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music week

For Everyone in the Business of Music

10 APRIL 1993 £2.65

U2 demand live rights

U2 will sue PRS unless the society hands back the group's right to collect their own live performance royalties by the end of this week.

Lawyers at the beleaguered society, still without a chief executive, are considering a response to U2's demand which could lead to hundreds of similar requests.

The PRS charter allows the society to reassign rights to

members, but it usually insists on keeping control of all rights and has so far refused a similar request from U2 in 1991.

PRS public affairs controller Terri Anderson says, "Exclusivity is the only way we can conveniently obtain licences. Non-exclusivity would make it more difficult—exactly how difficult is one of the things we are considering." U2's two-pronged attack,

which challenges PRS on UK and European law, was delivered in a letter sent to the society by their solicitors, Clintons. PRS was given until this Thursday to respond or a writ would be issued.

The letter says that the body's insistence on retaining the group's live performance rights contravenes the Treaty of Rome, is an abuse of PRS's dominant position and is in

restraint of trade under UK law. It also states that a refusal to reassign performance rights would lead U2 to claim "substantial damages".

Andrew Sharland, of Clintons, says, "The letter invites PRS's proposals for compensation and makes clear that if the demands are not met within 14 days proceedings will ensue."

U2's manager Paul

McGuinness claims the group is owed millions of pounds in unpaid royalties.

Independent radio has given the first indication that it will seek a drastic reduction in its PRS tariff following its successful tribunal battle with PPL. AIRC director Brian West says the tribunal ruling has encouraged him to seek a flat rate for radio users of PRS repertoire.

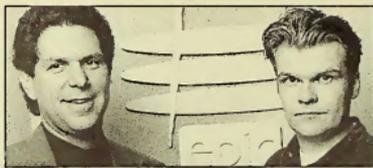
Stringer gets Epic

Sony Music chairman and ceo Paul Burger has appointed Rob Stringer as managing director of Epic.

The promotion of Stringer, 30, currently A&R director of Columbia, to run the UK's third biggest singles and fifth biggest albums label had been expected. It makes him the youngest managing director of a major UK label.

The move is Burger's first important appointment since he took over from Paul Russell—now president of Europe Sony Music Entertainment—in January. He is still seeking a managing director for Columbia, the UK's biggest albums label.

Burger says of Stringer, "I



Burger (left) and Rob Stringer—'young, dynamic and creative'

am delighted to be able to promote such a young, dynamic and creative executive from within [our] ranks."

Stringer has experience in both marketing and A&R. He joined Sony, then CBS Records, as a trainee in 1985, becoming

product manager at the CBS label—now Columbia—in 1986 and marketing manager in 1989. He has been A&R director since January 1991. Stringer takes up the appointment on April 19, allowing him to finish some current projects.

Labels cut formats

Labels are releasing up to 40% fewer hit singles on four formats than a year ago.

Last week 43 of the singles in the Top 75 chart appeared on three formats or less—the highest number this year.

Five releases—The Bluebelles' Young At Heart (London), Suncream's Pressure Us (Sony), Addiction by The Almighty (Polydor), Polygon Window's Quoth (Warp) and Stone Temple Pilots' Sex Type Thing

(Atlantic)—were on just two. Over the past 12 months, the proportion of Top 75 places taken by singles on less than four formats has steadily risen to last week's total.

Sony and EMI have been most outspoken about the singles format issue. Paul Russell called on the number of formats for singles chart qualification to be cut to three last year when he was chairman of Sony UK. But the change is already happening.

The marketing director of one major says that in recent years CD and cassette single sales have been growing while seven-inch sales have fallen so much that companies are starting to drop the vinyl format. "It's not so much a case of belt tightening as a response to the market," he adds.

Richard Handover, MD of Or Price, says, "The industry needs to get its act together. [The variety] of formats makes life difficult for retailers."

Basildon boys lead UK charge on US

Mute act Depeche Mode last week led a UK assault on the US albums chart with their 10th album, Songs of Faith And Devotion, entering the *Billboard* Top 200 at one.

The band are the first act signed to an independent UK label ever to achieve the feat, the first act to debut at the top this year and the first UK act to do so since Def Leppard's

Adrenalize exactly a year ago.

The band, distributed by Warner-Reprise in the US, are joined in the US Top 10 by Eric Clapton at four, Sting at five and Coverdale/Page at 10.

Depeche Mode's album, which shipped 300,000 units in the US in its first week, also went straight to number one in the UK, Germany, Italy and Switzerland.

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- CUTSCD 11 compact disc £7.69

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- Riding High - Faze-O
- Why I Came To California - Leon Ware
- Say You Love Me Girl - Breakwater
- Movin' In The Right Direction - Steve Parks
- Number One - Patrice Rushen
- Good Love - Rome Jeffries
- So Different - Kinky Foxx
- Much Too Much - Sass
- All I Want Is My Baby - Roberta Gilliam
- Moonshadow - Labelle
- It's Your Love - Ethel Beatty

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MONDAY 12TH APRIL

PWL is the home of hits again

A string of chart successes as label boss and producer is giving Pete Waterman his highest level of chart exposure since Stock Aitken Waterman's hits heyday in 1987-89.

Acts such as 2 Unlimited and Sybil have become consistent performers for PWL's own labels, while Mike Stock and Pete Waterman's productions for Arista have also hit a winning streak.

Arista's success this week with hits by Coronation Street actor Bill Tarmey and the new WWF single, *Wrestlemania*, brings Waterman's tally of Top 20 hits in 1993 to 10. And the WWF Superstars' album released today (Monday) is almost certain to enter the Top Five.

"When you're hot, people want to start using you again. That's what has happened

with Mike and Pete as producers," says PWL general manager Tilly Rutherford.

PWL's revival follows a quiet period during which it built credibility for its Sanctuary, PWL Continental and International labels and established its own club promotions company, Black Diamond.

"We analysed what clubs really wanted and went through a period of change,"

says Rutherford. He adds that the rejuvenation owes much to renewed interest in pop songs as a reaction to rave.

Shrewd timing has also played a part. Next Plateau's Stock/Waterman-produced hit US act Boy Krazy was released two years after it was recorded and West End featuring Sybil's *The Love I Lost* - a Top Five hit in February - was recorded last July.



Michael: unreleased material

Parlophone in ads blitz for Aids EP

Parlophone Records is launching a huge marketing campaign for Five-Live, the four-track EP featuring George Michael, Queen and Lisa Stansfield which is released in two weeks in aid of the Mercury Phoenix Trust.

The single will appear just one day before the first anniversary of the Freddie Mercury Concert For Aids Awareness. It includes recordings from last year's Wembley concert plus two previously unreleased live George Michael tracks.

Already 'A' listed at Radio One and a single of the week at all major retailers, the EP will be supported by press advertising, fly posting and four promo videos. Initially available on seven-inch, cassette and CD, a picture CD with a PM Dawn remix will be available in its second week of release.

The Mercury concert netted \$500,000 for the Trust. TV and radio rights raised \$3.15m for Aids charities worldwide, while £1m was raised by Bohemian Rhapsody sales.

Hollywood UK is axed as acts flop



Hollywood Records has pulled the plug on its UK company, ending a miserable two-and-a-half years for the label run by Hein Van Der Ree.

Despite inheriting acts from the US and signing several of its own, Hollywood UK has failed to score any significant hits since being set up by the former Phonogram managing director in August 1990.

The label's highest chart position came in March 1992 when Natural Life's single, *Natural Life*, reached 47.

Van Der Ree also headed the Disney-owned Hollywood Records' international division, which has now been relocated to California. Just one of the company's three UK staff

-A&R scout Tim Bulleymen-will be retained. He will work from Disney's film company offices in London to retain a European A&R base for the label.

Van Der Ree says he will continue working in the music business, but has yet to secure a new position.

"Since coming here I have had a lot of satisfaction setting up the whole operation from scratch. It is not necessarily disappointing," he says. "Two-

and-a-half years is clearly not enough time to establish something like this, but then times are tough."

Hollywood executive vice president Wes Hein says he is still intent on establishing the label as an international force.

"We are just changing our method of getting there," he says. "The international marketing function dealing with licensees around the world will be handled out of Burbank, California instead of London."

Hein is now expected to begin looking for UK licensees for US reimports.

Van Der Ree is currently winding up the UK operation, which is expected to close at the end of the month.

Sony nears Euro rights deal

French rights society SDRM is expected to complete its long mooted central European licensing deal with Sony Music Entertainment to take effect from the start of July.

But despite reports that the agreement is set to be signed over the next few days, it is understood that SDRM is still awaiting the go-ahead from several Continental societies for their domestic repertoire to

be covered by the deal.

A Sony source confirms that SDRM is to take a commission of 3.6% for licences issued at Biem's standard mechanical royalty rate of 9.04% of dealer price. SDRM will then offer a 2.5% rebate on the total income received.

Frans de Wit, joint chief executive of the rival European Mechanical Rights Organisation founded by UK

and US rights societies, describes the effective 1.1% commission as "meaningless". Costs for collecting and distributing income will be borne by societies in the respective territories of sale, he says.

Emro is talking to a number of parties, including EMI, about completing its own central licensing deals, he adds. A deal with EMI could be concluded in a matter of months.

Our Price revamps displays

Our Price Music is redesigning the windows in all its 310 stores from this week in an attempt to present a tidier and more consistent brand image across the chain.

The multiple will now base all its displays on a common layout centred around a chart in the middle of each store's main window. It will also pro-

vide all its own display material in-house from artwork supplied by record companies.

"Previously the consumer had to work very hard to find a message they were interested in in our windows," says promotion manager Alison Culpin.

The chain is also attempting to secure customer loyalty

with the launch last week of its first free CD promotion.

Customers will receive a free disc of their choice on presenting receipts from nine CDs purchased from the chain costing £8 or more.

Sister company WH Smith launched a similar offer at the start of March. Under the Smiths promotion, stamps col-

lected with every £8 spent on music will entitle consumers to gift vouchers or CDs.

Culpin says the Our Price offer follows the success of Smith's first such promotion last year, but is pitched at slightly older customers. She adds that it is part of a gradual shift towards longer-running promotions.



Daniel Miller is a publicity-shy sort. Last time I met him, his witty response to my 'Hello' was a curt 'No comment'. But whether he likes it or not, this week he has scored his most public achievement of all.

Depeche Mode's entry straight in at number one in the album charts in the UK, the US and much of Europe is a triumph for Miller and his label, Mute.

It is even more remarkable considering the approach Mute has taken towards licensing, avoiding the single ex-UK and -US deal, in favour of a patchwork quilt of licences in different territories.

It is proof that, despite the agglomeration of the major labels into fewer, larger operations, an indie can more than hold its own in the world market.

Most importantly, it reinforces all those arguments for artist development. It is nearly 12 years since Miller released Depeche Mode's first single in the UK. The band have undoubtedly had their ups and downs. But Mute stuck with them and this week reaps the reward. It's an example to the whole business.

It is clear retailers are fed up to the back teeth of the stock risk involved in multi-format singles. For their part, labels simply cannot afford the huge costs involved.

So what great news to discover that more than half of last week's Top 75 singles were available on three or fewer formats, compared with the four which are allowed.

Despite all the lobbying for changes to the format rules for the CIN chart, it's arguable whether that is fair or necessary.

The trend towards fewer formats looks unstoppable, but labels still need as much freedom as possible to help break records.

Last week's chart shows that ultimately the market will decide.

Steve Richmond

Wembley wrestlers KO rock



I'm in New York at the moment and went to see Prince at Radio City Music Hall - a sad spectacle.

The large crowd of hairdressers gaped at Madonna as she took her seat and were fascinated by Whitney and Bobby, but seemed not to care that self-indulgence has ruined Prince's act.

It was a strange pantomime that involved abusing women, using a microphone shaped as a gun and stereotyping Arabs.

The explosive light show meant the purple midget was invisible a lot of the time, but what was clear was that the magical kid of 13 years ago (I first became a fan with I Wanna Be Your Lover) has become a middle-aged poseur with second-rate songs.

Mascara from the Eighties cannot beat the attitude of the Nineties.

Then on to Def Leppard. They had a spectacular show but Nassau Coliseum was only two thirds full, the crowd were in their late-twenties and the music sounded like pale photocopies of earlier classics.

Finally, to Roseland for Rage Against The Machine and House Of Pain.

It was packed out with kids in outrageous hairstyles, backward baseball caps, sweat and enthusiasm - raucous noise, some major swear words, boiling heat and lots of attitude.

One bunch of teenagers from Bensonhurst, skinheads with tattoos, said the best gig they had ever seen was Barry Manilow!

They are right - Manilow's show is tremendous - but he's hardly credible, surely?

That didn't bother them at all. He is good and that's what matters.

Music is in good hands here in New York! Slamdancers to Jump Around rate Manilow because he's brilliant like - open ears, open minds, open eyes. Fantastic!

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

Innovative products helped the World Wrestling Federation slam-jam their way to the top of Wembley Arena's 1992 merchandise spend-per-head chart for the second year in a row.

The wrestlers, who also set a merchandising record at Wembley Stadium during last July's Summerslam, pipped rock giants Metallica and Bruce Springsteen into second and third place respectively.

The WWF merchandise, extending far beyond T-shirts and baseball caps to encom-

pass items such as £12 belts and £7 bandanas, has been hailed as a pointer to the future by UK merchandisers.

Andrew Silver at Event, which handles the WWF in the UK, says the mainly young audience lends itself to an innovative approach.

"There's only so much you can do with rock merchandising, but with the WWF we can always try something new," he says.

Despite the success of the WWF, the biggest Wembley

WEMBLEY ARENA TOP 10

Top events by spend per head per night

1. WWF
2. Metallica
3. Bruce Springsteen
4. Rush
5. Extreme
6. Kiss
7. Madness
8. Roxette
9. Wet Wet Wet
10. Jason Donovan

Source: Wembley

merchandise overall was the more rock-orientated Wembley, with three acts - Bruce Springsteen, Extreme and Roxette - in the Top 10.

But Wembley managing director Glenn Orsher says even the big rock merchandisers can learn from the WWF. "The lines between music, sport and character merchandising have become increasingly blurred. People do not differentiate in terms of the quality and sophistication that they expect," he says.

Coke kicks off Euro music blitz

Coca-Cola is to launch its first pan-European music sponsorship drive this summer in a huge promotion incorporating concerts, limited edition compilation albums and syndicated radio shows.

"Coca-Cola Is The Music" campaign was officially launched in Munich last week at the start of Bon Jovi's European tour. It will also cover European dates by Bobby Brown, Prince and Salt 'n' Pepa.

The company refuses to comment on the value of the promotion, which has been developed in conjunction with radio syndication specialist MCM Networking and PolyGram and will be supported by a summer TV ad campaign.

Coca-Cola publicly claims its



music sponsorship programme is not intended to compete directly with Pepsi, although external affairs manager Ian Muir admits the public may see it as such.

Pepsi has successfully raised its profile by sponsoring tours by artists including Michael Jackson, and recently announced it is to sponsor the independent radio Network Chart Show.

Muir says the campaign follows research by Coca-Cola showing that its core 20-24-year-old target audience associates itself most with music and sport. In recent years Coca-Cola has sponsored other music events including National Music Day, the Capital Radio Music Festival and Elton John's last UK tour.

MCM is producing packages of interviews and performances by acts such as Lisa Stansfield and Eric Clapton to be broadcast weekly by ILR stations until December.

Limited edition compilation cassettes and CDs compiled by PolyGram will be promoted through on-pack offers from early summer. And 80 Coca-Cola roadshows will tour the UK from June to August.

Naxos aims new series at schools

Super-budget classical label Naxos is expanding into the educational market with a series of book and CD packages explaining the basics of classical music, writes Phil Sommerich.

Naxos owner Klaus Hey-

mann says the ABC of Classical Music will be launched as a 20-page CD-size booklet packaged with a sampler disc and selling for the price of a single budget CD.

Graham Hayson, managing director of Select, Naxos's UK

distributor, says he expects to displace the series through bookshops and to schools.

● Naxos will release 26 Mini-Disc titles in May, selling at £4.99, the first super-budget classical titles to become available in the format in the UK.

ILR set to steal awards glory

Independent radio is poised for its best showing for years in the music categories of Sony's Radio Awards.

In shortlists published last week, Capital has finalists running against BBC stations in the awards for music programming, music breakfast show and popular music programming. And Classic FM dominates the specialist music section, where incremental

specialists such as Jazz FM or Kiss FM fail to appear.

In the music programming section Capital 95.8 FM's Neil Fox Show is nominated against the BBC's Hit The North and Friel's Fancy. And in the music breakfast show section Capital Gold's Tony Blackburn is in a head-to-head with One FM's Simon Mayo.

In documentary radio Capital steals some of the initiative

from One FM with its Michael Jackson documentary being the only music contender.

The winners will be announced at a lunch on April 26.

The full list of music related nominations is: Specialist music programme - Classic Opera Guide (Classic FM); Radio 5; and Scotland's Music (Radio Scotland); breakfast show contemporary music - Tony Blackburn Show (Capital Gold); Simon Mayo Show (One FM); Signal Radio Breakfast Show; breakfast show



Grace: seeking new writers

Windswept in UK launch

Windswept Pacific Entertainment, the publishing company owned by Japanese media giant Fujisankei Communications, is launching a UK division headed by Empire Music co-founder Bob Grace.

Windswept UK will handle the parent group's catalogue in Britain from July 1, when its current administration deal with Warner Chappell Music expires. It will also administer Empire's catalogue.

Grace, who officially joined the company last week, says his role will be to find new writers and writing partnerships as much as to administer the existing catalogue.

"(The parent company) want to build it up from the ground floor," he says. "We're a bridge-head into Europe."

Grace, 46, co-founded Empire, which publishes most of the acts on China Records, with China managing director Derek Green five years ago. Previously he headed Ronder.

non-contemporary music - Sarah Lace (Classic FM), Nick Blyth (Classic FM); Kove (King South Coast Radio); popular music programme - Michael Jackson King Of Pop (Capital FM); Unsung Heroes Programme 2 (Unique Broadcasting for One FM); In Search Of The Lost Roll (One FM); music programming - The Neil Fox Show (Capital FM); Hit The North (Radio 5); Friel's Fancy (Radio Ulster); outstanding special event - Concert Live National Music Day (MCM Networking UK for 41 ILRs); BBC Concert Orchestra 40th Birthday Concert (Radio 2); MacDermid (Radio Scotland).

CMA: labels miss out on country boom

UK record companies are missing out on a valuable new media outlets for marketing country music, says the Country Music Association's European director Martin Satterthwaite.

"There is still a long way to

go in terms of co-ordinating releases with US labels and demand here," he says.

The issue will be discussed at the CMA's first UK seminar, entitled Today's Country Music - The European Potential, to be held next Wednesday

(April 14).

Newly launched satellite channel CMT Europe tailors its output to European tastes with local playlists. But fewer than half the tracks in its current UK Top 10 have been released in the UK.

"I would hope that we will see an increase in availability of product over the coming year," says Satterthwaite.

Next week's seminar at the Hotel Inter-Continental in London will be followed by a reception hosted by CMT.

Music rivals TV in youth survey

Music buying and listening retains a central place in the lives of young people, according to a new report by research analysts Mintel.

Eight out of 10 young people bought a record, CD or cassette during the three-month period covered by the Youth Lifestyles 1993 survey.

Significantly, music benefited at the expense of other leisure activities. The fact that half of the 15- to 24-year-olds listen to tapes, records or CDs while getting up in the morning means a lost audience for radio and breakfast TV," says Mintel consumer research manager Angela Hughes.

Mintel's last youth survey in 1990 shows the proportion of young people who listen to music instead of watching television has risen 4% to 47% in three years. The most popular album format was the cassette, purchased by 41% of consumers aged 15 to 24, followed by CDs, with 29% and the vinyl LP with 22%.

Waits fires writ over Levi's ad

Tom Waits last week sued his US publisher for allowing a version of his song Heartattack and Vine to be used in the current Levi's 501 TV ad.

The singer, who has previously opposed the exploitation of his material in television commercials, issued the action against publisher Third Story Music after learning that a cover of the song by Screamin' Jay Hawkins has featured in the ad.

The writ also challenged the use of another Waits song, Ruby's Arms, in two French television ads.

Waits says he is considering other unspecified legal action over the songs. But Levi



Waits: suing publisher

Levi's UK ad agency, says the agency licensed the track from Warner Chappell. The publisher holds European rights from Fifth Floor Music, run by the people named in Waits' writ.

Waits claims that a 1990 amendment to the contract he signed with Third Story three years earlier prohibited the publisher from allowing his material to appear in commercials without his consent.

The case is not the first time that Waits has taken action over the use of his songs in ads.

In 1990 he won a \$2.5m court ruling against corn chip company Frito-Lay for using an impersonation of his voice in a radio commercial.

EMI set for Ivor Novello haul

Two songs - Charlie & Eddie's Would I Lie To You and Shakespeare's Sister's Stay - look set to dominate this year's Ivor Novello Awards, with four nominations each.

Both compositions are named in four categories leaving EMI Music - which has an interest in both titles - almost certain to collect a clutch of prizes at the prestigious songwriter gala.

The shortlists were chosen

by specialist panels of Basca members. The prizes will be awarded at a ceremony at London's Grosvenor House Hotel on May 26.

The nominations are: contemporary song - Would I Lie To You by Vale/Lesson (EMI Music), Stay by Detroit/Faby/Swartz (Rigible Music/BMG Music/Island Music/EMI Music), Friday I'm In Love by Smith/Gallup/Thompson/Williams/Bumonts (Picton Songs); song (musically and lyrically) - The

Disappointed by Andy Partridge (EMI Virgin Music), Tears In Heaven by Clapton/Jennings (EC Music)/Warner Chappell/Blue Sky Rider Songs/Ronder Music, Why by Annie Lennox (La Lennox/BMG Music); TV/radio theme - Blackheath Poisonings by Colin Towns (Rainbow Music/BMG Music), Kyrie Eleison from The Big Battalions by Christopher Gunning (Orchard/Decca), Civics by Michael Storey (Two Bunch/Lesson); film theme or song - Final Analysis by George Fenton

(Warner Chappell), Tears In Heaven by Clapton/Jennings, Chaplin by John Barry (Anahiss), PRS most performed work - Would I Lie To You, Deeply Dippy by Fairbrass/Manzoli/Fairbrass (Hit & Run), Stay, best selling song - Goodnight Girl by Pelling/Mitchell/Cunningham/Clark (Precious Music/Chrysalis), Ain't No Doubt by Nait/Schogger/Dore/Pratt (Big Boy Productions), Stay Would I Lie To You, international hit of the year - Stay, Tears In Heaven, Would I Lie To You, Why.

Satellite music service DMX has agreed its first European airplay licence with the Dutch society Buma. Although UK cable users are due to begin distributing the signal in mid-August, DMX remains unlicensed by PRS and PPL.

Walt Disney's film Aladdin won Oscars for Alan Menken's original score and Menken and Tim Rice's song A Whole New World. The single, performed by Peabo Bryson and Regina Belle, has already been a US number one and will be released by Columbia in the UK in October. Pickwick will release the soundtrack in November.

Video Collection International sales and marketing director Colin Lomax will take over as managing director in May. Faddy Toomey, MD for the past four years, will retain a non-executive board role.

Music retailers are calling for a clarification of Sunday trading regulations following a Law Lords ruling against DIY chain B&Q giving local councils the power to clamp down on Sunday traders. HMV operations controller David Roche says, "Clarification is what is still really needed. The sooner there is legislation the better."

The Black Music Industry Association is holding a conference on black rock in the UK on April 24 at Willesden Green Library, north-west London. Details from Chris McKenzie on: 081-961 4857.

Warner Chappell Music is offering a publishing contract as first prize in the 1993 Nationwide Battle of the Bands contest being organised by Dr Martens footwear and The Prince's Youth Business Trust.

Symphony anthems by Purcell and his contemporaries will be performed in nine cathedrals on National Music Day.

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PRS offers writers deals to rival Ascap

In his letter suggesting that U2 should consider suing their management for not advising them to join Ascap (*MW*, March 20), Simon Napier-Bell claims that U2 – and other groups which have the US as a key source of income – would have earned more performance royalties as Ascap members than as PRS members. While tax regimes, legal systems and individual societies' licensing and distribution systems vary from one country to another, such an unqualified claim does not stand up.

PRS receives part of its members' US income from Ascap, and PRS duly makes the payments as instructed, without deducting any admin-



U2: Ascap membership would not guarantee more rights cash

istration costs. The practice of national treatment sees to it that members of all mutually affiliated societies are, in principle, treated in the same way as

each society's own members. Membership of a particular national performing right society usually means that income from its own territory is received more quickly than

income from elsewhere, if the writer lives in the country concerned (but U2 members do not live in the US).

The relative benefits of this will be different at different stages of a writer's career.

In view of his closing remarks, it seems fair to point out that Simon Napier-Bell has been a member of PRS for more than 25 years (so he knows all this), and members of Japan, who were managed by him, became and still remain PRS members (although, of course, Wham! did not).

Terri Anderson
public affairs controller,
PRS, 29-33 Berners Street,
London W1P

Radio Clyde tops BBC radio ratings

On the premise that the truth never hurts, I offer a few facts correcting a couple of unsubstantiated statements in your Scotland supplement (*MW*, March 27).

If the Scottish radio map is "traditionally dominated" by anyone it is surely Radio Clyde. Our market share is not just larger than BBC Radio Scotland's, but all of its Corporation colleagues added together.

Clyde 1 & 2's combined result is 42% compared with BBC Radio One to Five plus Scotland, which is 41%.

Bobby Hain
Head of music, Clyde FM,
Clydebank Business Park,
Clydebank G81

Predictable radio is killing singles chart

The decision of a number of record companies to reduce their singles output could not have come as a great surprise, or indeed be seen as anything other than inevitable (*MW*, March 27).

Surely the object of releasing singles is to get sufficient airplay, thus encouraging sales in the hope of achieving a chart placing.

This forces stations to allocate daytime airplay to new material, giving it a chance to

break into the mainstream.

Why is it, then, that in this week's airplay chart, the statistics were as follows: 17 songs dropping out of the Top 40; 17 more going down within the Top 40; five dropping right out of the Top 75. This leaves a mere 11 still making progress in the so-called top flight.

As we know, next week's airplay chart will show very little change, regardless of the songs' decline in sales and

chart placing.

These sad facts reflect the nepotism that is still rife within the radio stations.

The singles chart has become stale and farcical due to the lack of imagination shown by the stations, who seem to be run under some rigid dictatorship.

Let's stop playing it safe and so blindly predictable.

IS Neely
42 Burtonwood House,
London N4

Stemra sates Merit's claims

Although Stemra usually does not react to the contents of ad, the association feels obliged to make an exception in the case of *Music Week*, March 20.

Under the heading "In the name of the Queen", Merit Manufacturing refers to the verdict of February 16 by the Utrecht Court in the case of Merit versus Stemra.

The proceedings dealt with the legality of Stemra's seizure of a number of capital assets (that is, pressing machines) from Merit's CD plant in Lopik, following the release of a CD – known as *Midem Sampler* – for which there had

been no proper arrangement with regard to the music rights.

The verdict shows that the sole motivation behind the court's ruling to cancel the confiscation was that Stemra was not able to prove sufficiently that the CD was manufactured at the Lopik plant.

However, the verdict did not pass judgement on the rightfulness (*sic*) of the CD.

Contrary to the insinuation in the advertisement, there did not exist a copyright arrangement for this production.

The *Midem Sampler* was, and still is, therefore, an illegal



Merit's ad: no CD rights deal

product. In the meantime Stemra has taken the case to a higher court.

In the same ad, Merit Manufacturing speaks quite highly of the progress of its activities for third parties.

For the sake of completeness (or "for the record only"), it must be stressed that the verdict states that those third parties are not allowed to be part of the Phonomatic Group, to which Merit Manufacturing belongs, and also that due royalties must be paid in advance.

This is the crux of the matter. Because Merit Manufacturing mentions not a word



Chris Rea: turned down

Swindon paper not the leader in promoting gigs

I was amused to read the *Swindon Evening Advertiser's* spurious claims to be the first local paper to promote gigs (*MW*, March 27).

I'm sure this will be news to the *Birmingham Evening Mail*, *Sheffield Star*, *South Wales Echo* and *Manchester Evening News*, all of which have been involved in the promotion of our concerts for as long as three years.

Those papers have long recognised that pop and rock events are a useful vehicle for attracting younger readers.

Indeed the *Birmingham Evening Mail* has now promoted almost 300 shows at all sizes of venue, attracting 500 to 12,000 readers per time.

It may be true that "Swindon is a fairly young town", in which case I'm sure all the young people will be looking forward to concerts with 10cc, ELO and Dr Hook promoted by the *Advertiser*.

The *Swindon paper* may like to note, however, that it recently turned down an opportunity to be involved with a Chris Rea competition linked to Radio One because of its own promoting activities.

Should this behaviour become a policy, Swindon will doubtless continue to be overlooked by the top names in the music industry.

Paul Fowler
MCP Promotions,
16 Birmingham Road,
Walsall, West Midlands WS1

of the advance of NLD 2m that the court has awarded Stemra on this very same occasion; an advance that is only a provisional calculation of all due rights that still are to be paid.

We respect, of course, the verdict of the Court in Utrecht, but we feel obliged to take a stand – in the interest of composers, lyricists and publishers – against unbalanced claims such as those in the Merit ads.
Dr GP Willemsen
President and ceo,
Stemra,
Prof EM Meijerslaan,
1183 AV Amstelveen,
Holland

While customers delight at Woolies' cost cutting, its rivals fear a price war. By Ajax Scott

What cost Street Value?

This morning the multiple retailers will have been watching the fax machines and E-mail boxes from which they receive their market share information from Gallup even more keenly than usual.

Since each knows what percentages to expect from different releases, it will be instantly obvious what effect the Street Value promotion launched by Woolworths two weeks ago is having. It is still early days but some of the initial predictions are grim.

"Officially Woolies' rivals are monitoring" the response. But while it is all too easy to talk of price wars, some leading retailers and marketeers believe the phrase is far more than melodramatic hype — though few are prepared to say so in public.

The former marketing director of one of them predicts, "There will be another price bloodbath among retailers. It is unfortunate because there's not much margin to play with."

The marketing director of another chain says, "Woolworths probably doesn't believe people will follow. I feel they have underestimated others' resolve."

He adds, "If the net effect is to lower retail margins by several points that's dreadful, absolutely appalling."

There is little doubt that the Woolworths promotion — which cuts 21 off top 50 albums and all titles in the chain's four video charts — will stimulate business for Woolworths. The question is by just how much.

Martin Davies, Woolworths entertainment group trading controller, is understandably reticent about revealing growth predictions, saying only that the chain has been steadily increasing its music market share for the past year.

Gallup chart director John Pinder says it is impossible to predict precise figures. But he points out the effect that a recent smaller scale promotion between Woolworths and Telstar had: it was almost single handedly responsible for the two new entries and two re-entries in last week's Top 20 compilation chart.

Martin Davies is keen to play down any talk of price wars. He insists that the chain has been developing a value-for-money message across its music and video departments for more than a year and maintains that the newly announced promotion is just a "hardening" of this practice.

"We're trying to deliver the best value we can for the customer. The competition may



Shoppers' paradise: Woolworths is putting market share before margins with its latest promotion

choose to respond," he says.

But the Street Value music and video promotion also fits in with a wider strategy developed at Woolworths, which is cutting prices on 600 lines in total, and across its parent Kingfisher group.

Sir Geoff Mulcahy emphasised the nature of this approach at the group's results meeting last week. Kingfisher will push a long-term price cutting policy emphasising value for money at its Woolworths, B&Q and Superdrug subsidiaries in a bid to build market share

rather than boost margins.

It is a policy the company is already pursuing in the music and video markets with the Titles club concept developed by Our Price pioneer Gary Nesbitt, which offers an across-the-board discount of around 16%.

Kingfisher maintains the intention of "everyday-low-prices" is not to spark a price war, however, since such conflicts are based on short-term promotions. "A war has a beginning and an end. We want to keep prices down as long as possible," said Mulcahy.

Hilary Monk, a senior retail analyst at Verdict Research, says this approach, which discounts the Eighties' holy grail of higher margins, is in tune with the Nineties' consumer needs. "The free spending consumer is not going to re-emerge even as we come out of the recession," she says.

She adds that Kingfisher's avowed intention is precisely to avoid the sort of reactive price war in which it became embroiled in the DIY market last year. There Texas Homecare slashed its prices, forcing Kingfisher's market-

leading B&Q subsidiary and Do It All, a loss-making joint venture between WH Smith and Boots and the weakest of the three, to follow suit.

It was the latter that was hardest hit since it had the smallest market share. In the six months to November WH Smith's stake in the venture alone increased losses to \$8.4m.

But the effect could yet be the same in music, in particular because the music market, like DIY, is concentrated in the hands of a few big players. A Verdict report last August gave the WH Smith Group, incorporating WH Smith, Our Price and a 50% stake in Virgin Retail, a 28% share of the music retail market, followed by Woolworths on 16.9% and HMV on 11.2%.

According to one retail expert the performance of Woolworths' entertainment departments, strengthened by their move to the front of the store, their lengthy involvement in video and games and on-going redesign, has been so strong the new pricing policy is not strictly necessary.

But by using price as a weapon the group can only increase market share at the expense of weakened rivals. "It makes sense for Woolies in a recession to try and kick their competitors when they're down," he adds.

Again it is WH Smith, which reported reduced interim group profits in January, that may be hardest hit. Cutting music margins is precisely what the group has argued against in all its statements on CD pricing. Indeed, it is so keen to maintain its margins that it is demanding record companies reduce the dealer price of CDs by £2.

Record companies are monitoring the situation closely. Clearly if Woolworths does improve its market share then it will be in a position to demand better terms from its suppliers. "It's only a matter of time before they come knocking at our door," says the head of a major label.

But record companies console themselves that if Woolworths does demand better terms because of an increased market share, then the short-term pain may be made up by changing those afforded to Woolworths' rivals.

In that context, WH Smith looks the obvious loser. It is hardly surprising, then, that the real question raised by the Street Value campaign is not what Woolies is up to, but how Smiths will respond.

INDEPENDENTS DECLARE: 'WE WILL SURVIVE'

Viewed from behind the counter of independent stores, Woolworths' new price initiative is seen as the latest waves of an unstoppable tide.

Multiples have been edging independents out of the chart albums market since discounting began in the early Seventies. The latest move serves to underline the indie's role as specialists who can survive only by offering something more than merely the cheapest chart records.

Most indies, whether they see the Woolworths deal as disastrous or merely galling, agree that it is the other multiples who will stand to lose the most and will be first to react. But in the long term a price war between the multiples would be sure to affect indies.

While few rely on chart albums for bread-and-butter sales, the Top 50 accounts for a good chunk of indie's turnover. "It's a nice extra," says Tom Sumner of Vintage Music in Harrogate. Neil Pearce of Rival Records, the 15-store West Country

and Midlands chain, reckons chart albums account for 25% of his business. And for Paul Webb, director of Sydney Scarborough Records in Hull, the figure is closer to 35%. No one could afford to lose that much turnover.

"As multiples offer better prices on chart records, the fear is that there is less of the market to go round for indies," says Pearce. Veteran indie retailer Philip Ames, of the 4-Play chain, is less circumspect: "Lose Top 50 sales and independents would be knackered," he says.

But not all the indies agree. Pearce insists that Rival will still be able to compete with prices on frontline albums at around £10.95. And Ames says indie's should think on their feet to beat the price pledge. "Independents could promise the same; people don't bother to come back for the sake of a quid," he says.

As Woolworths cuts its margins to increase market share the indie's salvation lies in diversification and a

few traditional strengths: "We have to look to make our margins elsewhere," says Webb, of Sydney Scarborough.

Posters and T-shirts are one growth area suggested by Ames. "Something else we do is offer specials in different lines, just like a DIY store," he adds.

But Ames is also convinced of the value of the atmosphere an indie store can create. As Pearce puts it, "There are still plenty of my customers who would never go into Woolworths no matter how much cheaper it is."

And it is here that the independent's greater strength lies. "There will always be record stores because that's where the new music is available first," says Pearce.

But sales allow multiples to offer ever lower prices for mainstream music buyers. But rather than helping kill the indie, it is the very difference that allows them to survive.

COMPUTER GAMES

BLUES BROTHERS: Nintendo Game Boy (Titus through Bandai 44169 \$24.99). The original game, which appeared almost two years ago on the Commodore Amiga, was a stormer and transfers to the Game Boy's tiny monochrome screen with remarkable ease. However, not all of the consumer mags agree—but this should still notch up a few sales among fans of the movie and recent Game Boy converts who remember the original. **★★**

ELIMINATOR BOAT DUEL: NES (Storm through Pinnacle SC0005 \$29.99). While this one or two-player, pacy and colorful boat racing game doesn't have any of the usual requirements for superstardom to back it up—big-name licence, big company backing and so on—it has one huge advantage: it's highly playable. Also in its favor is the fact that it's due to make its first appearance in a relatively empty market following the split between Nintendo and Bandai. A slow, but steady seller. **★★**

LAND OF ILLUSION—STARRING MICKEY MOUSE: Sega Master System (Sega 9014 \$29.99). The original Sega/Disney collaboration, Castle Of Illusion, showed Mickey Mouse could take on the likes of Sonic and Mario at their own game. And while this is in many respects similar to that much-loved classic, it's actually a better game. The current slowing down of the Master System market won't help much, but the balance will probably be redressed by the appearance of ecstatic reviews, including a 93% rating in *Sega Power*. **★★★**

JACK NICKLAUS GOLF: Nintendo Game Boy (Tradewest through Bandai 19917 \$24.99). If there's one game which Nintendo's handheld machine has been crying out for, it's a strong golf simulator. This accomplished affair has been well received in critical quarters. The only drawback is that it received this reception some time ago, as it has been on sale through grey channels. **★★**

PICK OF THE WEEK
MEGA-LO-MANIA: Sega Mega Drive (Virgin Games 70056 \$44.99). This should develop into a big seller that could do better through music retailers than other outlets. The reason? Virgin Games' innovative tie-up with Tetelstar, which will result in the simultaneous release of both the game and a Mega-Lo-Mania dance compilation. **★★★**

Ciaran Brennan



Sheep On Drugs: crackling electro-disco with acid twist

ALTERNATIVE

PJ HARVEY: 50 Ft Queenie (Island CID 538-862/9372). The anticipation preceding Harvey's work with producer Steve Albini has almost rivaled that surrounding Suede. 50 Ft Queenie will undoubtedly shock even the committed PJ Harvey fan since it's a dense, heavy track, with Polly Harvey's vocals buried under some ferocious guitar slurry. Hardly commercial, then, but her fan base is large enough for it not to matter too much. **★★★**

FRANK BLACK: Hang On To Your Ego (4AD BAD 3005). The only cover version on the ex-Pixies linchpin's recent solo album is also a great pop tune, being an outtake of a little known Beach Boys track, given a cheery, pop-tastic swing by Francis. Radio friendly isn't half of it. **★★**

OZRIC TENTACLES: Jurassic Shift (Dovetail DOME CD6). The Ozries' relaxed, festival-vibe rock/dance grooves have won an increasingly large following over the years. Jurassic Shift is a strong example of their loping groove, while all the interest in follow crusty faves Back To The Planet can only draw more attention. A promotional Top 20 album. **★★**

AMERICAN MUSIC CLUB. Johnny Mathis' Feet (Virgin VCS 1445). Bette Davis' Eyes was a bit hit, so what price Johnny Mathis' Feet? American Music Club's first major label album Mercury has gathered huge praise, while this track is quite memorable. A gamble worth taking. **★★**

VARIOUS: Volume 6 (Volume VCD 6). This CD magazine of unreleased material and remixes goes from strength to strength. The track listing of number six says it all, featuring Spiritualized, Senseless Things, That Petrol Emotion,

St Etienne, The The, Belly and The Aphex Twin plus 10 others. **★★**

LEVITATION: Eyes Open EP (Chrysalis 12CHS 2972). The prog-rock modernists' first release for Chrysalis. Even With Your Eyes Open is a suitably strong lead-off track, while Evergreen and Mantra will satisfy those who prefer epics. **★★**

NO MAN: Only Baby (One Little Indian 83 TP & CD). Given their commercial potential, it's odd that No Man have yet to be lauded by daytime radio. Only Baby is their fourth single, which shows songwriting depth, but the extra profile that their forthcoming album should win may mean this track will get extra attention. **★★**

PICK OF THE WEEK

SHEEP ON DRUGS: Greatest Hits (Island ILPS 8006). Imagine Erasure with a caffeine habit, bad breath and sexual overkill. That's Sheep On Drugs, who give that crackling 'sexbeat' sound of electro-disco a firm acid house twist. Visually arresting, with sharp choruses and snappy slogans to go with their merciless grooves, it surely won't be long before the duo make it big. **★★★**

Martin Aston

CLASSICAL

TCHAIKOVSKY: Violin Concerto. **BRAHMS:** Hungarian Dances. **Chang, London Philharmonic/Davis (EMI 0777 54753 2 6).** Violin prodigy Sarah Chang won rave reviews for her debut disc and here tackles a landmark concerto, supported by music magazine advertising and POS, but with the big push due in May when EMI launches a significant Tchaikovsky promotion. **★★**

BRAHMS: Hungarian Dances. **DVORAK: Symphonic Variations, Czech Suite.** **NDR Sinfonieorchester/Gardner (Deutsche Grammophon CD/MC/DCO 437 506-2/45).** John Eliot Gardiner moves out of the period instrument pigeonhole and makes his debut on the yellow label with easy-on-the-ear romantic pieces, boosted by DCS's new 4D audio. Advertising in music magazines from May to July will highlight this album and his forthcoming audio/video recording of the Britten War Requiem. **★★**

VARIOUS: 10 Top Sopranos. (Decca CD/MC 436 61-2/4). Another example of Decca's imaginative secondary

MAINSTREAM - SINGLES

EVERYTHING BUT THE GIRL: The Only Living Boy In New York (Blanco Y Negro NEG 62CD). This acoustic, typically low-key and tasteful cover of the Simon & Garfunkel song is pleasing but despatched without force. The aim here is to get EBTO back in the public eye for their forthcoming best of, out on May 10. **★★**

WHITNEY HOUSTON: I Have Nothing (Arista 74321141582). The Oscar-nominated single from *The Bodyguard* is an emotionally charged relettercast of a song, giving Ms Houston another chance to display her range. The fact that the album has sold a million copies, and that there's nothing new here to attract punters will conspire against it topping the chart, but a clear Top 10 contender nonetheless. **★★★**

SINITYTA: The Supreme EP (Arista 74321139592). A team of producers, including Danny D and Ian Levine, supervised this resurrection of songs associated with Diana Ross and her cohorts. Coldly efficient and sparkless retracks of Where Did Our Love Go, Stop In The Name Of Love, You Can't Hurry Love and Remember Me serve only to remind how good the originals were. Sinityta will undoubtedly, however, notch up her 12th hit single. **★★**



Whitney Houston: another hit

ROD STEWART: Shotgun Wedding (Warner Bros. W 0171CD). Stewart's not exactly in uncharted territory either, since this was a Top 10 hit for its originator, Roy C, on two separate occasions. Bonus live tracks, otherwise unavailable, should help this to bullet up the chart. **★★**

STEPHEN DUFFY: Natalie (Parlophone RB339). He served time in the Linc Time and used to make

records as Tin Tin, but now Stephen Duffy is out on his own. Well not quite: here he gets assistance from Nigel Kennedy on a slight but rather attractive piece. However his thin voice makes lightweight music that deserves more attention. **★★**

BONEY M: Brown Girl In The Ring (Remix '93) (Arista 74321137052). This is one of the 10 biggest selling hits of all-time, though it was originally accompanied by Rivers Of Babylon, which generated most of the sales before the single was flipped. Here it has been needlessly tinkered with, presumably in order to render it more relevant to current dance trends. A hit, nonetheless. **★★**

PICK OF THE WEEK

REM: Everybody Hurts (Warner Bros. W 0169). Acutely observed and rendered with appropriate solemnity, this latest Automatic For The People excerpt is a torchy ballad, with Stipe's fragile and waivering vocal offset at times by discreet strings. Its radio-friendly character should bring new business for the album, while making only a short chart stay itself. **★★★**

Alan Jones

exploitation of a rich operatic archive, with companion albums devoted to 10 leading mezzos, tenors, baritones and basses. **★★**

BRAHMS: Symphony No 2, Academic Festival Overture. New York Philharmonic/Masur (Teldec 9031 77291-2). This marks the start of a NYPO/Masur Brahms symphony cycle for Teldec and on April 12 they play the Second in the Festival Hall. Masur features on the cover of the May issue of the *Gramophone* and in coming weeks gets national press coverage as he presides over the 150th anniversary celebrations of the NYPO and 250th of the Leipzig Gewandhaus Orchestra. **★★**

SIBELIUS: Kallervo. Los Angeles Philharmonic/Salonen (Sony SK52563). A little-known but rewarding work is Sony's pick of the month for an in-store play campaign with key dealers. Charming conductor Esa-

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



Outi 3: mellow, self-penned rap

Pekka Salonen performs in the Festival Hall on May 27 and 29. **★★**

PICK OF THE WEEK

VARIOUS: The Pleasure of Lover. Jose Carreras (Philips CD/CCD 434 926-2/5). Seventeen popular 18th century Italian songs and arias from the tenor much acclaimed for his performance in Covent Garden's Stifelio and featured on the cover of the April issue of *Classic CD*. Carreras will hit the headlines again in June when he appears at the Hampton Court Palace Festival. **★★★**
Phil Sommerich

DANCE

VARIOUS: Rare Groove Masterscuts Volume 1 (CUTS11). Another welcome addition to the excellent range of Mastercuts compilations concentrates on genuinely rare soul and jazz funk tracks, primarily from the early Eighties. It is being marketed on the basis that a collector would have to shell out more than £450 to buy original copies of all 12 tracks. **★★★**

DANCE 2 TRANCE: Power Of American Nations (Logic TRANCE1). Frankfurt's DJ Dal is already

riding high in the German charts with this trancey tribute to American Indians. With its nice pan pipe samples and exclusive UK remix by Jam & Spoon, it is now getting plenty of club exposure here and should sell well. **★★**

EXOTERIX: Void (Positiva 12TV1). The first release on Nick Halke's EMI-affiliated dance label is this stomping UK house track with its "There is a void where there should be ecstasy" vocal samples. Its solid DJ support should translate into strong sales. **★★**

ROB ACID: Pro Deux EP (Internal LEXRX4). Licensed from Frankfrank's Injection label, this EP is headed by Happy Answer, a tacky and very mad acid/gabba house stomper. It could possibly cross over in a big way. **★★**

VARIOUS: More 2 Come (V4 Visions VIS002LP). V4 Visions' special compilation brings together high-quality homegrown street soul and swing tunes from five new signings. It should sell reasonably well to soul followers especially in and around London. **★★**

MORGAN KING: I Am Free (OM 120M06). This two-year-old Swedish tune has

gained a new lease of life thanks to strong new house mixes from Scotland's finest, Soma & Slam. With more versions on the way from Leftfield, this should dent the dance chart. **★★**

BLACKWOOD: I Feel You (Olympic 005). This straightforward Italian house track was originally promoted by deConstruction last year. It now gets a belated UK release with some new mixes on an indie label, which reflects its specialist appeal but lack of crossover potential. **★★**

OUI 3: Arms Of Solitude (MCA MCST1759). This is a rather disappointing follow-up to their hit debut, For What It's Worth, with both the mellow rap and the self-penned chorus being less memorable. **★★**

PICK OF THE WEEK

D: REAM: U R The Best Thing (Magnet/FXU). Last year's original and Sasha mixes were big club favourites but failed to dent the Top 40. This time it arrives with superb new Morales mixes which have been getting a great dancefloor reaction and are poised to build on the mainstream chart success of the London duo's Things Can Only Get Better. **★★★**
Andy Bevers

MAINSTREAM - ALBUMS

VARIOUS: Mega Dance 2 - The Energy Zone (EMI/Virgin/PolyGram CD/EP 6). The speed with which this follows Mega Dance 1 (out just five weeks ago) is an indication of how successful this new joint venture is. Big bucks will once again be spent on securing prime-time TV advertising for a collection of 18 current and recent dance hits, among them such sales successes as Aia's No Use (Sub Sub) and Show Me Love (Robin S). Expect instant and big sales. **★★★★**

JAMES GALWAY: The Essential Flute Of James Galway (RCA Victor 74321133852). The genial Irish flautist, who pioneered classical crossover long before Nigel Kennedy discovered Asta Villa, celebrates 21 years with RCA with a TV-promoted album of popular favorites plucked from his catalogue, ranging in vintage from his 1974 recording of John Denver's Annie's Song to a two-year-old recording of Send In The Clowns. Although classically inclined, the collection is solidly MOR in appeal and is perfectly timed for Easter. **★★★**

SNOW: 12 Inches Of Snow (East West America 756732272). Toronto-born Snow has got his Jamaican patois off to a tee, but he sidesteps his reggae rhythms several times to



The Almighty: taking no prisoners on Powertrippin'

stap some gently paced reggae songs. A surprisingly eclectic, accomplished debut promises much; there may yet be a few feet more Snow. **★★**

DIANA ROSS: Stolen Moments - The Lady Sings... Jazz And Blues (EMI CD/EMD 1044). Fresh from plucking five pop hits from album *The Force Behind The Power*, Ms Ross takes a 'curious U-turn, choosing to issue this selection of jazz and blues chestnuts recorded in the intimacy of New York's Ritz club. Low key, and unlikely to generate any hit singles, the album is nevertheless cosy and comfortable. Indeed it could hit big, though EMI must rue PolyGram's decision to re-introduce the

thematically similar Ross soundtrack *Lady Sings The Blues* at mid-price as part of its Motown resurrection. **★★★**

PICK OF THE WEEK

THE ALMIGHTY: Powertrippin' (PolyGram S151042). While *Believers* Little Angels show a gentler side from time to time, *The Almighty* launch a fairly unremitting aural assault. This, their third album, is dominated by fat kick-ass riffs and powerful vocal histrionics. Metal fans will love it, and the addition of a bonus album of live tracks with initial quantities has boosted advance orders to 40,000. Not a number one, but should crash the Top 10 with some ease. **★★★★**
Alan Jones

Performance

The Business and Law of Entertainment
THIRD EDITION
Leslie E. Coterrell

- Performance gives you detailed coverage of:
- conditions of employment of professional artists and musicians
 - the terms on which permissions and licences are granted for the public performance, reproduction and broadcasting of copyright works
 - the copyright protection given to literary, dramatic, musical and artistic works and to films, records and broadcast programmes
 - the rules and regulations governing the licensing of places of entertainment
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April 1993 730 pages 0 421 47190 5 Hardback £35.00
Phone (0264) 3942730 to order your copy



Sweet & Maxwell

AD FOCUS

Energy Rush Presents Dance Hits 93 will be advertised in all ITV regions except TSW, London and Meridian from next week. Dino's push for the title also includes radio advertising on Kiss, Choice and Capital FM.

Connie Francis's The Singles Collection, out next week through PolyGram TV, will be TV advertised nationally for one week on Channel Four from its release. The album will also be advertised in the Granada region for two weeks, followed by a national TV roll-out. PolyGram TV will also advertise on BSKYB and UK Gold in the second and third week of the campaign.

Graveyard Train's self-titled album will be advertised in the music press by MCA from its release on April 13.

James Isaak's San Francisco Days will be the focus of a WEA campaign from its release on April 13. There will be ads in Q and the national press, plus in-store displays.

Jade's Jade To The Max, out next week through WEA, will be advertised in *Smooth Hits*, *Blues & Soul*, *Echoes and Big*. There will also be in-store displays.

Rare Groove 32 Dynamic Hits, Dino's compilation of Seventies disco music, will be TV advertised nationally on Channel Four from next week.

Diana Ross Live Stolen Moments - The Lady Sings The Blues will be promoted by EMI through co-ops with the multiples, involving in-store displays and pre-release plays. Will Smith is going away with a poster with every sale of a CD, cassette or video - released



The success of Snow's debut UK single *Informer* has prompted East West to launch a campaign focusing on rap which will underpin the push for Snow's album 12 tracks of DJ Snow, released today. Each copy of the album will contain a free six-track EP featuring tracks from Snow, Topic, Kam, Da Lench Mob, Dr. Dre and Das EFX. The sampler will also be available to anyone buying certain albums from the five other artists featured. With Snow's single reaching number three in the singles chart, East West anticipates a lot of interest in his new album. Although the album has been out for two months in the US, East West held back the UK release to promote the white rags rapper through the black club circuit. The six-track EP has already been circulated to clubs and colleges and the company now feels the time is right for Snow - and rap - to make an impact on UK audiences.

Record label: East West America

Media agency: BMP

Media executive: Mike Wilson

Product manager: Matt Conway

Promotions: Ina six-track EP

Press ads in *NME*, *Choice*, *Blues & Soul*, *Echoes and Harp* Connection

In-store: independent stores and multiples, including De Price and HMV, will be promoting the album in-store through posters and point of sale material. HMV's album of the week

Target audience: *Smooth* hip-hop fans who like the single and others who are just getting into rap

simultaneously on April 13 - while *Our Price* is offering a free booklet of concert photographs. Press ads for the album will appear in the *Daily Mail*, *The Daily Express*, *Today* and *Hello*.

Bruce Springsteen In Concert MTV (Un)Plugged will be the focus of a Columbia

push from its release on April 13. The album, which includes two previously unreleased tracks, will be advertised in the music and national press. There will also be in-store and window displays. The BBC is screening a Springsteen special over the Easter holiday weekend, while the

American singer is also playing several UK dates at the end of May.

Sugar's Boaster, a six-track mini album, out today through Creation, will be advertised in the music and national press. The title will be hyped in the London area and in selected regional cities, plus in-store and window displays in HMV, Virgin, John Menzies and 250 independents.

Under The Covers, PolyGram TV's compilation of cover versions from such artists as Tina Turner, MC Hammer and Roxi Music, will be TV advertised nationally for one week on Channel Four from its release and on ITV's Central and Granada regions for two weeks, followed by a national TV roll-out.

Winners Circle, Expansion's compilation of soul hits, will be press advertised in *Blues & Soul*, *Echoes, Jazz FM* magazine, *Touch, Soul Trade*, *City Life* and *Soul CD*. There will also be radio ads on Kiss, Jazz FM, Choice FM, Sunset and Galaxy.

WWF's Wrestlemania - The Album, released today by Arista/BMG International, will be TV advertised nationally for one week from next week as part of a co-op campaign with Woolworths and BUK. The TV ad tie in with the WWF tour, which kicks off over the Easter holiday. The album will also be advertised in the WWF tour programme and *The Sun*, plus in-store and window displays with *Mentals*, *Boots* and *HMV* - which is offering £1 off the CD or cassette.

Compiled by Sue Sillone: 071-286647

EXPOSURE



PICK OF THE WEEK

Raw Soup, Thursday April 8, ITV (London only): 11.40pm-12.40am
Blur and London Posse are the first acts to appear on Carlton's new 10-programme series which promises a mix of studio discussion, comedy and music.

MONDAY APRIL 5

Sheffield: Sound City 93 featuring **The Frank And Walters**, **Cad** and **The Wedding Present**, Radio One: 7-10pm
TUESDAY APRIL 6

Sheffield: Sound City 93 featuring **PWEI, Back To The Planet**, **New Model Army** and **Galliano**, Radio One: 7-10pm
WEDNESDAY APRIL 7

Sheffield: Sound City 93 featuring **St Etienne**, **The Autcats**, **World Party** and **Living Colour**, Radio One: 7-10pm
THURSDAY APRIL 8

Sheffield: Sound City 93 featuring **Lemonheads**, **Molly Hall Head**, **Various Vegetables**, **Ned's Atomic Dustbin** and **CNN**, One FM: 7-10pm
Harry Enfield's Guide To Opera featuring **Plácido Domingo** and **Elvis Costello**, Channel Four: 10.30-11.05pm
Raw Soup, ITV: 11.40pm-12.40am (see above)

FRIDAY APRIL 9

Pebble Mill featuring **Siinnita**, BBC1: 12noon-12.55pm

Take That And Party, BBC2-produced special, Channel Four: 8.30-8.40pm
Sheffield: Sound City 93 featuring **Utah Saints**, **Sunscreen**, **Stereo MCs** and **M-People**, Radio One: 7-10pm
A Song For Europe featuring **Sonia** singing Eurovision songs, BBC1: 8-8.40pm
SATURDAY APRIL 10

Sheffield Sound City Rock Night featuring **Kerbdog**, **Dogs D'Amour**, **Screening Yaks**, **Wolfsbane** and **Gun**, Radio One: 6.30-11pm
Saturday Zoo featuring **Boy George**, C4: 10-11pm

SUNDAY APRIL 11

The O Zone featuring **Take That** in Japan, BBC2: 11.45am-12 noon
TXF featuring **Lemonheads**, **Sheep On Drugs**, **Gary Clail**, **Sub Sub** and **Efun**, LWT: 1.25-2.10am
MONDAY APRIL 12

The O Zone featuring **East 17** in Israel, BBC2: 9.50-10.05am

STUDIO UPDATE

ARTIST	PROJECT	COMPANY	A&R EXECUTIVE	STUDIO	PRODUCER
BAD BOYS INC	album	AMM	Steve Wolf	TROPICANA (London)	Ian Levine
CATHERINE WHEEL	album	PHONOGRAM	Paul Flanagan	BRITANNIA ROW (London)	Gil Norton
CURVE	album	ANGLUS	Phil Hope	THE CHURCH (London)	Alan Moulder
DEEP	single	OVAL	Charlie Gillat	SWANWAY (London)	Paul O'Duffy
DOGS D'AMOUR	album	CHINA	Paul Weighell	COMORTS PLACE (Surrey)	Alan Scott/Dogs D'Amour
THE DYLANs	album	BEGGARS BANQUET	Roger Trust	FON (Sheffield)	Pascal Gabriel
BRIAN ENO/ROBERT FRIPP	album	OPAL	n/a	WEST SIDE (London)	Brian Eno
MARTIN FRY	tracks	EMI	Clive Black	SARUM WEST (London)	Julian Mendelsohn
THE HEARTTHROBS	album	ONE LITTLE INDIAN	Natty Walker	CHAPEL (Lincolnshire)	The Heartthrobs
INSPIRAL CARPETS	singles	MUTE	Daniel Miller	FON (Sheffield)	Pascal Gabriel
LEVITATION	album/mixes	CAPTOL (US)	Allison Donald	MANSON ROUSE (London)	Mike 'Spiv' Drake
LIZZARD	album	MUSIC OF LIFE	Simon Harris	ANDRE JACQUEMIN (London)	Chris France
MANIC STREET PREACHERS	album	COLUMBIA	Rob Stringer	OUTSIDE (Berks)	Dave Granger/band
MEGA CITY FOUR	album/mix	BIG LIFE	Tim Parry	METROPOLIS (London)	Chris Potter
MEN UNITED	tracks	EAST WEST	Mark Fox	SWANWAY (London)	Pascal Gabriel
GARY MOORE	album	VIRGIN	John Wooler	OUTSIDE (Berks)	Ian Taylor
JUGO NEGRO	album	TEN	Rob Manley	UNIT 3 (London)	Dave Lee
NOMAD	album	RUMOUR	Booker/Plaxton	LILLIE YARD (London)	Damon Rochford
OMD	album	VIRGIN	Ashley Newton	PARR STREET (Liverpool)	Arcy McDuck
PET SHOP BOYS	album/mixes	FSB PARTNERSHIP	Gill Wall	SARUM WEST (London)	Bob Knausarth
PINK FLOYD	album	EMKA	Steve O'Rourke	BRITANNIA ROW (London)	Pink Floyd
SFS	mixing	ONE LITTLE INDIAN	Natty Walker	THE TOWNHOUSE (London)	Phil Budge
THE SHAMEN	remixes	ONE LITTLE INDIAN	Natty Walker	MATRIX (London)	Basimasters
THOUSAND YARD STARE	album	POLYDOR	Simon Harris	SURREY SOUND (Surrey)	Stephen Street
PAUL WELLER	tracks	GO! DISCS	Andy Macdonald	HT FACTORY (London)	Brendon Lynch

(Continued bookings rescheduled April 7. Source: Gra

12 Rare grooves
Latest Mastercuts
album contender

14



Fever's up
Madonna challenges
top singles charters

20 Leap of Faith
Depeche Mode LP
enters top indie slot

22



Comin' now
LL Cool J storms
the dancefloor

music week datafile

The Information Source for the Music Industry

10 APRIL 1993

CHART FOCUS

The first time a group debuted at number one with its introductory album was in 1980, when the Pretenders' self-titled collection soared into pole position. It's become a good deal more common in recent years, though it is still relatively rare, happening just twice in the last 12 months, first with Right Said Fred's Up, and then, just six weeks ago, with East 17's Walthamstow. It happens again this week as Suede made their mark — but they do so in far more style and by selling more copies of their album on the first week in the shops than any new act since Frankie Goes To Hollywood's Welcome To The Pleasuredome, which sold around a quarter of a million copies in its first week in 1984. Suede's self-titled effort has apparently come nowhere near that, but in comparison to all other albums last week it was a smash, reportedly outselling its nearest rival — Depeche Mode's Songs of Faith And Devotion — by a rarely



achieved margin of nearly four to one.

In the singles chart there's no change to the top four, though the Bluebells strengthen considerably at the top, while Shaggy, Snow and Shabba are all in decline.

Sub Sub's Ain't No Love (Ain't No Use) has a great week, soaring to the top of the RM Club Chart (based on club plays) and the Music Week Dance Chart (based on sales through over 100 specialist shops) while entering the Top 75 at number 10. It's the 23rd single to debut inside the Top 10 already this year, compared to 16 last year, and just four

in the same period in 1983. The fact that 23 singles have already made Top 10 debuts this year suggests that the annual record — 60 last year — will be shattered again as the pace at which the chart changes continues to increase.

There are only five Brits in the Top 20 this week, the worst ever tally. Amongst them is actor Bill Tarmey, who was 52 on Sunday.

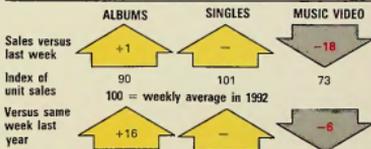
Amazingly, he's still only the third oldest chart inhabitant, being six months younger than Cliff Richard, but 11 years younger than Screamin' Jay Hawkins.

Hawkins has been making records for over 30 years. His first hit, a remake of Tom Waits' Heart Attack & Vine, was recorded two years ago. For the record, Heart Attack & Vine is the 15th song to be used by Levi's in its seven year TV campaign for its 501-range of jeans, and the 12th to chart. Nine have reached the Top 40, and three reached number one.

Alan Jones

UPDATE

SALES



Source: Gallup, GfK

LATEST SALES AWARDS

- Platinum**
Pink Floyd: Dark Side Of The Moon (x7)
Varies: Hits 93
- Gold**
Suede: Suede
Rod Stewart: Lead Vocalist
- Silver**
PM Dawn: The Bliss Album

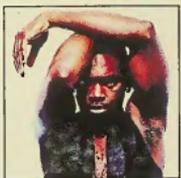
NEXT WEEK'S HITS

- Singles
- TERENCE TRENT D'ARBY: Do You Love Me Like You Say? (Columbia)
 - STEPHEN DUFFY: Natalie (Parlophone)
 - THE FRANK & WALTERS: Fashion Crisis (New York (Go! Discs))
 - WENDY JAMES: London's Brilliant (MCA)
 - LIVING COLOUR: Auslander (Epic)
 - NEW ORDER: Regret (London)
 - MIKE OLDFIELD: The Bell (WEA)
 - POSITIVE GANG: Sweet Freedom (PWL International)
- Albums
- THE PRODIGY: Wind It Up (XL Recordings)
 - REM: Everybody Hurts (Warner Bros)
 - SMITHS: Supremes EP (Ganz)
 - ROD STEWART: Shotgun Wedding (Warner Bros)
 - THE THE: Slow Emotion Replay Album
 - MARC ALMOND: 12 Years of Tears (WEA)
 - DAVID BOWIE: Black Tie White Noise (Arista/Savage)
 - SUGAR: Beaster (Creation)

Predictions compiled by Era. Last week's score: 11 out of 12.

CHART NEWCOMERS

10 SUB SUB feat MELANIE WILLIAMS: Ain't No Love (Ain't No Shame) (Rob's) UK debut
Producer: Sub Sub
Publisher: MCA/WC
Writer: Williams/Goodwin/Williams/Williams.
Lines up: Jim Goodwin (B/K), Jez Williams (K), Andy Williams (D/K)
Notes: Formed in 1989, Jez and Andy are brothers and Melanie Williams is lead singer with Temper Temper.
Album: tba (early summer).



24 DR ALBAN: Sing Hallelujah (Logic) Nigeria 3rd hit.
Producer: Dennis Pop
Publisher: Warner Chappell
Writer: Dr Alban/Pop.
First/biggest hit: It's My Life (2, 1992).
Last hit: One Love (45, 1992).
Notes: Opened his own club, in Stockholm where he was discovered by Swemix.
Album: One Love — The Album.

2 BREAKER
KEY WEST feat ERIK: Looks Like I'm In Love Love Again (Sanctuary) UK debut.
Producer: Mike Stock/Pete Waterman
Writer: Hewson
Publisher: Shocking
Notes: Originally produced by Key West (a.k.a. Richard Hewson of The Rah Band), the track has been re-produced by Stock & Waterman.
Album: tba (autumn '93).

7 BREAKER
BACK TO THE PLANET: Teenage Turtles (Parallel) UK debut
Producer: Simon Birch/Ralph Jezzard
Publisher: Leek & Potatoe/Westbury
Writer: Back To The Planet
Line-up: Fil (V), Carl (B), Fraggle (G), Guy (K), Henry (D)
Notes: BTTP has played over 440 gigs in three years, released three albums on cassette and a 12-inch single on their own label.
Album: later this year.

3 BREAKER
10,000 MANIACS: Candy Everybody Wants (Elektra) US 2nd hit.
Producer: Paul Fox
Publisher: Christian Burial
Writer: Drew/Merchant
Line-up: Natalie Merchant (V), Robert Buck (V), Dennis Drew (K), Steven Gustafson (B), Jerome Augustyniak (D).
Notes: Formed in 1982 in Jamestown, New York.
Album: Our Time In Eden.

stephen duffy

natalie
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produced by bruce lampcov

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MC CD/TC 095



The Drifters

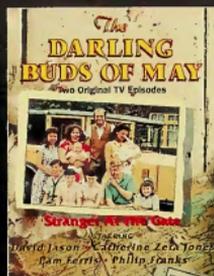
The 70's Classics
16 pop-soul classics including Kissin' in The Back Room, You're More Than A Number and There Goes My First Love.

MC CD/TC 100



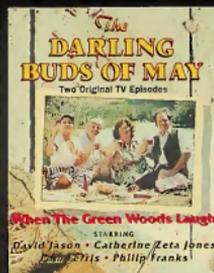
Dealer price:
£3.65 CD
£2.43 MC

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TALK MC011



The Darling Buds Of May When The Green Woods Laugh

TALK MC008



Dealer price:
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RECORD MIRROR

DANCE UPDATE

10 APRIL 1993
 FEAT. WITH MUSIC WEEK

NETWORK SEALS SONY DISTRIBUTION PACT

Network has moved a step closer to tying itself into a lucrative deal with Sony Music by switching its distribution to the major.

The Midlands label has been trying to free itself of its contract with Pinnacle for several months, and announced earlier this year it would put no new acts through the independent distributor.

Network founder Neil Rushton says: "We have bought out of our distribution deal

with Pinnacle and have agreed terms with Sony."

Network has been in talks with Sony over a similar deal to that signed by Creation last August which would see Sony take a share in the company. The new deal makes such a move even more likely.

Network's current catalogue, including the new Reese Project album, will remain with Pinnacle for 60 days.

CHART CD RULE MAY HIT RAVE AND HOUSE LABELS

A move to include CDs in the Gallup Dance Charts is expected to put the squeeze on small rave and house labels. The Chart Supervisory Committee has ruled that CD sales will be included in the chart previously for 12-inch singles only, as well as the dance albums countdown. The changes start this week.

Until now underground hardcore labels such as Production House have been able to dominate the chart. But as they sell a smaller proportion of CDs than more mainstream labels they may soon lose the edge. "I expect it will favour majors," says Laurie of PH. "But it depends on the buyers." PH reckons CDs account for about 10% of sales on bigger releases.

THE GRID CLOSE TO NEW DEAL

The Grid is on the verge of signing with BMG - its third record company in as many years.

Richard Norris and Dave Ball parted company with Virgin last week as they were unable to agree renewal terms.

Virgin's expenditure on the act seemed as if it would begin to be returned when their last single, 'Crystal Clear', reached the Top 30.



V For Visions has done it again. The label that made a name with its jazzy house EP 'Endangered Species', signed up by Strictly Rhythm, is back with a set of fresh swing and soul straight from the street. 'More 2 Come' is its second soul compilation and features new talent such as ex-Laser DJ Jennica St Moor (pictured). The LP, out next Monday, follows 'Things 2 Come' which established acts such as Rohan Delano and Julie Stapleton.

MR FINGERS IN CASH ROW WITH PUBLISHER

Larry 'Mr Fingers' Heard is in dispute with his publishing company NTV over a 'missing' £62,000.

Heard claims that he has walked out of the deal, signed last March, because NTV refused to pay him the second slice of his hefty advance. But NTV insists the deal still stands and payment has been withheld because of contractual problems.

Heard's writing credits include many of house music's standards such as 'Can U Feel It' and the recent hit 'Closer'. But NTV is thought to have problems establishing ownership of some earlier work.

Label	Car no.
Walt Disney	D202452
Warner Home Video	PES 12475
IV	Starvision EUKY7001
DLE-DUCK	Pickwick PY 2194
---	PolyGram Video 0884163
100	Walt Disney D200 642
---	Columbia Tristar CVR 22840
---	FoxVideo 1939
---	Columbia Tristar CVR 23647
Party	BMG Video 74321120863
ttitude	FoxVideo 2578
neration 62	CIC VHR 2661
vidence	FoxVideo 2577
---	Walt Disney D204102
---	Video Collection VC R286

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remixed

THE REESE PROJECT

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 (sponsored by Cookie Jar Records)

- THURSDAY APRIL 8 - LONDON - MINISTRY OF SOUND
- FRIDAY APRIL 9 - BURNLEY - CATCH A GROOVE
- SATURDAY APRIL 10 - BIRMINGHAM - FUN / MANSFIELD RENAISSANCE
- SUNDAY APRIL 11 - AVK - STREETRAVE
- MONDAY APRIL 12 - LIVERPOOL - THE STATE
- TUESDAY APRIL 13 - LONDON - SUBTERANIA
- WEDNESDAY APRIL 14 - MANCHESTER - HACIENDA
- THURSDAY APRIL 15 - BANGOR - OCTAGON
- FRIDAY APRIL 16 - BRISTOL - LAKOTA
- SATURDAY APRIL 17 - PLYMOUTH - THE POWERHOUSE

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T



- 1 **JUMP THEY SAY**
 2 **CONSTANT CRAV**
 3 **OH CAROLINA S**
 4 **CATS IN THE CR**
 5 **YOUNG AT HEAR**
 6 **I'M EVERY WOM**
 7 **TOO YOUNG TO I**
 8 **WHEN I'M GOOD**
 9 **ARE YOU GONNA**
 10 **INFORMER** *Steve*
 11 **LITTLE BIRD** *Anna*
 12 **LOOKING THRU**
 13 **GIVE IN TO ME**
 14 **I NEVER FELT LI**
 15 **PEACE IN OUR TI**
 16 **FEVER** *Mediana*
 17 **IS IT LIKE TODAY**
 18 **REGRET** *New Order*
 19 **MR LOVERMAN S**
 20 **TENNESSEE** *Arrest*
 21 **I PUT A SPELL O**
 22 **STILL IN LOVE O**
 23 **PRESSURE US** *Sax*
 24 **COME UNDINE O**
 25 **IF I EVER LOSE M**
 © Copyright EMI, Compiled with

TOP 10 BF

- 1 **YOU'VE GOT ME TH**
 2 **THE WORLD IS TUR**
 3 **NEVER AGAIN**
 4 **SLOW F DOWN**
 5 **BLOOD OF EDEN**
 6 **SLOW EMOTION RE**
 7 **TRAGUNINI**
 8 **I'M A WONDERFUL**
 9 **JAMAICAN IN NEW**
 10 **THAT'S WHAT LOVE**
 Records not outside the *Keyfax* Chart

US TO

- 1 **INFORMER** *Steve*
 2 **FREAK ME, SIK**
 3 **HUTCHIN BUTTA G**
 4 **HAVE NOTHING**
 5 **DON'T WALK AW**
 6 **CATS IN THE CRP**
 7 **TWO PRINCES, SE**
 8 **LOVE IS** *Venezia W*
 9 **MR WENDAL** *Ann*
 10 **BED OF ROSES** *St*
 11 **COMFORTER** *Sh*
 12 **ORDINARY W**
 13 **I'M EVERY WOMA**
 14 **HIPHOP HOORAY**
 15 **I GOT A MAN** *Post*
 16 **I'M SO INTO YOU**
 17 **GITTY** *Papeboy*
 18 **LOOKING THROU**
 19 **AWHOLE NEW** *FadeByNite & Regine* *Billie Columbia*
 20 **THE RIGHT KIND OF LOVE** *Shoney Jordan* *Giant*
 21 **THAT'S WHAT LOVE** *BoyKrazy & Neal* *Pattola*
 22 **FOREVER IN LOVE** *Kristy G* *Arista*
 23 **ANGEL** *Shelley Long* *SBM*
 24 **I NEVER LOSE MY FAITH** *Shing* *AMK*
 25 **IT WAS A GOOD DAY** *Ice Cube* *Priority*

INTO ORBIT A lot has changed in the life of Guerilla guru William Orbit since 1987. But not "Strange Cargo". That's the name of the occasional series in which Orbit ploughs a musical furrow that veers between his Bassomatic project and Bowie's self-indulgent "Low". This time, although the blurb describes Orbit as "a reluctant pop star", "Strange Cargo III" comes with an accompanying video filmette in which Orbit oozes reluctance in a series of exotic locations. Both album and video are out today.

TRIPPING OUT A new legal mix tape project is on the way with "Journeys by DJs" — a cassette/CD series featuring 80 minutes of non-stop house music mixed by top name DJs. All the tracks on each album have been cleared with their labels — all independents — and include current releases as well as classic dance tracks. The first in the series — mixed by Billy Nasty and featuring such acts as Havana, Letfild, Semi Real and Eagles Prey — will be released by Music Units via Total on April 19. Volumes 2 and 3 feature Judge Jules and Danny Rampling.

WHAT'S IN A NAME...
 It's frustrating for club promoters and aspiring DJs alike but the phenomenon of the "name" DJ shows no sign of letting up. To book one of the jocks that make up the small elite of top names requires planning up to six months ahead if your event is on a Saturday night. For instance, if you're after Danny Rampling, he's not available until the autumn at the earliest; similarly Carl Cox is booked until the end of November.

The problem stems from too many promoters chasing the same few DJs. When it comes to filling clubs, the pulling power of the DJ still counts for more than any other factor such as quality of the venue or the sound system. It's a much safer bet to go for a name DJ that everyone recognises, rather than take a risk with a new, up-and-coming jock that may be just as talented and a lot cheaper but won't attract so many punters. You won't see many big hardcore nights without Fabio or Micky Finn on the bill. "Promoters are convinced they won't have a good night unless they have one of about half a dozen names on the bill," says Sue Wallace, who runs Solo, a Manchester DJ



DMC IS DOIN' IT FOR THE SISTERS

DMC looks like pulling off a hat-trick of Sister Sledge mixes in its next series of subscription-only remix albums with the inclusion of E-Smooze's interpretation of "He's The Greatest Dancer". The previous remixes of "We Are Family" by Steve Anderson and "Lost In Music" by Phil Kelsey sparked off a Sister Sledge revival and led to the singles' re-release by East West and subsequent chart success.

DMC, now 10 years old, has begun enlisting international producers to add to its own stable, and recently made available the much sought after Morales version of Jody Watley's "I'm The One You Need". DJ Pierre and Masters At Work



SISTER SLEDGE

have also contributed mixes of First Choice's "Let No Man Put Asunder" and Our Tribe's "I Believe In You" in the most recent volume.

DMC is also planning to launch a new series of megamix albums aimed at pop DJs.

agency. "If they can't get the DJ they want, they'll often delay the event until a name DJ is available, especially if it's a new club night that hasn't yet become established."

"Clubs that are already successful will occasionally try new DJs and once they've played, if they're good they'll usually be asked to play again."
 Theonus is clearly on promoters to take chances if the situation is to change. "One way would be to let new names have a go alongside a name DJ," says Paul Gotel, currently trying to book attractions for a Well Hung Parliament summer ball.

Charlie Chester and Nicky Holloway, two of the most experienced club runners, are starting a new night at the YMCA called The Big Blue, which aims to give new DJs a chance. "We're aiming to make the club so good, and hype it up as much as possible to prove to people that it's not just DJs that make a club work," explains Charlie. "If you can get that vibe into people's heads then it will make the club scene a lot healthier."

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

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Coolcuts focus

cuts



D:REAM

- | | | |
|----|--|-----------------|
| 1 | NEW ALL FUNKED UP Mother
Terrific funky house instrumental | Bosting |
| 2 | (7) PACKET OF PEACE Lon Rock | deConstruction |
| 3 | (1) YOU'RE THE BEST THING D:REAM | East West |
| 4 | (5) HAPPINESS Serious Rope feat Sharon Dee Clarke | White Label |
| 5 | NEW I'M GOING ALL THE WAY Sounds Of Blackness
Cool midtempo club gospel with Sasha mixes | AMB |
| 6 | NEW RITUAL OF LIFE Sven Vath
Euro trance from the same team that brought you 'Piano Power' | Eye Q |
| 7 | (3) CHUBBY CHUNKS VOL. 1 Chubby Chunks | Cleveland City |
| 8 | (11) (IN THE AGE OF) PERFECT VIRTUE Shitake | Zoom |
| 9 | (3) GOOD LIFE Inner City | Ten |
| 10 | NEW NA NA NA Jagga
Chunky progressive groove | Up |
| 11 | NEW ADVANCES Suggestive
Solid four track EP of deep bassy house | Loaded |
| 12 | NEW STEALTH Sonic Soul
More well produced club grooves from north of the border | Limbo |
| 13 | (2) BELIEVE IN ME Utah Saints | ffrr |
| 14 | THE IRON HAMMA Tom Tom
Funky guitars and piano on this top track | Beeswax |
| 15 | NEW SLUMBERLAND Scizare Gee
Throbbing bass heavy house groove | Warp |
| 16 | (15) FELLATIO Watchmen | Titan |
| 17 | NEW MOVE ON UP Sue Challoner
Garage cover of the Curtis Mayfield classic | Pulse 8 |
| 18 | (10) THE BOY R.B.M. | Strictly Rhythm |
| 19 | NEW RESPECT Michael Ayers
Cool American garage with David Morales mixes | Emotive |
| 20 | (19) REACH UP Atlanta Falls | Razor |

A guide to the most essential new club tunes as featured on 1FM's 'Essential Selections' with Pete Tong, broadcast every Sunday between 7-8pm. Compiled by data collected from leading DJs and the following stores: City Sounds, Flying Zoom (London), Eastern Bloc Underground (Manchester), 24ce Records (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).



shop



Shop: Pure Records, 66 Dalton Street, Birmingham (main room: 12ft x 20ft; techno room: 8ft x 20ft).

Specialist areas: 12-inch only. Main room - UK, US and Euro house and garage, crossover regga and progressive reggae. Techno room - techno and breakbeats. Runs own label, Bosting Records. Also offers

mail-order service and DJ accessories. Ticket agent.

Owner's view: "There's a market for both club tunes and hardcore but people into one sort don't want to listen to the other in the shop, so we opened the separate techno room. Techno really sells but we've noticed that breakbeats are losing it; hardcore's gone suburban and kids come from outside Birmingham to buy it." - Lee Fisher, co-owner.

Distributor's view: "They're my biggest account. They're really nice geezers and take big quantities of the top titles - they know their stuff." - Jo Ratling, Vinyl Distribution.

DJ's view: "They offer service with a smile. They stock lots of records from different parts of the world. I buy anything that's not progressive. I used to shop in London but I shop here now - I get a good discount." - DJ Dick.

club



Club: Slam at The Arches, Midland Street, Glasgow. Fridays 10.30pm-3.30am.

Capacity/PA/Special features: 600/4K/monthly theatre

performances by Mischief La Bas; unusual setting in two railway arches giving great atmosphere and sound.

Door policy: "If they've got a good attitude, they'll get in." - Dave Clarke and Pedro.

Music policy: Upfront house although warm-ups can be anything from dub reggae to disco.

DJs: Residents - Orde Meikle and Stuart McMillan. Guests include Darren Emerson, Harri, Marc Auerbach, Terry Farley, Peter Heller, Andrew Weatherall, Daniele Davoli, Jon (Pleased Wimmin), Dean Thatcher. PAs include The Aloof, One Dove, Fire Island, Bump.

Spinning: Otaku 'Percussion Obsession'; 290 North 'Spirit of '93'; Morgan King 'I'm Free'; Capricorn '20 Hz'; Stereo MCs 'Creation Slam Mix'.

DJ's view: "The whole set-up is DJ friendly - made for DJs by DJs - and is appreciated by everybody who comes to play. I appreciate it every week!" - Orde Meikle.

Promotions view: "Orde and Stuart have got very specific tastes, and it's a major Scottish club so if they play something of mine I know it'll do well and people in Scotland will be behind it." - Spencer Baldwin, East West.

Average ticket price: £6.

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

Label	Walt Disney
Cat no.	D 202452
Warner Home Video	PES 12475
IV	Starvision EUKV 7001
DOLE-DUCK	Pickwick PV 2194
...	PolyGram Video 0884183
TOO	Walt Disney D 200 642
...	Columbia Tristar CWR 22840
...	FoxVideo 1870
...	Columbia Tristar CWR 22847
Party	BMG Video 7432112083
Attitude	FoxVideo 2576
Generation 62	CIC VHR 2661
Confidence	FoxVideo 2577
...	Walt Disney D 204102
...	Video Collection VC 6266

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RM DANCE UPDATE 3

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

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

Hot Vinyl

buzzing

on promo & import

- Hot Vinyl
- 1 **JUMP THEY SAY**
 - 2 **CONSTANT CRAN**
 - 3 **OH CAROLINA**
 - 4 **CATS IN THE CRU**
 - 5 **YOUNG AT HEAR**
 - 6 **I'M EVERY WOM**
 - 7 **TOO YOUNG TO I**
 - 8 **WHEN I'M GONNA**
 - 9 **ARE YOU GONNA**
 - 10 **INFORMER**
 - 11 **LITTLE BIRD**
 - 12 **LOOKING THROU**
 - 13 **GIVE IN TO ME**
 - 14 **I NEVER FELT LI**
 - 15 **PEACE IN OUR T**
 - 16 **FEVER**
 - 17 **IS IT LIKE TODAY**
 - 18 **REGRET**
 - 19 **MR LOVERMAN**
 - 20 **TENNESSEE**
 - 21 **I PUT A SPELL O**
 - 22 **STILL IN LOVE G**
 - 23 **PRESSURE**
 - 24 **COME DUNDUNE D**
 - 25 **IF I EVER LOSE U**

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TOP 10 BI

- Hot Vinyl
- 1 **YOU'VE GOT ME TH**
 - 2 **THE WORLD IS TR**
 - 3 **NEVER AGAIN**
 - 4 **SLOW IT DOWN**
 - 5 **BLOOD OF EDEN**
 - 6 **SLOW EMOTION RE**
 - 7 **TRIGANINI**
 - 8 **I'M A WONDERFUL**
 - 9 **JAMAICAN IN NEW**
 - 10 **THAT'S WHAT LOVE**

Records include the Airplay Ch.

US TO

- Hot Vinyl
- 1 **INFORMER**
 - 2 **FREAK ME**
 - 3 **NUTHIN' BUT A G**
 - 4 **I HAVE NOTHING**
 - 5 **DON'T WALK AW**
 - 6 **CATS IN THE CRU**
 - 7 **TWO PRINCES, S**
 - 8 **LOVE IS**
 - 9 **MR. WENDAL**
 - 10 **BED OF ROSES**
 - 11 **COMFORTER**
 - 12 **ORDINARY W**
 - 13 **I'M EVERY WOM**
 - 14 **HIPHOP HOORAY**
 - 15 **I GOT A MAN**
 - 16 **I'M SO INTO YOU**
 - 17 **DITTY**
 - 18 **LOOKING THRO**

WATCHMEN 'Fellatio' (white label). This is a chunky slab of UK house that grinds along on a familiar 'Another One Bites The Dust' style bassline with many varied and clever samples and a male rap. The A-side mixes are favourite with a cooler, less cluttered feel than the flip Bram Stoker's Mix, which borrows too heavily from Snap's 'Exterminate'. Altogether very fresh and fruity. Any guesses which sex-crazed producer is scamming this one?..... **MC**

RHYTHM N' BASS 'Can't Stop This Feeling' (Columbia). With 'The Full Sweep' on the mix, ahead of further remixes by CJ Mackintosh, UK Brit swing exponents RNB deliver a melodic new jack dancer that lends itself particularly well to radio. No doubt the rhythm track will be well cranked up for the official mixes in a couple of weeks' time. The melody's strong, and the production too gives our US colleagues a run for their money..... **RT**

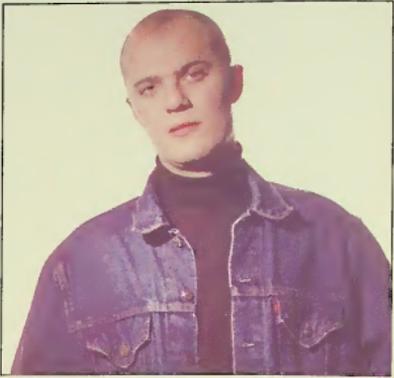
THOSE GUYS 'Good Vibrations' (First Choice US). The Basement Boys are back after a long absence with a strong but sadly vocal-less sample track. The Basement Boys' trademark rumbling 'bottom end' is in force,

complemented by some snappy cheeky samples. Already causing waves in some clubs, it's due out in the UK on Network..... **DP**

HOUSE OF VIRGINISM 'I'll Be There For You (Club Version)'. First release from this new Swedish label is a cool American sounding garage track with excellent male vocals. A really uplifting vibe filters through on all six mixes - three by Stonebridge, three by Roger S - and it's certain to become a happy house anthem..... **TJ**

LOVECHILD 'Waterfall' (white label). This is an extremely solid rhythmic work-out with nice wobbly keyboard lines and a very effective combination of various female vocal samples, including an extra special ethereal one. 'Headhunters', the heavily percussive flip side, is also worth checking..... **AB**

SHI-TAKE 'In The Age Of Perfect Virtue' (Zoom Records). What would you expect from Wesson and Nasty of Zoom? Well this goes one better. An imaginative spacey percussive groove that shows off a hatful of fresh ideas. The B-side dub, with its beautifully underplayed echo effects and



● JUSTIN ROBERTSON

choppy sounds, is the tastier mix but this tune's real strength is that it will fit into any set. Get on it now..... **MC**

M BEAT 'Free' (Arts Records). Here are more hardcore ravers turning musical, but in no way would you suspect this after checking the track. A full deep, American-style production with vocals to kill for - sounds like one of those classy imports you get two months after release. Rumoured to be James Howard on vocals. Definitely a hot one..... **DP**

PENNY FORD 'Daydreaming' (Columbia, US). The voice of Snap's 'Cops Up' (and others) goes solo for the first time since her 'Total Experience' days, and puts on her best Chaka Khan voice for a pumping two-step rendition of the Aretha Franklin classic. Complete with a full bodied production, sax break and all the works, Columbia plans to rush this out in the UK..... **RT**

RACCOON 'New One By Racoon' (Scratch Records). This vocally restrained NY-style garage track arrives hot-on-the-heels of the well-received 'Tune By Racoon'. (It must have taken them ages to think of those titles). It is an effortlessly cool combination repetition of the title, just in case you've lost track of the story so far. The B-side contains a couple of less impressive house tracks.... **AB**

LION ROCK 'Packet Of Peace' (deConstruction). Instantly recognisable as the track with the spoken rap (by MC Buzz B), this is a brave attempt

to introduce a new element into dance music. The backing track is a typical Justin Robertson-style driving house groove, excellently produced, with neat drop-style driving house groove, excellently produced, with neat drop-outs throughout. The rap grows on you with each listen but whether it will catch on out on the dancefloor remains to be seen..... **TJ**

ARTZ & KRAFTZ 'All Of It' (Columbia, US). Forget the A-side house mixes and head straight for the Radio

HOUSE OF VIRGINISM



6 RM DANCE UPDATE

- | | | | |
|--|---------------|--|-------------|
| 19 ARE YOU GONNA GO...? Lennox/Kreutz | Virgin | 44 TIMELESS (THE CLASSICS) Michael Bolton | Columbia |
| 20 IF I EVER FALL IN LOVE Shaq | Giuseppe Alky | 45 AUTOMATIC FOR THE PEOPLE REM | Warner Bros |
| 21 SLOW DANCING WITH... Dolly Parton | Columbia | 46 COME ON COME ON Mary Chapin Carpenter | Columbia |
| 22 LOVE DELUXE Sedix | Eric | 47 COOLEY HIGHCHARNO Boyz II Men | Mercury |
| 23 ALADDIN (OST) Various | Walt Disney | 48 OUR TIME IN EDEN 10,000 Maniacs | Elektra |
| 24 JON SECADA Jon Secada | SBK | 49 GREATEST HITS Gloria Estefan | Eric |
| 25 DURAN DURAN Duran Duran | Capitol | 50 DIVA Annie Lennox | Arista |

Charts courtesy Billboard, 10 April, 1993. ● Artists are awarded to those products demonstrating the greatest display and sales gain. □ UK acts. □ US signed acts.

T beats & pieces

- 1 **JUMP THEY SAY**
 2 **CONSTANT CRAVING**
 3 **OH CAROLINA '93**
 4 **CATS IN THE CR**
 5 **YOUNG AT HEAR**
 6 **I'M EVERY WOM**
 7 **TOD YOUNG TO I**
 8 **WHEN I'M GOOD**
 9 **ARE YOU GONNA**
 10 **INFORMER**
 11 **LITTLE BIRD ANN**
 12 **LOOKING THRU**
 13 **GIVE IN TO ME U**
 14 **I NEVER FELT LI**
 15 **PEACE IN OUR T**
 16 **FEVER**
 17 **IS IT LIKE TODAY**
 18 **REGRET**
 19 **MR LOVERMAN G**
 20 **TENNESSEE**
 21 **I PUT A SPELL O**
 22 **STILL IN LOVE G**
 23 **PRESSURE US S**
 24 **COME UNDONE**
 25 **IF I EVER LOVE**

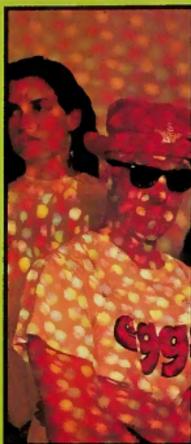
TOP 10 BI

- 1 **YOU'VE GOT ME TH**
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 6 **SLOW EMOTION RE**
 7 **TRUCIANINI**
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 10 **THAT'S WHAT YOU**

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 10 **BED OF ROSES**
 11 **COMFORTER**
 12 **ORDINARY W**
 13 **I'M EVERY WOM**
 14 **HPHOPHOBAY**
 15 **IGOTTA MAN**
 16 **I'M SO INTO YOU**
 17 **DITTY**
 18 **LOOKING THRO**

FITTINGLY for Easter it's revival time with Chicago house veteran **Lewis Piztzele** announcing the return of **Darryl Pandey** with 'Love Can't Turn Around '93' on his Fly UK label...Scratch Records is relaunching pop sensations **Big Fun**...And former Guerilla act **React 2 Rhythm** have resurfaced as **Ernie And Bert** with a single 'I Feel You' coming soon. They can be reached at 10 Bridge Street, Maidenhead, Berks SL6 8DB...If you've been hearing rumours about Pinnacle launching a new van service expect to have them confirmed soon - watch this space...The hotly-tipped TC1993 single 'Harmony' has been put on hold while Union tries to clear its use of the **Temptations'** 'Undisputed Truth'. There are 50 second pressings out there...That **Watchmen** track 'Foliatio', reviewed in Hot Vinyl is available from RUDE distribution on 071 328 9388...Club runners **Charlie Chester** and **Nicky Holloway** are teaming up to take over Friday nights at the YMCA from Pirate TV. The Big Blue starts on April 23...**Up Records** is a new label out of Ayr debuting with **Jagga's** 'Na Na Na'. Contact Up on 0292 280 54...Watch out for the red hot remixes by Slam of the next **Stereo MCs** single 'Creation'...The new



● EGE BAM YASI

Finflex single by **Peter Perfect** is the work of Justin 'Frankster' Robertson...**Romanthony's** love-it-or-hate-it tune 'Fall From Grace' returns soon with **Murk** remixes...London raggamuffin **General Levy** is next to be tempted to a major with a deal expected any day...**Heavyweight Media** - plugging Talkin Loud, Acid Jazz, Ruffness, Tribal Bass, Maxi Priest and many more - is recruiting regional DJs to keep tabs on local - including regional reps to help contact **James Harris** at **Heavyweight** on 071 379 0038... On Thursday **The Drum Club** takes over Heaven for an Easter Special featuring **Darren Emerson's Underworld**... London's Ministry welcomes **Todd Terry** on Saturday (10)...On the same night **GTO's Lee & Michael** open their Dataflow club at The Sound Shaft, behind Heaven, with **Berlin's DJ Rok** as the first guest...Strut's bank holiday special (11) has an intriguing combination - **Dean Thatcher** and **Dave Angel** - down at Grays, Gray's Inn Road... Techno egg-thusiast **Ege Bam Yasi** celebrates his time of year with a yellow vinyl/white label remixed reissue of his T&B single 'Variation' out next Tuesday...**AND THE BEAT GOES ON!**

RECORD MIRROR

THE ONLY DANCE MAGAZINE BOUGHT BY EVERY RETAILER IN EVERY WEEK

music week

RECORD MIRROR

- | | | | |
|---|---|---|--|
| 19 WINGLENEW , Paolo Bonolis & Regina Belle Columbia | 44 WHO IS IT , Michael Jackson Epic | 19 ARE YOU GONNA GO...? , Lenny Kravitz Virgin | 44 TITLESS (THE CLASSICS) , Michael Bolton Columbia |
| 20 THE RIGHT KIND OF LOVE , Jeremy Jordan Giant | 44 SUPERMODEL (YOU BETTER...) , RuPaul Tommy Boy | 20 IF I EVER FALL IN LOVE , Shai Gasolina/Ally | 45 AUTOMATIC FOR THE PEOPLE , REM Warner Bros |
| 21 THAT'S WHAT LOVE , Boyz II Men Next Plateau | 45 BEAUTIFUL GIRL , INXS Atlantic | 21 SLOW DANCING WITH...Dolly Parton Columbia | 46 COME ON COME ON , Moby-Chegs Carpenter Columbia |
| 22 FOREVER IN LOVE , Kenny G Arista | 47 I'M GONNA GET YOU , Birelline Columbia | 22 LOVE DANCING DELUXE , Sade Epic | 47 COOLEY HIGH HARMONY , Boyz II Men Motown |
| 23 ANGEL , Jon Secada SBK | 48 RUMP SHAKER , Wicke N Effect MCA | 23 ALADDIN (OST) , Various Walt Disney | 48 OUR TIME IN EDEN , 10,000 Maniacs Elektra |
| 24 IF I EVER LOSE MY FAITH , Shogun A&M | 49 DEDICATED , R.Kelly/Public Announcement Jive | 24 JON SECADA , Jon Secada SBK | 49 GREATEST HITS , Gloria Estefan Epic |
| 25 IT WAS A GOOD DAY , Ice Cube Priority | 50 ROMEO , Dolly Parton & Friends Columbia | 25 DURAN DURAN , Duran Duran Capitol | 50 IVA , Annelis Lennox Arista |

Charts courtesy Billboard, 10 April 1993. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts: UK-signed acts.

TOP 30 MUSIC VIDEO

THE OFFICIAL **musicweek** CHART

Rank	Artist	Title	Label
1	TAKE THAT	Take That & Party	BMG Video
2	WHEN THE MUSIC STOPS	Cliff Richard Documentary	Wernerworld
3	CHER	The Video Collection	Geffen
4	ABBA	Live In Concert	VVL
5	SIMPLY RED	A Starry Night With...	WMV
6	VARIOUS	Fantazia...	Creation Entertain
7	GLENN MILLER	Musical Hero	BMG Video
8	GUNS N' ROSES	Use Your Illusion I	Geffen
9	DANIEL O'DONNELL	Follow Your Dream	Ritz
10	BRUCE SPRINGSTEEN	MTV Plugged	SMV
11	QUEEN	We Will Rock You	Music Club/PMI
12	VAN HALEN	Live, Right Here...	WMV
13	ERIC CLAPTON	Unplugged	WMV
14	MICHAEL JACKSON	Making Thriller	Music Club
15	KARAOKE PARTY 2		Watershed
16	QUEENSRYCHE	Building Empires	PMI
17	ABBA	Gold - Greatest Hits	PolyGram Video
18	GUNS N' ROSES	Use Your Illusion II	Geffen
19	BRYAN ADAMS	Waking Up...	A&M/PolyGram
20	CLIFF RICHARD	Video Connection	Music Club/PMI
21	ROGERS/PARTON	Real Love	Starvision
22	VARIOUS	Premiere Coll. Encore	PolyGram Video
23	VR	Cyberdella	Prism Leisure
24	JOE SATRIANI	The Satch Tapes	SMV
25	JAMES LAST	Berlin Concert	4 Front/PolyGram
26	SONIC YOUTH/VAR.	Year Punk Broke	Geffen
27	FATH NO MORE	Video Croissant	PolyGram Video
28	SIMPLY RED	Moving Picture Book	WMV
29	QUEEN	Greatest Flx II	PMI
29	SHABBA RANKS	Naked And Ready	SCV112

TOP 15 VIDEO

Rank	Artist	Title	Label
1	PETER PAN	Children's 1hr 14min	Walt Disney
2	LETHAL WEAPON 3	Action 1hr 53min	Warner Home Video
3	DIANA - HER TRUE STORY		Starvision
4	TOM KITTEN & JEMIMA PUDDLE-DUCK	Children's	Pickwick
5	ROY CHUBBY BROWN: Helmet's...		PolyGram Video
6	WINNIE THE POOH AND TIGGER TOO		Walt Disney
7	THE PRINCE OF TIDES	Drama 2 hr 6min	Columbia Tristar
8	POINT BREAK	Action 1hr 28min	FoxVideo
9	MY GIRL	Drama 1hr 28min	Columbia Tristar
10	TAKE THAT: Take That And Party		BMG Video
11	CHEERFITNESS: A New Attitude	Special Interest 1 hr 28 min	FoxVideo
12	STAR TREK: The Next Generation 62	Sci-Fi 1hr 28min	CIC
13	CHEERFITNESS: Body Confidence	Special Interest 1 hr 30min	FoxVideo
14	CINDERELLA	Children's 1hr 30min	Walt Disney
15	THE SHAPE CHALLENGE	Special Interest 1 hr 15min	Video Collection

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111	7	U Guy-Kinloe	Mercury
112	22	U Got 2 Know Cappella	INTERNAL DANCE
113	13	Go Away Gloria Estefan	Epic
114	14	Wrestlemania Wrestlemania	Arista
115	23	I Never Felt Like This Before Mick Parris	4th B Way
116	24	One Voice Bill Tanker	Arista
117	new	Come Undone Dariusz Dzien	Parlophone
118	18	Tennessee Arrested Development	Columbia
119	new	Livin' On The Edge Aerosmith	Geffen
120	15	Are You Gonna Go My Way Lennox Kravitz	Virgin



CONTACT DISC Available this week
 CONTACT DISC (BAD 2018 CD)
 TWILVE (MCA) (BAD 2018)

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 HOT BURRITO #1
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TOP 20 Bachelors

1 BLOOD OF EBEN

3 PETER GABRIEL

REALWORLD

02 Looks Like I'm In Love Again
New Wave Four Five

Philly/Sony/Int'l

03 Candy Everybody Wants
10,000 Maniacs

Elektra

04 Lucky Town (Live)
Rock Connection

Columbia

05 Gertrude (ReMix)
The Roots

4pm

06 Freedom
95 Only One

Chick

07 Terrace Torteles
Back To Back

Power/W

08 Partridge And Pavement (Tommy D ReMix)
Honesty

Wonn

09 I'm A Wonderful Thing, Baby (ReMix)
The Roots

Island

10 Hologram
Echoboy

Wia

11 Love Don't Love You
Echoboy

East West America

12 Trenches
Hintercore

Hemlock/Uk

13 Music Is My Life
Oxide

Force

14 Mezo-Quinana (Gow! All The Way)
Devo/John Zorn

Private Tr

15 The Day's What Love Can Do
88

Psycho/Philly

16 Agent
Oxide

Disrupt

17 When You Smile
Kixx

Morona

18 Stop The Comparison
Mozzart

4thFive

19 The British Underground E
Mozzart

X-Disco/2000

20 Waiting For The Sun
38

De American

Looking Through Patient Eyes P/M Dawn	Get Street/Isis	20	34
It's A Shame About Ray Lemonheads	Atlantic/East	new	35
The Right Decision Jesus Jones	Food	new	36
How 'I'm Gonna' L Cool J	Der-Jaw/Comune	new	37
Can't Do A Thing (To Stop Me) Chris Isaak	Reprise	36	38
I'm Every Woman Whitney Houston	Arista	25	39
Suga Kame Sonic Youth	Geffen	26	40

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ARISTA **MCA**

TOP 75 ARTIST ALBUMS

THE OFFICIAL music week CHART

HIGHEST	This Week	Title	Artist (Producer)	Label/CD (Distributor) Cass/Vinyl	This Week	Title	Artist (Producer)	Label/CD (Distributor) Cass/Vinyl	This Week	Title	Artist (Producer)	Label/CD (Distributor) Cass/Vinyl
1	NEW	SUEDE		Nonesuch NUCD 1018 (BMG) Nonesuch INCUS 1018 (BMG)	26	WALTHAMSTOW *	Deconstruction/RTA 11313 (BMG) Fella (Fella/Bell)	NQ21137/10474121 (BMG)	52	EROTICA *	Maverick/GWS 89054/0191 Madonna (Madonna/Phish/Sire)	Maverick/GWS 89054/0191 ICT 80061/0191 (BMG)
2	1	SONGS OF FAITH AND DEVOTION *	Muse/CDS/AMA 100 (RPM) Jagadee/Motown/Decca/Motown/Floidy	Muse/CDS/AMA 100 (RPM) CSD21/AMA 100 (RPM) 298	27	LABOURS OF LOVE - BEST OF HUEY *	Circa/Quadrant 1 (F) Huey Lewis & The News	WX 4202/WX 427	53	US *	Fair Game/Atlantic/Columbia	Real Gone/CD 707 PNCM 123 (F)
3	2	THEIR GREATEST HITS	EMI/CD/EMI 7312 10/Chrysalis (Mercury)	EMI/CD/EMI 7312 10/EMI 7312/EMI 7312	28	STARS 10	East West/EMI 70158/02 (M) Simply Deep (Innovative)	WX 4202/WX 427	54	CONSCIENCE *	The Roots/Motown/Motown	East West/EMI 70158/02 439991482 (M)
4	4	ARE YOU GONNA GO MY WAY *	Virgin/CDS/US 50 (F) Lenny Kravitz (Kovach)	Virgin/CDS/US 50 (F) DUSK 4910/US 50 (F)	29	WALTHAMSTOW *	London/EMI 7312/80734- (F) Simply Deep (Innovative)	828718/80734	55	GREATEST HITS	Sheep/Dorland/Carthage/Janet	Topographical/EMI 80066 (F) ICT 80061/0191 (BMG)
5	5	UNPLUGGED +	Duck/DSD/60402 (M) Eric Clapton (Telstar)	Duck/DSD/60402 (M) WX 4202/WX 427	30	AMAZING THINGS *	Chrysalis/CDOR 9007 (BMG) Simply Deep (Innovative)	TC28 2006/CD 907 (BMG)	56	GOLD - GREATEST HITS + 2	Allyson/Atlantic/World Circuit	Polygram/510022 (F) 510022012 (F)
6	NEW	COVER STORY	PolyGram TV 914632 (F) David Essex (EMI)	PolyGram TV 914632 (F) 514034 (F)	31	THE ULTIMATE GLENN MILLER	Bluebird/74321013/21 (BMG) Simply Deep (Innovative)	74321013/21	57	BOSS DUM	The Shannan/The Shannan	One Little/Innovative/Top Gun TLP 4207/212 (F)
7	NEW	DIVA + 3	RCA/PD 75238 (BMG) Anne Lennox (Capitol)	RCA/PD 75238 (BMG) PK 75238/F 75238	32	DURAN DURAN THE WEDDING ALBUM *	Polygram/EMI CDOR 34702/08 3408/34	74321013/21	58	SHEPHERD MOONS + 2	Back By Tonight	WEA 89075522 (M) WX 4202/WX 427
8	11	AUTOMATIC FOR THE PEOPLE + 2	Warner Bros/RS&G/56297 REM/Liberty	Warner Bros/RS&G/56297 480X/WX 480 (M)	33	AMERICA'S LEAST WANTED	Uptone/510212 (F) Light/Kid Jazzy/Dorland/Uptone/Kid Jazzy	510212/510212	59	BACK TO FRONT + 4	Richard/Liberty/Liberty/Carmel	Motown/5300182 (F) 5300185/300181 (F)
9	11	SO CLOSE	ADM 5480242 (F) Don Glen/5480242 (F)	ADM 5480242 (F) 5480242/0401 (F)	34	FUNKY DIVAS *	East West/America 1567/021 (M) En Vogue (Mercury)	74321013/21	60	SYMBOL *	Paulina/Pan 08245212 (M) Prince & The New Power Generation/Prince & The NPG	WEA 89075522 (M) WX 4202/WX 427
10	3	THE VERY BEST OF RANDY CRAWFORD	Dino/CD/CD 58 (F) Randy Crawford (Mercury)	Dino/CD/CD 58 (F) 2706/58 (F)	35	LEONARD BERNSTEIN'S WEST	IMP/CD/IMP IMP/CD 1811/WGMC 1801 (BMG)	5480242/0401	61	OTHER VOICES/OTHER ROOMS	MCA/MCA 1678 (BMG) New (Liberty/Mercury)	MCA/MCA 1678 (BMG) MCC 1678 (F)
11	10	INGENUA *	Sire 759938402 (M) Nik Kavanagh (PolyGram)	Sire 759938402 (M) NOK 495/WX 405	36	RAGE AGAINST THE MACHINE	Elektra/4722424 (M) Rage Against The Machine (Elektra)	Elektra/4722424 (M) 4722424/2744	62	NO METALLICA	Mercury/Atlantic/World Circuit	Mercury/510022 (F) 510022012 (F)
12	2	TAXI	Virgin/CD 270 (F) Beverly Fleury (Virgin/Telstar)	Virgin/CD 270 (F) TCV 270/270 (F)	37	WHATEVER YOU SAY, SAY NOTHING *	Capitol/EMI 7312 (M) Deenah (The Roots/Decca)	4722424/2744	63	3	Sunshine/Sunshine/Sheer/Janet	Sony 547722 (M) 4722424/2744 (M)
13	5	TEN SUMMERS TIL THE SAILING *	ADM 5480752 (F) Sage/Polygram/Sire	ADM 5480752 (F) 5480752/0401 (F)	38	CONNECTED *	4th + B/Way/IMP 5012 (M) BKA/Sony/IMP 5012	IMP 5012 (M) BKA/Sony/IMP 5012	64	NURSE	Atlantic/540041 (F) Therapy (Atlantic)	Atlantic/540041 (F) 540041/540041 (F)
14	3	THE GREATEST HITS	Telstar/CD 2658 (BMG) Bobby M. Darin	Telstar/CD 2658 (BMG) STAC 2658/F 2658	39	ROD STEWART, LEAD VOCALIST	Warner Bros/Motown Rod Stewart (Atlantic)	89045102/08 89045102 (M)	65	IF I WAS THE VERY...	Chrysalis/CDOR 1817 (CD) Rod Stewart/Atlantic/World Circuit/EMI	Chrysalis/CDOR 1817 (CD) CH 1817 (F)
15	2	THE AIR THAT BREATHE - THE BEST OF	EMI/CD/EMI 7401/EMI 7401 (M/F)	EMI/CD/EMI 7401/EMI 7401 (M/F)	40	UNPLUGGED	Capitol/EMI 7312 (M) Armed Forces (Capitol)	CTD 7312 (M) CTD 7312 (F)	66	GREATEST HITS + 5	Real Gone/CD 707 Suzanne/Sire/Atlantic/World Circuit	RCA/PD 1495 (BMG) PK 745628/F 14956
16	12	3 YEARS 5 MONTHS AND 2 DAYS IN THE LIFE +	Capitol/EMI 7401/EMI 7401 (M/F)	Capitol/EMI 7401/EMI 7401 (M/F)	41	THE NEW STARLIGHT EXPRESS	Real Gone/510212 (F) REM/Liberty	510212/510212	67	THE BEST OF ROD STEWART + 7	Warner Bros/342/WX 342/WX 342 (M/F)	WEA 89075522 (M) WX 4202/WX 427
17	3	A REAL LIVE ONE	EMI/CD/EMI 7401/EMI 7401 (M/F)	EMI/CD/EMI 7401/EMI 7401 (M/F)	42	HIDDEN TREASURES	Ariza/74321013/21 (M) Rage Against The Machine (Elektra)	74321013/21	68	WESTING (BY MUKET & SEKTAN)	Big Cat/ABM/CD 4088 (F) ABM 4088 (F)	WEA 89075522 (M) WX 4202/WX 427
18	14	COVERAGE PAGE	EMI/CD/EMI 7401/EMI 7401 (M/F)	EMI/CD/EMI 7401/EMI 7401 (M/F)	43	SONGS FROM THE RAIN *	London/EMI 7312 (M) Deenah (The Roots/Decca)	4722424/2744	69	THE IMMOCALTA COLLECTION + 7	Mercury/Atlantic/World Circuit	Mercury/510022 (F) 510022012 (F)
19	1	THE BUSS ALBUM... 7 (VIBRATIONS OF...)	Green Street/CD/EMI 7401/EMI 7401 (M/F)	Green Street/CD/EMI 7401/EMI 7401 (M/F)	44	GREATEST HITS + 2	Elektra/4722424 (M) Rage Against The Machine (Elektra)	4722424/2744	70	ROMANCE AND THE STAGE	RCA/7421181/02 (BMG) 7421181/02 (F)	RCA/7421181/02 (BMG) 7421181/02 (F)
20	19	DANGEROUS + 5	EMI/CD/EMI 7401/EMI 7401 (M/F)	EMI/CD/EMI 7401/EMI 7401 (M/F)	45	PLEASE YOURSELF	London/EMI 7312 (M) Bananarama (Capitol)	828718/80734	71	DIRT	Atlantic/540041 (F) Dirt (Atlantic)	Atlantic/540041 (F) 540041/540041 (F)
21	17	THE DARK SIDE OF THE MOON + 7	Harmon/CDS/004 (M) Pink Floyd (Capitol)	Harmon/CDS/004 (M) TCSW/AMA 100 (RPM) 298	46	SYMPHONY NO. 3	Elektra/4722424 (M) David Lanz/510212 (F)	4722424/2744	72	STAR	Billy Bragg/Chrysalis (BMG) Chrysalis/CD 502 (M)	4402/CA/CD 502 (M) CA/CD 502 (F)
22	NEW	THE LOVE OF HOPELESS CAUSES	EMI/CD/EMI 7401/EMI 7401 (M/F)	EMI/CD/EMI 7401/EMI 7401 (M/F)	47	THE BUFFALO SKINNERS	Capitol/CD/EMI 7312 (M) Big Country (Capitol)	74321013/21	73	THE BEST OF EAGLES + 3	Eagles/Sony/IMP 5012 (M) IMP 5012 (F)	ADM 5480242 (F) 5480242/0401 (F)
23	15	HOME INVASION	Rhyme Syndicate/Virgin/RS910 (F) Ice-T (D/A/Nice/Silva/Telstar/Virgin)	Rhyme Syndicate/Virgin/RS910 (F) 8591C 1985 (M)	48	CHER'S GREATEST HITS: 1965-1992 + 3	Capitol/EMI 7312 (M) Cher (Capitol)	74321013/21	74	THE COMMITMENTS (OST) + 2	MCA/MCA 1678 (BMG) MCA/1678 (M)	MCA/MCA 1678 (BMG) MCA/1678 (M)
24	12	TAKE THAT AND PARTY +	RCA 7421181/02 (BMG) Take That (Virgin)	RCA 7421181/02 (BMG) 7421181/02 (F)	49	WORDS OF LOVE *	PolyGram/TMCA 510212 (F) Body Mind & Soul (PolyGram)	510212/510212				
25	21	GREAT EXPECTATIONS *	EMI/CD/EMI 7401/EMI 7401 (M/F)	EMI/CD/EMI 7401/EMI 7401 (M/F)	50	NEVERMIND *	Capitol/EMI 7312 (M) Nirvana (Geffen)	74321013/21				

TOP 20 COMPILATIONS

HIGHEST	This Week	Title	Artist	Label/CD (Distributor) Cass/Vinyl	HITS	THIS WEEK	Title	Artist	Label/CD (Distributor) Cass/Vinyl
1	NEW	ENERGY RUSH PRESENTS DANCE HITS 93	Various	Dino/DCM 59 (F) DINO 59/DCM 59 (F)	10	7	HITS 93 VOL. 1 *	Telstar/BMG/TC 2641 (BMG) TC 2641/STAR 2641 (F)	
2	1	BLUES BROTHER SOUL SISTER	Various	Dino/DCM 56/DCM 56 (F) Various	11	5	MEGA DANCE - THE POWER ZONE	Various	PolyGram/TMCA 510212 (F) 510212/510212 (F)
3	NEW	DEEP HEAT 93 VOL. 1	Various	Telstar/TC 2651 (BMG) STAC 2651/STAR 2651 (F)	12	3	UNDERGROUND VOL. 1	Cookle Jay/JARCO 6 (F) JARCO 6/QUARTY 7 (F)	
4	4	LIPSTICK ON YOUR COLLAR (OST) *	Various	PolyGram/TV 914632 (F) Various	13	3	CLASSIC EXPERIENCE UV	Various	EMI/EMI 7312 (M) TCM 270/EMI 7312 (F)
5	2	THE BODYGUARD (OST) + 3	Arista/0782118092 (F) 0782118094 (F)/0782118093 (F)	Arista/0782118092 (F) 0782118094 (F)/0782118093 (F)	14	NEW	RHYTHM AND BLUES	The Hit Label/London/ABM 7 (F) Various	ARMLC 7 (F)
6	3	COUNTRY ROADS *	PolyGram/TV 914632 (F) Various	PolyGram/TV 914632 (F) 516100 (F)	15	14	GREATEST HITS 92	Various	Telstar/TC 2611 (BMG) STAR 2611/STAR 2611 (F)
7	4	RARE GROOVE	Quality Television/TV 916 (P) Various	Quality Television/TV 916 (P) QTV 916 (F)	16	11	THE BEST OF DANCE 92	Various	Telstar/TC 2610/STAR 2610 (F) STAR 2610 (M)
8	4	COUNTRY LOVE	Telstar/TC 2645 (BMG) Various	Telstar/TC 2645 (BMG) STAC 2645 (F)	17	12	HEAD OVER HEELS	Various	Telstar/TC 2649/STAR 2649 (BMG) STAR 2649 (F)
9	NEW	LOADED	EMI/Virgin/PolyGram/CD 515 (F) Various	EMI/Virgin/PolyGram/CD 515 (F) TCVP 515/515 (F)	18	3	CELTIC HEART *	RCA 7432111662 (BMG) Various	7432111662 (F)
					19	3	MORE THAN LOVE	Telstar/TC 2606 (BMG) Various	STAC 2606 (F)
					19	11	SOUL MOODS	EMI/CD/EMI 7312 (F) Various	TCM 270/EMI 7312 (F)

ROCK

This Last		
1	NEW COVERDALE PAGE	Coverdale Page EMI CDADM 1041 (E)
2	NEW A REAL LIVE ONE	Iron Maiden EMI 9452432 (E)
3	RAGE AGAINST THE MACHINE	Rage Against The Machine Epic 472242 (SM)
4	BITTER SWEET AND TWISTED	The Queerboys Parlophone CDPCS 120 (E)
5	AMERICA'S LEAST WANTED	Ugly Kid Joe Vertigo 515712 (F)
6	DIRT	Alice In Chains Columbia 4723302 (SM)
7	METALLICA	Vertigo 5100222 (F)
8	NEVERMIND	Nirvana DGC DGC2 24425 (SMC)
9	PURE CULT	The Cult Beggars Banquet BEGA 1300 (W)
10	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers Warner Bros 759268812 (W)

11	3 STAIN	Living Colour Epic 4728562 (SM)
12	10 TEN	Pearl Jam Epic 4688842 (SM)
13	4 PABLO HONEY	Radiohead Parlophone CDPCS 7360 (E)
14	6 LIVE: RIGHT HERE, RIGHT NOW	Van Halen Warner Bros 9362451982 (W)
15	12 WHERE YOU BEEN	Dinosaur Jr Blanton Y Negro 4509916272 (W)
16	17 BAT OUT OF HELL	Meat Loaf Cleveland Int 2082419 (F)
17	13 KEEP THE FAITH	Ben Jovi Jambco 5141972 (F)
18	18 USE YOUR ILLUSION II	Guns N' Roses Geffen GEF 24420 (BMG)
19	7 NATIVE TONGUE	Poison Capitol CDESTU 2190 (E)
20	RE SLUPPERY WHEN WET	Ben Jovi Vertigo VERHCD 308 (F)

Source: CIN. Compiled by Gallup

CLASSICAL CHART

This Last		
1	CLASSIC EXPERIENCE IV	Various EMI CDENVTO 72 (E)
2	GORECKI SYMPHONY 3	Zemlin/Urban/London/Soloviet EMI Nonesuch 7592682 (W)
3	NEW CLASSICAL MASTERS	Various Telstar CD 2549 (BMG)
4	THE BEST OF THE CLASSICAL BITS	Various Philips 4381662 (F)
5	NEW CLASSICAL, BALLET AND OPERA	Various Telstar CD 2617 (BMG)
6	GLASS LOW SYMPHONY	Dennis Russell Davies/BPO POINT 4381502 (F)
7	HASPERFIELD'S GUIDE TO OPERA	Paul Daniel/Olympia North/ENO EMI Classics CDH47832 (S)
8	INSPECTOR MORSE VOL 3	Barrington Pheloung Virgin VTC 16 (F)
9	DIVAI A SOPRANO AT THE MOVIES	Lasley Barnett Silva Screen SONCD 903 (CON)
10	THE CLASSIC EXPERIENCE	Various EMI EMTVO 45 (E)

CLASSIC FM		
11	7 PAVAROTTI AND DOMINGO	Pavarotti & Domingo Marble Arch MATCD215 (BMG)
12	NEW PART COLLAGE AND OTHER WORKS	Neeme Jarvi/PO Chandos CHACD 2 (CS)
13	14 VIRALDI FOUR SEASONS	Nigel Kennedy/ECO EMI CDWIG2 (E)
14	11 GORECKI STRING QUARTET NOS 1 & 2	Kronos Quartet Elektra Nonesuch 759293192 (W)
15	9 ESSENTIAL BALK SAMPLER	Various Decca 43802 (F)
16	10 OPERA AT THE OPERA	Various Decca 438022 (F)
17	CLASSIC EXPERIENCE II	Various EMI CDENVTO 50 (E)
18	THE SOUND OF CLASSIC FM	Various EMI COM 764812 (F)
19	15 THE EARLY MUSIC COLLECTION	Various Chandos CHACD02 (CS)
20	RE VENETIAN VESPERS	Paul McCreech/GCAP Archy 4375522 (F)

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MID PRICE

This Last		
1	2 SLUPPERY WHEN WET	Bon Jovi Vertigo 8302642 (F)
2	1 PABLO HONEY	Radiohead Parlophone CDPCS 7360 (E)
3	3 HITS OUT OF HELL	Meat Loaf Epic 4504472 (F)
4	7 YEAR YEAR YEAR YOUR TROUBLED YOUTH	Various/Blink 182/Huggy Bear Catacombs P155 001 (RE-APT)
5	6 INTRODUCE YOURSELF	Faith No More London SLA21 (F)
6	12 GREATEST HITS	Bob Dylan Columbia 4669071 (SM)
7	15 GOLDEN DAYS	Rory Obrien Monument 4715552 (SM)
8	4 TIME PICES - THE BEST OF ERIC CLAPTON	Eric Clapton RSO 800042 (F)
9	5 OFF THE WALL	Michael Jackson Epic 4500861 (SM)
10	NEW EVERYBODY ELSE IS DOING IT...?	The Cranberries Island CID 8003 (F)

11	19 TRACY CHAPMAN	Tracy Chapman Elektra EKT44C (W)
12	16 THE BLUES BROTHERS (OST)	Various Atlantic K 50715 (F)
13	RE AS UGLY AS THEY WANNA BE	Ugly Kid Joe Mercury 868832 (F)
14	NEW ABSOLUTELY ABC	ABC Vertigo 8429672 (F)
15	18 THE NEW COLLECTION	The Monkees Arista 412507 (BMG)
16	13 FOUR SYMBOLS	Led Zepplin Atlantic K 250008 (W)
17	RE MTV UNPLUGGED EP	Mariah Carey Columbia 4718692 (SM)
18	RE TAPESTRY	Carole King Columbia 4718691 (SM)
19	10 TALKIN LUDO TWO	Various Vertigo Columbia Int 5159362 (F)
20	20 NEW AGAINST PERFECTION	Adorable Creation CRECD 138 (F)

Source: © CIN. Compiled by Gallup

INDEPENDENT SINGLES

This Last/Wk		
1	NEW 1 U GOT 2 KNOW	Cappella Internal IDS 11DX1 (RTM/P)
2	NEW 1 QUOTH	Polygon Window Warp -WAP 33 (RTM/P)
3	1 5 ANIMAL NITRATE	Suede Nude NUD 45/NUD 47 (RTM/P)
4	5 2 DOWN WITH THE KING	Run-DMC Profile -PROFIT 391 (RE/APT)
5	6 1 FEEL YOU	Gaspache Mute BONE 251 (RTM/P)
6	NEW 1 FUNKY HARDCORE/DEEPA	G Base Suburban Base -SUBBASE 21 (SRD)
7	NEW 1 PLASTIC DREAMS	Jay Des R&S -RSGB 101CD (RE/APT)
8	NEW 1 DAMN FINE WOMAN	Silverfish Creation CRE 1381T (P)
9	4 2 ONLY WITH YOU	Captain Hollywood Project Pulse 9172L03E 40 (P)
10	3 2 DON'T YOU FORGET ABOUT ME	Best Company ZYX ZYX59467/ZYX 08412 (ZYX)
11	6 3 SHOT IN THE DARK	DJ Hyde Suburban Base -SUBBASE 20 (SRD)
12	NEW 1 MOVIN' ON THE RIGHT TIME	Roach Motel Junior Boys Own -JBO 1112 (GAM/O)
13	4 8 SO DEEP	The Reests Project Network -NWKT 68 (P)
14	5 6 TOOK MY LOVE	Dianna Inc/Jayce Brown Vinyl Set STORM 60 (RTM/P)
15	10 7 WHEN YOU GONNA LEARN?	Jamiroquai Acid Jazz -JAZZ10 407 (RE/P)
16	NEW 1 SOUL AND FIRE	Sobohad -RUG 47 (P)
17	13 4 THE DROWNERS/TO THE BIRDS	Suede Nude -NUD 11 (RTM/P)
18	5 5 RE-EVOLUTION	Shine/Terence McCanna One Little Indie -118TP 12 (P)
19	RE 1 LET ME BE YOUR FANTASY	Baby D Production House -PNT 943L (S+H)
20	11 8 YOU'RE IN A BAD WAY	Saint Etienne Heavenly HVN 25212 (P)

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INDEPENDENT ALBUMS

This Last Wk		
1	NEW 1 SONGS OF FAITH AND DEVOTION	Depeche Mode Manx STUMM 106 (RTM/P)
2	NEW 1 WESTING (BY BUSCKET AND...)	Pavement Big Cat ABB 40 (RTM/P)
3	1 3 FRANK BLACK	Frank Black 4AD CAD 30M (RTM/P)
4	2 4 FEELS LIKE RAIN	Buddy Guy Silverstone ORG 525 (P)
5	4 5 SO TOUCH	Saint Etienne Heavenly HVN 616 (P)
6	8 5 STAR	Baby 4AD CD: CAD2 3002CD (RTM/P)
7	NEW 1 THE GROUP PLAYED SPACE AGE...	Stereolab Top Parc PGR 19 (RE/APT)
8	3 27 BOSS DRUM	The Shamen One Little Indie TPL 42 (P)
9	NEW 1 GOSYSET	D-Code IT THREE (SRD)
10	8 18 POP - THE FIRST 20 HITS	Enroute Mute MUTE 2 (RTM/P)
11	6 3 YEAR YEAR YEAVOUR TROUBLED...	Blink 182/Huggy Bear Catacombs P155 001 (RE/APT)
12	7 2 BYTES	Black Dog Productions Warp WARP 8 (RTM/P)
13	16 LEVELLING THE LAND	The Lovelliers China WOL 1022 (P)
14	11 5 NEW WAVE	The Auteurs Hat HUT 7 (RTM/P)
15	14 28 COPPER BLUE	Creation CRELP 125 (P)
16	9 2 FLOWERS IN MY GARDEN	Sonzi Di Loop Da Loop... Suburban Base SUBBASE 19 (SRD)
17	3 3 SQUARE ONE	Gary Taylor Expansion EXLP 6 (P)
18	11 SURFING ON SINE WAVES	Polygon Window Warp WARP 8 (P)
19	4 FROM THE HEART OF TOWN	Gallon Drunk Clowstwit HUNKAL PMS (RE/APT)
20	15 4 AGAINST PERFECTION	Adorable Creation CRELP 138 (P)

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

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TOP 60 DANCE SINGLES

THE OFFICIAL Music Week CHART

WEEK	This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW		AIN'T NO LOVE (AIN'T NO USE)	Sub Sub/Melania Williams	Rob's 12R08 (P)
2	10	2	SHOW ME LOVE	Robin S	Champion CHAMP 12300 (BMG)
3	1	2	U GOT 2 KNOW	Cappella	Internal IXD 1 (RTMP)
4	NEW		LOOKS LIKE I'M IN LOVE AGAIN	Key West/Feeling Erik	PWL Sanctuary PWL7 252 (W)
5	1	4	DON'T WALK AWAY	Jade	Giant WY160T (W)
6	17	2	GO AWAY	Gloria Estefan	Epic 6590956 (SM)
7	NEW		MUSIC IS MY LIFE	Chase	Faze 2 12FAZE 16 (P)
8	NEW		TRANSCRIPT	Nardour	Harthouse UK HARTUK5 (RTMP)
9	NEW		SING HALLELUJAH!	Dr Alban	Logic/Arista 74321136201 (BMG)
10	4	2	LOVE THE LIFE	JTD With Noel Mickoy	Big Life BLRT 93 (F)
11	9	2	I NEVER FELT LIKE THIS BEFORE	Mica Paris	4th + B-way 12BRW 263 (F)
12	8	2	MOVIN' ON/THE RIGHT TIME	Roach Motel	Junior Boys Own JBO 1112 (GRAMM)
13	15	2	JAMAICAN IN NEW YORK	Shinobu	Elektra EKR 161T (W)
14	NEW		YOU'VE GOT ME THINKING	The Beloved	East West YZ 738T (W)
15	58	1	I'M BACK FOR MORE	Lulu and Bobby Womack	Dome 12DOME 1002 (E)
16	NEW		I'M A WONDERFUL THING, BABY (I)	Kid Creola & The Coconuts	Island 1255 551 (F)
17	3	1	I BELIEVE IN YOU	Our Tribe	Ifreedom TABX 117 (F)
18	14	2	FEVER	Madonna	Maverick/Sire WY1618T (W)
19	RE	1	I'M SO INTO YOU	SWW	RCA (USA) 786324501 (Import)
20	5	3	PRESSURE US	Sunscreen	Sony S2 6591106 (SM)
21	10	8	MR. LOVERMAN	Shabba Ranks	Epic 6590785 (SM)
22	NEW		SIMPLICITY	Evolution Bridge	Ruby Red 12LTD 009 (SRD)
23	21	1	WHEN I'M GOOD AND READY	Sybil	PWL International PWL7 260 (W)
24	NEW		LOVE DON'T LOVE YOU	En Vogue	East West America A8424 (W)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	NEW	HOW I'M COMIN'	LL Cool J	Def Jam 6591696 (SM)
26	NEW	PENTHOUSE & PAVEMENT (TOMMY D)	Heaven 17	Virgin VST 1457 (F)
27	NEW	THE BRITISH UNDERGROUND EP	Various	XL Recordings XL T4 (W)
28	14	DEEPA/FUNKY HARDCORE	O Base	Suburban Base SUBBASE 21 (SRD)
29	1	PLASTIC DREAMS	Jay Dee	R&B RSOB 101T (REAPT)
30	18	INFORMER	Snow	East West America A8436T (W)
31	21	KOOCHE RYDER	Freaky Realistic	Frealism FREAL2 (F)
32	20	IT WAS A GOOD DAY	Ice Cube	4th + B-way 12BRW 270 (F)
33	18	TOO YOUNG TO DIE	Jericca	Sony S2 6590116 (SM)
34	22	TENNESSEE	Arrested Development	Coltango 12COOL 270 (E)
35	23	HERE WE GO AGAIN!	Porrairi	Capitol 12CL 683 (E)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
36	12	SHADES OF SUMMER	Rodeo Jones	A&M AMY 212 (F)
37	29	DOWN WITH THE KING	Run-DMC	Profile PROFT 391 (REAPT)
38	NEW	YOU GOT ME BURNIN'	Cloud 9	Moving Shadow SHADOW 27 (SRD)
39	NEW	SEXUAL DEVIANT	Blink Baxter	Logic UK LUK 013 (EP)
40	12	JUST THEY SAY	David Bowie	Arista/BMG INT/Savage 74321139421 (BMG)
41	3	LOVE'S TAKEN OVER	Chante Moore	MCA MCST 1744 (BMG)
42	3	QUOTH	Polygon Window	Warp WAP 33 (RTMP)
43	28	SIGN OF THE TIMES	Brothers Grimm	Production House PNT 048 (Self)
44	12	OH CAROLINA	Shaggy	Greenleafs GRED 361 (US) (BMG)
45	5	CRYSTAL CLEAR	The Grid	Virgin VST 1442 (F)
46	NEW	WHEN YOU SMILE	Kresz	Motown TMLX 1 (F)
47	NEW	THE RIGHT DECISION	Jesus Jones	Feed 12PREV2 (F)
48	27	SHOT IN THE DARK	DJ Hypa	Suburban Base SUBBASE 20 (SRD)
49	NEW	INTERNAL	Blue	Sabres Of Paradise WB 002 (P)
50	RE	SOS/MIND WRECK	DMS feat MC Boneman X	Production House PNT 046 (Self)
51	31	DO IT RIGHT	Justice	Stress 12STR 14 (SRD)
52	NEW	MEGA-LO-MANIA (GOIN' ALL THE)	Duberry/Elaine Vassell	PolyGram TV MGLM1 1 (F)
53	36	NUTHIN' BUT A G' THANG	Dr Dre	Interscope A 8427T (W)
54	NEW	GUITAR DANCE (EP)	Various	MTF MFF 003T (P)
55	32	TIME TO GET UP	Various	XL Recordings XL T40 (W)
56	NEW	RAPTURE/SKY HARBOUR	Soul Odyssey	Space (USA) SP51701
57	43	THE THEME/EUPHORIA	House Crew	Production House PNT 047 (Self)
58	37	PERCUSSION OBSESSION	Ork	Soma SOMA 006 (REAPT)
59	34	BORN 2 B.R.E.E.D.	Monsie Love	Coltango 12COOL 289 (E)
60	NEW	TRUST ME	Vibratronic/21Sonic Umerick	Acid Jazz JAZD05T

TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label (P/Cassette) (Distributor)
1	NEW	1	Felix	Deconstruction/RCA 74321137001/743211370
2	NEW	HERE COME THE LORDS	Lords Of The Underground	Pendulum (USA) 4723311 (Import)
3	1	HOME INVASION	Ice T	Rhyme Syndicate/Virgin RSYN1/RSYNCV1 (F)
4	NEW	JUST CALL ME	The Good Girls	Motown 5301151/5301154 (F)
5	4	SQUARE ONE	Taylor	Expansion EXLP 6/EXMCP6 (P)
6	NEW	BACDADFUCUP	Onyx	JML (USA) 053902/ (Import)
7	NEW	14 SHOT TO THE DOME	LL Cool J	Columbia (USA) C25325/ (Import)
8	NEW	DEEP HEAT 93 VOL 1	Various	Telstar STAR 2851/STAC 2851 (BMG)
9	NEW	FAITH HOPE AND CLARITY	The Project	Network 17P1P/17PRMCP1 (P)
10	18	WHAT'S THE 411?	Mary J Blige	MCA/MCA 10681/MCAC 10681 (F)



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

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NOT MORE BLOODY COVER VERSIONS present...
12 UNIQUE COLLABORATIONS
30 CREDIBLE ARTISTS
1 CATALOGUE NUMBER
1 AIM INCLUDING
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Blues is big news thanks to a core of pioneering labels with risk-takers at their helm. *Music Week* gathered together arguably three of the most influential backroom boys in British blues to shed some light on its remarkable Nineties revival. By Chas de Whalley

BLANKING BLUES

Mike Vernon: "I think we have to thank Robert Cray for opening the public's ears up to blues all over again."

John Wooler: "Absolutely. He made it hip to listen to the blues again and he inspired a lot of young musicians who wouldn't have been seen dead playing the stuff beforehand. Let's face it, if you wanted to get a record deal in the Eighties the last thing you'd do was form a blues band."

Andrew Lauder: "That may be true but you mustn't underestimate the timing of CD and the effect that had on people's perceptions. The quality of the first blues releases on CD was such a vast improvement on the sort of random repackaging which went on previously. I think that did as much as Robert, John Lee Hooker or Buddy Guy to rekindle interest."

JW: "A lot of people think that, because it's the blues, then basic A&R principles don't apply. But they're just as important. Maybe we're not talking about hit singles as such, but it's still all about songs and the voices that can sell them through. You can't simply say to a band, 'Go ahead and jam in the studio and we'll see what we get.' The public expects certain musical and production values. You can't afford to appeal only to blues purists; you have to aim at the audience that buys mainstream rock. Which means you have to hit their quality threshold."

AL: "But at the same time you don't want to spend \$500,000 having all the rough edges smoothed off it."

MV: "Who's got that sort of money to spend on a blues album anyway? But there is a fine balance to be struck. When I was producing Fleetwood Mac back in 1968, three days to record an album was considered a luxury. But if you worked that way now, even if the band was Bonnie Raitt, in reality The Healer and Mr Lucky probably made John Lee sound a whole lot better than he really is. Or



BLUES BREAKERS: (from left) MIKE VERNON pioneered British blues albums by John Mayall's Bluesbreakers (with Eric Clapton), Savoy Brown and Ten Years After for Decca. In 1968 he formed his own Blue Horizon label and tasted global success with Fleetwood Mac, Chicken Shack and Focus. Still much in demand as a blues producer, Vernon now runs the independent Indigo label, home to Jay Owens and Sherman Robertson. **ANDREW LAUDER** forged his A&R reputation by signing Dr Feelgood, The Stranglers and The Buzzcocks to UA in the late Seventies. He brought Robert Cray to Demon/Edel Records in 1985 and John Lee Hooker and Buddy Guy to Silvertone five years later. Lauder is now MD of the PolyGram-backed This Way Up label and has new blues product scheduled from young US band The Red Devils as well as the legendary Otis Rush — his first album in over 17 years. **JOHN WOOLER** persuaded Virgin in 1990 to give him a blues-only label on top of his normal A&R duties. He now has 10 acts on the Pointblank roster, the best of whom — respected US stylists such as Albert Collins, Pops Staples, Larry McRay and The Kinsey Report as well as new British acts like Steve Raux and Scots teenagers Jumpin' The Gun — starred in the recent Red Stripe/Pointblank Festival at London's Borderline.

ever will be again. But the guy's over 70, for God's sake; there's no way he could possibly sound like he did 35 years ago."

JW: "The same is true for Pop Staples. When I started at Virgin 10 years ago, if I'd said I wanted to sign an artist who was over 35 years of age I'd have been laughed out of court. Now it's totally cool to sign a guy who is nearly 80!"

AL: "It was much the same at Silvertone in 1989 when I told them I wanted to make a deal with John Lee Hooker. They were particularly nervous about launching a new and supposedly exciting label in the US whose first signing was a 70-year-old bluesman. So we ended up excluding America from the deal."

MV: "I bet they were kicking themselves after he was nominated for that Grammy. But I can see their point. Even now you have to exercise caution. There aren't

that many pedigree blues artists still around, but you have to be incredibly choosy about who you sign. Just because a guy has a good reputation and an interesting sales history, it doesn't necessarily follow that he's ripe for a career revival. If you make a mistake it can be disastrous. Recording a sub-standard album with a new or relatively unknown artist is bad enough. If you do it with a name it's hugely embarrassing for everybody."

JW: "You have to believe that the artist still has his best album in him for a start. And that he hasn't already swamped the market, like I fear BB King has, with too many recent releases,

however good they are. An underlying public awareness and respect for the artist is one thing, but there has to be an underlying demand too."

AL: "That's certainly what we found when we signed Buddy Guy to Silvertone.

About the only albums he had available were old compilations and singles collections that were over 10 years old. It was like the industry had forgotten about him completely. That

presented us with a perfect platform to relaunch his career: he had a superb reputation, there was virtually no product out there at all and he recorded Damn Right I Got The Blues which I guess has sold over a million by now. But it wouldn't have been half as successful if Buddy hadn't been prepared to put in the time and come to Europe to sit in hotel rooms for a week doing press interviews. You need that level of commitment from the artist."

MV: "That's the tragedy with guys like Magic Slim. He comes over here to play the blues festivals and goes down a storm. But as long as he kept shooting himself in the foot with his deals he'll never

break out of the blues ghetto." **JW:** "It's not like rock or pop where the pressure is on to have a hit immediately and you spend all your money in the first couple of weeks to grab people's attention. You haven't got the money in the first place. As a rough rule of thumb I reckon I have to sell one album for every pound I spend. So when a half-price ad in *Q* costs something like £5,000, you have to be pretty certain you're going to sell 5,000 records off it. And when you're making back in only doing an initial 10,000, that's half your money gone immediately. Most blues acts sell records off the road and through word of mouth, so building up a sales profile can take a long time. But every time the act comes back in, it gets better. When Pointblank released the first Albert Collins album, *Iceman*, in 1991, we sold more records in the second year of release than we did in the first six months. With most mainstream albums, not only has the sale vanished after six weeks, but it costs a fortune to get it in the first place."

AL: "That's certainly true. If I don't buy the Albert Collins when it first comes out, it's only because I'm buying something else. But I will get it eventually. Whereas with a new pop or rock act, I'm either sufficiently curious to buy it when everybody is talking about it or else I don't get it at all because in six months time, unless it's proved to be a big hit, it probably won't even be in the racks any more."

MV: "The blues, like jazz, is almost everything. It's talking about it or else I don't get it at all because in six months time, unless it's proved to be a big hit, it probably won't even be in the racks any more."

AL: "But it's difficult to find bands who are true to their influences but manage to come with a fresh angle."

JW: "If I was given \$2m to sign 10 new acts I'd have a hard job finding them. Even in America. We've just signed two British acts, Steve Raux and Jumpin' The Gun from Scotland, who are an unusual 20 with a 16-year-old girl singer, Vikki Kitson, who is brilliant. But most UK bands are such dreary copyists. If that was what I was looking for then at least I can get them first generation from the US." ■

Retailers that stock the

More and more stores are recognising the fact that blues means business. But shifting blues re

Beer and jeans may have revived interest in John Lee Hooker and Screamin' Jay Hawkins, but it takes more than a cluster of commercials to sell the blues.

Even though the music continues to crop up in some unexpected places – the last party political broadcast by the Labour Party was accompanied by a walling blues guitar soundtrack – shifting the product is still hard work for those behind the counter.

But it's paying off in some quarters and blues stockists report that business is healthy. Adam Sieff, manager of Tower Records' jazz and blues department, says the store's blues sales are up 70% on last year, while Nick Swift, partner at independent specialist Decoy Records in Manchester, believes the current blues resurrection is here to stay.

"There is an empty space where progressive rock used to be," says Swift. "People are turning to niche markets for

something new. They hear Eric Clapton and Gary Moore playing the blues and want to find out what else is out there."

There are clearly no shortage of takers. If John Lee Hooker can pass the 100,000 units mark with albums like *The Healer and Boom Boom*, and Buddy Guy can sit comfortably at 56 in the album charts with *Feels Like Rain*, the follow up to his hugely successful *Silvertone* debut *Damn Right I Got The Blues*, then it's obvious that customers are voting with their wallets.

However, with the exception of such high profile crossover artists as Guy, Hooker *et al*, most blues releases suffer from a lack of TV exposure and airplay. Apart from Radio Two's *Blues Night* with Paul Jones and slots on Jazz FM, radio coverage is sparse.

The absence of hit singles is an added hurdle. As Gary Rolfe, assistant manager of the lower ground floor in HMV's Oxford Street branch

puts it, "Record companies sell albums through hit singles which doesn't work with the blues."

The customer is hard to target, too. Although most are male, ages range from early teens to octogenarians.

Some are complete novices fresh from their first Robert Cray concert and keen to explore the blues legacy, while others are avid collectors who can recount the names of all the musicians who ever played with Muddy Waters. Gary Rolfe has even noticed heavy metal fans straying into HMV's blues department.

Consequently, says Adam Sieff, stock should be as broad as possible. "If you're getting kids who are just starting out alongside experts, the secret is to stock absolutely everything," he asserts.

Tower Records' Piccadilly Circus store certainly bears out Sieff's philosophy. The blues department, totalling about 1,000 sq ft, is crammed with new mainstream releases and reissues alongside some



Guitar masters: Gary Moore and BB King shake on it

obscure imports guaranteed to excite the completist. Imports account for a quarter of Tower's blues sales and an entire rack is devoted to Japanese releases including BB King Live and a cache of Robert Johnson classics.

For Sieff, scouring the classified columns in US blues magazines, following up customer leads and maintaining an international network of contacts is all in a day's work.

Decoy's Nick Swift is another retailer who is not prepared to sit and wait for the reps to call; he takes his shop on the road, visiting blues festivals across the country to "talk, buy and sell music".

Unlike pop or rock, blues music does not sell itself – apart from crossovers which tend to do well in mainstream rock sections – and it's not just a case of regularly replenishing the racks and

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the blues are in the pink

releases is not as straightforward as selling mainstream music, says Paula McGinley



Buddy Guy: in-store shows



New blood: Jumpin' The Gunn

letting the customer do the rest. Staff really need to know what they're talking about and be able to guide record buyers through the minefield of acoustic blues, electric blues, Chicago blues, Delta blues and the rest.

The blues buff in particular will expect staff to have all the answers. "They know what they want," observes HMV's Gary Rolfe. And Sieff adds, "We're on a mission from God and we take it seriously

because our customers do."

However, record company support for the blues is varied. Nick Swift feels that independent labels are in the main more committed to their titles and offer more support than majors which only rise to the occasion for big releases.

"The majors only really get wholeheartedly behind those acts they feel will do the business," he says.

But, when record companies do pull out all the stops, the

results are encouraging: Seque's 18-track sampler CD, *Blues On A Fuse*, featuring tracks by a range of names including Alexis Korner and Little Milton which was carried exclusively by Tower during March, sold more than 200 copies in one day — unheard of for a blues title.

In-store appearances are also an effective way to spark sales. Decoy Records sold a healthy 250 copies of Buddy Guy's *Damn Right I've Got The Blues* after his performance at its Manchester premises in 1991.

And Tower took PAs a step further last month by linking up with Pointblank's 11-day festival at London's Borderline club. Artists such as Albert Collins, Pops Staples and The Kinsey Report all stopped off to perform at the store-between concerts.

Other outlets have adopted different tactics to present the blues to potential customers. Feels Like Rain currently features in Our Price's £2 off campaign in Q, while HMV's

three CDs for £20 campaign includes titles by Stevie Ray Vaughan, Muddy Waters and Robert Johnson.

Specialist distributors, such as Dave Foster of Leeds-based Hot Shot Records, service more than 200 hundred retailers with imports on established US blues labels like Alligator, Rounder, Document and Flyright, while mail order company Red Lick Records in north Wales has carved out a worldwide customer base of some 6,000 subscribers through its bi-monthly catalogue.

Aimed primarily at the serious collector, the catalogue includes detailed reviews of even the most obscure additions to its range. "We promote our releases ourselves," explains partner Ann Smith. "We're a big fish in a small pond and people come to us because of our specialist knowledge. And they know we wouldn't review albums we didn't like."

Of course, the sales totals for many lines are unlikely to

set the industry alight. According to Andy Low, Tower's senior manager for London, blues sales amount to less than 10% of the overall turnover. Even with a crossover chart release, Gary Rolfe says he'd probably only take about 50 CDs as an initial order. But nevertheless, some releases can cause a flurry of activity — Tower sold more than 200 copies of Feels Like Rain in the first week, a feat Adam Sieff describes as "staggering".

It proves that with the right product blues can fly off the shelves. That's just as well because there are a host of new titles coming soon.

Gary Moore, John Mayall, Zakiya Hooker, The Red Devils, Albert Collins, BB King and Otis Rush are all releasing albums this year, with tours scheduled to promote most of them.

If Gary Rolfe is right and "the biggest way to sell specialist music is to hear it" then blues retailers could be in for a busy year. ■

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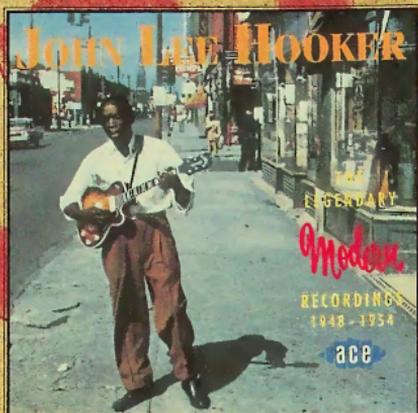
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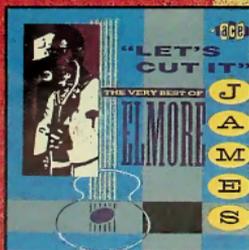
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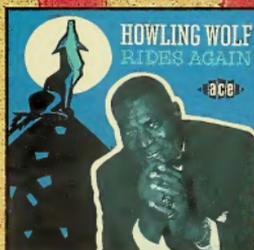
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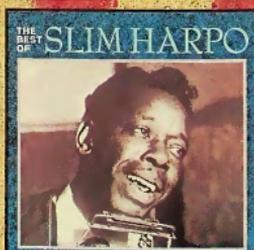
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Reissues fuel the blues

Back catalogue sales have played a crucial role in the sector's growth, says Neil Slaven

Eric Clapton's recent blues-only shows at the Royal Albert Hall may have come as surprise to those who thought that of Slowhand had left his roots behind years ago. They also proved that public awareness of rock's grandparent form is higher in 1993 than possibly any time since the blues boom of the mid-Sixties.

The emergence of Robert Cray nearly 10 years ago resurrected what many thought was a dying music. Since then innumerable contemporary artists such as Gary Moore, John Campbell, Sonny Landreth, Dave Hole, Jay Owens, Walter Trout, The Jayhawks, The Red Devils and Rainer Ptaček – not to mention a slew of new and forward thinking record labels like Pointblank, Indigo, Silverstone, Prologue and This Way Up – have kept the blues very much alive.

"People no longer regard the blues as a branch of archaeology," says Demon/Edsel's A&R manager Spike Hyde. "They're getting sick of hearing stuff done by machines, like Nintendo on the radio."

Blues festivals, including Pointblank's recent 10-day festival at London's The Borderline, Easter Weekend events at Gloucester and Burnley and a three-day Whitson Blues Weekend at Portsmouth consistently draw capacity crowds of new and seasoned enthusiasts alike.

Fanzines such as *Blues & Rhythm*, *Blueprint* and *Blue Blues*, all boasting readerships of 6,000 to 8,000, keep the grapevine buzzing. And in record stores, shoals of specialist labels now offer an even wider selection of blues reissues covering a 75-year legacy, from Blind Lemon Jefferson and Robert Johnson to Muddy Waters and Buddy Guy.

Principal music companies are Ace, Charly, Demon/Edsel, Red Lightnin' and Sequel. All hesitate to describe business as booming but nevertheless identify an increase in turnover from product collated with care and labelled with love.

Sequel managing director Bob Fisher notes a dramatic rise in sales over the past three years on blues items that constitute just 15% of his catalogue.

Similarly Ted Carroll, Ace's managing director, reckons 40% of his company's releases are blues or blues-orientated. "We probably do something close to £2m a year over all

our blues product," he says.

Carroll's optimism is tempered with caution, however. "To survive you have to make the bottomline work," he says. "So close control of origination costs is the key to profitability."

"Our costings are very tight. We can put out a CD reissue of obscure blues material and break even on sales of maybe 1,300 units."

Better known names such as Hooker, BB King and Lightnin' Hopkins, can expect to sell at least twice that in the first three months and, if the record stays in catalogue, an eventual sale of up to 20,000 is not at all unrealistic.

This is an area where price-cutting is not seen as an effective guarantee of greater turnover. Ace's Johnny Otis compilations, for instance, have each sold between 3,000 and 3,500 copies at a full retail price of £12.99. "If they'd been cheaper," says Carroll. "I doubt they would have sold appreciably more."

Sequel's Bob Fisher agrees. "We know our marketplace and judge our sales potential accordingly," he says. "Initial sell-ins are irrelevant in this game. It's all builds."

Fisher has just released an 18-track £5.99 sampler, Sequel's Blues On A Fuse, featuring names like Freddie King, Louisiana Red, T-Bone Walker, Dig Bill Bronzoy, Jimmy Rogers and Son House.

He is confident of selling 25,000 units, but expects it to take at least 12 months to hit that target.

Samplers are identified as one of the most important entry points to the blues for new fans, an increasing number of them aged over 25 years and unhappy with contemporary rock releases. Their interest is often spurred by soundtracks for TV ads. "People will use cheaper CDs as samplers if they're not sure of what they're buying," says Clive Norman, of Virgin's Nottingham Megastore. He nominates Demon/Edsel, Ace and Charly's comprehensive Blues Masterworks as the most successful labels.

Adam Sieff, at Tower's Piccadilly Circus, store notes a

trend: "A lot of customers start with one of the Blues Masterworks and then come back for full-price product," he says.

Which is all part of Charly chairman Jean Luc Young's "These releases pave the way for people to get the blues at a price they can afford," he says. But for labels like Demon/Edsel product licensing agreements require full-price releases.

"Nevertheless," says Spike Hyde, "we would still have to sell in the region of 10,000 copies over a couple of years. Occasionally, like on Otis Rush's Right Place, Wrong Time album, we get to those sort of figures after only a few months. Others take a lot longer."

Hyde is philosophical about the competition offered by budget-priced imports of indeterminate quality from European labels. "As long as people continue to discern the good from the bad, I find the situation perfectly acceptable," he says.

Among cheaper imported compilations, sleeve notes are often the key to quality; the more detailed the information on offer, the more likely the producer will satisfy both impulse buyer and collector alike.

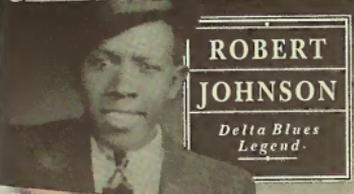
While Demon/Edsel and Ace have established an enviable reputation for attractive, informative packaging, Sequel's Bob Fisher suspects that sound quality is the single most important factor. "Our aim is always to master from the earliest generation tapes we can find, rather than accept the first copy that comes to hand," he says.

But it is the boxed sets by famous-name artists which represent the truly prestige end of the blues reissue business. Since the unexpected and phenomenal 1990 success of Columbia's Robert Johnson compendium, reissue catalogues now bristle with sets incorporating as many as nine CDs. Prices range from £14.99 to £49.99 and more.

Sequel's Blues Guitar Box Volume 1 is particularly popular. Not only does it consistently top the label's own sales chart but this multi-artist, three-CD set has already sold in excess of 30,000 copies and spawned a second volume which is also >

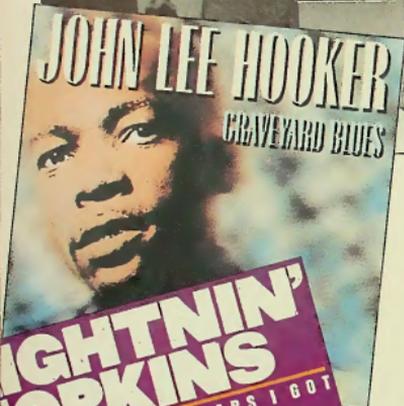


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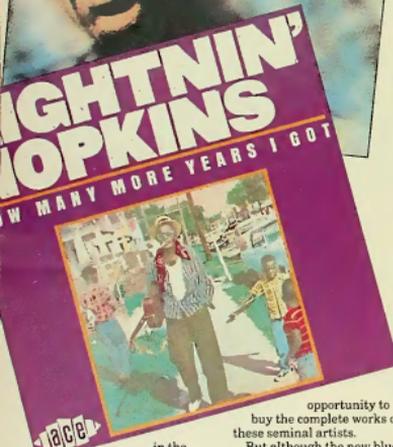


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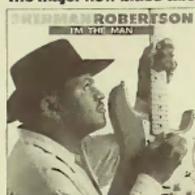
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in the Sequel's top 10 sellers. MCA, too, has done well with recent single artist boxed set releases King Of The Blues – a four-CD retrospective of BB King's career – and Chess Blues – another four-CD set spanning 20 years of the label's recordings. Ace is also expecting to score with a three-CD boxed set of Elmore James' recordings for Modern, regarded by most as the influential slide guitarist's classic sides. Meanwhile, with its dispute with MCA over the Chess canon still unsettled, Charly's boxed sets of Muddy Waters, Chuck Berry, Sonny Boy Williamson and Little Walter are currently the only

opportunity to buy the complete works of these seminal artists. But although the new blues market has been largely driven by CD reissues, Ace's Ted Carroll also foresees a possible return to vinyl. "We are considering re-releasing a selection of our blues and jazz titles on vinyl. But on a strictly limited basis, with high-quality pressings and serious vinyl collector in mind," he says. "Ace tried to create a specialist market for vinyl a couple of years ago, but it was too early," he adds. "But I doubt if we'll ever see a vinyl demand of more than 2,000 copies of a blues album." Whichever way the market develops, it is clear that the blues is picking up new fans all the time. And there's no shortage of product around to satisfy the demand. ■



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DOOLEY'S DIARY

Remember where you heard it: After his abrupt departure from Capitol in LA, speculation is hot that Simon Potts will tip up in the UK, though US sources say not...The final tally of interviews scored by the 20 overseas journalists flown into London by EMI International last month was a stunning 104 in six days across 14 artists...Congrats to the folks at RTM who were expecting their second number one album in a row with Suede this week...Those early birds at Nordoff-Robbins are sending out invitations to this year's Silver Clef lunch on Friday June 25. Anyone who hasn't received one should call Audrey Balfour on 071-371 8404...Virgin's new Janet Jackson album previewed to the multiples last week sees Janet - as we must now call her - employing the talents of not only rapper Chuck D, but opera star Katherine Battle...Betting men suggest Rupert Perry to be the next BPI chairman...Calling all engineers, producers and artists who worked at the old Olympic Sound Studio in Barnes in the Sixties or Seventies, please contact Ian Fowler (081-960 6000). He is writing a book on the studio and craves your anecdotes...After kidnapers lifted Warner Music Operations' Best Distributor trophy at the MW Awards and refused to return it unless the company donated £500 to Comic Relief, Dennis Woods reveals that



The venue may have been called Playscape, but it was serious business for the nine teams who took each other on last week in the go-karting tourney organised by Beggars Banquet sales and marketing manager Graham Jeffs. Somehow the motley crew of drivers pictured (from left: Simon Pratt, Perry McCarthy, Jeffs, Dave Mather and Bob Fisher) calling themselves The Renegades managed to win without even having to call on the services of Formula One pro McCarthy. Missing from the photo call was Arthur Griffiths. Sadly the MW team failed to come anywhere near, though as manager Jonathan Roberts deserved the prize for most spectacular crash.

Alpert's Red Nose Day activities - including a sponsored no smoking day and a Bad Taste fashion show - raised a grand total of £770. The thieves should now play fair...Poor old Hollywood UK - but then it never was a lucky name for a label. Remember the very first Gallup number one in January 1983 - Renee and Renato's Save Your Love on John & Sue Edward's Hollywood label? A year later, that Hollywood had gone bust...Hein Van Der Ree, boss of the latest Hollywood casualty, would only say one thing about his future plans last week: "I'm not retiring"...Food Records has parted company with John Truelove, the dance bod hired last year to run its imprint...Island staff attending the weekly marketing meeting last Thursday were put in a blind panic when they were told they had just three weeks to rush release U2's next single - featuring Adam Clayton on vocals. Worried execs were forced to think up press campaigns, how to rearrange release schedules, press the single etc on the spot. Of course when label boss Marc Marot showed the assembled company the proposed artwork it bore three words: U2 April Fool...Meanwhile PolyGram

Broadcast Marketing's Brian Berg was summoned back to his office from the Island building by a frantic phone call telling him that the division was being sued over one of its compilations. On arriving back he was told that general manager John Cavanagh had "gone shopping", at which point he "had a fit", according to one insider. Luckily with staff cracking up around him he saw the funny side...A reshuffle is imminent at mail order company, Britannia...Vertigo decided to launch new signing Let Loose at its annual Boat Race party. Among those hobnobbing was a sizeable One FM posse including Johnny Beerling, Chris Lycett and avid Let Loose fan John Peel...Sparks flew last Wednesday when Re-Pro - the renamed Guild of Recording Producers, Directors and Engineers - invited some of the industry's top A&R men to face its members.

They said Tommy Vance (left) was a natural for the rock format of Virgin 1215 AM. True or not, he certainly managed to conceal how at ease he is at the station when presenters gathered to select a running order for advertisers on Virgin's launch day. But at least it is clear from this shot that Vance and fellow presenter Jonathan Coleman (second left) are naturals for radio - just look at those jackets. Pictured with them are presenter Wendy Lloyd and 1215's casually dressed tastemakers Richard Branson and Richard Skinner (right).



Among those in the spotlight were Dave Bates, Derek Green, Dave Balf, Chris Cooke, Pete Tong, Muff Winwood, Rupert Hine and Gary Langan...Fresh from suing manager Laurie Jay, the hot-tempered Jimmy Nail is apparently "in negotiations" about his future at East West...Sad to hear of the death of Tom Ward, son of Peermusic co-founder Thomas Henry Ward and a director of the publisher since 1948. Aged 79, he was still working part time at the company when he died, 59 years after joining.....



Keen to extract every last sale from Goret's soaring Third Symphony, Warner Classics invited representatives from all the leading retailers to a preview of the South Bank Show special on the composer broadcast last Sunday. Some 22 gold discs were presented to dealers including WH Smith, Boots, Virgin Retail, Our Price, Faringtons and HMV. Was Classics chief Bill Holland by any chance trying to stimulate sales in order to avoid the rash promise he made on LBC in February? He did, after all, pledge to bump jangle naked off the Royal Opera House if the album didn't make number one...

music week

Incorporating Record Mirror

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