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music week

For Everyone in the Business of Music

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Ensign rocked by exodus

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

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

discussions with two interested parties.

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

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

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

differently," he says.

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

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

Before linking with

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

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

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

Report raps PRS staff

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

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

The independent report says

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

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

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

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

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

Wright picks label boss

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

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

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

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

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



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

1994," says Lewis.

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

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

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

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

Michael lawyer turns star witness

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

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

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

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

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EMI slams Panorama jobs slur

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

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

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

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

EMI wrote to the woman

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

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

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

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



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

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

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

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

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

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

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

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

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

This latest move leaves both Michael and Russell looking sweet.

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

Steve Richmond

Donington axed as dates clash

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

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

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

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

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

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

Levy pulls M&G out of PolyGram

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

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

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

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

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

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



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

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

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

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

Releases have been on hold

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

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

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

MMC calls on public to join music inquiry

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

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

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

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

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

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

Concerts piracy ring stamped out by BPI



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

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

The inquiry was sparked by complaints from consumers,

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

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

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



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

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

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

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

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

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

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

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

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

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

Jon Webster's column is a personal view.

NEWS

East West unveils Townshend LP

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

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

Released by East West

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

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



Townshend: concept LP plug

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

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

BBC won't let R1 go, vows to Forgan

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

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

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

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



Forgan: guarantees

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

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

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

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

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

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

R3 boss plots new shake-up

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

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

Three's first programme aimed at young people.

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

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

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

Two K labels in Eurovision race

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

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

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

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

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

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

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

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

New hope for London venues

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

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

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

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

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

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

Survey charts indie demise

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

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

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

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

Eric Longley, head of media



Longley: cheaper CDs 'no help'

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

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

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

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

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

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

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

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

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

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

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

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

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

Classics tune to TV ads

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

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

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

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



Decca disc: commercial themes

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

Meanwhile Warner's Erato label is joining forces with

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

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

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

Three out after Virgin cutbacks

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

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

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

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

MCA drops Beijing

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

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

Over the past year MCA has released three singles by the

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

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

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

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Completion not open to CD-ROM subscribers - it would be too easy!



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



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

Our Price sharpens focus

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

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

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

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

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

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

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

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

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

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

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

More specifically the chain is homing in on the themes of

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

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

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

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

The changes allow for far greater centralised control

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

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

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

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

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

departments (*Music Week*, May 22).

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

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

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

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

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

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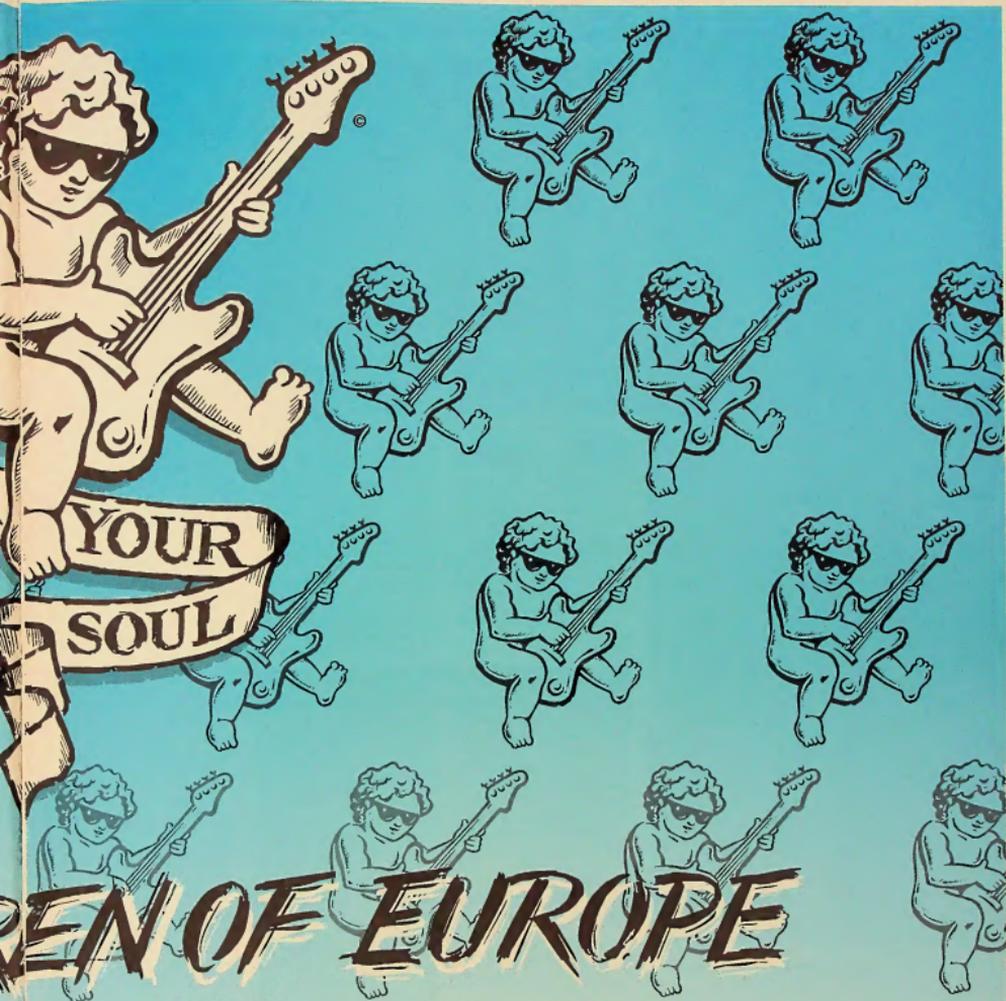
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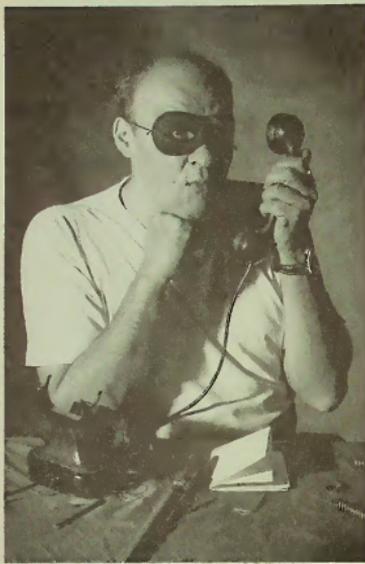
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MARKET PREVIEW



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

CLASSICAL

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

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

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

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

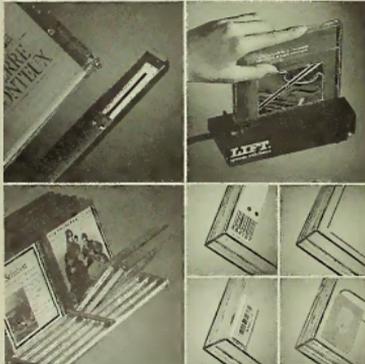
SAARIAHO: Various Works. Kronos Quartet, Los Angeles Philharmonic/Salonen (Ondine/Koch ODE 804-2). Koch's sales force is making this album its priority, focusing on the appearance of trendy names such as the Kronos and Esa-Pekka Salonen. **★★**

PICK OF THE WEEK

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

Phil Sommerich

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



MAINSTREAM - ALBUMS

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

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

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



Rod: Unplugged and intimate

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

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

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

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

PICK OF THE WEEK

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

Alan Jones

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JAZZ

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

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

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

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

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

PICK OF THE WEEK

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

Stan Britt



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

ROCK

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

EMOTIONAL FISH: Rain

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

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

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

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

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

Andy Martin

MAINSTREAM - SINGLES

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

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

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



Niki Harris: haunting

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

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

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

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

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

PICK OF THE WEEK

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

Alan Jones

DANCE

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

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

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

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

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

PICK OF THE WEEK

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

Andy Beavers

AD FOCUS

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

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

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

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

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

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



CAMPAIGN OF THE WEEK

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

Record label: Columbia

Media agency: DPA

Media executive: John Duncombe

Product manager: Terry Felgate

Radio ads to run on Classic FM and Jazz FM

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

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

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

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

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

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

Monie Love's new single *In*

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

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

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

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

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

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

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

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

Compiled by Sue Sillcox. 071-2286647

EXPOSURE



PICK OF THE WEEK

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

MONDAY MAY 24

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

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

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

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

TUESDAY MAY 25

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

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

WEDNESDAY MAY 26

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

THURSDAY MAY 27

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

FRIDAY MAY 28

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

SATURDAY MAY 29

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

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

SUNDAY MAY 30

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

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

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

NEW SIGNINGS

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

Compiled by Sarah Davis. Tel: 081-946222

14 Harry's game
Connick blasts back
with new release



16 Miracles happen
Lurve man Luther
slinks up singles

22 Up Evil Up
Front 242 shake up
top indie slots



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

music week

datafile

The Information Source for the Music Industry

29 MAY 1993

CHART FOCUS

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



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

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

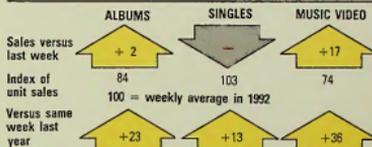
all been covers - that's the current single plus the number ones Red Red Wine and I Got You Babe.

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

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

UPDATE

SALES



Source: Gallup © CIN

LATEST SALES AWARDS

- Gold
 - Silver
- Janet Jackson & Queen: Five Live (single)
 Janet Jackson: Janet
 Aerosmith: Get A Grip

NEXT WEEK'S HITS

- Singles
- A-Ha: Dark Is The Night (Warner Bros)
 - AN EMOTIONAL FISH: Rain (East West)
 - GREEN JELLY: Three Little Pigs (Zoo)
 - INSPIRAL CARPETS: How Should It Be? (Coo)
 - JAMBUQUAI: Blow Your Mind (Sony)
 - LIVING COLOUR: Nothingness (Epic)
 - MIDNIGHT OIL: My Country (Columbia)
 - OCEANIC: Celebration (Transmission)
 - MICA PARIS: I Wanna Hold On To You (4th & B-way)
 - USA STANSFIELD: In All The Right Places (Warner Bros)
- (MCA)
- ALICE IN CHAINS: Angry Chairs (Columbia)
 - BARBRA STREISAND: With One Look (Columbia)
 - BABY JUNE: I Will Be Free (Solid Pleasure)
 - HADDAWAY: What Is Love (Arista/Logic)
 - NU COLOURS: What In The World (Wild Card)
 - ROBERT PLANT: Fate Of Nations (Fontana)
 - ROD STEWART: Unplugged... & Seated (Warner Bros)
- Predictions compiled by Era. Last week's score: 12 out of 13

CHART NEWCOMERS

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



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

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

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

10 BREAKER

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

6 BREAKER

THE GOATS: Aaah D Aaa (Columbia) US debut.
 Producer: Joe "The Butcher" Nicol/Oatie Kato.
 Publisher: PolyGram.

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Sonic The Hedgehog says it's over,
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**International Music Convention
11-15 September 1993
The Holiday Inn Crowne Plaza
Manchester, England**

TOP THE OFFICIAL ^{MM}music week CHART

MAY

29

1993

40

SINGLES



1 ALL THAT SHE WANTS

¹ A&D/D-Base

LONDON

02 ⁴ (I Can't Help) Falling In Love With You

Usher

DEFINITION

03 ³ Sweat (A La La La La Long)

Inner Circle

MADEIT/EAR WE

04 ² Five Live (E)

George Michael And Quercy

PARLOPHONE

05 ⁵ Tribal Dance

2 Unlimited

PAU. COVENTRY

06 ⁶ That's The Way Love Goes

Janet Jackson

VERB

07 ¹⁵ I Don't Wanna Fight

Tina Turner

PARLOPHONE

08 ¹⁶ Jump Around/Top O' The Morning To Ya

House Of Pain

RUFFNESS/AL PE

09 ⁹ In These Arms

Banana

JAMBO/MELODY

10 ⁷ Everybody Hurts

REAL

WARRIOR BROS

BARBRA STREISAND



With **One Look**

The premier single from
Andrew Lloyd Webber's

new musical 'Sunset Boulevard'

Believe In Me

Usher/Saunders

LONDON

21

So Young

Slade

NAME

22

Hobart/Pain/Who Do You Think You Are

Smart Engine

HEAVENLY

23

Creation

Striped M.C.'s

4th B/W

24

Break It Down Again

Tears For Fears

MELODY

25

Sweating Bullets

Megadeth

CAPELLA

26

U Got 2 Know

Capella

INTERNAL DANCE

27

Little Miracles (Happen Every Day)

Litfiba/Vandross

ERIC

28

House Is Not A Home

Charles & Eddie

CAPPELLA

29

Believe

Lenny Kravitz

VERB

30

Will You Love Me Tomorrow

Brandy/Ferry

NAME

31

Living In The Past

Jethro Tull

43

32

Cherubs

100% Q-Tips Music Reviews

RECORD MIRROR

DANCE UPDATE

29 MAY 1993
FREE WITH Music Week

DEO

MOBY GOES TO MUTE IN NEW EUROPE DEAL

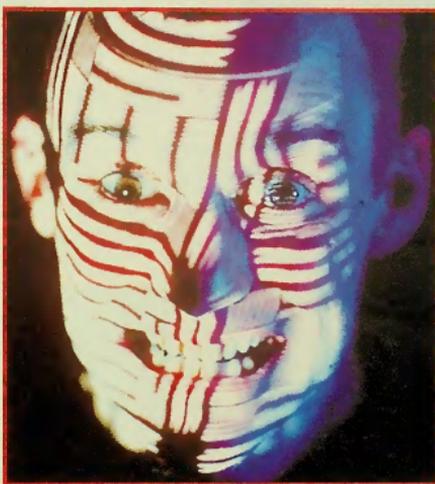
New York DJ and top remixer Moby has signed to Mute Records following months of legal wrangles with his former US label Instinct. The new deal covers Europe including the UK. He will continue to be signed to Elektra for North America.

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

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

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

The first Mute release will be an EP in August.



SOLAR SETS SIGHTS ON LONDON

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

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

"We know it is a David and

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

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

forced off the air in 1988.

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

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

UPSETTING THE APPLE CART

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

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

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

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'DREAMS' CAN COME THROUGH



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

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

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

track, released on June 7.

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

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



A RIGHTS OLD DING DONG

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

TOP 10

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

TOP 10 BF

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

Records are inside the Anglia Chart

US TO

- 1 **THAT'S THE WAY**
- 2 **FREAK ME, SIX**
- 3 **KNOCKIN' DABO**
- 4 **WEAK, S.W.V.**
- 5 **LOVEIS, Vanessa**
- 6 **LOOKING THROUGH THE WINDOW**
- 7 **I'M SO INTO YOU**
- 8 **NUTNIN' BUT A G**
- 9 **I HAVE NOTHING TO OFFER**
- 10 **DON'T WALK AWAY**
- 11 **HAVE I GOT LOVE?**
- 12 **DITTY** Popcorn
- 13 **BAD BOYS** Jive
- 14 **SHOW ME LOVE**
- 15 **COME UNDO**
- 16 **INFORMER** Steve
- 17 **TWO PRINCES** Sire
- 18 **WHO IS IT** Michael Jackson
- 19 **LIVIN' ON THE EDGE** Aerosmith
- 20 **NUTNIN' MY LOVE** Jive
- 21 **FILL NEVER GET OVER YOU** Exposé
- 22 **THREE LITTLE PIGS** Green Jello
- 23 **CONNECTED** Stereo MC's
- 24 **ANGEL** Jon Secada
- 25 **COMFORTER** Salt

CIRCUS ACTS

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

HOME IS WHERE THE ART IS

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

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

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

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

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

ARCTIC ROLL CALL

Pinnacle offshoot Equator Records is setting up a dance label for one-off releases. Arctic Records, run by Equator A&R manager Gleve Parsons, will release singles and albums but will leave long-term development to Equator. The first releases are 'Funk & Drive' by K&M and the album 'The Cream Of Underground House' which features Disco Evangelists, Crunch and Solitaire Gee, among others. Both are out on June 7. Future projects include a Sasha remixes album.



● FLUKE

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

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

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

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

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

THE ULTIMATE HIGH (FULL VERSION), THE POWERZONE, TAKE ME AWAY.

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

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

MAXIMUM INTENSITY

2 RM DANCE UPDATE

43	ORDINARY WORLD, Duran Duran	Capitol	48	HARD WORKIN' MAN, Brooks & Dunn	Arista
44	MR. WENDAL, Anoushka Development	Chrysalis	49	FEVER FOR A FLAVOR, H-Town	Luke
45	TELL ME WHAT YOU DREAM, Russel Ross	BMG	20	PORNO FOR PYROS, Pussycat Dolls	Warrner Bros
46	REGRET, New Order	Oswest	21	SOME GAVE ALL, Billy Ray Cyrus	Mercury
47	SO ALONE, Men At Large	East West	22	DURAN DURAN, Duran Duran	Capitol
48	DRE DAY, Dr. Dre	Death Row	23	PURE COUNTRY (OST), George Strait	MCA
49	BED OF ROSES, Bon Jovi	Jambou	24	TEN, Pearl Jam	Epic
50	THE RIGHT KIND OF LOVE, Jeremy Jordan	Giant	25	ALIBIS, Tracy Lawrence	Arista
51	EVERYBODY HURTS, 2 Unlimited	Capitol	43	BREND NEW MAN, Brooks & Dunn	Arista
52	WALKING IN MY SLEEP, B1	Capitol	44	IF I EVER FALL IN LOVE, Sha	Gasoline Alley
53	WHEN I'M GOOD 4 U, Shingai	Capitol	45	BIGGER, BETTER, FASTER... A Non-Brand	Interscope
54	SEVEN DAYS, Shingai	Capitol	46	DIRT, Alison Channa	Columbia
55	29 PALMS, Robert Pattinson	Capitol	47	3 YEARS MONTHS... Arrested On Allegations	Chrysalis
56	CREATION, Stereo MC's	Capitol	48	TILL DEATH DO US PART, Goto Boys	Rap-A-Lot
57	TEN YEARS ASLEEP, Stereo MC's	Capitol	49	THE PREDATOR, Los Cabos	Priority
58	U R THE BEST THING, 2 Unlimited	Capitol	50	FOR REAL THO', LeVert	Arista

Cool focus

DEO

cuts

shop



● FORTRAN 5

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



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

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

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

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

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

club



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

sensibly." – Shaun Kendrick, promoter.

Music policy: Hard trance techno.

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

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

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

Average ticket price: £8.
Compiled by Sarah Davis. Tel: 081-948 2320.

ODD RADIO
A guide to the most essential new club tunes as featured on 1FM's "Essential Selection", with Pete Tong, broadcast every Friday between 6.30-9pm. Compiled by data collected from leading DJs and the following stores: City Sounds; Flying Zoom (London); Eastern Bloc; Underground (Manchester); 23rd Precinct (Glasgow); 3 Beat (Liverpool); Warp (Sheffield); Trax (Newcastle).

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.



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

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

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 Mother Alpha Delta promo

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 071 620 3456.

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PWL Continental
 VHF 27

All Areas PMI
 MVB 4911123

y ... PolyGram Video
 0864963

na ... BMG Video
 74321122503

es WMV
 450952423

Music Club/PMI
 MIC2116

ion Geffen
 GEFV 39520

las PMI
 MVP 4811193

flow Your ... Ritz
 RITZB 701

our Illusion I Geffen
 GEFV 39521

Music ... Wienerworld
 WNR 2035

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10 hot vinyl

buzzing

on promo & import

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

● LONI CLARK



Hot Vinyl

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

TOP 10 BI

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

Remixes are outside the Ampex Era

US TO

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

● HELIOCENTRIC WORLD



6 RM DANCE UPDATE

- | | | | | | |
|--|---------------|---|-----------|--|-------------|
| 18 WHO IS IT, Michael Jackson | Epic | 43 ORDINARY WORLD, Duan Duran | Capitol | 18 HARD WORKIN' MAN, Brooks & Dunn | Arista |
| 19 LIVIN ON THE EDGE, Aerosmith | Geffen | 44 MR. WENDAL, Arrested Development | Qwest | 19 FEVER FOR DA FLAVOR, H-Town | Luko |
| 20 NUTHIN MY LOVE CAN'T FIX, Joy Lawrence | Impact | 45 TELL ME WHAT YOU DREAM, Norcross/Dick | RCA | 20 PORNO FOR PYROS, Povey/Povey | Warner Bros |
| 21 ILL NEVER GET OVER YOU, Exposé | Arista | 46 REGRET, New Order | Debut | 21 SOME GAVE ALL, Billy Ray Cyrus | Mercury |
| 22 THREE LITTLE PIGS, Green Jello | Zco | 47 SO ALONE, Men At Large | East West | 22 PURE DURATION, Duan Duran | Capitol |
| 23 CONNECTED, Stereo MC's | Geese Street | 48 DRE DAY, Dr. Dre | Death Row | 23 DURAN DURAN (OST), George Strait | MCA |
| 24 ANGEL, Jon Secada | SBK | 49 BED OF ROSES, Bon Jovi | Jive | 24 TEN, Pearl Jam | Epic |
| 25 COMFORTER, The Roots | Genesee Alley | 50 THE RIGHT KIND OF LOVE, Jeramy Jordan | Qwest | 25 ALIBIS, Tony Lawrence | Atlantic |
| 26 IF YOU WANT TO PARTY, The Roots | Genesee Alley | | | | |

Charts country Billboard, 26 May, 1993. ● Artists are awarded to these products demonstrating the greatest airplay and sales gain

UK charts **UK** UK-singled acts



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

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

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

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

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

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

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

idirectory

by james hamilton

SISTER SLEDGE 'Thinking Of You' (Atlantic/Rainforest A&S 157). Re-issued classic juggy swinger best remembered in its re-worked form 102-8-102-8 (Intro: 100-10-10-10-10-3-102-102-8-102-103-20p) Original Re-Touch, or totally remixed in Ramp's luridly thudding 120-60pms Club Vocal, or grafted stringy Feet So Good and Hard Vocal Misses. Juggy Nag's jangle covering 102-40pms Mind, 1-20pms Conversation and City Club Mixes...**D.M.** **JOHNSON** 'I Say A Little Prayer' (London LNK 341). David Michael Johnson's generally breezy 112-20pms 126-70pms Bacharach & David remake, here as an import in palping RAF mono-coldie catering DJ Professor Mace...**RUTHER** **RANIA** featuring **ANN CONSUELO** 'Do It For Love' (Chameleon CHAMPX 12 297, BMG), released Waters/Peterson-like "ah how" naggid SwedMix sinner's 122-30pms Sirelli/Dix, O-122-20pms Kevin Saunders-soul rami (another Robin 87)...**LONI CLARK** 'Rushing' (A&M-PM 860287-1), backpack promoted chanting goose-stepping garage chugger's juggy honking 123-10pms Extended Club Mix and Edit, topping 123-20pms Moon 11 Being and quivering 123-40pms Experience 100 Disc, CD Mackintosh piano played jangle 122-80pms C's Club Mix, honking Wibbly Wobbly and chattering 122-00pms FXTC Dub Mixes...**PET SUDO BOYS** 'Can You Forget Her?' (Parlophone 12RJD 3543), groove bumping strong "idaho" anthem is speeded up 125-00pms Rola mixes (KX mixes follows), promoted from CD 2-track single but only used on commercial 12-inch as coupling of its follow-up single in August...**LISA & GEM** (Flyr FX 210), glamorous model's organ quavered Hi-NRG pop walk in Delaware's Rola's sweetly charming 10-127-20pms Divine, O-127-20pms Perfect, thumping cut-up 127-20pms Tiresa-Maria, Antiochian DJ's Malcolm's snappy honking 126-80pms Dice-Ousa Mixes...**MICA PARIS** 'I Wanna Hold On To You' (418 + 8 Way 12 BRW 275), En Vogue-ish stinky 102-00pms waltz's lovely lush sinuous Old School, rolling Atlantic Club, spaced-out Dirty Drum, new flyer joining Album Mixes, with her own supports only 72-00pms 'Say You Want'...**GEM'S FOR JEM** (Times For Love I-2E-EXY 1204, PL, Tracy Ackerman's cooed lovely Kinky Ghaly backed 97-87-20pms street soul jazz 1227-20pms swag, earlier 96-5 bpm 'Evers' When 'You're Gone'...**JANET JACKSON** 'Janet' (A&M 2720), Jam & Lewis co-created album's Chuck D rapped alternative drifting 101-40pms 'New' general, cooking girly jiggly O-112-40pms 'Because Of Love', sinuous snooty O-76-00pms 'When As You Now', stinky hit O-47-07-00pms 'That's The Way Love Goes', jittery churning 111-00pms 'You Want This', funkily jumping 123-20pms 'Tempt', Jolly delicate 82-40pms 'The Body That Loves You', jarkly sexy 108-00pms 'Funky Big Band', jube-waged juddery O-105-00pms 'It', fortuitously weaving 32.2/84-40pms 'Any Time, Any Place',

brassy rock 117-30pms 'What If I Do', operatic squeaky rolling O-07-40pms 'This Time', airy ballad 'Kiss Me'...**THEO TULL** 'Living In The Past' (Chrysalis 12CHS D3970), 1983's breathy Jive fiddle re-visit on promo by 'Too D' as solidly soaked scarping 129-30pms jazz-funk 'Out', jangle by 'Too D' (instrumentals, changed lining 'Club' vocal)...**THE SUB PATRIOTS** 'Volume 1' (Reckless Base SUBPATR 24, 3RD) (CD) kick backed-up strong scratchy percussive hardcore sampler with SOXZ of A 'Reckless' base SUBPATR 24, 3RD...**STYLA WAVE** 'OBAS5's 1-154-6-00pms 'Twin Dope Track', DJ HIPPE's 188-0 bpm 'The Cropper', RUN TRIPPE's 127-0 bpm 'Look No Further...', TWIN WAVE's 'Atmosphere' (Kicks KICK 26, PL), raga prodded bippy 150-40pms hardcore raga, even fiercer 'A Little Something' (KICK), 150-20pms 'Prisoner' variations...**JOGGOD PEOPLE** 'Ahhhh' (Sabrettes SR 001, RE-APT/PL), queering 132-20pms 140-20pms Instrumental powder, jarkly chroing O-140-20pms 'Glorious Boys', bubbly throbbing 130-0pms 'Love Low American Style', DJ RAY & ASTON 'Worship' (Suburban Base SUBBASE 23, SRD), reggae throng naggid blurring ultra frantic 180-30pms hardcore splatters, Aparita O'Gass Netras (SUBBASE 23R1)...**MIXRACE** 'Organized Chaos EP' (Moving Shadow SHADOW 28, SRD), chip-runs squeaked frantic-futuristic hardcore with 150-20pms 'Marica Q' (a la Henry's 'Vibrance' 'Dance With The Devil', 151-20pms 'The Don Of Babylon', 158-30pms '5 Minutes Mission')...**FOUL PLAY** 'Volutes 2' (Moving Shadow SHADOW 29, UK) quea quea 150-00pms 'Open Your Mind', 160-70pms 'Mister Mister Four', scratchy 151-30pms 'Sunland (Remix)', jarkly 150-6-148-2-151-20pms 'Oh In U Ghently'...**THE MIGHTY YAKS** 'Return To The Valley Of Yaks' (Yaks Yaks 1 & 2) (Southern Field/DK Discs ECR 2), Norman Cook's stungily linked and Donna Summer-style synthered scatty scurrying 120-00pms track, reggae and plaintive girl scattered chanting O-126-50pms 'Only When I'm Dancing Do I Fall This Disco', O-126-70pms ditto CD...**POWER ZONE** 'Addicted To Love (Remix)' (Ruby Red LTD 023R), stinky waltzy jarkly calms new auditory 124-40pms 'Mistake Mix', frantic edited 137-40pms Original...**OCEANIC** 'Celebration' (Transatlantic 12, TR&A 8-0, TRC/BMG), catenawring early debut pop new's 127-00pms Extended Mix, percussive 127-00pms 'Remix'...**READY TO DIE** 'Ready For Dead' (Limbo LIMB 014T, RTM/PL), eventually throbbing 126-40pms 'I'm Not Ready', even more immediately rivalling than that War...**KID** using 126-20pms 'Islands'...**QUINCY** 'Children Of A Dying Breed' (Wendy Sound STORE M 1, RTM/PL), Public Enemy-like droning angry 97-00pms reggae mix, O-100-6-00pms 'Dance Mix', O-100-00pms 'Killing Session' (Murdie Dax Remix).

DEO

Label
Cat No

th	PolyGram Video	0865143
ught	PolyGram Vid	0865223
k Party	BMG Video	7422120603
ils ...	SMV	491532
i	PWL Continental	VHF 27
All Areas	PMI	MVB4911123
y ...	PolyGram Video	0864963
van ...	BMG Video	74221122503
es	WNV	452994623
	Music Club/PMI	MC12116
tion	Geffen	GEFV 39520
las	PMI	MVP4911193
allow Your ...	Ritz	RTZBV701
our Illusion!	Geffen	GEFV 39521
Music ...	Wienertown	WNR 2035

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CAN YOU FORGIVE
HER?
AVAILABLE NEXT
WEEK**

Parlophone

RM DANCE UPDATE 7

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

TOP BEATS & PIECES

- The Week From
- 1 **THAT'S THE WAY**
 - 2 **ALL THAT SHE W**
 - 3 **REGRET** New Order
 - 4 **I DON'T WANNA I**
 - 5 **EXPRESS** Shaz Cart
 - 6 **AIN'T NO LOVE IN CA**
 - 7 **SOMEBODY TO LC**
 - 8 **I HAVE NOTHING**
 - 9 **BREAK IT DOWN**
 - 10 **EVERYBODY HURT**
 - 11 **SIMPLE LIFE** Utton
 - 12 **STAND ABOVE M**
 - 13 **IN THESE ARMS I**
 - 14 **WALKING IN MY**
 - 15 **WHEN I'M GOOD**
 - 16 **SEVEN DAYS** Shaz
 - 17 **20 PALMS** Robert F
 - 18 **CREATION** Sanna F
 - 19 **TEN YEARS ASLEI**
 - 20 **U R THE BEST TH**
 - 21 **TRIBAL DANCE 2**
 - 22 **HOUSECALL** Shabb
 - 23 **I'M GOING ALL TH**
 - 24 **SWEAT (A LA LA**
 - 25 **HERO** David Crasby
- © Copyright ERA, Compiled us

THE Clubscene/Meltdown Scottish Dance Music Awards have moved for the third time to June 12, at Marco's Forum, Livingston. Guest PAs include **Time Frequency, Q-Tex, Ultra-Sonic, Suburban Delay, D-Beam and Dream Frequency.** Call 0374 185900 for more info... **Eric Kupper** is the man behind the sound of RuPaul, the latest colourful signing to Union Recordings. Larry Tee co-wrote the single, 'Supermodel', with the six-foot drag queen...The eight DJs who will provide half-hour mixes for the new Channel 4 Hypnosis series are **Sasha, Jay Strongman, Graeme Park, Judge Jules, Lisa Loud, Carl Cox, Tony Humphries and Tim Westwood**... Possibly the next garage queen is **Loni Clark**. She supports the A&M release of 'Rushing' - featuring **Mood II Swing** and **CJ mixes** - with a club tour from this week until June 30... This month sees **Carl Cox** debut on the Music Factory Mastermix DJ Mix service. He has his own Carl Cox Concept single 'Planet Of Love' out too...DJ and artist management team **Dy-na-mix** is setting up a remix/production service...**Liquid and Terrorised** have been confirmed to appear at the rave night of the Brighton Carnival on June 4. Confirmed DJs



● RUPAUL

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

TOP 10 BI

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

US TO

- 3 The New
- 1 **THAT'S THE WA**
 - 2 **FREAKME** S&L
 - 3 **KNOCKIN' DA B**
 - 4 **WEAK** SWV
 - 5 **LOVEIS** Yvonne
 - 6 **LOOKING TH**
 - 7 **I'M SO INTO YOU**
 - 8 **NUTSHIN' BUTA!**
 - 9 **I HAVENOTHING**
 - 10 **DONTWALKAV**
 - 11 **HAVEITOLD**
 - 12 **DITTY** Paperboy
 - 13 **BADBOYS** Inner
 - 14 **SHOWME LOVE**
 - 15 **COME UNDC**
 - 16 **INFORMER** Snow
 - 17 **TWO PRINCES** S

- 18 **WHO IS IT** Michael Jackson Epic
- 19 **LIVIN' ON THE EDGE** Aerosmith Geffen
- 20 **NOTHIN' ME LOVE GANT'X** Jilly Laursence Impact
- 21 **I'LL NEVER GET OVER YOU** Fugee A&M
- 22 **THREE LITTLE PIGS** Green Jello Zoo
- 23 **CONNECTED** Doreen MC's Gee Street
- 24 **ANGEL** Jon Secada S&L
- 25 **COMFORTER** Shai Gospeline Alley

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TOP 30 VIDEO

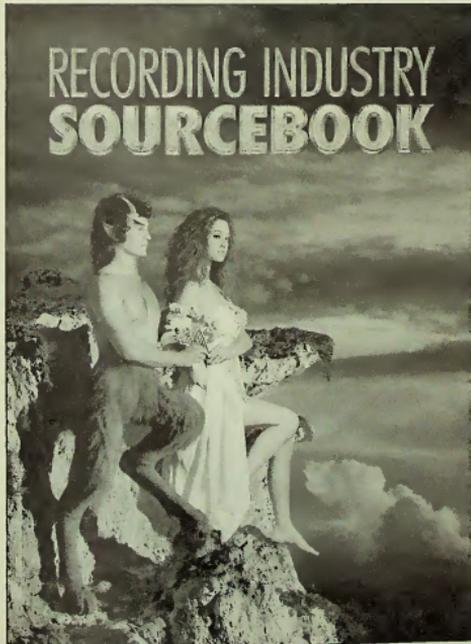
THE OFFICIAL **music week** CHART

Rank	Artist	Title	Category/Running time	Label	Cat. no.
1	NEW	CHILDREN'S PRE-SCHOOL ...	Video Collection Children's	VC	1312
2	NEW	FULL METAL JACKET	Warner Home Video Action/1 hr 53 min	PES	11760
3	1	PETER PAN	Walt Disney Children's/1 hr 14 min	D 202452	—
4	2	POLDARK: Part 4	BBC Drama/2 hr 58 min	BBCV	4966
5	7	WAYNE'S WORLD	CIC Comedy/1 hr 30 min	VHR	2628
6	5	BON JOVI: Keep The Faith	PolyGram Video Music/1 hr 25 min	0865143	—
7	NEW	DIRE STRAITS: On The Night	PolyGram Video Music/1 hr 40 min	0865023	—
8	5	CHER FITNESS: Body Confidence	Fox Video Special Interest/1 hr 30 min	2577	—
9	23	TAKE THAT: Take That & Party	BMG Video Music/1 hr 12 min	74321120683	—
10	21	ROY CHUBBY BROWN: The Helmet ...	PolyGram Video Comedy/1 hr	0838023	—
11	19	KICKBOXER	4 Front Action/1 hr 38 min	0888843	—
12	15	THE LAST BOY SCOUT	Warner Home Video Action/1 hr 41 min	PES	12217
13	11	CHER: Cheriffness: A New Attitude	Fox Video Special Interest/1 hr 28 min	2576	—
14	1	CAPE FEAR	CIC Comedy/2 hr 2 min	VHR	1557
15	16	POLDARK: Part 3	BBC Drama/2 hr 58 min	BBCV	4548
16	NEW	THE BIKINI WORKOUT	Video Collection Special Interest	VC	6182
17	24	THE SHAPE CHALLENGE	Video Collection Special Interest/1 hr 15 min	VC	6266
18	10	LETHAL WEAPON 3	Warner Home Video Action/1 hr 53 min	PES	12475
19	13	THE LOVERS' GUIDE 3	Pickwick Special Interest/1 hr 30 min	LTV	007
20	3	DOCTOR WHO: Vengeance On Varos	BBC Sci-Fi/1 hr 29 min	BBCV	4962
21	RE	MICHAEL BOLTON: This Is ...	SMV Music/1 hr 26 min	491592	—
22	7	STAR TREK: The Next Generation 65	CIC Sci-Fi/1 hr 28 min	VHR	2704
23	NEW	JACOB'S LADDER	Guild Drama/1 hr 6 min	GLD	31282
24	25	HARRY ENFIELD'S TV PROGRAMME	BBC Comedy/1 hr 6 min	BBCV	4805
25	22	POLDARK: Part 1	BBC Drama/2 hr 1 min	BBCV	4893
26	20	BILL & TED'S BOGUS JOURNEY	Columbia Tristar Comedy/1 hr 23 min	CVR	23651
27	30	POINT BREAK	Fox Video Action/1 hr 57 min	1870	—
28	28	POLDARK: Part 2	BBC Drama/2 hr 58 min	BBCV	4894
28	23	CINDERELLA	Walt Disney Children's/1 hr 30 min	D 204102	—
30	NEW	2 UNLIMITED: No Limits	PWL Continental Music	VHF	27

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TOP 15 MUSIC VIDEO

Rank	Artist	Title	Category/Running time	Label	Cat. no.
1	1	BON JOVI: Keep The Faith	PolyGram Video Live/1 hr 25 min	0865143	—
2	NEW	DIRE STRAITS: On The Night	PolyGram Video Live/1 hr 40 min	0865023	—
3	2	TAKE THAT: Take That & Party	BMG Video Compilation/1 hr 12 min	74321120683	—
4	5	MICHAEL BOLTON: This Is ...	SMV Compilation/1 hr 26 min	491592	—
5	NEW	2 UNLIMITED: No Limits	PWL Continental Compilation/min	VHF	27
6	3	CLIFF RICHARD: Access All Areas	PMI Live/2 hr 14 min	MVB	4911123
7	6	GENESIS: Live - The Way ...	PolyGram Video Live/1 hr 30 min	0864963	—
8	4	ERASURE: The Tank, The Swan ...	BMG Video Live/2 hr 15 min	74321122503	—
9	NEW	GARY MOORE: Live Blues	WNV Live/1 hr 35 min	4509834023	—
10	9	QUEEN: Live In Rio	Music Club/PMI Live/1 hr	MC	2116
11	10	CHER: The Video Collection	Geffen Live/1 hr 45 min	GEFY	39520
12	7	MORRISSEY: Live In Dallas	PMI Live/1 hr	MVP	4911123
13	13	DANIEL O'DONNELL: Follow Your ...	Ritz Live/1 hr 30 min	RITZ	761
14	RE	GUNS N' ROSES: Use Your Illusion I	Geffen Live/1 hr 30 min	GEFY	39521
15	11	CLIFF RICHARD: When The Music ...	Wienertwist Documentary/57 min	WNR	2025



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COMPUTER CONSOLES

ELSGA

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

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

Source: ELSGA, Compiled by Gallup

COUNTRY

This List				
1	1 OTHER VOICES/OTHER ROOMS	Nanci Griffith	MCA MCD 10796 (BMG)	
2	2 NEW ACROSS THE BORDERLINE	Willie Nelson	Columbia 472942 (SM)	
3	2 FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZCD 701 (P)	
4	3 COME ON COME ON	My-Chapin Carpenter	Columbia 471898 (SM)	
5	4 SHADOWLAND	KD Lang	Warner Bros 9257242 (W)	
6	NEW THE WHEEL	Rosanne Cash	Columbia 4729772 (SM)	
7	7 ABSOLUTE TORCH AND TWANG	KD Lang and The Redclines	Sire 9258772 (W)	
8	14 NECK AND NECK	Chet Atkins/Mark Knopfler	Columbia 467432 (SM)	
9	5 SLOW DANCING WITH THE MONDO	Allyson Parton	Columbia 4729442 (SM)	
10	8 SOME GAVE ALL	Billy Ray Cyrus	Mercury 5106352 (P)	

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

Source: C/CN, Compiled by Gallup

SPOKEN WORD

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

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

Source: C/CN, Compiled by ERA from Gallup figures

INDEPENDENT: SINGLES

This List				
1	2 7 AIN'T NO LOVE (AIN'T NO USE)	Sub/Sub/Melanie Williams	Robs 7R08 912R08 9 (P)	
2	2 NEW HOBART PAYING/WHO DO YOU ...	Saint Elzanne	Heavenly HWN 2912 (P)	
3	3 U GOT 2 KNOW	Cappella	Internal IDS 510X1 (RTMP)	
4	1 3 WALKING IN MY SHOES	Depeche Mode	Mute CD: CDORG 22 (RTMP)	
5	2 4 HOUSE OF THE RIDING SUN	Serious Rope/S Dee Clarke	Pulse 8 LOSE 4312LOSE 43 (P)	
6	NEW 1 HAPPINESS	Credits To The Nation	Rumour RUMAT1 64 (P)	
7	NEW 1 CALL IT WHAT YOU WANT	Sun Chalmers	One Little Union -04 TP12 (P)	
8	NEW 1 MOVE ON UP	Verve	Pulse 8 132LOSE 41 (P)	
9	NEW 1 BLUE	Mukkae	Hut -HUTT 29 (RTMP)	
10	NEW 1 NEEDRO	DJ Rap And Action	Limba -LIMB 0131 (RTMP)	
11	NEW 1 VERTIGO	Senior	Suburban Base -SUBBASE 23 (SD)	
12	2 EJECT	The Autours	Ultimate -TOPUP 0161 (RTMP)	
13	NEW 1 HOW COULD I BE WRONG	Baby June	Hut -HUTT 28 (RTMP)	
14	NEW 1 I WILL BE FREE	Fortran 5	Solid Pleasure -SPLT 101 (P)	
15	9 2 PERSIAN BLUES	Front 242	Mute -12MUTE 157 (RTMP)	
16	4 RELIGION	Barbato	IRE -IRE 0161 (REAPT)	
17	10 3 BARBARELLA	Cowherpoh	Harbours UK -HARTUKUK (RTMP)	
18	5 2 LOCK STOCK & DOUBLE-BARREL EP	Solo	Wings WJ 022V (REAPT)	
19	3 4 IRON CAN'T TURN AROUND	Mega City Four	Stoatic ST0AT 0011 (RTMP)	
20	11 4 LOVE SKY	Big Life MEGA115 (REAPT)	Big Life MEGA115 (REAPT)	

Source: C/CN Compiled by ERA from Gallup data from independent shops

INDEPENDENT: ALBUMS

This List				
1	3 7 SUEDE	Suede	Nude NUDE 1CD (RTMP)	
2	1 8 SONGS OF FAITH AND DEVOTION	Depeche Mode	Mute GOSTUM 106 (RTMP)	
3	NEW 1 36 21:21 1 UP EVEL	Front 242	RIE RIE 321 CD (REAPT)	
4	NEW 1 MAGIC BULLETS	Mega City Four	Big Life MEG30 3 (REAPT)	
5	4 4 JURASSIC SHIFT	Otric Tentacles	Dovecot DOVECD 6 (P)	
6	5 2 DOWN WITH THE KING	Rua-OMC	Profile FLECD 440 (RTMP)	
7	7 2 ABDUCTION	Est Spastic	Ultimate BARRCD 1 (RTMP)	
8	NEW 1 HYPNOTWISTER	Dr Phibes/House Of Wax	Gulpsey COOPR (RTMP)	
9	2 2 2 MORE UNCHARTERED HEIGHTS ...	Dogs D'Amour	Chiaz WOLCDV 32 (inc video) (P)	
10	6 2 DROPPED	Mindfunk	Megacore CD0AZ 3 (P)	
11	9 6 BEASTER	Sugar	Creation CRECD 153 (P)	
12	15 7 PURPLE ELECTRIC VIOLIN ...	Ed Abbey-Johnson	Equation EDCD 001 (RTMP)	
13	17 12 SO TOUGH	Saint Elzanne	Heavenly HWNLP 4CD (P)	
14	13 23 LEVELLING THE LAND	The Levellers	Chiaz WOLCDL 1022 (P)	
15	8 2 SET THE WORLD ON FIRE	Annihilator	Roadrunner RR 92905 (P)	
16	14 15 STAR	Belly	AAD CAD 300CD (RTMP)	
17	12 2 FOREVER	The Cranes	Definitive DEDCD 005 (RTMP)	
18	16 24 BOSS DRUM	The Shames	One Little Indian TLP 4CD (P)	
19	10 2 WATCHING THE DARK - HISTORY OF	Richard Thompson	Hannibal HNCD 5303 (P)	
20	RE 1 POPI - THE FIRST 20 HITS	Essure	Mute CDMUTEL 2 (RTMP)	

Source: C/CN Compiled by ERA from Gallup data from independent shops



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TOP 60 DANCE SINGLES

THE OFFICIAL **musicweek** CHART

This Week	Last Week	Title	Artist	Label (11*)	(Distributor)	This Week	Last Week	Title	Artist	Label (11*)	(Distributor)	This Week	Last Week	Title	Artist	Label (12*)	(Distributor)						
1	1	JUMP AROUND/TOP OF THE ...	House Of Pain	Ruffness:XL Recordings XL3 47 (W)		25	12	PACKET OF PEACE	Lionrock	Deconstruction RCA 74321144371 (BMG)		36	31	HERBAL HAND	B.L.U.E.	Cleveland City CLE 12009 (GA)							
2	NEW	ROCKIN' TO THE RHYTHM	Convert	A&M 5802531 (F)		26	13	LOVE NO LIMIT	Mary J Blige	Uptown (USA) UPT 1254640 (Import)		37	22	BELIEVE IN ME	Utah Saints	ffr FX 209 (F)							
3	NEW	CREATION	Stereo MCs	4th + B-way 12BRW 276 (F)		27	15	I'M GOING ALL THE WAY	Roussos Of Blackness	A&M 5874251 (F)		38	29	AIN'T NO LOVE (AIN'T NO USE)	Sub Sub/Melanie Williams	Robs 12ROB 9 (P)							
4	NEW	SHOUT	Lauchie Loo & Michale One	ffr FX 211 (F)		28	NEW	SOUNDING	Lon Clark	Nervous:NER 20048		39	27	I THINK OF YOU	Ricky Powell	Talkin Loud TLUK 38 (F)							
5	NEW	DAYDREAMING	Henry Ford	Columbia 6590598 (SM)		29	14	CALL IT WHAT YOU WANT	Credit To The Nation	One Little Indian 94 TP12 (P)		40	NEW	ORGANISED CHAOS	Mix Race	Moving Shadow SHADOW 28 (SRD)							
6	NEW	UK-USA	Sakinas & Egypt	One Little Indian 99 TP12 (P)		30	23	I GOT A MAN	Positive	4th + B-way 12BRW 280 (F)		41	NEW	BOOM THE FUTURE	Ugly	Matbush 12BUSH 01 (E)							
7	NEW	AAAH D YAAA	Goats	Columbia 5683038 (SM)		31	20	TRIBAL DANCE	2 Unlimited	PWL Continental PWLT 262 (W)		42	37	HELL'S PARTY	Glan	Six By SIX 001 (RIOP/F)							
8	1	SWEAT (LA LA LA LA LONG)	Inner Circle	WEA 9031776790 (W)		32	24	U R THE BEST THING	Dream	Magnet MAG 10117 (M)		43	34	HOT POTATO	DJ Rap And Aston	4th + B-way 12BRW 274 (F)							
9	4	EXPRESS	Dina Carroll	A&M 5802631 (F)		33	NEW	WHAT'S WRONG WITH THIS...	Guns	Chrysalis 12CHS 3969 (E)		44	18	VERTIGO	DJ Rap And Aston	Suburban Base SUBBASE 23 (SRD)							
10	3	HOBART PAVING/WHO DO YOU...	Saint Etienne	Heavenly HVN 29CD (P)		34	NEW	ATOM BOMB	DJ Pierre...s	Guerrilla GRRR 92 (RE/AP/T)		45	26	RETURN OF NOOKIE	Nookie	Reinforced RIVET 1238 (SRD)							
11	17	HOUSE IS NOT A HOME	Charles & Eddie	Capitol CDCLS 688 (E)		35	25	LEGACY	Mad Cobra/Richie Stephens	Columbia 6592856 (SM)		46	33	AXIS	DJ Solo	Production House PNT 950 (Self)							
12	2	STARS	Felix	Deconstruction RCA 74321147101 (BMG)								47	RE	TWO FATT GUITARS	Direct	UFG UFG 3 (GRA)							
13	4	HOUSECALL (REMIX)	Shabba Rankin feat Maxi Priest	Epic 6592846 (SM)		TOP 10 ALBUMS												48	31	SHOW ME LOVE	Rinôçérôse	Champion CHAMP 12300 (BMG)	
14	4	THAT'S THE WAY LOVE GOES	Janet Jackson	Virgin VST 1460 (F)		1	NEW	JANET	Janet Jackson	Virgin V 2720/27CV 2720 (F)		49	25	LEMMINGS	SIX	Parlophone 12P 6343 (E)							
15	2	THESE THINGS ARE WORTH...	Janet Jackson & David System	Perfecto 7432114721 (BMG)		2	NEW	JAZZMATAZZ	Various	Cooltempo CTLP 34/CTC 34 (E)		50	43	MUSIC IN SEARCH OF THE LIGHT	Rhythm For Reasons	Formation FORM 12022 (TRC/BMG)							
16	2	HAPPINESS	Serious Roe Sharon Dee Clarke	Rumour RUMAT 64 (F)		3	NEW	ENFORCERS 3	Various	Reinforced RIVET 1240/RIVET 1242C (SRD)		51	15	DE NINO	Dance Evangelists	Positive 12TVI 2 (E)							
17	NEW	LET'S DANCE	M.Peach	Olympic OLYMPIC 006 (RE/AP/T)		4	1	TESTAMENT 93	Inner City	Ten O'Ve 4380/VEDEC 438 (F)		52	15	PROMISES	Paris Red	Columbia 6592346 (SM)							
18	NEW	PURE SILK	Miro	Effective EFFS 006 (P)		5	2	THE REBIRTH OF COOL III	Various	4th + B-way BRPLD 530/BRCA 500 (F)		53	22	WAKE ME	Elektro EKR 1657 (W)								
19	3	NEEBRO	Mukka	Limbo LIMBO 13T (RTM/F)		6	NEW	TO THE MAX	Jade	Giant -7590944684 (W)		54	NEW	WAKE UP EVERYBODY	Nick Scott	Reprise W 01737 (W)							
20	15	I'M SO INTO YOU	S'Viv	RCA 74321144711 (BMG)		7	3	WHO'S THE MAN (OST)	Various	MCA/MCA 10784-1 (BMG)		55	NEW	REACH	Metropolis	Fly 12FLEA 14 (TRC/BMG)							
21	21	I WILL BE FREE	Baby June	Solid Pleasure SPLT 101 (P)		8	4	DOWN WITH THE KING	Run-DMC	Profile FILER 440/FILET 440 (RE/AP/T)		56	NEW	USE ME	Rae Sliusk	Acid Jazz JAZZ 69T (RE/AP/T/P)							
22	NEW	YOU'RE MY EVERYTHING	Evel Side Bear	ffr FX 207 (F)		9	5	BEST OF ACID JAZZ VOL 2	Various	Acid Jazz JAZZ/DLP 66/JAZZ/DLM 66 (P)		57	38	SLUMBERLAND	Solitage	Warp WAP 32 (RTM/P)							
23	11	FEEL THE RHYTHM	Jimmy	Logic/Arise 40163301021 (BMG)		9	NEW	STRICTLY RAGGA	Various	Vital Sounds LPVIT 3M/CVIT 3 (BMG)		58	NEW	JINGO	Candido	Salsoul 12SALS 3 (TRC/BMG)							
24	21	MOVE ON UP	Sue Chisholm	Pulse 8 12LQSE 41 (P)								59	43	U GOT 2 KNOW	Cappella	Internal IDX 1 (RTM/P)							

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

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

PUBLISHERS HAIL THE SONGWRITERS RETURN

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

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

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

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

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

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



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



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

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

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

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

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

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

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

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

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

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

chance of a big international hit.

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

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

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

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

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

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

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

Most publishers encourage their writers to collaborate wherever possible.

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

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

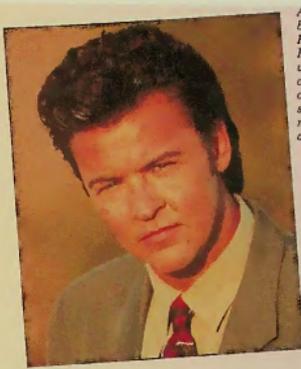


says Bob Grace. "The times when you could write a song and wait for other people to perform it are over."

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

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

Although his partnership



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

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

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

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

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Good Luck and Congratulations to all Ivor Novello Award nominees

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

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

The A&R risk takers

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

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

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

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

To say that record companies have lost the initiative in developing new talent would not be strictly true.

Nevertheless the financial pressures are such that labels need a quick return on their investment and many acts with long-term potential, but no immediate chart status, are being dropped after one album. Labels also appear increasingly reluctant to take on even the most promising fledgling acts unless they already have a sure-fire hit in their repertoire.

Consequently, many publishers are finding themselves shouldering a role traditionally the preserve of record companies: that of artist development.

Publishers are now increasingly picking up the costs in time and money of nurturing new talent until it is ready for a record deal.

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

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

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

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

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

Thus the notion of an act

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

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

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

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

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

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

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

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

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

Other top 20 singles

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

PolyGram

POLYGRAM MUSIC PUBLISHING LIMITED

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

As Graham Carpenter, head of A&R at Polydor, puts it, "The industry has been in the grip of cover madness for at least 18 months." And indeed more than a hint of de ja vu surrounds the charts. Polydor itself relaunched Jason Donovan with a new version of As Time Goes By and has Just For You, Michael Ball's album of covers, scheduled to join recent similar releases by Brian Ferry and David Essex.

This apparently insatiable demand for evergreens is good news for music publishers. It has helped the biggest companies — such as EMI Music, Warner Chappell and PolyGram Music — to enjoy continuing returns from the highly publicised deals struck in the Eighties when ATV, Chappells, DJM, Columbia and even the CBS Songs catalogues changed hands for multi-million dollar sums.

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



Happy driver: the VW ad that resurrected the Bluebells

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

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

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

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

"Instead of sitting on our songs, we made a conscious decision about two years ago to promote Carlin as a catalogue," he says.

Certainly Carlin's investment is paying off. The company's chief executive, David Japp, says turnover from commercials, such as Cleir's Glints campaign featuring James Brown's I Got You (I Feel Good), has doubled over the past year.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE VOICE OF INDEPENDENT PUBLISHERS

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

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

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

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

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

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

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