sleeping Pills, is one of the best. The heirs to The Smiths? In terms of record sales, quite possibly. **★★★★**

Martin Aston

### REISSUES: MID-PRICE

**VARIOUS:** The Motown Songbook (Connoisseur Collection VSOPCD 180). An odd mix of well-known and obscure recordings of songs that originally appeared on Motown. In the former, less well represented, category are hit interpretations of Until You Come Back To Me by Aretha Franklin and Can I Get A Witness by Sam Brown. These are fine, and at least different, but in most cases

the versions here pale into insignificance compared with the originals. Connoisseur's Songbook series has given birth to some fine albums, sadly this isn't one of them. **★★**

**VARIOUS:** Planete Blues - The Essential Series (Cooking Vinyl GUMBOCD 008). Well meaning and enjoyable sampler, though it includes some odd choices, such as a live take of Boom Boom by Sonny Boy Williamson, and the Animals instead of John Lee Hooker's studio

version. There's a welter of fine down-home blues, as well as the equally palatable if less authentic sound of The Yardbirds, Fleetwood Mac and Canned Heat. A pleasant introduction for those with a limited budget. **★★**

**THE HONEYCOMBS:** The Best Of The Honeycombs (EMI CDEMS 1475). The Honeycombs exploded on to the Sixties beat scene with the number one smash 'Have I The Right'. Their gimmick was a female drummer (Honey Lantree), but they were also blessed with some good songs from Ken Howard and Alan Blaikley, and were produced by the legendary Joe Meek.

Their fame was rather fleeting, with just four chart hits in 1964/65, the years from which all 30 tracks here were taken. Meek's continuing veneration will be a selling point here as much as the Honeycombs themselves. **★★**

**THE TURTLES:** Classic Hits (Repertoire REP 4321). Best known in the UK for a trio of big hits - 'Happy Together', 'She's Rather Be With Me' and 'Elenore' - The Turtles were more popular in the US, putting together a run of 17 hits over a five-year period. They're all here, with a further eight songs, on a collection that includes such slick, stylish and beautifully sung hits as 'You Know What I Mean', 'You Showed Me (An recent Salt 'N' Pepa hit) and 'She's My Girl'. It's an enjoyable album but rarely if ever shows the other side of the Turtles' nature, which resulted in some splendid send-ups. **★★**

## MAINSTREAM - SINGLES

**BARRY MANILOW:** Copacabana (At The Copa) (Arista 74321136812). One of ManiLOW's best-known but least successful songs, this celebration of high camp is bound to be a charbuster this time in a new pop/dance remix by PWI's Dave Ford. With a Top Of The Pops exclusive already lined-up ahead of ManiLOW's tour, expect this to be his biggest hit in a decade. **★★**

**WORLD PARTY:** Is It Like Today? (Ensign ENV 658). Karl and Co return with a jangling, semi-acoustic offering, with some pleasant harmonies and a heartwarming hook. Its subtleties are delightful, and will help considerably in selling the group's upcoming album Bang.

though the single will probably have to settle for mid-chart success. **★★**

**VEGAS:** Walk Into The Wind (RCA 432112262). A soothing foxtrot of a single, refreshing and unusual. Too tasteful to do anything so vulgar as becoming a Top 10 hit, but should do



World Party: heartwarming

well enough, and draw attention to the Vegas album. **★★**

**JESUS JONES:** The Right Decision (Food CDPERV 2). A record with a mission: the rehabilitation of JJ's latest album Perverse, which disappeared into a retail black hole shortly after release. Sporting all the usual JJ hallmarks in its regular version, The Right Decision is priced up considerably in its Klanger Mix

and adapts smartly to a trancey dance mix in its Moody Reconstruction Mix. All are fine and should yield a Top 20 hit. **★★**

**THE ALMIGHTY:** Addiction (Polydor PCCD 261). The Almighty's latest is anthemic and disciplined, with a fat, full sound. Strictly limited, and with otherwise unavailable live and demo tracks, it will burn briefly but brightly and bags their forthcoming album, Powertripper. **★★**

**PETER GABRIEL:** Blood Of Eden (RealWorld PGSDG 9). Peter Gabriel conjures up another haunting soundscape from his Us album, a vaguely Celtic offering, rendered more so by Sinesc O'Connor's vocal support. It may lack the wider appeal of songs such as 'Sledgehammer', but it will still be a Top 40 hit. **★★**

**LLU & BOBBY WOMACK:** I'm Back For More (Dome CDOME 1002). This tasteful teaming of two vocal vets has sophistication and style aplenty,

but perhaps lacks the firepower required to become a big hit, even though radio will embrace it warmly. Expect to see it totter around the bottom end of the chart for a couple of weeks before fading. **★★**

**KEY WEST** featuring ERIK: Looks Like I'm In Love Again (PWL Sanctuary PWCD 252). The current UK Chart topper is excellent: a sophisticated and soulful offering with great pop potential. The pop-saimed edit only hints at the power of song, which also appears in selection of more muscular dance mixes. **★★**

### PICK OF THE WEEK

**MADONNA:** Fever (Maverick/Sire W 0158CD). First a hit for Pappo Lee in 1958, this is fairly tame in original album edit, but packs more punch and dancefloor possibilities in selection of Pettibone/Falcon/Casten mixes, and should maintain her now record sequence of consecutive Top 10 hits. **★★★★**

Alan Jones

## GARY GLITTER: 20

**Greatest Hits (Repertoire REP 4229).** From his debut single as Paul Raven to his latest, Glitter has been making records for 33 years. This collection wisely sticks to his most successful period, drawing only from 1972-75, during which time his oddball tribal and retro style brought him a run of 11 consecutive Top 10 hits. All the obvious hits are here. Fascinating stuff, but rather corny in retrospect, though that won't stop his many fans from lapping it up. **★★**

## PICK OF THE WEEK

**ABC: The Remix Collection (Connoisseur VSOPCD 182).** The creation of its new Karusel division for in-house catalogue exploitation means that PolyGram will be licensing fewer good ideas for third parties to exploit in future, so albums like this may well become rare. ABC were one of the first British bands to consistently produce singles that were adaptable enough to be remixed for the dancefloor. Heading the list of polished pop remixes are Poison Arrow and The Look Of Love. Here are no fewer than 12 lengthy remixes with a total playing time touching 79 minutes. With the ABC catalogue long out of print, this should do very well. **★★★**

Alan Jones



Mount Rushmore: high quality UK garage

## DANCE

**SUB SUB (FEAT. MELANIE WILLIAMS): Ain't No Love (Ain't No Use) (Robe Records 120R89 via Pinnacle)** This Mancunian outfit's third single in three years is something of a revelation – a fresh, funky and very different disco-influenced track with excellent catchy

vocals. It has been generating a huge buzz in the clubs and should be a big hit. **★★★**

**PELLIX: #1 (deConstruction 4921137000)** This taster is pitched as a six-track vinyl LP and seven-track CD to retail at around £5 and £8 respectively. Each contains five brand new tracks and, following on from the success

of Don't You Want Me and It Will Make Me Crazy, they will not hang round in the racks. **★★★**

**CHASE: Music Is My Life (Phase 2 12FAZE 16).** Felix has influenced a large number of singles, including this unoriginal but very effective commercial house track. It has been getting a good club reaction and looks like crossing over. **★★★**

**BLAKE BAXTER: Sexual Deviant (Logic LUK13)** One of the original Detroit techno pioneers, Blake Baxter has been attracting a strong club following with his recent singles on Logic. This atmospheric minimalist house track is shaping up to be the biggest so far. **★★★**

**MOUNT RUSHMORE: The Vibe (That's Flowing) (Ore Music AG) High quality UK garage from the people behind Chocolate Pudge and Travis Nelson. This created a buzz on a limited Azuli pressing a few months back and now gets a full release with additional mixes on Ore. Expect reasonable specialist demand. **★★****

## PICK OF THE WEEK

**KEYWEST (FEAT. ERIK): Looks Like I'm In Love Again (Sanctuary/PWL PWLT282)** PWL is on a roll, dominating the club charts with Sybil, The Positive Thing and this bright, upbeat and poppy UK garage track from new signing, Erik. She has previously worked as a backing singer and now looks like scoring a big hit with her first leading role. **★★★**

Andy Beavers

## CLASSICAL

**KRENEK: Jonny Spield Auf. Leipzig Gewandhaus Orchestra/Zagrose (Decca 436 631-2).** With an album of Korngold's Das Wunder Der Heliane (436 636-2), this release launches Decca's daring Entarte Musik project, a five-year exploration of works banned by the Nazis. Krenek's jazz-inclined opera may be too abrasive for some, but extensive advertising of the series in music magazines plus national displays and editorial coverage will generate interest. **★★**

**BRAHMS, TCHAIKOVSKY: Violin Concertos. Heifetz, Chicago Symphony/Reiner (RCA 09026 61495-2).** One of 10 titles launching the Living Stereo mid-price series which mines RCA's rich archive of Fifties and Sixties recordings with artists such as Leontyne Price, Van Cliburn and the Piatigorsky. It will be strongly highlighted in specialist press advertising. **★★★**

**BRAHMS: Ein Deutsches Requiem, Berlin Philharmonic/Abbado (Deutsche Grammophon 437 517-2).** This is being pushed by a full-page *Gramophone* ad, in-store display and programme advertising and will benefit from Abbado's appearances at the accompanying album of the Vienna Philharmonic is a much tougher nut, Schoenberg's *A Survivor From Warsaw* and *Wagner's Works 431 774-2*, will spotlight a charismatic conductor who in the German Requiem is aided by spectacular sound quality. **★★★**

**HEINICHEN: Dresden Concertos. Musica Antiqua Köln/Goebel (Archiv 437 549-2).** Maybe not reaching the parts other Baroque composers cannot reach, but Heinichen's attractive mix of the fire of Vivaldi and the elegance of Bach has drawn strong orders from classical specialists and it would certainly benefit from in-store play. **★★**

## PICK OF THE WEEK

**LEONVACALLO: I Pagliacci, Philadelphia Orchestra/Muti. (Philips CD/DCC 434 131 2/5).** The big draw here is Pavarotti, making his Philips debut in this live recording with strong supporting cast. Apart from specialist press ads and national display, there are competitions in *BBC Music Magazine* and on Classic FM linked to Pavarotti's appearance in a new production of *Pagliacci* at La Scala in April. **★★★**

Alan Jones

## MAINSTREAM - ALBUMS

### BRYAN FERRY: Taxi (Virgin CDV 2700)

Ferry's decision to put an album of new material on hold in order to complete this collection of covers seems short-sighted. Time has moved on, but Ferry hasn't and his world weary vocals are set against a stultifying and unimaginative instrumental backdrops to create a tedious album. The good news for Virgin is that it will undoubtedly sell because it is Ferry. **★**

### VARIOUS: O RHYTHM AND BLUES

The Hi Label (AHC72). *Magazine* did blues a great service last year when it assembled the biggest-selling blues sampler. It now turns its attention to rhythm and blues, with this quality 23-track primer. It's high standing, an HMV display campaign and ads on Channel 4 and MTV should help it sell. **★★**

### THE HOLLIES: The Air That Breathes

The Very Best Of The Hollies (EMI CD/EMTY 74). The close, simmering atmosphere of the Hollies have



Bryan Ferry: a scintillating album of cover versions

endured for 30 years, and have given them a similar number of hits. Here you'll find 26 of them, including the new *Woman Love*. A high-profile TV campaign should fit this excellent retrospective high into the chart. **★★★**

### MONIE LOVE: In a Word 2

(Cootheempo CTC2 32). Expat rapper Monie Love uses an array of familiar samples and a team of famous friends – Prince, Marley Marl and Steve 'Silk' Hurley to name but three – to put together a good humoured

and diverse selection of raps and songs whose infectious beats should spin-off several hits. **★★**

### BIG COUNTRY: The Buffalo Skinners

(Compulsion CDNDIS 2). Big Country deliver another loud and up-beat album of rock songs, with few quieter moments. The single *Alone* is already doing well, and will probably be the album's biggest hit. The album will probably do very well, though it won't win Big Country many new fans. **★★**

## PICK OF THE WEEK

**MARXMAN: 33 Revolutions Per Minute (Talk In Loud 51453R2).** The idea of an Anglo-Irish Marxist rap group may be unappealing, but Marxman have triumphed against all the odds to produce an album of some substance. The hit *All About Eve* is just about the best track here, but *Ship Ahoy*, with excellent vocals from Sinead O'Connor, is superb. **★★★**

Alan Jones

# Fontana and deConstruction

## STRIKE RATE - SINGLES

	Label	Top 40 hits	Releases	% Hit Rate	% Market Share
1 (3)	deCONSTRUCTION RECORDS	12	14	85.7	1.2
2 (30)	RCA	33	61	54.1	3.6
=3 (5)	EMI	18	36	50.0	2.7
=3 (21)	mercury	14	28	50.0	1.9
=3 (-)	Chrysalis	9	18	50.0	0.8
=3 (-)	Chrysalis	6	12	50.0	0.6
7 (17)	Capitol	16	33	48.5	3.4
8 (9)	Geffen	7	15	46.7	1.1
9 (-)	XL Recs	6	13	46.2	1.5
10 (4)	Columbia	40	90	44.4	5.6
11 (-)	PWL Cont	6	14	42.9	1.1
=12 (-)	Motown	5	12	41.7	1.9
=12 (-)	Sony S <sup>2</sup>	5	12	41.7	0.6
14 (11)	London	33	81	40.7	4.7
15 (-)	Arista	19	47	40.4	6.1
16 (2)	Parlophone	9	23	39.1	1.8
=17 (13)	Epic	28	77	36.4	5.1
=17 (-)	PWL Int	8	22	36.4	2.0
19 (27)	Virgin	17	47	36.2	2.7
=20 (23)	Mute	7	22	31.8	1.6
=20 (19)	Cooltempo	7	22	31.8	1.1
22 (-)	Big Life	6	19	31.6	0.7
23 (15)	A&M	25	80	31.3	3.6
24 (28)	WEA	10	33	30.3	1.3
25 (12)	Warner Bros	11	38	28.9	1.6
=26 (-)	East West US	3	11	27.3	0.5
=26 (-)	Fiction	3	11	27.3	0.4
28 (23)	Fontana	7	26	26.9	1.0
29 (-)	Circa	4	16	25.0	0.5
30 (-)	East West	21	85	24.7	3.4

Market share figures courtesy of C.I.N.  
Percentage of Top 40 singles per release by labels which released 10 or more singles in 1992. All figures include joint label credits as listed in Gallup's new release database.

(Last year's positions in brackets).  
Source: Compiled by *Music Week* from new release information supplied by Gallup. Figures based on 1992 releases only.

*Music Week's* second annual analysis of label singles releases with hits achieved - finds the RCA/BMG Fontana label leading the field with Sony label

## SINGLES

DeConstruction scored the highest hit rate in the three-year history of *Music Week's* strike rates survey in 1992 with its 12 crossover dance hits from 14 releases.

But the label's co-founder Keith Blackhurst denies it has deliberately trimmed schedules to concentrate on hits. "We don't aim to cut back on releases," he says. "If 10 bands we really liked walked in here tomorrow we'd sign them all."

Some of the credit for deConstruction's whopping 85.7% strike rate must go to RCA, which marketed most of the label's releases including those from M-People and Felix. The rest were marketed by seasoned hit-maker Parlophone.

RCA was runner-up in the league thanks to its co-credits with deConstruction (all the figures include joint label credits as they appear on Gallup's new release database) and its performance was inflated by The Wedding Present's decision to release a limited-edition single each month in 1992, all of which charted.

But even excluding the Wedding Present and deConstruction hits, RCA still doubled its 1991 total of Top 40 hits.

Columbia, the label to score the most Top 40 hits for the second year running, also improved its total by almost 18% from 34 to 40.

In the creme de la creme league - which measures the most Top 10 hits per release from labels which released 10 or more singles in 1992 - Motown came out on top thanks to its hits from Boyz II Men, Shanice and Lionel Richie.

The best-performing indie in the

## MOST TOP 40 SINGLES

	label	top 40s
1 (1)	Columbia	40
=2 (-)	RCA	33
=2 (8)	London	33
4 (2)	Epic	28
5 (7)	A&M	25
6 (-)	East West	21
7 (-)	Arista	19
=8 (3)	EMI	18
=8 (5)	Polydor	18
10 (5)	Virgin	17

Most Top 40 singles by labels which released 10 or more singles in 1992. (Last year's positions in brackets).

All figures include joint credits.

singles strike rates league was dance label XL Recordings, which was runner up in the creme de la creme table and ninth in the main strike rates table, with six hits from 13 releases.

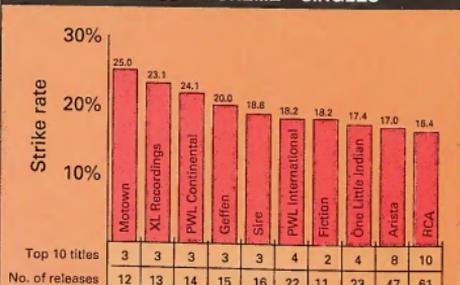
PWL, while not quite the prolific hit-maker it was in 1990 when it topped both the strike rates and creme de la creme leagues, still performs consistently well in this survey.

Both its PWL Continental and PWL International labels make strong showings in the singles strike rates leagues.

Overall, the figures show record companies becoming more and more efficient in their approach to the singles market.

Many labels have trimmed releases and while a 16.7% strike rate would have taken a label into the Top 30 in 1991, last year they needed to perform 50% better to reach the same position.

## CREME DE LA CREME - SINGLES



Highest percentage of Top 10 singles by labels which released 10 or more singles in 1992

# uction: top hitmakers

strike rates – comparing the total number of  
 MG marketed dance marque and Phonogram's  
 Columbia scoring yet again with the most hits

## ALBUMS

1992 was a year of cut-backs and  
 redundancies at Phonogram, but it  
 seems the streamlining paid off.

Phonogram's Fontana label tops the  
*Music Week* league for the industry's  
 most consistent hit-makers, with  
 seven Top 40 hits in the artist albums  
 chart from just 10 chart-aimed  
 releases. And Phonogram's Mercury  
 label also did well, scoring eight Top  
 40 hits from 18 chart-aimed releases.

These were no minor hits: both  
 labels also performed strongly in the  
 creme de la creme league for the most  
 consistent performance in the Top 10.

Phonogram managing director  
 David Cliphams says, "Obviously it's a  
 reflection of the artists. We've worked  
 long and hard to develop careers in  
 the long-term and I'm gratified that  
 many of them came good last year."

Calculating the artist albums strike  
 rates is not simple, however. Besides  
 compilations, many label release  
 schedules also include mid-price  
 reissues and specialist material not  
 aimed at the chart.

In order not to discriminate against  
 them, reissues and specialist material  
 such as jazz, classical and country are  
 excluded from the figures unless they  
 are specifically chart-aimed like  
 A&M's repackaged Police Greatest  
 Hits.

This process was certainly needed  
 for the runner up, EMI. According to  
 Gallup, the label released more than  
 380 albums in 1992, but only 13 of  
 these were artist albums aimed at the  
 chart. Two-thirds of EMI's hits  
 reached the Top 10, taking it to the top  
 of the cream of the crop league.

Columbia stormed ahead in the  
 most Top 40 hits category, with 18 hits

## MOST TOP 40 ALBUMS

	label	top 40s
1 (1)	Columbia	18
2 (8)	A&M	12
3 (3)	Virgin	11
4 (6)	EMI	9
=5 (4)	Mercury	8
=5 (2)	Polydor	8
=5 (8)	RCA	8
=5 (-)	East West	8
=9 (-)	Fontana	7
=9 (-)	London	7

Most Top 40 artist albums by labels  
 which released 10 or more artist  
 albums in 1992. (Last year's  
 positions in brackets).

All figures include joint credits.

from artists including Kris Kross,  
 Michael Bolton and Prefab Sprout,  
 although its 65 releases depressed its  
 strike rate.

Among the other majors, the most  
 significant year-on-year improvement  
 was shown by A&M, which comes in  
 third with 12 hits from 19 releases,  
 half of which reached the Top 10.

Three independents reached the 20:  
 Mute; One Little Indian; and 4AD.

Other small labels had strong strike  
 rates, but were excluded from the  
 league because they released fewer  
 than 10 artist albums in 1992. Most  
 notable was Go! Discs with its four  
 hits from six releases, which would  
 have given it a strike rate of 66.7%.

The most honourable mention,  
 however, goes to the winner in 1990  
 and 1991, Parlophone. In 1992 it  
 scored six hits from nine mainstream,  
 chart-aimed releases. One more chart-  
 aimed release would have put it into  
 the top three yet again.

## CREME DE LA CREME – ALBUMS



Highest percentage of Top 10 albums by labels which released 10 or more albums in 1992

## STRIKE RATE – ALBUMS

	Label	Top 40 Hits	Releases	% Hit Rate	% Market Share**
1 (-)	Fontana	7	10	70.0	1.2
2 (4)	EMI	9	13	69.2	3.9
3 (11)	A&M RECORDS	12	19	63.2	2.7
4 (9)	Virgin	11	23	47.8	5.1
5 (3)	Chrysalis	5	11	45.5	0.8
6 (8)	Mercury	8	18	44.4	1.6
7 (5)	Island	6	18	33.3	1.3
8 (-)	Sire	5	16	31.3	1.1
9 (-)	Mute	3	10	30.0	1.1
=10 (7)	Polydor	8	28	28.6	2.8
=10 (15)	RCA	8	28	28.6	2.5
12 (12)	Capitol	5	18	27.8	2.2
13 (14)	Columbia	18	65	27.7	6.3
14 (10)	London	7	27	25.9	1.6
15 (5)	Geffen	3	12	25.0	2.4
16 (-)	WEA	4	18	22.2	1.6
17 (20)	Reprise	5	24	20.8	0.6
=18 (-)	Motown	3	15	20.0	1.8
=18 (-)	One Little Indian	2	10	20.0	0.6
20 (-)	4AD	2	12	16.7	0.2

Source: compiled by Music Week from Gallup new release  
 information. Market share figures courtesy of CIN.

Percentage of Top 40 artist albums per release by labels which  
 released 10 or more artist albums in 1992. All figures include joint  
 credits.

\*Excludes mid-price, reissues and specialist product, except when  
 that product is chart-aimed.

\*\*Full price only, includes compilations



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**AMEK**

# CAL HEROES

Chas de Walley examines the contribution of charity body Music In Scotland Trust and Scottish Music Industry Association in bolstering Scotland's impressive music scene

Nearly 40 new music-related businesses have emerged in Scotland over the past 18 months. That may come as something of a shock to the rest of the UK struggling to survive the recession, but then companies in England, Wales and Northern Ireland don't have the Music In Scotland Trust working for them.

MIST was launched by the Prince Of Wales three years ago initially to provide cash to help young people convert musical talents into careers. "But, rather than simply underwrite groups in the hope that they might one day get record deals," explains trust co-ordinator John Dingwall, "we swiftly identified that we should channel resources into self-help initiatives and the economic development of a much-needed music industry infrastructure in Scotland.

"There's no shortage of great talent in Scotland. What's missing is the personnel with the skills and experience to bring them through on a long-term basis."

Good managers particularly are at a premium, he says, with only a handful – such as Grace Findlay (Silencers, Said Florence), Marlene Ross (Runrig), Elliot Davis (Wet Wet Wet) and Kenny Macdonald (The Proclaimers) – boasting premier league experience.

So the £200,000 in MIST grants and start-up loans dispensed so far has gone to a variety of fledgling studios, labels, booking agencies and management companies. The trust also runs regular seminars, a computerised information database will be operational by the summer and the *Scottish Music Directory* is to be published in September.

"People are beginning to regard us as a consultancy service rather than simply a source of cash," says Dingwall. There are, of course, a number of established Scottish companies which are not in need of advice. Promoter Regular Music, for instance, enjoyed its best year yet in 1992, staging huge open-air extravaganzas by the likes of Prince, Runrig and Mike Oldfield. Regular's Barry Wright expects turnover to increase significantly in 1993.

"It's a proven fact that demand for live music in Scotland is generally higher than down south," he says.



The flower of Scotland. (clockwise from top left) Runrig, Angel Heart, Said Florence, Glass Onion

And Wright believes that it is no coincidence that Radio One FM's first live daytime concert broadcast came from Scotland when Wet Wet Wet drew more than 12,000 people to the Isle of Arran last summer.

He also points to a growing tendency for international touring acts to regard Scotland as a separate territory by staging one show in London and one in either Glasgow or Edinburgh as part of whistle-stop European tours. "We're effectively providing 50% of their audience in the UK. Which is not bad for 10% of the population," adds Wright.

Major record company activity has also improved noticeably since a low-point in 1991 when virtually no Scottish act was signed.

Nevertheless the failure of an attempt by Bruce Findlay – the former manager of the internationally successful Simple Minds – to win multinational funding for an Edinburgh-based label came as a great disappointment to the grassroots rock scene.

"Of course, they might have thought I was the wrong person for the job," says

Findlay. "But I got the impression they really weren't interested."

Billy Graham, music editor of *MS*, Glasgow's entertainment and style monthly, says, "The majors are prepared to do it in Ireland. So why not here? U2 apart, Scotland has produced many more successful bands."

*MS*'s attempt to confront the issue by inviting London A&R personnel to review Scots' demos in print seem to have achieved results. Now, Graham believes, new bands such as Said Florence, The Night Crawlers, Angel Heart, The Lost Soul Band, Honey and MIST talent competition winners Glass Onion will soon join compatriots like The Shamen, Simple Minds, Wet Wet Wet, Deacon Blue, Del Amitri, and Primal Scream in the national charts.

And in the wake of Runrig's huge and sustained success, local labels such as Lone, Klub and Vital recognise that folk rock artists with a distinctly Scottish flavour – such as Carol Lawlor, The Humphf Family, Wolfstone, The Lorelei and a newly-rejuvenated River Detectives – have a considerable sales potential

both at home and in prime export markets such as the US, Australasia and Europe.

Sadly, however, the much-vaunted Scottish Chart has not proved a resounding success. Not only did it immediately reveal Scots' record buying habits to be similar to those of the rest of the country, but the expected surges of interest in local acts, it also served the ignominy of getting dropped from BBC TV schedules last June.

At least BBC Radio Scotland still broadcasts the chart. It is regularly featured in the local press and Scottish TV's NB show has stepped forward to offer significant screen time to its most exciting local breakers. The loss of the coveted Friday evening TV slot, however, came as a body blow to the Scottish Music Industry Association, the chart's keenest advocate.

"It made us appreciate that we need to get our teeth into real issues if we're to have any serious validity," says chairman Ronnie Simpson.

Of course, the SMIA swiftly found such an issue in the question of CD pricing, firing off a strongly worded letter to the House of Commons select

committee. It pointed out that any decrease in CD prices would spell disaster for many small labels specialising in limited-edition runs of traditional music.

And, in a joint venture with MIST, the SMIA hopes to generate greater public awareness in local music in 1993 with a televised Scottish Music Awards ceremony. "It shouldn't matter that a Scottish album went to Carlisle and died," says SMIA's Ronnie Simpson. "If it was a good album then it still deserves recognition."

Nevertheless the SMIA still comes in for a degree of criticism from those who see it as focusing too narrowly on folk and guitar-based rock.

"There is now a larger audience for dance in Scotland than there is for rock," claims Bill Grainger of Club Scene Records – home to *The Time Frequency* whose New Emotion single made the Top 40 last year – and one of more than half a dozen dance labels such as 23rd Precinct, Limbo, United Rhythm, Soma and Contribution which have sprung up since the summer of 1991.

Grainger – a former regional strikeforce for London-based labels – also runs *ClubScene* magazine, whose forthcoming Scottish Dance Music Awards evening will highlight the sheer size of the current boom in club music north of the border and indicate that Scotland is fast becoming a centre of creative excellence to rival Manchester, Birmingham or London.

"The local dance labels can now expect to sell as many as 4,000 copies of self-distributed releases and feature regularly in Pete Tong's *Essential Selection* on One FM."

"When we finally firm up the right kind of national show promotion and distribution," says Soma boss Nigel Hirst, "we should be able to double or even triple those figures for releases by Rejuvenation or Slam. 1993 should turn out a great year for Scottish dance music."

And as West Lothian College's music industry management course continues, for the sixth year running, to secure meaningful industry positions for nearly all its graduates, it's clear that Scotland is better prepared to take care of business in 1993 than ever before.

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## SCOTLAND

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# Five Scots suc

### STUDENTS IN A DIFFERENT CLASS

West Lothian College, now in the sixth year of its Music Management HND course, has announced this year's single release by the students. The Different Class record label has had mixed fortunes over the years.

But it met with its most successful reaction last year when Seila's Obvious entered the Scottish Top 30 and generated significant press coverage.

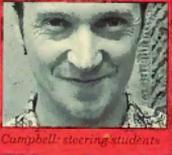
This year's chosen band are The Dazes from Motherwell, themselves young enough to be on the course with an average age of 18.

A&R interest apart, the high calibre of the West Lothian College course continues to impress.

Tutor Gordon Campbell says: "The most encouraging thing is how many personnel departments in record and publishing companies are regularly requesting new employees from among our graduates."

Meanwhile, Glasgow's Stow and North Glasgow colleges have joined the growing list of Scottish colleges offering specialist music courses and both will release records this summer.

The Stow label, Electric Honey Records, will feature the increasingly popular Baby Cakes, while North Glasgow will issue an EP called Nerve featuring five of the groups studying at the college.



Campbell, steering students

### M8 COVERS THE BEATS NORTH OF THE



Eighteen months ago M8 was little more than a listings freesheet serving the Glasgow rock community.

Now it's a thriving 70-page, full-colour style monthly with a cover price of £1.35, a regular circulation approaching 25,000 and an estimated readership of more than 100,000 fashion-conscious late teens and twentysomethings right across Scotland, the north of England and Ireland.

In appearance, M8 recalls London-based rock monthlies such as *D* and *Vox*. But the well-informed meld of music, fashion, film and local issues makes it more reminiscent of Dublin's influential *Hot Press*, with

which, according to music editor Billy Graham, it shares a crusading spirit. "There are lots of bands up here with the talent and ability to draw crowds of two hundred and more who never get the recognition - or the record deals - they deserve from the majors," he says.

"Things got so bad that we decided M8 should do something about it. So we initiated a demo tape section and invited A&R men from London to review them."

It was a highly successful experiment which not only refocused the majors' attentions on

### Q96 IN TUNE WITH THE BABY BOOMERS



"Q96 has a policy of not playing dance music," says the station's head of music Mike Dillon. "Radio Clyde and Radio One FM are picked up by our listeners so there's no point. We play 25% new music and 75% classic hits. But the last thing people need in a traffic jam is for dance music to increase their heart rate so that it beats even faster."

Dillon has every right to be confident of Q96's music policy. The station began broadcasting in September 1992 but has already become popular in the Paisley and

Renfrewshire districts of Glasgow. "We opened at a very tough commercial time and managed to

overcome many of the problems which came our way," says Dillon. The station is one of the few



# Concert busine

From 250,000 gig-goers in a Glasgow park to packed club

**R**UNRIG's confirmation as headliners of this year's Scottish Fleadh is the latest indication of the country's growing live music scene. But it is also evidence of the band's own live and recording success.

The group's Amazing Things album on Chrysalis looks set to become a successful follow up to 1991's Top 5 hit The Wheel.

That year Runrig broke Scottish box office records by selling 50,000 tickets for their Balloch Castle show on the banks of Loch Lomond, consolidating their status as Scotland's top live band.

But singer Donnie Munro is keen to put right any suggestion that their success is purely the result of Scottish nationalism.

"The relationship the band has with its audience is a very strong one and isn't based on hype or age profile," he says. "It's the same reaction outside of Scotland."

"There's never been a lyrical content in any of Runrig's songs promoting nationalist

views in a political sense — although there's been many references to issues in Scotland and the country's social history."

Other acts have still to be announced, but Runrig's appearance at the Fleadh on June 5 should guarantee the celtic festival's success.

"We were looking at doing a major outdoor show this summer and The Fleadh suited our needs well," says Munro. "It's an event we're happy to see develop its strength in Scotland."

Since 1990, when more than 250,000 people turned out for The Big Day, a free music festival which celebrated Glasgow's status as European City of Culture, Scotland has seen a steady rise in the number of outdoor festivals and concerts. Michael Jackson proved a highlight last year when he appeared at Glasgow Green.

Football stadiums have got in on the act too in recent months. Celtic Park hosted Prince and Bryan Adams concerts last year and U2 are

set to play two sell-out shows at the Parkhead ground this August as a follow-up to their SECC appearance in 1992.

Now the all-seated Ibrox, home of Celtic's Glasgow rivals Rangers, has also decided to tout for concert and events business. In recent years Frank Sinatra, Rod Stewart and Simple Minds have all performed at the prestigious Ibrox ground.

A total of £30m has been spent on the club recently. And last month thousands of brochures went out to promoters and potentially interested parties in an attempt to draw new music-related custom. "We have the expertise to satisfy the demands of concert-goers right across the spectrum, from Wet Wet Wet to Handel's Water Music," says Ranger's club secretary and director for Ibrox Stadium Campbell Ogilvie.

But small to medium-sized events are also prospering, with the Cathouse rock club in Glasgow providing a healthy competitor to King Tut's Wah

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## BEER MONEY BOOSTS SCOTTISH LIVE MU

Paul Morrison and Sharon Walker

both hope that Tennents Live! will celebrate five years of music sponsorship in style this year — thanks to their most ambitious project to date.

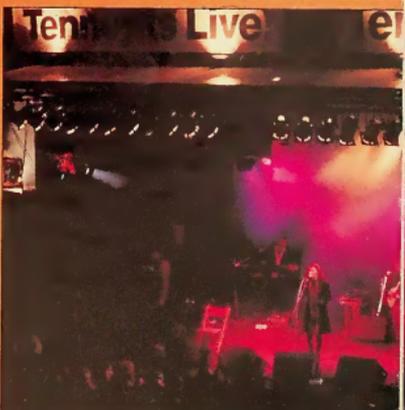
The two account managers acknowledge that the rumours have already started — but they are keeping tight-lipped before confirming acts for a Reading-type two-day festival at Balloch Castle on the banks of Loch Lomond.

Already on-board as promoter of the event — which is pencilled in for August — is Marshall Arts, which boasts Rod Stewart, Paul McCartney and Tina Turner as just three of the acts on its books.

The two parties say an international-class line-up could attract up to 40,000 people, creating the potential for another annual music festival in Scotland.

"Tennents Live! is a commercial project but there are definitely two halves to it," says Morrison. "One half is the association with major artists and the benefits that association can bring to a brand."

"The other half is developing young musical talent in Scotland which is the vast majority of what we do. It's not just about selling lager. It's an image-building exercise too. And pop music crosses all the barriers."



Lager aid: the Scottish brewer's 'pots of money' is helping young Scottish live music.

With hundreds of sponsored concerts under her belt for a larger brand which sells 640,000 pints a day in Scotland, Sharon Walker is surprised that others don't follow the music sponsorship route. But she is proud of the success of the scheme.

As well as publishing the bi-monthly music magazine TLN (Tennents Live! News) covering the

Scottish scene, more than 70 concert venues will witness active sponsorship support during the next 12 months.

"We're sitting with a pot of money saying we'll pay for it. Tennents Live! can help bands with the cost of playing live in a variety of ways. We can subsidise the cost of PAs or offer support with newspaper and

# ss on high road

bs in Perth, Scotland's vibrant live scene is booming

Wah Hut - judged one of the UK's best venues in a recent poll.

"The Cathouse is a rock-indie-dance club which puts on a range of bands second to none," says commercial manager Robert Fields.

Diverse bands which have appeared at the club range from Pearl Jam to the Average White Band. Huggy Bear and The Fat Lady Sings are the bands booked to play The Cathouse.

And among its many activities the club is releasing a second compilation album this summer on its own Catscratch label. Featured acts will be showcased at London's Marquee on April 21.

Having just celebrated its three-year anniversary, King Tut's has regularly hosted more than 200 concerts a year - a successful achievement which Judith Atkinson of DF Promotions reckons is based on the reputation the club has built up over that period.

"People know what to expect when they come to King Tut's," she explains. "We run it

as promoters and speak the same language as tour managers. It's a completely hassle-free experience. But our reputation also comes from the people who go to see the shows as well as the bands who play here.

"King Tut's is often seen as an indie venue but you'd be surprised how varied the bands are. Basically, we promote people we like and understand."

Now DF Promotions plans a series of concerts at the Ingliston Exhibition Centre after several years of promoting at venues all over Scotland.

"We are acting as consultants at Ingliston which is perfectly situated near Edinburgh and still just 35 minutes from Glasgow," says Atkinson. "But a lot of arenas treat people like cattle for twice the price they would pay to sit on velvet seats in any theatre."

"Long term that attitude will kill Britain's live music industry. What DF Promotions does is to give

people better value for money which can be seen in the improvements we're making to Ingliston.

"Bands we promote such as Deacon Blue and Del Amitri feel the same way. That's why Del Amitri chose to play two sets of multiple dates at Glasgow's Barrowlands last year rather than playing bigger stadium shows."

Meanwhile, Active Events is taking an alternative approach. This up-and-coming Glasgow-based agency has independent Scottish acts such as Wolfstone, the Pearlfishers and Marsha Fresca on its roster and is increasingly booking shows direct with promoters in Europe and the US.

"Wolfstone's recent tour of the US is a perfect example of the way the bands we work with are seeking an audience worldwide rather than simply playing to home crowds," says Susan Beggs of Active Events.

Evidently the Scottish music scene is proving adept at gearing itself to a changing world.

**MUSIC**

talent develop

magazine advert for tours," says Walker.

And she adds, "Hundreds of bands wouldn't have been able to tour in Scotland without the help of Tenants Live!

"We are constantly amazed at how few English-based promoters, agents and record companies contact us."

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Waters: silent first

## Sounding out the no-music music advert

Much as I hate to get involved in a "who did it first" debate, I have to take issue with your "Labels vie with silent ads" story (*MW*, March 13). Neither Chrysalis nor Arista claim a first because it's already been done.

We ran two separate ads for the Roger Waters Whatever God Wants single on MTV for Sony in August last year, neither of which had any voiceover or music bed.

I can only assume that Chrysalis and Arista listen to MTV with the sound off! John Duncombe, Account Director, DPA, 72-74 Dean Street, London W1V 6AE.

## Emulate book trade to show true CD value

Mr de Lisle is of course right in saying that the industry has failed to persuade the public of how cheap CDs are (*MW*, March 27).

Some years ago the book trade faced just such a mistake in public perception of price/value.

Considerable expenditure over a period by various book trade associates has, judging by burgeoning book sales publicly quoted, reversed that perception.

Where is the record industry equivalent of such a campaign?

Where too is the industry campaign to increase penetration of CD players further than its currently pathetic level of about one in four?

Increase penetration to a mere half of the population and you double CD sales - maybe.

John Waite, Sparrows Green, Wadhurst, East Sussex TN5 6SJ.

# Thumbs up for King of honesty

Can this be the same Jonathan King, the man that gave us The Sun, the BPI Awards and Johnny Reggae? His column *MW*, March 13 made more sense than a year's worth of Music Weeks put together.

What Jonathan King realises and is prepared to stand up and say, is that music is not

just another business, but something which people need to relate to and to believe in. All the accountants, the marketing and the formatting is driving people away from music. Music fans see CD, MiniDisc and all the other paraphernalia as attempts to make more money out of them

by the big corporations.

For music to stay fresh and vibrant, people have to relate to it, to feel that it speaks for them. This was what punk was about, and is also the strength of dance music. Take that away and it becomes disposable, just another disinterested business relationship.

So well done, JK. There are very few people in this business who are prepared to be honest. Shut up & Dance could use you in our 'discussions' with the MCPSP!

Simon Goffe, Heavyweight Management, 21 Denmark Street, London WC2H 8NA.

# Why didn't U2 go for Ascap?



Napier-Bell: advice

The *Sunday Times* reports that U2 are suing PRS for loss of earnings because of inefficient administration.

The PRS pays out all money it receives. If U2 were to win, PRS would have to pay them with money taken from the current earnings of every other British writer and publisher. This is nonsense and U2 know it. What they're really doing is telling PRS to sharpen up. A more effective way would be to join another society.

If a comparison is made between different societies it is clearly seen that any writer

having success in the US benefits most by having their worldwide performance royalties collected by Ascap.

For many years I have advised writers whom I manage of this. Currently, British

writers who are members of Ascap include Bernie Taupin, Rod Stewart, George Michael and Jimmy Page.

Had U2 been members of Ascap during the years of their greatest success, their extra earnings would have amounted to considerably more than the money they are now claiming from PRS.

And if U2's manager failed to inform them of this, perhaps it is him they should be suing.

Simon Napier-Bell, Attuned Management, 43 Redcliffe Gardens, London SW10 9JH.

# Accountants should battle against new EC VAT rule

The new EC VAT system is yet another example of the UK Government's uninformed and blatant lack of understanding and support for the country's fourth largest invisible export. Furthermore, it simply cannot work.

In theory, those rules should not cost any more directly related cash than before. However, the time involved in administration is totally unrealistic. And as we all know, time is money.

When the Government proposed withholding tax on UK recording studios in relation to overseas clients, the APRS together with ourselves and other bodies opposed it and won. The film industry did not, and has lost substantially.

We firmly believe that it is the music industry's responsibility, spearheaded by the accountants to join forces and lobby against the introduction these new rules.

We wish to make it clear

that we are not waging war on the respected firms who have studied the rules and who are desperately doing their utmost to educate the unwilling.

Rather, we encourage them to turn their educated big guns towards the creators of these totally fukked new systems.

Shannon O'Shea and Meredith Cork, SOS Management, 81 Harley House, Marylebone Road, London NW1 5HT.

# Funding crucial to piracy battle

I agree with Stephen Budd (Letters, March 13) that an anti-piracy officer permanently stationed at Camden Market would produce dividends for the music industry. However, at present the BPI's resources will simply not run to such a concentration of effort when our vigilance is required nationwide.

The BPI's Anti-Piracy Unit, which is funded solely by the BPI's member record companies but produces benefits for every sector of the music industry, is provenly effective but is currently stretched to its limits.

I am hopeful that the present overtures towards a greater pan-industry coopera-

tion on anti-piracy will lead to more resources being provided for our operations, resulting - eventually - in anti-piracy investigators being available wherever they are needed.

Tim Dabin, BPI Anti-Piracy Unit Coordinator, 25 Saville Row, London W1X 1AA.



National Music Day

National Music Day

# No fun false start sours Music Day

Why does the music industry insist on shooting itself in the foot?

Along with CD pricing and confusing new bits of software, we now have National Music Day.

GLR went to great lengths to try to interview someone who had any idea of what National Music Day was about. They seemed to have a very hard time. They did however get the "Minister for Fun" Peter Brooke who was happy to suggest that this year's National Music Day would be just as exciting and successful as previous years (sic).

Perhaps someone should at least brief Mr Brooke regarding how long this activity has gone on before they invite him to a launch and put a microphone in front of him.

I don't think our industry needs much more of this type of publicity.

Let's hope for more from the event.

Ken Socolow, Managing Director European Operations, Tower Records, 62-64 Kensington High Street, London W8 4PE.

# DOOLEY'S DIARY

Remember where you heard it: Brian West and his AIRC chums will be interested to note how *Smash Hits* editor Mike Soutar got around a recent problem with PPL. Incredulous that he would be charged to set up a phone line for his readers to listen to four new pop groups he took the problem to the four companies concerned. "They ended up paying the PPL for us," he says...Down to the Hard Rock for the launch of National Music Day where Mick Jagger (appearing on video) managed to embarrass Arts Council secretary general Anthony Everitt by thanking him for the council's decision to help fund this year's and next year's event... Thanking the MU for its financial assistance, Harvey Goldsmith clearly found it odd to be on the same side as the union. "Most of the year I'm on the other side of the table to them," he admitted...Frank Coachworth, director of Mautoglade Music rather took umbrage at Peer Music's claim that its departure from London's Denmark Street means Tin Pan Alley has lost its last music publishing. Frank points out that Mautoglade is alive, kicking - and based at 22 Denmark Street...Rick Blaskey, MD of the Music and Media Partnership, and fervent



Seems like a fair swap to us. National Heritage minister Peter Brook presents Frankie Valli with a gold disc for sales of *The Very Best of Frankie Valli & The Four Seasons* outside number 10 and in return the minister is given a copy of Frankie's video! Surrounding them, from left: PolyGram TV MD Brian Berg, Flying Music joint MDs Paul Walden and Derek Nicholl, Greg Knight MP and PR Jennie

Sheffield Wednesday fan had a problem in common with fellow Wednesdayites MPs Roy Hattersley and Joe Aston. He couldn't get to Hillsborough... So the well-connected Blaskey arranged a live relay of the game at LWT, enabling the MPs to return to the Commons by 10pm with their votes and teams still intact...Congrats to Simon Bates' production assistant Claire Sturgess, 26, who is taking over the Friday Rock Show when Tommy Vance leaves on April 11 to join Virgin Radio...Talking of Virgin, London's *Borderline* last Tuesday hosted one of the most musical leaving parties seen recently for GLR producers Chris Whatmough and Debra Kinch who have left to join the new station. Among those playing were Tom Robinson, Thomas Lang, Kirsty McColl, Eddi Reader and Brian Kennedy...EMI Music International is taking full advantage of its glut of big-names playing gigs this week (*Arrested Development*, *Duran Duran*, *Go West* and *Jesus Jones*) by flying in 20 journalists from South Africa, the Pacific Rim and South America for a intensive six-day round of interviews...A girls' weekend out turned into a girls' weekend in for A&M's Julie Selig, Copymasters' Margaret Johnson and Joyce Adams and The Hit Factory's Tania Howlett. The gang were left

spending most of their trip to New York indoors thanks to the constant snow and cold weather...Paul Russell's executive assistant Siobhan Mulligan surprised her dad, ex-*MW* editor and racing fan Brian Mulligan, by turning up at Cheltenham racecourse last week as a guest of Obie in his helicopter...Get karting. There are still three team spaces available for the Red Strape/Camel endurance contest in Clapham on March 28. Ring Graham Jelfs at Beggars Banquet on 081-870 9912...The Town & Country's John Wallace was



Mute and Depeche Mode held a playback with a difference last week when instead of playing their magnum opus to a lot of media types they played the new Songs Of Faith And Devotion album to their fanclub. It wasn't only UK fans that had a preview either. A satellite link up from the Ministry Of Sound in London enabled 40,000 fans from 10 other countries to line up to ask the band questions. Simon Mayo hosted the event, directed by Neil Ferris.

adopting a down to earth approach to the final curtain going down on the club last night before it becomes The Forum. "I'm just gonna get drunk," he predicted...Most acts just send in a tape but Kevin Rowlands has chosen an unusual way to try and win a new record deal - playing two new songs live on Jonathan Ross's Saturday Zoo this Saturday...Anyone who remembers those congas on *Sympathy For The Devil* will be saddened to note the death of 'Rocki' Kwashi Dzidzornu, the founder member of Osibisa whose percussion work graced albums by the Rolling Stones, Hendrix and many others...Not to be outdone by Chrysalis, Arista's Mark Williams is now planning a silent radio commercial for the new Bowie album.....



TV's latest private dicks Beam and da Silva have teamed up with BMG's John Preston to tackle the thorny issue of cassette counterfeiting. The streets of Camden in London are their hunting ground and Preston is on hand to point out the offending articles. The conclusion - whatever that might be - can be seen in *The Great Faking Game* at 7.30pm tomorrow (23) on Carlton.

## music week

Incorporating Record Mirror

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