Paul McCartney's manager Richard Ogden has quit after more than five years as managing director of the former Beatles' management and publishing company.

A spokesman for MPL Communications confirms that Ogden resigned last week during the US leg of McCartney's spectacular The New World Tour.

But he describes as "absolute bollocks" reports that Ogden, who has played a key role in organising the singer's affairs and was involved in renegotiating his contract with EMI last year, departed after arguments over escalating tour costs.

"Ogden] resigned because his contract had ended. The departure was quite amicable," says the spokesman. No one has been lined up to replace him, he adds.

Previously managing director of Polydor Records, Ogden is refusing to comment on the departure, apart from allowing MPL to say he is pursuing "new interests".

His departure comes in the middle of McCartney's world tour, which is sponsored by Grundig and started in Australia in March, arriving in the US the following month.

Using hi-tech special effects and featuring a two-and-a-half-hour show with 32 songs dating back to I Saw Her Standing There, it comes to the UK in September.

Last week promoter Marshall Arts added an extra show to a string of dates at Earl's Court in London.

Ogden was appointed to the MPL board in 1988, where his responsibilities included managing McCartney's career as well as the artist's extensive portfolio of financial interests.

Remaining directors of the company, which is wholly owned by the singer, include McCartney's wife Linda, his father John Eastman and company secretary Paul Winn.

With annual turnover hovering just under £6m, MPL - which changed its name from McCartney Productions Ltd in 1976 - employs more than 20 staff at its base in London's Soho Square. Almost half the company's turnover derives from the US.

Sixties singing star Helen Shapiro has struck an 11th hour royalties deal with EMI after threatening to picket the annual meeting of parent company Thorn EMI.

Shapiro, whose hits between 1960 and 1963 regularly feature on reissue compilations, planned to distribute leaflets outside the meeting at London's Marriott Hotel last Friday.

Portraying her fight on the leaflets as "a real David and Goliath battle", Shapiro and manager John Williams paraphrased one of her hits to claim "EMI is Walkin' Back To Happiness with their £230m profit."

However, the picket was called off when an agreement was reached between Shapiro's lawyer, Russell Roberts of Sheridans, and EMI late on Thursday afternoon.

Speaking on behalf of the singer, Roberts says many of the claims made in the leaflets, such as the repeated charge that Shapiro's royalty rate was based on her 1960 deal, have now been withdrawn.

EMI head of legal affairs Gareth Hopkins says, 'This is a serious misunderstanding which has been resolved.'

Meanwhile, the major record company faces another legal duel with Sixties artists next week.

Lawyers acting on behalf of The Pretty Things are due to serve an amended statement of claim on EMI alleging non-accounting of North American royalties.

Music Week is investing in an expanded charts service to strengthen its position as Europe's top music business magazine.

Starting with its August 7 issue, MW is expanding Datafile to 16 pages.

Among the changes are:

- the introduction of the new independent radio Network Chart, based on airplay and CIN sales data;
- the inclusion of the Top 20 Breakers on the vital singles "order form" chart;
- an improved airplay chart, reflecting the increasing importance of radio to music marketing;
- an upgraded video chart including sales up to midnight on the Saturday before publication.

Sony Music's Licensed Repertoire Division has sealed an international licensing and UK distribution deal with leading UK dance label Network. Network, whose single Please Don't Go by KWS reached number six in the US chart, joins labels such as Creation which are already licensed to Sony through the division.

Pictured (from left) are Sony LRD managing director Jeremy Pearce and Network directors Neil Rushton and Dave Barker. Both Creation and Network are clients of sales and strikeforce 3MV, which entered into a partnership with Sony in May.
YOU DEMAND THE BEST

AND WE DELIVER.

FROM AUGUST 2, 1993, ALL VIRGIN RECORD PRODUCTS WILL BE DISTRIBUTED BY EMI LEAMINGTON.
THE TELEPHONE NUMBER FOR ORDERS IS EMI TELESALES 0926 888 888. FOR FURTHER INFORMATION, PLEASE CONTACT YOUR VIRGIN SALES REPRESENTATIVE OR VIRGIN TELESALES 081 964 6040.

“OUR ARTISTS ARE OUR LIFE”
Miro joins Spotlight stable

Spotlight Publications, publisher of Music Week, has acquired the Miro music industry information service after a deal announced this week.

Spotlight is planning to invest and develop Miro services which include:

- Miro Gold, the monthly version of Miro Silver
- Miro Silver, the weekly newsletter which includes a full range of information from management to contacts and new artist updates
- Miro Gold, the monthly version of Miro Silver for the promo video business
- Tour News, the weekly information service for the live business.

Spotlight managing director Doug Stuard says, "We believe the Miro business is a good one. The combination of its existing staff and Spotlight's existing editorial management skills should enable us to give an even better service to the music industry.

We have acquired the Miro editorial team - including Miro Silver editor Lee Fisher, Promotions editor David Knight and Soap and Savon Robbins McGee, Steve & Stark - are joining the remodelled Miro team under the supervision of MW editor Steve Redmond. Miro publications will be run separately from MW, Miro's sister retail and radio trade weekly RPM ceased publication last week, however, after the publishers declared that subscription and advertising revenue had failed to reach targets.

Miro can now be contacted at Spotlights Floor, Lodgiate House, 245 Blackfriars Road, London SE1 9UR. Tel: 071-620 3636.

Dealers pledge support for 1993 Mercury Prize

The promotional material for the 1993 Mercury Music Prize will hit the printing presses on Thursday, just hours after the announcement of the 10 shortlisted albums.

All the multiples except Woolworths and Boots have already pledged window space for the main posters which will be available from August 9. These will be the covers of the nominated titles alongside the judges' citations.

In total some 36,000 items are being produced for the campaign including posters, shelf strips, header cards, centre boards and stickers. Around 5,000 shops are expected to use the in-store and window kits, which have been co-ordinated with Bard.

The sampler album will be available from August 16.

Mercury Music Prize director David Wilkinson says this year's promotion will be "bigger and better" than that for the inaugural prize because retailers now have greater awareness of the award.

Major labels and distributors offered hundreds of thousands of pounds by stricken retail chain 4-Play are to be paid just a quarter of the money due.

At a meeting near Heathrow last Wednesday 4-Play, whose debts total £3.9m, gained acceptance for a company voluntary arrangement to avoid liquidation.

The restructuring includes funding from a trust operated on behalf of Lancashire businessman H A Caan and the appointment of "supervisor" to handle the 40-store chain's financial affairs.

Major label representatives were among creditors who voted for amendments to the business plan, which will now provide them with a dividend of 25p in the pound within 30 days, rather than the proposed 50p in the pound deferred until January next year.

This will be paid from cash injection of around £750,000 from the Caan trust, which includes payment of the £350,000 owed to preferential creditors HM Customs & Excise and the Tax Office.

The Caan trust, which is owed £2,000,000 by 4-Play, is also providing "substantial" working capital, according to Gerald Krasner of accountants Barrfield & Co. He adds that the "supervisor" will be installed shortly to work alongside 4-Play founder Philip Ames, who is owed £90,000.

Ames says that self-distribution from the company's warehouse proved a big stumbling block to 4-Play's £11m-a-year business. In preparation for the restructuring 4-Play returned around £300,000 of the stock to suppliers in May and June. Under the terms of the deal, neither Ames nor the Caan trust will be paid until the other creditors receive their money.

After the Caan trust PolyGram is the biggest creditor, owed £212,291, according to the accountants. Others include: BMG (£112,291); Columbia Entertainment (£86,485); EMI Music Services (£108,842); Interscope (£113,121); Pickwick (£70,890); Sony Music Operations (£178,281); Tring International (£28,285); Thats Entertainment (£159,976); TCB (£161,620); and Warner Music (£263,195).

UK bosses line up for New Music Seminar

Around 200 delegates from all sectors of the UK industry will attend the New Music Seminar in New York this week.

Among the UK speakers due to appear at the event are Boy George, who will deliver a keynote address, Beggars Banquet Records managing director Martin Mills and London Records chairman Tracey Bennett.

William Booth of Sony Music Publishing is expected to talk about the role of songwriters while Happy Mondays will also be there.

Later...With Jools Holland.

Most of the UK panelists are due to speak at Thursday's dance sessions, including DJ Groove Park, Rob Manley of Virgin Records and Confusion Records' Tim Fielding.

Bennett: NMS speaker

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Comment

EG threatens libel writ in Fripp battle

The legal battle between EG Music Group and guitarist Robert Fripp is gathering pace around the industry to leading managers, lawyers, artists, and record companies as a result of the basis of the artist's campaign against EG, which has also involved the hiring of five groups of lawyers.

Confirming that he is awaiting instruction to sue for libel EG's lawyer Steven Bennett stresses that the action is separate from EG's response to Fripp's statement of claim. Served on July 2, Fripp's claim seeks compensation, damages and costs, for alleged mismanagement on behalf of the guitarist and more than 12 ex-members of King Crimson.

Aside from the twelve letters he has written since he left their management in 1991, The Fripp Letters, which are due to be published this week, "pop is dead" punditry and stimulates talent at a greater rate producing strong new moves once more.

That, it seems the UK is looking just a little bit sick. It all leaves Tony Bennett: NMS speaker

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Mushroom Records, the Australian label which produced stars including Jason Donovan and Kylie Minogue, has sold a 50% stake to Rupert Murdoch's News Corp to finance its overseas expansion.

The label is currently finalising a European distribution deal with one of the majors and is looking to secure its first joint venture with a UK label to develop local talent. Two years ago it opened its first overseas office in London, headed by label co-owner Gary Ashley.

Ashley says Mushroom, which is Australia's largest independent label with gross sales totalling more than £22.6m in the last financial year, has been looking to expand internationally for the past two years. Talks have been held with Mushroom, whose distribution subsidiary Festival Records handles Mushroom in Australia, for the past six months.

Bard and the MCPS have pleaded poverty in the face of allegations that they do not contribute enough to the fight against piracy.

At the BPI's agm last week director general John Deacon and outgoing chairman Maurice Oberstein were both critical of other industry organisations' unwillingness to contribute funds to the Anti-Piracy Unit.

But now Bard and the MCPS have hit back. "We do have the resources to offer funding to any other industry activity. Bard is run on a shoestring," says Simon Burke, chairman of the body.

He adds that Bard has offered other non-financial resources including seconding people to the APRU and has also proposed a fund-raising compilation album which could be supported by the whole industry.

"We have made worthwhile and valuable offers to help with this on top of the offers we have made to promote the fight against piracy on the streets," he says.

MCPS chief executive Francis do Wot has recently said the rights society has in the past given a contribution when MCPS members shared in PPL revenue.

"At the moment it's not a matter of unwillingness but one of not having the funds to do anything meaningful," he says.

He adds that MCPS is currently looking to co-operate in the same way that it does with the IFPI over using the national discography database for identifying pirate material.

**Court orders Bassey to pay £40,000 bill**

Shirley Bassey faces a £100,000 damages action over claims that she backed out of a recording deal.

Last week the Court of Appeal overturned an earlier High Court judgment that the singer brought against the company Dreamscape by producer Robin Millar and several session musicians thrown out. Bassey was also ordered to foot the £40,000 legal bill which had been run up contesting the claim so far.

The case arose after Dreamscape approached Millar to produce an album for Bassey in autumn 1990. Following discussions about material, musicians, budgets and royalties, Bassey herself expressed concern over the record deal and withdrew from the project.

Lord Justice Belgard said that the facts in the case were in dispute and four sessions only be resolved at a full trial.

**Menzies retains faith in music**

John Menzies remains optimistic about the music market despite a weak performance in that area of its business in the year to May 1.

The wholly owned distribution subsidiary TBD saw profits fall year on year due to reduced music sales.

In John Menzies stores, CD sales were up 5% but cassettes fell 12%.

But group managing director Ronald Noel-Paton says the group has a "strong Australian presence" that could "cause problems than it would solve."

Leading indie retailer Adrian Reid, who has opened his Wickford, Essex, store on Sunday for 12 years, says he favours the second option. "Seven-day trading is here to stay and it's a positive issue. Sunday opening should be seen as a genuine opening to Sunday opening should take into account religious sensitivities by allowing people to open small stores on Sundays," he says.

"Bard chairman Simon Burke, who is also managing director of Virgin Retail, says he is yet another fudge on behalf of a Government which appears terrified of upsetting anybody."

"He says Virgin, which currently opens six stores on Sunday, would have to abide by any reforms resulting from the latest proposals.

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BBC rejects call for single body

BBC executives shrugged off calls for a single regulator to oversee both BBC and IRL stations during the session on creating a level playing field.

BBC regional broadcasting managing director Ronald Neil said that one body overseeing frequency allocations and monitoring programmes could not serve both the BBC’s public service obligations and the commercial demands of independent stations. “We all want a level playing field but the reference fees might feel there are two sets of rules,” he said.

And BBC network radio managing director Liz Forgan stressed the BBC had different obligations. “BBC and independent stations have the same audience but we speak different languages,” she said.

Earlier AIRC director Brian West had argued a single governing body would create a fairer frequency system, ending the current situation whereby new independent music stations can get only an AM licence while the BBC is free to launch a 24-hour FM news service.

AIRC chairman Stewart Francis said that the BBC receives a blank cheque from the public before it decides how to spend the money, while independents must meet performance standards before they are granted a licence.

Other delegates slammed the current system which lets BBC stations change formats at will while forcing independent stations to stick to their initial licence applications.

RADIO ACADEMY FESTIVAL NEWS

Media tunes into radio

A record 380 delegates attended the 11th Radio Academy Festival last week at Birmingham’s International Conference Centre.

The future of the BBC dominated the discussion sessions, with thirds of whose audiences were corporate staff. Veteran reporter Mark Tully’s scathing attack on director general John Birt’s reforms earned him a standing ovation on the Tuesday, while Birt’s reply the next day gave the festival unprecedented national media coverage.

Some delegates from independent radio came up to me and said that the festival coverage was dominated by the BBC, but I told them that any coverage gave radio as a whole a higher profile,” says festival committee chairman Brian West.

Next year’s festival will be held in Birmingham on July 12 and 13. West says the event will remain at the ICC.

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Birt: it's time to modernise 1FM

Radio One FM is too old fashioned and must become more alternative and daring to get closer to its audience, says BBC director general John Birt.

In his speech to the Radio Academy Festival in Birmingham last week Birt pledged to fight any attempt to sell off One FM. But he said the station has not yet got its programme mix “quite right”.

“Radio One’s roots are set too far in the past and we must plant them closer to its younger audience,” he said. “It needs to be more daring and more irreverent. It will always be solidly music-based but it needs speech content that is more demanding.”

Birt attributed the “unique” station’s strength to the “lively and commanding leadership” of outgoing controller Johnny Beerling. One FM plays three times as many different records a week as a typical commercial station and two thirds of all new records are first played on the station, he claimed.

But he added the BBC must face up to growing competition. “Virgin 1215 is now pioneering after Radio One and Richard Branson is attempting to snatch our precious wavelengths. To mix metaphors, we intend to shoot his balloon,” he said.

Birt said changes have also been made at Radio Three in response to Classic FM, which he admitted had successfully expanded the audience for classical music.

While radio Three broadcast 14,000 works by 4,000 composers last year, commissioning a new work every fortnight, Classic FM has demonstrated there is a wider music-loving audience not reached by Radio Three, he said.

Park hails Take That as new Beatles

Capital Radio’s director of programmes Richard Park hailed Take That as a modern day Beatles in an impassioned defence of pop radio during the Academy’s Top 40 debate.

Park, the man who pioneered the gold classic hits format, was replying to a speech by John Revell, Virgin 1215’s joint programme director. Revell claimed the singles charts do not represent the nation’s musical tastes and are just marketing tools.

“I listened to a selection of radio stations this morning and five of them played Pray by Take That. They played it because that is what their audience want to hear,” said Park. “Take That are, whether you like it or not, the Beatles of 1993.”

UK radio stations have always followed the chart, he said, adding that even gold stations are just "cherry picking" top chart hits from the past.

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MARKET PREVIEW

JAZZ

GEOFF KEEZER: Other Spheres (D.I.W. DIW 871). Yet another reason why Keezer is set to become one of the most important keyboardists of the Nineties. All the material on Other Spheres is self-contained, including We Are Dancing, sung by Dizzy Gillespie's daughter Jeanie Bryson, with lyrics by her mother. The result is a constantly inventive playing, there are fine individual statements from various sidemen, especially trumpeter Bill Mobley and vibraphonist Steve Nelson.

CHARLIE CHRISTIAN: Guitar Wizard (Le Jazz CD11). This collection of 20 well-chosen tracks showcases Christian's undiminished artistry within the context of the Benny Goodman Sextet/Seventet, plus two live performances of genuine excitement. Of these, Swing To Bop - taped privately at a jam session less than a year before his premature death - constitutes jazz guitar playing as its peak.干 is part of the second batch of releases on Charty's impressive early Le Jazz series (dealer price £3.68). Other artists include Charles Mingus, Wes Montgomery, Coleman Hawkins and Wynton Kelly.

GONZALO RUBALCABA: Suite Flamenco (Ensemble CP 7800642). This, Rubalcaba's fourth release in as many years, presents more than adequate evidence that the Cuban is far from being simply a formidable technician. Mixing original material with standards pop (Love Letters, Here, There And Everywhere), he and his colleagues have produced an admirable addition to the plethora of piano releases.

MILES DAVIS: The Complete Concert, 1964/My Funny Valentine, Four & More (Columbia 471246-2). A welcome CD reissue of two quality LPs, both stemming from a memorable concert held at the Lincoln Centre's Philharmonic Hall 30 years ago. This is peak Davis, assisted splendidly by tenorist George Coleman, pianist Horace Henderson, bassist Ron Carter and, especially, the extraordinary Tony Williams who, at 18, was a drummer of the calibre. Recommended.

PETE TOWNSHEND: English Boy (East West 756767233). Working almost as well outside the concept album Psychodisc as within it, Townshend's powerful return is a pace-changing juggernaut of a song, with an attacking vocal, rock instrumentation and literate lyrics. Not perhaps a hit in its own right, but more than useful in directing attention to the album.

THE GODMOTHERS featuring GEORGE CLINTON: Walk The Dinosaurs (Capital CDL2610). Not as you might expect, a track from Jerusacic Park. In fact this remake of Was (Not Was)'s "It may be on the B-side, and is replaced by a sample from Diana Ross & The Supremes' Someday We'll Be Together before Jackson embarks on her winter tour. G

ROCK

CANDLEBOX: Candlebox (Maverick/Sire Warner Bros 5362-45313-3). That Madonna's label has signed a rock band in the Pearl Jam mould does, on the face of it, smack of tantamount. Yet the American band clearly have talent: Candlebox's debut is an impressive collection of trenchant, in-your-face rockers that places the four-piece amongst the frontrunners of those bands chasing the sizable pot of gold tapped by Soundgarden, Alice In Chains et al. Play in store.

P&W: Couldn't Know (A&M 580 345-2). The Jessie Kovar band's single debut, Jessie won acclaim aplenty but failed to make an impression on the mainstream charts. Whatever, breaking new - and genuine - talent these days is a slow process, and Couldn't Know is a step in the right direction.

The band will have garnered some fans following their tour with Monster Magnet in May, so expect this to raise expectations for the debut album, Dragline, which is due out next month.

TYPE O NEGATIVE: Bloody Kisses (Roadrunner RR 9100 1/4/2). This apocalyptic, mind-numbling album with an outside chance of a Top 40 placing. Eitherway it would be a fair choice as single to help flag the album.

BACH: Brandenburg Concertos, Amsterdam Baroque Orchestra conducted by Koopman (Erato 4509 91835-2). The latest in a rush of classical twofers is Erato's Duo Baroque series - all live, digitally recorded versions of the popular Bonsai budget series. They are excellent value at a dealer price of £17.70 per pack, particularly with some strong Baroque titles among the first 10 releases.

MOROSS: Symphony No 1, The Last Judgment, Variations On Waltz, London Symphony Orchestra conducted by Falletta (Koch International 371382 H). Morose's tone is not everyone's ideal for Britten's folk-song arrangements, but the crossover aspects of the album are drawing media attention - it already has a Classic FM chart show Sure-Shot recommendation - and the songs themselves have instant appeal.

MAINSTREAM - SINGLES

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ULTRAMARINE: Kingdom (blanc y negro NE5 85). "It may be on the B-side", but I have to like it," said Steve Wright on One FM recently. He may not like it but it will be sung by Robert Wyatt sweetly intonating lyrics adapted from the 1915-1920 song The Working Classes. A bizarre record with an out-of-place B-side. 111

THE LISTENING POOL: OJ For The Lamps Of China (Telegraph TCDG 0001). This is a likeable, quirky and commercial song that is more faithful to the trio's OMD roots than the current single by Andy McCluskey, who also carries the torch for the group now. Had it been released as an OMD single it may have made the Top 40, and still might. Either way it's worth stocking.

JANET JACKSON: If (Virgin VSD1044). This is kick-started by a howling rock guitar which subsides into a sample from Diana Ross & The Supremes' Someday We'll Be Together before Jackson embarks on her winter tour.

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SARAH WASHINGTON: I Will Always Love You (Almighty ALMY 033). The Dolly Parton song that became such a massive hit in the hands of Whitney Houston is transformed yet again.

JANET JACKSON: If (Virgin VSD1044). This is kick-started by a howling rock guitar which subsides into a sample from Diana Ross & The Supremes' Someday We'll Be Together before Jackson embarks on her winter tour.

MADONNA: Rain (Maverick/Sire 756720395). One of the less inspired tracks from Erotica, but in Top Of The Pops premier last week, the fact it is removed at the insistence of Open Your Heart and the previously unreleased 12-minute dub track Up Down Steps are all compelling reasons for believing that it will continue its record sequence of consecutive Top 10 hits.
DANCE

SPACE CADET: Third Wave EP (Sapho SARFH02). This EP brings together six tracks of tight techno and acidic madness created by Londoner Mike Ash. Only for the headstrong. [4]

MICHELLE GAYLE: Looking Up (RCA 4321 154331). Soap star in credible record shock! The Eastenders actress has received a helping hand from Steve Jervier, who gives a funky edge to her optimistic soulful vocals. Worth watching. [3]

FPI PROJECT: Come On (And Do It) (Synthetic SYNTH006). Already a club favourite on Italian import, this irresistible funky house track now gets a UK release with the added attraction of remixes by Mother's Lee Fisher. [4]

VARIOUS ARTISTS: Full On Edition 2 (deConstruction 7412311536124). This compilation includes the Mother and Sub Sub hits plus a well chosen international selection of underground club favourites from the likes of Van Basten, Rejuvenation and XPress 2. It retains at mid-price, but, sadly, is only available on CD and cassette. [3]

ANNA ROSS WITH SNOWBOY: Where Love Lives (Soul Jazz SJ09). Not a cover of the Alison Limerick classic, but a similarly classy self-penned composition from Ross and Snowboy. The former provides the superb soulful vocal, while the latter is responsible for the cool jazzy production. It should sell well at a specialist level on the basis of Snowboy's formidable reputation alone. [4]

WOLFMAN: Deeper (Splish SPLISH7). Following on from last year's cult hit, Face, comes another bold meeting of Wolf's heavy guitar riffs and thumping house rhythms from Bimbo's Steve Traval. There are mixes of varying grooviness to suit different tastes. [4]

DJ KROME & Mr TIME: The Slammer (Suburban Base SUBURB07). Following last year's This Sound Is For The Underground, The Slammer is a fast and furious, bass-heavy hardcore tune, dedicated to "all ganja man" and lightened by chirpy synths sounds. [3]

MENTAL GENERATION: Café Del Mar (Effective). The two-year-old tribute to Ibiza's best chill-out spot has become a sought-after Balearic fave. It now gets a UK release with the original mixes joined by an appropriately mellow and drawn-out remix from Underworld's, cuttingly riding high with their own, very wonderful, Rez. [4]

JACK FOX

MAINSTREAM - ALBUMS

BILLY RAY CYRUS: back to roots Mother Down, US$1.5 classy Cantisop and I Want You, a likeable Marky Mark rap. Stock with caution. [4]

BILLY RAY CYRUS: It Won't Be The Last (Mercury 5141626-2). Whether Achy Breaky Heart proves to be a milestone or a millstone in the career of Billy Ray Cyrus remains to be seen. Here Billy Ray sticks much closer to the country mainstream though he does so in a melodic and understandable way. A fair album, though it lacks a big hit single and will accordingly sell far fewer copies than its predecessor. Some Gave All. [4]

DEBORAH HARRY: Delirious (Chrysalis CDCHR 6033). Time moves on, but the former Blondie singer seems trapped by her past, and this slightly disappointing collection doesn't do much to establish her as a contemporary talent. She raps, without the style she showed all those years ago on Rapture; she sings sweetly, but without the strong songs that were Chris Stein's contribution, and she acts coy and girlish-at 47. By and large, it's one for fans only - and there aren't as many of them as there used to be. [4]

ARMY OF LOVERS: The Gods Of Earth & Heaven (Stockholm/Polydor 5191332). Myriad influences - opera, cabaret, Hi-NRG, classical, pop and rap to name but a few - collide in a way that will endear few to The Gods Of Earth & Heaven. The camp Swedish-based group's single 'Israelism' has attracted some attention, but this album you order at your peril. [4]

RICKY MARTIN: A Piece Of Me (Polydor 8122703712). Martin is both mélodie and soothing. Withers' unusual style struck the right ingrédients; a killer tune that is both cool and catchy, memorable vocal; a passionate vocal performance, and top mixes from the Play Boys and Heller/Farley. It is shaping up to be even larger than As Always and should give his first hit. [4]

Andy Beecers

REISSUES: MID-PRICE

THE YARDBIRD: Train Kept A-Rolling - The Complete Tommy's Tragedies Productions (Charly CDLRKBOX3). A dealer price of £19.40 makes this four-CD boxed set a budget line. It comes with an enamel badge, a superb 64-page booklet, a T-shirt and includes 89 recordings. Its completist nature makes it one for fanatics rather than casual buyers with previously unrecorded unfinished recordings and as many as five different takes of some tracks. That it contains some fine blues, R&B and pop almost goes without saying. [4]

BOBBY W O M A C K: Greatest Hits Of The Seventies (Columbia 7074). The compiler has selected some of the choicer tracks from Womack's spell with United Artists, during which time his talent was only erratically applied to making records. It's a better album than any Bobby himself put together in that period. [4]

BILL WITHERS: Still Bill (Collectors Choice/ Pickwick 9829492). A sombre-looking Withers on the sleeve may deter some, but this 1972 album is well worth the few quid. It's a better album than As Always and should shape up to be even larger than As Always and should give his first hit. [4]

LaBelle, Patti (Collectors Choice/ Pickwick 9829492). Pioneers to vocal gymnastics above and beyond the call of duty, LaBelle INCLUDES the opportunities to indulge herself. Here on this 1977 album that includes some dated disco workouts plan more leisurely and sophisticated soul like Do I Stand A Chance and You Are My Friend. A curate's egg of an album, but it's on CD for the first time and will appeal to LaBelle's many fans. [3]

VARIOUS: The Summer Of Love (Capitol/EMI CDPR 108). The balmy, flower power days of 1967 are evoked via this collection which carefully avoids the Watergate - the Flowerpot Men's dippy Let's Go To San Francisco and Eric Burdon's more heady San Francisco Nights - a bit of phasing (the Small Faces' Icicle Coco) and any number of pop classics from the Beach Boys, The Mamas & The Papas, Donna and the Walker Brothers. Many will want to trip on this.
The Total Record Company is a U.K. based independent sales, marketing and distribution company, that in turn is distributed via BMG.

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MUSIC WEEK 24 JULY 1993
The chart busters

The first half of 1993 has spawned possibly the most diverse range of new artists in years.

Of course, the singles chart has often seemed like it’s lit only with covers and reworked oldies. But it has not been short of genuinely exciting new artists either.

As expected, the majority of dance music, and pop stars are 16-17 years old, but the genre has never been in greater health. The chart at the end of April was the second biggest of the year. But perhaps the more significant trend of 1993 so far has been the return of the guitar band, seemingly revitalised after a couple of years playing second fiddle to sequencers and samplers.

Perhaps the most important trend of the year so far has been the growth of new talent. Pop and dance music are again heavily-represented with Carrolls’ phenomenally successful So Close, by far the biggest seller, leaving East 17, Felix, B M Ex and Apache Indian lagging way behind.

The same can be said of the album chart although here the successful musical styles have been more varied still.

As well as Jamiroquai, Utah Saints, Sunscreem, Sub, D:Ream and M-People are again heavily-represented with Carroll’s phenomenally successful So Close, by far the biggest seller, leaving East 17, Felix, B M Ex and Apache Indian lagging way behind.

The majority of the artists who have sold the best are traditional singers and songwriters who have made a strong resurgence in the first half of 1993 - led by platinum album seller Dina Carroll and Tasmin Archer’s follow-up to last autumn’s Sleeping Satellite smash. But Gabrielle’s meteoric rise from nowhere, selling nearly half a million copies of Dreams in only five weeks, has put them both in the shade. It must be the success story of the year so far.

And if the industry is to learn anything from Gabrielle’s triumph then it must be that no matter what the hype, trend or image, good songs will always win the battle.

Take That have captured the teen market by playing the pop star role to perfection with Can’t I Wake Up With You.

The first half of 1993 has seen a huge variety of styles from the pop of East 17, who were the biggest singles-selling new act in the first half of 1993, to the stylish jazzed-up funk of Jamiroquai.

Simultaneously East 17 and Take That have captured the teen market by playing the pop star role to perfection with Can’t I Wake Up With You.

CONGRATULATIONS TO ALL OUR No.1 ARTISTS

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<tr>
<th>SYMBOL</th>
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<td>P</td>
<td>POOLE EDWARDS P.R.</td>
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<td></td>
<td>Dina Carroll</td>
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<td>Janet Jackson</td>
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TOP 20 ALBUMS BY NEW UK ACTS

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<td>2 SUEDE - Suede</td>
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<td>4 EMERGENCY ON PLANET EARTH - Jamiroquai</td>
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<td>5 UTAH SAINTS- Utah Saints</td>
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<td>7 PABLO HONEY-Radiohead</td>
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<td>10 NO RESERVATIONS - Apache Indian</td>
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<td>11 NEW WAVE - The Authors</td>
<td>Hut/RTM-Pinnacle</td>
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<td>12 SUPERNATURAL FEELING - JTQ/Noel McKay</td>
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<td>13 SCENES FROM THE SECOND STOREY - God Machine</td>
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<td>17 AGAINST PERFECTION - Adorable</td>
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<td>19 FORMALEHYDE - Terrorism</td>
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<td>20 GREATEST HITS - Sheep On Drugs</td>
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TOP 20 NEW UK SINGLES ACTS

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<thead>
<tr>
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<th>Publisher/Distributor</th>
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<tbody>
<tr>
<td>1 EAST 17 - London</td>
<td>PolyGram/PolyGram</td>
</tr>
<tr>
<td>2 GABRIELLE - Go! Discs</td>
<td>Perfect Songs/PolyGram</td>
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<tr>
<td>3 TAKE THAT- RCA</td>
<td>EMi/BMG</td>
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<td>4 SUB SUB/MADELEINE WILLIAMS - MCA-WarnerChappell/Pinnacle</td>
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<td>5 M-PEOPLE- deConstruction</td>
<td>BMG-EMi/BMG</td>
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<td>6 JAMIROQUAI - Sony S</td>
<td>EMi/Sony Music</td>
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<tr>
<td>7 SUEDE - Nude</td>
<td>PolyGram/RTM-Pinnacle</td>
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<tr>
<td>8 LOUIE LOU &amp; MICHIE ONE - ffl</td>
<td>Windswept Music-Global Music-Copyright Control/PolyGram</td>
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<td>9 DREAM - Magnet</td>
<td>Pompousse/Warner Music</td>
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<tr>
<td>10 TASMIN ARCHER - EMi</td>
<td>EMi/EMi</td>
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<tr>
<td>11 UTAH SAINTS - ffl</td>
<td>NTV/PolyGram</td>
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<tr>
<td>12 DINA CARROLL - A&amp;M</td>
<td>PolyGram/PolyGram</td>
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<tr>
<td>13 SUNSCREEM - Sony S</td>
<td>BMG/Sony Music</td>
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<td>14 APACHE INDIAN - Island</td>
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<td>15 MARKMAN - Talkin Loud</td>
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<td>17 EVOLUTION - deConstruction</td>
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<td>18 BILL TARMY - Arista</td>
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FROM THE NO.1 PRESS AGENCY

CONGRATULATIONS TO ALL OUR No.1 ARTISTS

Dina Carroll

Jamiroquai

GABRIELLE

SUEDE

EMERGENCY ON PLANET EARTH

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12. Estonia
13. Finland
14. France
15. Germany
16. Greece
17. Hungary
18. Iceland
19. Ireland
20. Italy
21. Latvia
22. Liechtenstein
23. Lithuania
24. Luxembourg
25. Macedonia
26. Monaco
27. Netherlands
28. Norway
29. Poland
30. Portugal
31. Romania
32. Russia
33. San Marino
34. Serbia
35. Slovakia
36. Slovenia
37. Spain
38. Sweden
39. Switzerland
40. Turkey
41. Ukraine
42. United Kingdom
43. Norway
44. United Kingdom
Mercury barometer

With 1993’s Mercury Music Prize shortlist due out this week, Caroline Moss asked 21 industry figures to provide a indicati

When the Mercury Music Prize shortlist was announced last July, one of the albums – Simply Red’s Party being the biggest seller of those eligible for entry. Yet there are plenty of big names in the running, David Bowie (Black Tie White Noise), Sting (Ten Summoner’s Tales), Eric Clapton (Unplugged) and Peter Gabriel (Us) among them.

But more than 40% of the 127 albums entered are debuts which have benefited from listening to all the albums which have been entered before choosing the final list. But it seems likely that the favourite albums selected here by a broad selection of industry figures will provide an indication of which titles are in the running.

Ashley Newton, joint deputy managing director of Virgin Records, had no trouble in selecting 10 albums which encompass “impressive debuts, solid second or third albums and powerful statements from a couple of mature acts”. D-Influence’s Good 4 We, The Beloved’s Conscience and Depeche Mode’s Songs Of Faith & Devotion are among his selections.

Among the year’s newcomers rated highly by MW’s own panel are Suede and Jamiroquai, both favourites for the official shortlist. But neither is as popular as the more established Stereo MCs, Connected, which polled 15 votes.

“Exciting inspiring music”

MOIRA BELLAS
managing director, WEA

Elvis Costello & The Brodsky Quartet – The Juliet Letters
Eric Clapton – Unplugged
Jamiroquai – Emergency…
New Order – Republic
Paul McCartney – Flaming
Radiohead – Pablo Honey
Saint Etienne – So Tough
Stereo MCs – Connected

HARRIET BRAND
MTV director of talent

Depeche Mode – Songs Of Faith & Devotion
Jamiroquai – Emergency…
New Order – Republic
P J Harvey – Rid Of Me
Peter Gabriel – Us
Saint Etienne – So Tough
Van Morrison – Too Long In Exile
Waterboys – Dream Harder
World Party – Bang

PAUL CONNOLLY
creative director, MCA Music

P J Harvey – Rid Of Me
Stereo MCs – Connected
Elvis Costello & The Brodsky Quartet – The Juliet Letters
Therapy? – Nurse
William Orbit – Strange Cargo III
World Party – Bang
The Orb – UFOrb
Apache Indian – No Reservations
Blurt – Modern Life Is Rubbish
Peter Gabriel – Us

LINCOLN ELIAS
A&R director, Sony Soho Square

Vivienne McKone – Vivienne McKone

STEVEx ALLEN
A&R manager, WEA

The Rockingbirds – The Rockingbird
The Shamen – Boss Drum
Manic Street Preachers – Gold Against The Soul
Nocturnal Bhang – So Tough
Stereo MCs – Connected
Suede – Suede
East 17 – Walthamstow
Gallop Drunk – From The Heart Of Town
The Orb – UFOrb
Jamiroquai – Emergency On Planet Earth

Stereo MCs: Connected
points to debuts

Industry figures to select their own top 10s – and the poll shows new talent is breaking through breaking down the barriers,” comments DJ Paul Oakenfold of Connected, while Radio One producer Jeff Smith says, “The album consolidates the Stereos’ years of working away at their own unique sound without this newly found commercial success.” Close behind Stereo MCs were New Order with Republic, which polled nine votes. “It’s great to dip into for one or two songs and then go back to later for more,” says Jeff Smith who cites it as his definitive album of the year. Whisper A Prayer by Mica Paris meanwhile attracted four votes. “I was never a fan until I heard this album – I think she’s really come into her own,” says Tamzin Aronovitz, manager of Right Said Fred. Aronovitz also reckons that Terence Trent D’Arby has got it right with his third album. “I’m really pleased he has come back with an album which easily matches The Hardline,” she says. Steve Allen, A&R manager at WEA, chose St Etienne and East 17 “to keep the pop flag flying,” while producer Stephen Hague, the only person to select Sinead O’Connor’s Am I Not Your Girl, says of it, “Phil Ramone did an outstanding job recreating a classic big band sound.”

A disappointment this year was the shortage of contemporary classical albums. Wilkinson attributes this to the withdrawal of the Arts Council grants which last year funded shortlisted classical entry John Tavener and Steven Isserlis’ The Protecting Veil. Classical musicians who were asked for their Top 10 consequently found it impossible to choose from a list which consists mainly of rock and pop albums.

Several top producers also declined to participate as they didn’t deem 10 albums worthy of nomination. Steve Lipson, who produced Annie Lennox’s Diva, could only cite Sting, World Party and The Shamen as deserving of being shortlisted. And Avril MacRory, the BBC’s head of music programmes, could only name seven albums that she was familiar with.


STEVE LEWIS director of Chrysalis Music Division Gary Clark – 10 Short Songs... Van Morrison – Too Long In Exile Terence Trent D’Arby – Symphon... Peter Gabriel – Us Stereo MCs – Connected The Orb – UP Orb Jamiroquai – Emergency... P.J. Harvey – Rid Of Me Tasmin Archer – Great Expectations Saint Etienne – So Tough


RICHARD SKINNER programme director, Virgin Radio Heidi Berry – Heidi Berry Blur – Modern Life Is Rubbish Eric Clapton – Unplugged Peter Gabriel – Us Manic Street Preachers – Gold...
Oleta Adams' Evolution is released next Monday through PolyGram which is focusing its campaign on a released next title. The campaign on retailers. The release next Monday through run counter browsers and Kingston, Piccadilly and title will feature as HMV's outlets. PolyGram plans to run counter browsers and display material in Boots stores and four-sheet posters will appear on national BR sites supported by solus ads in Q and Blues & Soul.

Blues Brother Soul Sister Volume Two, Dino's compilation featuring Al Green, John Lee Hooker and Bennie Raitt, Aretha Franklin and James Brown, continues a national TV roll-out from July 26 as part of its eight-week campaign. A two-week ad drive on Ulster TV kicked off on July 15.

Cypress Hills' Black Sunday, released next Monday by Columbia, is backed by solus ads in NME, Echoes, Sky and The Face plus a co-op ad with Virgin Retail in Select. Display material is available to HMV and Virgin stores to promote the band, now on tour with House Of Pain.

Deep Purple's The Battle Rages On featuring the band's Mix II line-up will be advertised in Kerrang!, Metal Hammer and Metal CD by RCA/BMG which releases the album today. A half-page co-op ad with HMV will run in the September issue of Q. A national poster campaign kicks off at the same time. John Menzies stores will carry a special display pack and 100 independent stores will receive in-store material including posters, mobiles, logo boards and window stickers. A second burst of advertising is planned for the autumn to coincide with a UK tour in November. Michelle Gayle's début single Looking Up is out next Monday on RCA, which has booked solus ads in Sky, Smash Hits, Mix Magazine, RM and Echoes. The release from EastEnders' Hattie will feature as single of the week on Monday through MCA, is also HMV in Vox, Our Price in the first week and a poster is also going out to retailers.

Ragga Heat Reggae Beat, Telstar's top five compilation featuring hits from artists including Inner Circle, Shaggy, Shabba Ranks and Snow, will be advertised on LWT, Carlton, Granada, HTV, Meridian, Anglia, West Country and Channel Four's Big Breakfast from next week. Patti Scialfa's Rumble Doll will be advertised in the September issues of Q and Vox (the latter within the HMV selection) as part of Columbia's campaign for the title, which is released next Monday. The album will feature on Virgin listening posts nationwide during its first week and a poster is also going out to retailers.

Welcome To The Summer Of Love '93, a 16-track compilation featuring Undertow, Lindy Layton and Positive Gang from PWL, is being advertised on various radio stations including Kiss FM, Piccadilly, BRMB and Invicta Radio. The campaign will be backed by press ads in MixMag Update, DJ and World Of Mixs. A second poster material will be available to independent retailers (details still to be confirmed).
Another lethargic Top 10 singles chart again this week, a feature of recent charts, with Take That comfortably retaining the number one position they grabbed a week ago, when they became the first RCA act to have a single debut at number one since Elvis Presley's I'm Now Or Never at the top of the stack in 1960.

The most impressive performance of the week belongs to Roxette, whose 12th hit Almost Unreal debuts at number seven. Taken from the soundtrack to the movie Super Mario Brothers, it far surpasses Roxette's previous highest entry, Almost Unreal is one of a trio of movie songs in the top tier, along with UB40's 'I Can't Help Falling In Love With You' (number 10) and Michael Jackson's 'Will You Be There' (number nine), which are featured in Sliver and Jurrassic Park, respectively.

Meanwhile, at the top of this week's album chart, UB40 dethrone U2. According to record company sources, U2's Zooropa was the best selling album by a large margin last week, but sandwiched between it and Jamiroquai's A Funki Place on Planet Earth were fewer than six various artist compilations all consisting wholly of dance tracks.

Due to an error at chart supplier Era, last week's list did not include the only previous number one hit, Angel by Never at the Top of the Stack, which is number eight. Amidst the pile-up of cat compilations, according to record company sources, U2's Zooropa was the best selling album by a large margin last week, but sandwiched between it and Jamiroquai's A Funki Place on Planet Earth were fewer than six various artist compilations all consisting wholly of dance tracks.

The Information Source for the Music Industry 24 JULY 1993

**CHART FOCUS**

**NEWCOMERS**

**LENA FIAGBE: You Come From Earth (Mother)**

Producer: Martyn Were
Publisher: Copyright Control
Notes: Sometimes known as just Lena, Ms Fiagbe is a 24-year-old Londoner who "went down a storm" supporting Lenny Kravitz on his recent UK dates. Album: SOME PLANNED.

**ZERO B: Reconnection EP**

Notes: Better known as Bill, Zéro B is a 22-year-old keyboard player from Durham. This single is the follow-up to last year's number 83 hit 'The EP'. It features the voice of Kinky Gerlinky's Princess Julia.

**5 BREAKER**

**ULTIMARINE: Kingdom**

Producer: Ultramarine
Publisher: EMI
Notes: Sometimes known as just Lena, Ms Fiagbe is a 24-year-old Londoner who "went down a storm" supporting Lenny Kravitz on his recent UK dates. Album: SOME PLANNED.

**11 BREAKER**

**LENA FIAGBE: You Come From Earth (Mother)**

Publisher: Copyright Control
Notes: Sometimes known as just Lena, Ms Fiagbe is a 24-year-old Londoner who "went down a storm" supporting Lenny Kravitz on his recent UK dates. Album: SOME PLANNED.
<table>
<thead>
<tr>
<th>ARTIST/TRACKS/LABEL/CATEGORY</th>
<th>TRACKS/LABEL/CATEGORY</th>
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<tr>
<td>JOHN MARTYN</td>
<td>&quot;SPINNING WHEELS&quot;</td>
<td>A&amp;M</td>
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<td>&quot;FOR ONE NIGHT&quot;</td>
<td>&quot;ALL THE WATERS&quot;</td>
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<td>&quot;LIVING IN THE WAY OF THE WORLD&quot;</td>
<td>&quot;WE ARE COMING&quot;</td>
<td>ISLAND</td>
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<td>&quot;HOT LICKS&quot;</td>
<td>&quot;WORLD ON A STRING&quot;</td>
<td>ROLLING STONES</td>
<td>Rock</td>
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<td>ELEKTRA</td>
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<td>&quot;GET YOUR FAVORITE&quot;</td>
<td>&quot;THE LONGEST DAY&quot;</td>
<td>EMIMAX</td>
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<td>&quot;AMAZING GRACE&quot;</td>
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<td>&quot;WELCOME TO THE STAGE&quot;</td>
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| GONG CHRIS SPARKS HITS 93 - THE 2ND DIMENSION "CD" EMERGED 92 "MC" EMERGED 92 (EMI/ASCAP) |

| Send new release details to general manager EEA, Eighth Floor, Ludge House, 245 Blackfriars Road, London SE1 9UR. Tel: 071-260 3636. Fax: 071-262 2861 |

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In The City: Britain's international music convention

In its first year, 1992, In The City proved itself a fascinating and successful alternative to the established markets, the music convention for the 1990s.

Really getting down to it At the heart of In The City are the seminars, panels and performances which address directly and often controversially the vital issue facing pop, rock and dance, both in the UK, and also on the international scene.

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By advertising in The Directory, you will naturally reach all delegates attending the event over the course of the five days, but you will also reach all regular subscribers to Music Week, as copies of The Directory will be distributed the week prior to In The City via Music Week, giving substantial extra value. Add the fact that this historic Directory will doubtless be kept as a point of reference, and you've got an advertising vehicle second to none! Standard Music Week rates apply — so all the others benefits are free!

ISSUE DATE 11TH SEPTEMBER
AD BOOKING DEADLINE 18TH AUGUST
CONTACT: THE MUSIC WEEK AD DEPARTMENT ON:
071 921 5939

IN ASSOCIATION WITH
## TOP 75 SINGLES

### THE OFFICIAL MUSICWEEK CHART

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist (Producer)</th>
<th>Publisher</th>
<th>Label/CD (Distribution)</th>
<th>Country</th>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>PRAY</td>
<td>Take That (Jenner/Jenner/Wallet)</td>
<td>EMI</td>
<td>RCA:742315436527/31154365 (EMI)</td>
<td>U.K.</td>
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<tr>
<td><strong>2</strong></td>
<td>WHAT'S UP?</td>
<td>6Laundered (Tickle) Farmers/WIC</td>
<td>A&amp;M</td>
<td>742315436527/00771376</td>
<td>U.K.</td>
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<tr>
<td><strong>3</strong></td>
<td>DREAMS</td>
<td>7The Hollies Perfect Song/Comba</td>
<td>8Essex</td>
<td>742311543652/EMC621</td>
<td>U.K.</td>
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<tr>
<td><strong>4</strong></td>
<td>TEASE ME</td>
<td>Mangox TAMT/9064 (MCM)</td>
<td>8Brown</td>
<td>742311543652/EMC621</td>
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<td><strong>5</strong></td>
<td>ONE NIGHT IN HEAVEN</td>
<td>8Kraftwerk</td>
<td>8Philomel</td>
<td>742311543652/EMC621</td>
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<tr>
<td><strong>6</strong></td>
<td>WHAT IS LOVE?</td>
<td>8Oasis</td>
<td>8PolyGram</td>
<td>742311543652/EMC621</td>
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<tr>
<td><strong>7</strong></td>
<td>ALMOST UNREAL</td>
<td>Rosetta (Shock Em) Music</td>
<td>8EMI</td>
<td>742311543652/EMC621</td>
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<tr>
<td><strong>8</strong></td>
<td>I WILL SURVIVE</td>
<td>8Go-Go's (Gorzyna/Rivers) Pyewacket</td>
<td>8EMI</td>
<td>742311543652/EMC621</td>
<td>U.K.</td>
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<tr>
<td><strong>9</strong></td>
<td>WILL YOU BE THERE</td>
<td>8Jamaican Superstar</td>
<td>8Epic</td>
<td>742311543652/EMC621</td>
<td>U.K.</td>
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<tr>
<td><strong>10</strong></td>
<td>CAN'T HELP FALLING IN LOVE</td>
<td>UB40</td>
<td>8Go-Go's (Gorzyna/Rivers) Pyewacket</td>
<td>742311543652/EMC621</td>
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<tr>
<td><strong>11</strong></td>
<td>THIS IS IT</td>
<td>8Oasis</td>
<td>8EMI</td>
<td>742311543652/EMC621</td>
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<td><strong>12</strong></td>
<td>IF I CAN'T HAVE YOU</td>
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<td><strong>14</strong></td>
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<td>8Blondie</td>
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<td><strong>16</strong></td>
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<td><strong>17</strong></td>
<td>BREAK FROM THE OLD ROUTINE</td>
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<td><strong>18</strong></td>
<td>ALL THAT SHE WANTS</td>
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<td><strong>20</strong></td>
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<td>DREAM OF ME (BASED ON LOVE'S THEME)</td>
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<td><strong>26</strong></td>
<td>NOBODY CAN FIX YOU</td>
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*As used by Top Of The Pops and Radio One*
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<td>Columbia - Missing Persons (EP)</td>
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<td>Internal Affairs - 36</td>
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<td>30</td>
<td>Jon Scrooge - Do You Really Want Me</td>
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<td>29</td>
<td>Green - The Wreathmen's Song</td>
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<td>28</td>
<td>Hair - I Wanna Love You</td>
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<td>27</td>
<td>Warner Bros. - Rhythm &amp; Romance</td>
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<td>26</td>
<td>Joi - Nothing More Can Fix</td>
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<tr>
<td>25</td>
<td>F примеры - I Want You</td>
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<tr>
<td>24</td>
<td>Dream Of Me (Based On Love's Theme) - Promotional Versions In The Dark</td>
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<td>23</td>
<td>Stanek &amp; Henson - Down That Road</td>
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<td>22</td>
<td>St. - Letter To A Friend</td>
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<tr>
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<td>McAlister - In All The Right Places</td>
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**Manic Street Preachers**

La tistesse duraera: (scream to a sigh)
## TOP 50 AIRPLAY CHART

**24 JULY 1993**

### TOP 10 BREAKERS

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<tr>
<th>#</th>
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<th>Rate</th>
<th>Station with Most Plays</th>
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<td>Logic</td>
<td>Capital FM</td>
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<td>2</td>
<td>DREAMS IN GREEN</td>
<td>Epic</td>
<td>Capital FM</td>
<td></td>
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<td>3</td>
<td>ONE NIGHT IN HEAVEN</td>
<td>Oasis</td>
<td>Cheltenham</td>
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<tr>
<td>4</td>
<td>TWO PRINCES</td>
<td>So Solid</td>
<td>Cheltenham</td>
<td></td>
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<tr>
<td>5</td>
<td>TRY NA TINA THOMAS</td>
<td>A Tribe Called Quest</td>
<td>City</td>
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<td>6</td>
<td>WHAT'S UP I'M NON BLONDES</td>
<td>East 17</td>
<td>Central</td>
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<tr>
<td>7</td>
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<td>A Tribe Called Quest</td>
<td>Cheltenham</td>
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<td>DELICATE</td>
<td>Terrance Trent D'Arby</td>
<td>Cheltenham</td>
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<td>IN THE NIGHT PLACES</td>
<td>Stevie Wonder</td>
<td>Ostend</td>
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<td>10</td>
<td>CAN'T HELP FALLING IN LOVE</td>
<td>UB40</td>
<td>National Capital</td>
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### REGIONAL CHOICE

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<td>Natalie Grant</td>
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<td>Robert Carlyle</td>
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<td>Eddy Grant</td>
<td>London</td>
<td></td>
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<td>4</td>
<td>I DON'T KNOW WHY</td>
<td>Marcella Detroit</td>
<td>London</td>
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<td>5</td>
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<td>Enya</td>
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<td>6</td>
<td>WAITING IN VAIN</td>
<td>Enya</td>
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<td>7</td>
<td>(I DON'T KNOW WHY)</td>
<td>Themes</td>
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<td>8</td>
<td>SOMETHING'S GONE</td>
<td>SCORPIONS</td>
<td>London</td>
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<tr>
<td>9</td>
<td>EIGHT HOURS</td>
<td>Enya</td>
<td>London</td>
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<td>10</td>
<td>NIGHTSWIMMING</td>
<td>Enya</td>
<td>London</td>
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### AIRPLAY PROFILE

**SELECTED TITLE: WHAT'S UP**

Non Blondes

**City**

1. Cycle One FM
2. Clyde FM
3. Cool FM
4. BBC Radio 1
5. CHI
6. 97.3 FM
7. Dream FM
8. 103.1 FM
9. Triple FM
10. Capital

### THIS WEEK'S CONTRIBUTORS:

- Alan Fardell
- BFM
- BBC Radio 1
- Capital
- CHI
- Dream FM
- Triple FM

### Top 10 Singles

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artiste</th>
<th>Week 3</th>
<th>Rate</th>
<th>Station with Most Plays</th>
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<tbody>
<tr>
<td>1</td>
<td>I CAN'T HELP FALLING IN LOVE</td>
<td>UB40</td>
<td>National Capital</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I WANT YOU</td>
<td>UB40</td>
<td>National Capital</td>
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<tr>
<td>3</td>
<td>I WILL SURVIVE</td>
<td>UB40</td>
<td>National Capital</td>
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<td>4</td>
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<td>10</td>
<td>I WANT YOU</td>
<td>UB40</td>
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### Top 50 Albums

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<td>BACK TO BROADWAY</td>
<td>Cliff Richard</td>
<td>Liverpool</td>
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<tr>
<td>3</td>
<td>IM TIRING</td>
<td>Olivia Newton-John</td>
<td>Liverpool</td>
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<tr>
<td>4</td>
<td>I'M A LOVER</td>
<td>Olivia Newton-John</td>
<td>Liverpool</td>
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<tr>
<td>5</td>
<td>12 INCHES OF SNOW</td>
<td>Snow</td>
<td>Liverpool</td>
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<td>6</td>
<td>I'M A LOVER</td>
<td>Olivia Newton-John</td>
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COLD CUT DUO SIGN TO ARISTA

Remixing and recording duo Coldcut have signed to Arista. The move follows the band’s departure from Big Life earlier this year amid an atmosphere band member Jonathon Moore describes as “increasingly argumentative.” Coldcut’s relationship with Arista dates from 1989 when they worked with Lisa Stansfield on ‘People Hold On’. Since leaving Big Life, Coldcut have been concentrating on releases through their own Ninja Tunes label and projects including computer graphic CDi and video soundtracks. Arista head of A&R Chris Cook cites Coldcut’s history and status along with their diverse abilities as the reasons for signing the act.

Coldcut’s career started in 1988 with the release of the Top 10 single ‘Doctorin’ The House’, featuring fellow Big Life artist Yazz. They had a second hit, ‘Stop This Crazy Thing’, prior to their work with Stansfield. Their debut album for Arista, ‘Philosophy’, was completed before the new deal and will be released in October. It features new vocalist Janice. Two singles will precede the album. The first, ‘Dreamer’, is out on August 23.

NETWORK BRANCHES INTO US

Birmingham’s Network label is the latest UK dance independent to break into the US with a major licensing deal. The label, home to Inner City and Nexus 21 among others, has expanded its UK distribution deal with Sony Music to cover the world. Network and subsidiary label Six6 will now be marketed and distributed through Sony’s Licensed Repertoire Division. Label boss Neil Rushton is also setting up a new label, Network USA, at the label’s New York studio and office complex.

Forthcoming albums which will now be distributed worldwide include releases by Inner City, Nexus 21, The Reese Project, Groove Corporation and Ronni Simon. “Network has expanded rapidly in many areas and it was obvious this partnership made good sense,” says Rushton. But he says the new deal does not mean Network is turning its back on the independent scene in favour of what he calls the “fat, bloated” majors. “Anyone who says we are selling out our indie ethics is talking nonsense,” he says.

SASHA ACTS OVER LIVE BOOTLEGGERS

Sasha and his management are considering legal action over a cheeky bootleg purporting to be one of the DJ’s live mixes. The 73-minute CD, ‘Sasha Vol II’, has been advertised in music magazines and even appeared in shops. But Sasha and manager Seven Webster claim it is not his work and are seeking to catch the culprits. They have reported the bootleg to the BPI and the MCPS. Sasha was the victim of CD bootleggers earlier this year but the DJ was unable to track down the makers of ‘Sasha Vol I’.

UPTOWN TOP 40

ALI AND FRAZIER

THE SUMMER SMASH out next week

7” (74321 158 847) 12” (74321 158 841) MC (74321 158 844) CD (74321 158 842)
ORDER NOW FROM BMG TELESALES ON 021 5005678 OR YOUR LOCAL BMG SALESPERSON.
ONE FOR THE ROAD
IN UK TALENT HUNT

Eddie Colan, one of the DJ founders of Kiss FM in the UK, is setting up a UK office for his label.

New York-based One Records, already well known in Europe for its upfront label and garage sound, plans to increase its stable of artists by drawing on UK talent.

Colan says it is establishing a permanent base in Europe because he is depressed with the US dance market — and because the continent accounts for around 70% of One’s income.

“Dance culture doesn’t exist in the US as it does in the UK. There is hip hop culture and the gay scene but very little else at the moment,” he says.

Colan is hoping the accessibility of UK pop radio will help the label build its profile here which in turn could influence radio programmers in the States.

IN UK TALENT HUNT

STUDIO ALBUM

Video company Studio K7 is to launch a new series to showcase dance labels. The new X-MIX-K7 will focus on the music of one European label on each release. The tracks will be out on vinyl, cassette and CD through the relevant label.

The German company decided to start the new series after the success of its Slux releases. X-MIX-K7, out through Rhythm on August 23, features German trance label MFAB. The soundtrack on MFAB, which includes its first three UK releases, is mixed by trance DJ Paul Van Dyk.

INDIAN SUMMER

Fresh from a successful mini-tour of India, Apache Indian is calling on other acts to recognise the musical opportunities in his homeland. Apache Indian has just completed a sell-out Bombay and Delhi accompanied by some of India’s top musicians and singers. People here can do for the people there. He says they’re not giving up on the country, which is full of talent, but aren’t giving up their chance to go further.

No, the XL Recordings crew haven’t formed a heavy rock band with Rick Rubin. This is just how those wacky Def American guys decided to celebrate their recent US deal with XL: X-L: the label manager of Def American, Jeff D., Garry Richards and Rick Rubin with XL MD Tim Palmer.

The new single
Out Now on 7”, 12” & CD
12” features the Club & Hip-Hop mixes of U.K. Swing and the Sunrise & Sunset mixes of Sunshine

2 RM DANCE UPDATE

H.R. Giger’s ‘The Source’

Giger’s ‘The Source’ is the most recent release on the Japanese imprint 4th Dimension, which is distributed in Europe by Sony Music. The album features a mix of electronic tracks from the legendary Swiss artist.

Record Mirror

by james hamilton

TOP 10 BI

1 = THROB REAL
2 = THIS IS SWING
3 = COLD
4 = ALMOST UNREAL
5 = IF
6 = LA VIRGEN DE DURAN
7 = DISCO INFERNO
8 = NIGHTS WISHING
9 = WAITING IN VAIN
10 = WAITING IN VAIN

Records are compiled by the Agreeable.

F. F. F. F. 3
MONIE LOVE

1. UNFORGIVEN D:Ream
2. NEVER GIVE UP Monie Love
3. IF Janet Jackson
4. SKINNY BUMBLE BEE

Trancey garage groove -

5. SLAVE TO THE VIBE Afterhours
6. FASCINATED Love
7. TRANSATLANTIC Roach Motel
8. ONE DROP/SURFER Sure Is Pure
9. TO A BRIGHTER DAY Beat System

About Love Analogue Gity

Deep hypnotic Euro trancc

DONT DESERT ME Lentil Lovecake

Compiled by OJ feedback and data collected from leading DJs and the following stores; Wax, Action Records, 47 Church Street, Preston, Lancs (dance area: 200 sq ft).

Specialist areas: Mostly 12-inch; strong on US hip hop imports, UK indie street soul, rave, progressive house and Euro techno. Hot labels include Ruf House, MCA, Limbo, Harthouse, deConstruction. Ticket agent; will mail out records on request.

Buyer’s view: “Jackie and Adelle are the other two buyers and we each have our speciality. We’re finding everybody’s moving to trance, there’s an acid revival on and hip hop is selling a lot more than a year ago. Progressive and happy, uplifting Ital house are still selling really well but jungle techno is dying.” - Wendy Walmsley.

Distributor’s view: “You don’t get many record shops with an all-female staff and they’re very nice and polite. One for the females! They shift mainly US garage, swingbeat, hip hop and Italian stuff. They take UK product across the board.” - Sean Stewart, Great Asset.

DJs view: “I work at many venues and Jackie goes out of her way to help - if I can’t get to the shop she’ll come to meet me or bring records to venues or mail them. It’s very upfront.” - Rob Tissera (Orbit, Ark, Angels).

Unity at Global Village, 1-3 Park Terrace, Whitley Bay, Tyne & Wear. Saturdays 9pm-2am.

Music policy: Uptown progressive house and garage with dashes of Euro techno. “We vary the guests each week to get a cross-section of styles,” - Steve Forster, co-promoter. Resident DJs - Scott & Scooby. Guests include John Kelly, Craig Walsh, Alistair Whitehead, John Digweed, Al McKenzie, Dean Thatcher and DOP.

Promotions view: “It’s packed - you get people from all over the north of England and Scotland. There’s nothing else up there near the coast that’s so innovative; I’m always sending them product. They’re well connected and get the top DJs.” - Stefan Chandler, Moonshine Music.

Average ticket price: £5 in advance, £6 on the door.

Compiled by Sarah Davis. Tel: 081-848 2320.
PROMOTIONAL SUPPLEMENT

ACID JAZZ

1988 to 1993

ACID JAZZ
Visit the Acid Jazz offices, on the first floor above one of the many musical instrument shops on Denmark Street near Centre Point in the heart of London, and you might well think that the label was in the process of moving out.

The fact that it actually is moving - to bigger premises in the heart of Soho - is neither here nor there. The Acid Jazz HQ always looked this way. Acid Jazz is, after all, quite unlike its big brothers in the music industry whose desire for corporate efficiency has sometimes created a civil service atmosphere. At Acid Jazz, what you get is what you see.

And you see everything as 18 full-time staff go about their duties, jumping over, under and around not just each other but also the cast of musicians, mates and moochers too.

There are meetings to be held, boxloads of records and CDs to be signed and mailed out, phones to be answered - with plenty of time dedicated to updating the fanbase.

And at Acid Jazz, everyone from James the post boy (38 not out for the Acid Jazz cricket XI the other Sunday) to boss man Eddie Piller (38 not out the week after) seems to have something to say about everything.

You'd call it organised chaos if it happened to be organised! To many in the music industry, this might seem like the ultimate nightmare. But to others it's almost utopian, the Hollywood dream of "hey, let's do the show right here!"

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The reality, of course, lies somewhere in between. As anyone concerned with Acid Jazz will tell you, the label has not lost sight of the ideals which fuelled it when it first started in 1988. But five years on, Acid Jazz is now in a position to regard itself as a mover and shaker in the music business at large. And on its own terms too. For Acid Jazz is a label that has a deep love and affection not only for the music it releases but also for the people who buy it. And it has no intention of changing that philosophy one bit.

In the five years since he started Acid Jazz, Eddie Piller has let only two things grow more steadily than his label. And that is his hair and his beard. Whether he feels there could be some Samson-like repercussions should he record. But it's well

The original Curtis Mayfield groove "Freddie's Dead" by a young poet named Galliano got made by a new label with a new and vaguely tongue-in-cheek name - Acid Jazz. Eddie Piller and Gilles Peterson set about building a profile for this new label while the ever eccentric Bangs not only produced some of its earliest releases but came up with their first logo too - a bastardised 'Smiley' with bushy eyebrows, a goatee and Lennon glasses! It crystallised what has subsequently snowballed into a truly high

To all
at Acid Jazz
Happy Birthday
and Wishing you a
Long and Successful
Future from all
at MGR

Martin Green Raven
Chartered Accountants
and Business Managers

55 Loudoun Road, St Johns Wood, London NW8 0DL
Tel: 071 625 4545 Fax: 071 625 5265

Acid Jazz mainman and founder Eddie Piller

It may have started life as a laugh, but in five years Acid Jazz has been cutting edge of new sounds, but also as an innovator, creating...
Acid Jazz has established itself as a label not only at the
recreating new fashions and movements. By Mark Webster

The Acid Jazz scene.

The aim of both Acid Jazz as a label - and the individual
djs who started it - was to
reflect the same funky and
cool Seventies fashion and
musical vibes that attracted
their crowd. So successful
were they that Acid Jazz and
its early fans can genuinely be
held responsible for the
Seventies nostalgia boom that
has gripped the imagination
for the last 18 months.

"It was a genuine street
thing and it was just too good
to happen," says Eddie.
The great thing is that we
are now in a position to reap
what we have sown. Not only
have we retained our original
audience, but we have been
able to build on it as the look
and sound have spread," he
says. "We now have a
genuinely international
interest in our music among
people who are hip, who want
to be hip or who simply like
the fact that we are all about
making music with real
musicians and real songs.
There certainly seems to be
plenty of them about
nowadays."

Simply releasing jazz music
is not the name of Acid Jazz's
game. It goes without saying
that just about every release
incorporates recognisably jazz
elements. But in reality the
term better reflects a style and
an attitude. If you accept that
improvisation is at the root of
jazz, then reworking classic
sounds and techniques into
contemporary settings is what
Acid Jazz is all about.

Chris Bangs was one of the
label's earliest contributors.
Since then his career has
flourished, both as a producer
for Galliano on Talking Loud,
Kiss Of Life on Virgin, and a

co-writer with Paul Weller.

But Bangs is still a regular
contributor to Acid Jazz,
continuing to create the music
he loves under various guises.
A Bangs album, under the
group name The Quiet Boys,
maries latin instrumentation
to house beats and is a
characteristic example of Acid
Jazz's stylistic diversity.

But Bangs is only one of the
many artists who have found
that the label is happy to give
them a much-needed leg up
into the world of recording.

One of the earliest signings
was D-Influence, now signed
to East West and currently
recording their second album.
"We were working in a tiny
little studio down in the East
End, when these people just
showed up and said 'Hello',
we're a band. Would you listen
to our tape?" recalls Eddie
Piller.

"Since they'd had the front
to come and knock on the door,
we thought they deserved a
listen. I think we struck a deal
to release their first single
there and then."

Other bands have come
along, made real contributions
to the label's profile and
reputation and then moved
on. But most importantly it
has all seemed to happen with
smiles and handshakes all
round.

The James Taylor Quartet
were one of the first. Eddie
knew Hammond organ man
Taylor from his days at Stiff
records and helped him sign a
deal with Polydor through
A&R man Kieron Hurley. Of
course the band have since
moved on to single success as
JTQ with Big Life - while,
quite coincidentally, Hurley
has since become general
manager and general right
hand man to Eddie at Acid
Jazz.

Then there are the Brand
New Heavies, still signed to
Acid Jazz but licensed to
London Records and racking
up healthy album and single
sales around the world.

And, of course, there is this
year's phenomenon, the
number one album-selling
debutant Jamiroquai. His
album has already spawned
two Top 20 hits for his new
label Sony Soho Square but it
also contains his Acid Jazz
debut single When You Gonna

"We just like to give people
a go," says Piller.

This has always been the
Acid Jazz way. And it's been
easier to do in the two years
since the label opened up its
own recording studio in a
basement right next door to
its Denmark Street offices.

Under the watchful eye of
Anne-Marie Bigby, who
worked at Paul Weller's Solid
Bond studio, this is a place
that certainly lives up to the
label's spirit of 'the bussle'.

All manner of performers in

MUSIC WEEK 24 JULY 1993
just hanging out and soaking up the atmosphere.

One person who is definitely a fan of the Acid Jazz vibe is Matt Deighton, leader of the group Mother Earth. This band are a classic example of the Acid Jazz school of ongoing artist development.

"The initial idea came around Christmas 1990," says Deighton. "We started to work as Mother Earth but it was actually on stage at the Acid Jazz Christmas party a year later that I found myself looking around and realising I'd finally got a real group together."

As a live act Mother Earth have developed considerably over the last 18 months and have just completed their second Acid Jazz album. Not only have the tapes generated real excitement on Denmark Street but the band are poised to strike a big deal in the US too.

Deighton attributes American label interest to the musicianship values which Mother Earth espouses.

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"With our first album, there were a lot of samples - as well as the odd contribution from James Taylor - but Acid Jazz has always encouraged us to develop a genuine band sound," continues Deighton. "They gave us the time we needed to do it too. If we'd been signed to a major, I doubt we'd have reached the stage we are at now because we would have been under too much pressure. Acid Jazz even allowed us the luxury of writing the songs while we were recording them. Much of what you'll hear on the album came out of jam sessions. There are not many labels that will let you do that."

Not only is Matt able to testify on behalf of the Acid Jazz approach to artist development but he has also witnessed the label at work in front of the public. He likes what he sees.

"Our music ranges from funk through to rock. Seeing what we do on Acid Jazz means we can get to an amazing range of people. We have been playing gigs around the country where bikers are stood next to guys with goatee beards and they're all getting into it."

"We also recently finished a small tour of Japan with another Acid Jazz band, Corduroy, who have sold a load of albums out there. It was unreal. Every gig was packed out and we couldn't walk down the street without getting stopped for autographs every 10 yards. It is just getting so big all over."

Another way that the spirit...
of Acid Jazz manifests itself is through a highly popular series of compilation albums called Totally Wired, now up to its tenth volume. Not only did label A&R and marketing man Dean Rudland provide studio time for a number of UK bands to record material specifically for the Totally Wired series, but, in keeping with Acid Jazz's roots, each album also features a classic 'rare groove' track to whet the appetites of the most ardent collectors. These albums, it can be argued, have played a key role in establishing UK dance music's reputation as probably the most innovative scene in the world. And, what's more, they've got great sleeves. So five years on, Acid Jazz is the name to drop with the music to match. And, as if any were needed, that's excuse enough for a party.

By way of celebrating the event, the label has instigated a few happening events that will help signpost its move into its sixth year and on into the future. Firstly, the desperately cool Smith's Gallery in Covent Garden will house a four day photographic exhibition by Philippe McClelland on July 28/29/30/31 featuring the Acid Jazz roster in all their glory. Also, August 6 will mark the opening night of Magic Bus - a new Acid Jazz club night in London's West End organised by the label's 'local character' Bunny and including the label boss himself back on the decks. There will also be a party to launch Acid Jazz's new venture - a rock-orientated label called Focus that will give the grandaddy of popular music a big injection of hip.

Finally, the whole thing goes on the road when many of the bands join up for a UK tour which will offer fans all over the island the chance to join in the celebrations. Of course there will still be all the usual comings and goings, the discussions and arguments, the laughter and tears, not to mention sports and recreation. (Anybody interested in putting up a cricket team for a match should contact Salena). It's all part of being Acid Jazz. Of course, this may not be everyone's idea of how to run a record company. But in five whirlwind years, it has given this little label the kind of profile and reputation that many a corporate record company would chop off their accounting department for. Perhaps Acid Jazz is doing it right after all!
SPACEHEAD Merchandise (formerly known as Acid Jazz Merchandising), was established in 1992 as the merchandising arm of Acid Jazz in response to huge demand from fans of the label. Spacehead is also responsible for sending out the monthly newsletter containing information on artists, tours, release dates for records, free goodies and of course merchandise catalogues. The mailing list has proved to be so popular that it currently has more than 6,000 members. Each receives information on a regular basis. Spacehead is always happy to hear from people who want to know more about the label, the merchandise or who just want to be added to the mailing list. Spacehead aims to offer a more varied and more interesting selection of merchandise than that offered by its contemporaries. The latest catalogue, due to be sent out at the end of July, contains over 20 new designs. Lucky mailing list members should check out the 5th Anniversary Acid Jazz shirt designed exclusively by those clever people at The Duffer of St George. Further new items include two T-shirts specially produced by top designers Mau Mau as well as a series of Top Geezer shirts. Fans often write in with new product ideas. All suggestions are taken very seriously indeed since it is Spacehead’s aim to give customers what they want rather than just blindly selling what the company feels they want. Most record stores now recognise that merchandise can make up a significant part of monthly turnover. The Spacehead range is known to enjoy a very short shelf life, especially as the company is always ready to offer stores exclusive designs. Such can be the demand that many stockists regularly place re-

TRIBUTES

Eddie Piller and Kieron Hurley have a remarkable ability to discover, develop and market talent. Their label is going to have a major impact on the US market and I am very pleased that they have selected Loeb and Loeb to represent them here.

Kenneth B Anderson

“Acid Jazz, made from the funkiest stuff. The stuff we love to loop!”

Roger Sanchez
Remixer/producer.

“Even though I never play their records and despite Piller’s taste in football teams ... there is no doubt that acid jazz is a beautiful thing!”

Pete Tong
Radio 1 FM DJ.

“Acid Jazz, made from the funkiest stuff. The stuff we love to loop!”

Jeremy Pearce
Sony Music.

“Eddie Piller and Kieron Hurley have a remarkable ability to discover, develop and market talent. Their label is going to have a major impact on the US market and I am very pleased that they have selected Loeb and Loeb to represent them here.”

Kenneth B Anderson

"KEEP SIGNED! KEEP INDEPENDENT! KEEP OUTTA MY WAY! HAPPY BIRTHDAY!"

Roger Ames, chairman, PolyGram UK.

Penguins are definitely environmentally funky and totally wired for the last five years but we are not talking loud. Happy Anniversary!!!

It’s not exactly brand new anymore, but for all of us it’s definitely heavy.

It’s not exactly brand new anymore, but for all of us it’s definitely heavy.

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It’s not exactly brand new anymore, but for all of us it’s definitely heavy.

It’s not exactly brand new anymore, but for all of us it’s definitely heavy.
A NATION UNDER THE ACID GROOVE

Acid Jazz is now becoming established internationally, writes Real Times' Richard Powell.

Through Real Time, its international representation company, the label has recently entered, short-term exclusive distribution or licensing arrangements with Rough Trade, Dischi Ricordi, SPV, Musidisc, Tuxedo-COD, Ixthuluh, MNW, Shock, and Penguin in Benelux, Italy, Germany, France, Switzerland, Austria, Sweden, Australia and Greece respectively.

Further partnerships are being actively pursued in other countries with the USA being a priority.

Says Simon Edwards of Real Time, "We have had a fantastic response to our presentation of Acid Jazz product all around the world. There are very few countries where the label's name and musical style is not already well established.

"We are very excited by the possibilities, particularly as the label's roster of artists is currently stronger than ever."

Pan European Acid Jazz tours and special retail campaigns are planned for the autumn. Despite the gloomy economic forecast in Europe, Acid Jazz's active support for its partners abroad has seen them achieve significant increases in sales.

"International development is a major priority for the label," says Acid Jazz's Kieron Hurley.

"We feel that we are able to offer our partners abroad a level of support which matches their enthusiasm for the label. Our objectives are clear: over the next five years we aim to develop the Acid Jazz reputation as a label with a really strong and recognised international presence."

Press Counsel PR wish Acid Jazz all the best on their Fifth Birthday.

Top Geezers one and all.

FOR YOUR INFORMATION

Acid Jazz

A NATION UNDER THE ACID GROOVE

orders within two weeks of taking delivery!
So if your store is not already among the lucky ones stocking the Spacehead range, then you really ought to get in touch today.

Spacehead can be contacted at PO Box 162, London WC2H 8NF or by calling Mark or Phil on 071-379 5673.

But be quick before it sells out!
Welcome

ACID JAZZ

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JAZID 1T
Frederick Lies Still
Galliano

JAZID 2T
Kitty Sey
Byron Morris

JAZID 3T
Psychedelic Jack
Extasis & Nirvana

JAZID 4T
A.P.B./Before You Know It
A Man Called Adam

JAZID 5T
Free Your Mind
Johnny Daglo

JAZID 6
Playing For Real (mini LP)
The Jazz Renegades

JAZID 7
Rejoice In Righteousness
(mini LP)
Bukky Leo

JAZID 8
Freedom Express
The Last Poets

JAZID 9
Like A Gun
King Truman

JAZID 10T
Let The Good Times Roll
The Quiet Boys, featuring
Galliano

JAZID 11T
Cut And Run
Lazee Muthas

JAZID LP/CD 12
Hippy House and Happy Hop
Various artists

JAZID LP/CD 13
Totally Wired
Various

JAZID 14
The Homecoming (mini LP)
Ed Jones

JAZID 15T
Earthly Powers
A Man Called Adam

JAZID LP/CD 16
Totally Wired
Various

JAZID 17T
People Get Ready
The Brand New Heavies

JAZID LP/CD 18
Loaded
The Night Trains

JAZID LP/CD 19
Ritmo Snowboy/
Snowboy & The Latin
Section

JAZID 20T
Never Stop
Steve White and Gary
Wallace

JAZID LP 21
Open Channel D
What’s What

JAZID LP/CD 22
Totally Wired 3
Various

JAZID LP/CD/MS 23
The Brand New Heavies
The Brand New Heavies

JAZID LP/CD 24
Mind How You Go
The BeauJolais Band

JAZID LP/CD/MS 25/25CD
Dream Come True
The Brand New Heavies

JAZID 26T
Accept It Like This
Piece Of Mind

JAZID 27T
I Don’t Want To See Myself
(Without You)
Terry Callier

JAZID LP/CD/MS 28
Totally Wired 4
Various artists

JAZID LP/CD/MS 29
Best Of Acid Jazz
Various artists

JAZID 30T
I’m The One
D Influence

JAZID LP/CD/MS 31
Totally Wired 5
Various

JAZID LP/CD 32
The Apostles
The Apostles

JAZID LP/CD 33
Party To The Bus Stop
The New Jersey Kings

JAZID 34T
Modal
The Quiet Boys

JAZID 35T
Everything Going To The Beat
Dharma B featuring Ace Of Clubs

JAZID LP/CD/MS 36
Totally Wired 6
Various

JAZID 37/37T/37CD/37R
Living Life Your Own Way
Rose Windress

JAZID LP/CD 38
Acid Jazz Jazz
Various

MUSIC WEEK 24 JULY 1993
A very Happy Birthday from Switzerland and good wishes for the future.

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Happy 5th Birthday ACID JAZZ From your Licensees Down Under

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Fax: (613) 482 3873 Phone (613) 482 3666
Contact Harvey Saward at NMS 1993
Dean Rudland provides the sound of Acid Jazz, kid.

It's been five long years and many have passed through those Acid Jazz doors, in and out.

Being of most notice, of course, is Jamiroquai, the behatted vocal wonder whose début 45 When You Gonna Learn was released on Acid Jazz last September. It was voted record of the year by The Face and charted twice to pave the way for this summer's mega success with Sony.

But, if Jamiroquai's number one album is the most notable example of the Acid Jazz experience, the label has been picking future crowd pullers from its very first release: Galliano's Frederick Lies Still.

In fact Acid Jazz has given a helping hand to so many acts hoping to get off the ground that almost everywhere you look there are people who have appeared under the JAZID prefix.

Like Galliano, who are now consistent album sellers internationally, with a new release which promises to be a...
ACID JAZZ TEST

provides an insider's view of what constitutes the unique jazz, kicking off with number one sensation, Jamiroquai

Simon Bartholomew of Brand New Heavies

As are The Brand New Heavies. They signed to Acid Jazz when no-one else believed they could sell and are now our favourite suppliers of gold discs. Their first single People Get Ready was released when the label was barely a year old, while their debut LP has been a consistent seller since it first appeared in mid 1990.

These are of course just a few choice names. Others like A Man Called Adam and Sandals have passed through to reach their own level of notoriety. While others too famous - or too contractually obligated - to mention, have used Acid Jazz's 'laissez-faire' attitude to make music outside of the constraints of their normal projects. And still they continue. With Mother Earth and Corduroy both ready to unveil their marvellous new albums upon the world, Acid Jazz has so much more up its sleeve.

Simon Bartholomew of Brand New Heavies

N'Dea Davenport of Brand New Heavies

damn full of great songs that we know their albums will sell for years.

Corduroy, on the other hand, sound like the band you'd expect to hear at all the grooviest parties. Rising up from the ashes of late Eighties cult heroes Boys' Wonder, Corduroy write the kind of danceable pop tunes that make you think of an era that didn't really exist. Their forthcoming second album High Hocks is the soundtrack to an imaginary film, and includes the radio friendly singles Something In My Eye and The Frighteners.

And as if all this wasn't enough, 1993 will see the launch of our new label Focus, which will move in an altogether rockier direction. Singles are already lined up by new hopefuls Sub Jagger and Love Craft. On top of this Acid Jazz is all looking forward to exciting new albums by The Nighttrains and Cloud 9.

The Acid Jazz juggernaut trundles ever onwards. May it never stop.
Congratulations on 5 years of being totally wired... Here's to the next 5 years...

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juliet roberts captured in the middle

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12" 12cool1272 / ltd edition remix 12" 12coolr1272 / cd cdcool1272 / tc tccool1272

7-11 LUV STORY (MIXES) Pooh Best Of Champion Doubletrack promo
27 MING'S INCREDIBLE DISCO MACHINE Brothers Love Dub Stress Columbia promo
NEW ALTRUIST (MIXES) The Kooks Columbia promo
36 SENSUAL (MIXES) Innocence featuring Viven Way White Records white label
57 TOGETHER (SASHA REMIXES)(MOUNT RUSHMORE REMIXES) Danny Campbell & Sasha frr
20 ROCKIN' TO THE MUSIC (MIXES) Black Box deConstruction promo
6 CAN'T GET ENOUGH OF YOUR LOVE (C&C MIXES) Taylor Dane Arista
39 ENERGIZE (MIXES) Samaged PWL International Parlophone promo
NEW LIGHT OF THE WORLD Kim Appleby Deep Distraction
NEW YOU MAKE ME FEEL SO GOOD (MIXES) Happy Larry's Big Beat Orchestra Coo tempo promo
NEW NEVER GIVE UP (FARLEY/HELLER MIXES) Moreno Love Cool tempo promo
FREE (WELL HUNG PARLIAMENT MIXES)(K-KLASS MIXES) Taste Xperience Polydor promo
21 LITTLE BULLET Spooky Guerrilla promo
GIMME LOVE (EENIE MEENIE MINY MO) (LONG VERSION)(DANCEHALL VERSION) David Morales and the Bad Yard Club featuring Pasha San Mercury
36 BAD MOOD Lonnie Gordon US SBK doublepack promo
RILLY GROOVY (WELL HUNG PARLIAMENT MIXES) Beautiful People featuring Pink Floyd M&M promo
NEW ARE U MINE Esparanza Logic promo
NEW GIMME Whirlpool/FLY HI (MIXES) Whirlpool featuring Mel Tom C Boom! promo
52 FIRE My Desire Symphonicon Ova promo
43 I VIVAI (THE DANCE VARIATIONS) Crazy Fan Tutti

49 ALL OF ME (MIXES)(BEYOND THE SHEETS (BIZARRE INC.'KINNY BOOTS' REMIX) STATE OF MIND (VERTIGO MIX) Vertigo
NEW PLEASURE (MIXES) Una Clio
NEW MORE THAN A WOMAN (MIX VERSION) Moxes
20 JAY BLOW Corporation 2
90 BABYLOOP Fatman X-Premier Loaded
72 FINITO (JAGGY BUNNET MIX) Jagga
NEW FIND THE WAY Marx Plastic
NEW LIKE IT (E-SMOOVE MIXES) Jamanda
81 SET U FREE (MIXES) Sonic Repo
73 SAVIOUR Love To Infinity
64 L'ESPERANZA (RAINDANCE MIX) Sven Vath
66 U GOT 2 KNOW (SERIE A MIX)(RAFAEL MAXIZONE REMIX)
(3AM ULTIMATE MIX)(3AM ULTIMATE MIX) Cappella
77 LONDON X-PRESS X-Press 3
74 ROCKIN' FOR MYSELF (MIXES) Maze & B
63 LOVE HAS PUT A SPELL ON ME Kaos Of Life
71 MI TIERRA (TOMMY MUSTO/PABLO FLORES REMIXES) Gloria Estefan Epic
59 RUN THE (NEW DIRECTION) US Big Beat
NEW UNRELEASED PROJECT PART 2 Todd Terry
NEW LONELY Lance Elrington
83 LIVING ON MY OWN (THE REMIXES) Freddie Mercury
86 JUNGLE LOVE UP RISING Rainbow Intervention Of Sound

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 3056.

music week 24 jul 1993
LUCAS 'Lucas With The Lid Off' (white label). This is the most original and infectious rap track you'll hear all year. It is built around an ancient swing-period jazz break which is neatly fused with tough hip hop beats and a suitable scatly rap. The B-side's harder-hitting Skat Mix also throws in a booming ragga baseline for good measure. New York-based Lucas is part of Solid Productions' team and has worked with the likes of Chubb Rock and UMCs. 

LENTIL LOVECAKE 'Don't Desert Me' (Higher State). Ignore the silly name - this is a serious tune. The Disco Funky Guitar Mix kicks off with a nice mellow wah wah riff and evolves into a cool organ-stabbed garage track with pleading female vocals. The Vocal Sorbet is a NY-style dub with neatly dissected vocals. The flip-side's tougher house instrumental is less impressive. 

TARSK 'Get On Up' (Slip 'n' Slide). How does Digger Barnes possibly follow the excellent 'Soweto'? Easy. He teams up with ravers Twin Bass and comes up with the most accessible techno acid track for a long while. With bass and vocals too insistent to ignore, this is another stormer with great mixes. 

BEAUTIFUL PEOPLE 'Billy Groovy' (Essential Records). It's been around for a while but this feast of (legal) Hendrix samples finally sounds like a project whose time has come. Well Hung Parliament's mix provides a steady hand and pumps up the funk to make 'Billy Groovy' a stoned but beautiful successor to 'Funky Guitar'. 'All Funked Up' and the rest. The flip-side has the spacer 'Dig This'. Move on over, and let Jimi take over. 

ARIEL 'T-Baby' (deConstruciton). Ariel are great at producing chunky indie/dance-type tracks awash with guitars and heavy synths and underlaid with funky rhythms. Well, 'T-Baby' is more of the same, perhaps not quite so effective as previous outings, but the B-side features a Dust Brothers mix that strips down the track and develops it into a long, building groove that will work a lot better on the floor. 

AKINYELE 'At Ha Ha' (US Interscope). This is a rough and punky rap along the lines of Onyx. Produced by the Large Professor, late of Main Source, the rap is completely out to lunch and certainly won't be winning any awards for political correctness, but has already picked up many fans. Continuing a trend for ever-shorger singles, the compact disc manufacturers. 

FATHER MC 'Everything's Gonna Be Alright' (MCA). Heavily reliant on the groove from Chic's 'Good Times', this is basically a lively party track with lots of nice harmonies and little more. Once again the sample is taking the place of any real original ideas but that said this one kicks a cool groove. 

DANNY CAMPBELL & SASHA 'Together' (Mount Rushmore Remixes)/'Vibe That's Flowing' (MCA). The 'Vibe That's Flowing' crew add a touch that allows this more soulful outing from Sasha to live up to some of its promised. Side A is little more than a blend of 'Vibe' with the original tune, but the Attack The Track rub on side B adds a cool and low hip hop mix. 

OUTSIDE 'Big City'/'Ruffneck Radio' (Dorado). Talented jazz vocalist Cleveland Watkiss links up with Outside mainman Matt Cooper on another extremely classy, smooth Nineties jazz funk track from Dorado. 'Big City' vibes out on a mellow dreamy instrumental groove while 'Ruffneck Radio' is a little more uptempo soul workout. 

LIKE A TIM 'Dry EP' (Djax Upbeats). Consistent as ever, Like A Tim scores a hit with 'Sonic Boom' on the A-side where the off-beat hookline balanced with the heavy boom hold your attention. The other three tracks aren't as memorable, but big beats throughout will ensure the EP's success. 

FUNKDOOBIEST 'Freak Mode'/'The Funkiest' (US Immortal/Epic). The 'Which Doobie U B' album's dopest cuts get the remix treatment from House Of Pain's DJ Lethal and Funkdoobiest's Ralph M. 'The Funkiest', previously only available as a limited clear vinyl promo, is included here in its essential original form and as a useful remix, alongside future jeep classic 'Freak Mode', the alternative boom track. The current single 'Bow Wow Wow' is good but this is slammin'. 

KEITH THOMPSON PROJECT 'Rhythm Of Life' (Synthetic). Keith Thompson is something of
ARIEL

a stalwart on the NY garage/house scene — he sang 'Break 4 Love' among many others. On the A-side of this timeless garage track, his stylish vocals map out the ups and downs of life. The B-side has more of a disco feel, with different lyrics sung by India, of 'I Can't Get No Sleep' fame, Tony Humphries, Todd Terry and Masters At Work are all involved along the way. Pure class...

I 'Never Give Up' (Cooltempo). Loosely based on George Benson's Seventies disco/soul classic of (nearly) the same title, Monie delivers another bright and snappy combination of her own rapping and some soulful backing vocals over a garage rhythm. Catchy, commercial and sure to be a hit. Farley & Heller also conjure up another of their long serving mixes that'll do the business in the clubs.

MAD MIKE 'Drexciya, Bubble Metropolis' (Underground Resistance). Two tracks worth noting on the latest LP offering from Mad Mike are 'Beyond The Abyss', with weird futuristic beats, and the mesmerising title track, 'Bubble Metropolis'. Overall, a well-produced album — each track has its own identity with haunting melodies and mismatched sounds that harmonise together.

VARIOUS 'TX3016' (Trax). New from Trax, the original Chicago house and acid label, are eight previously unreleased, unlisted, anonymous tracks. They range from melodic house through jazz-inspired material to electric acid. Fortunately this time they’ve sorted out the pressing — no cracks on the vinyl now. It’s well worth picking up if you’re a Trax spotter.

JAHEED 'Take All The Love' (Mother Alpha Delta). Like 'Chrome Seduction' before it, this second release on MAD works by combining strong vocals with a deep moody bass on what is basically a pop tune. The former Technosonic vocalist really comes of age on this with Baby Sean’s Ultra Boogie NY-style Mix providing the club action.

GIPSY 'Skinny' 'Bumble Bee' (Limbo). Another superb production that’s subtle and smooth.

VARIOUS 'Bubble Metropolis' (Underground Resistance).

RISING HIGH COLLECTIVE

'Fever Called Love' (Rising High). Plavka and Caspar Pound get the Hardfloor treatment on a track which begins as a mid-tempo, sparse techno jam before slow boiling to an acid frenzy culminating in a trancey glide through the classic 'Fever' lyrics. The AA-side original doesn’t even get a look in.

INCOCITTO 'Still A Friend Of Mine' (Talkin Loud). Thankfully sparing us another cover version, Incognito return with their most accomplished single yet. Self-penned and, given the Ray Hayden touch, this sumptuous mid-tempo track with vocals to die for has class written all over it. How the pop audience will respond to this piece of breezy two-step will remain to be seen.

BOOGIE TIMES TRIBE 'Real Hardcore Pts 1 & 2'/ 'The Dark Stranger' (Suburban Base). All three tracks are on the dark tip: there are plenty of mad effects on the beats and what sounds like the 'Flight Of The Bumble Bee' on 'Real Hardcore' — both parts 1 & 2 sound well mad! 'The Dark Stranger' is even darker, with Q-Bass and D'Cruze making a top team.


RISING HIGH COLLECTIVE

'Paradigm Shuffle'/ 'Hope' (Nation Records). Tribal beats and chant samples fuse with Natacha Atlas's Eastern-flavoured vocals on 'Hope' while subtle use of Martin Luther King dialogue blends in sublimely on the eerie, moody trance of 'Paradigm Shuffle'. Fascinating.

LOOP GURU 'I'm Alright' (Elephunk). Tribal beats and chant samples fuse with Natacha Atlas’s Eastern-flavoured vocals on 'Hope' while subtle use of Martin Luther King dialogue blends in sublimely on the eerie, moody trance of 'Paradigm Shuffle'. Fascinating.

RISING HIGH COLLECTIVE

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SOL AÑOS EL MANIFESTO

NEED WE SAY MORE?

TOP TRACKS NOW ON VIDEO

MUSIC WEEK 24 JULY 1993

Over 35,000 People... the essential event... NOW ON VIDEO
SLIGHT confusion over at T&B Vinyl lately. State Of Flux, who released their ‘Mind Weeds’ track last week, rejected remixes by label bosses Twitch & Brainstorm. But T&B have decided to release them regardless under the name 330ml and retitled ‘Grow More Pot’. It’s out next week... The Radio Authority was slightly bemused to receive a complaint from a Kiss FM listener when the station refused to play a record he had sent them. The authority’s reply was no doubt more polite than the one Kiss could have given... New Polydor act Mind Body & Soul not only have a new single, ‘Sacred Love’, out but mainman Greg Wilson is producing the new white label from former Happy Monday Shaun Ryder and Interstella... Fantazia launched their new ‘Twice As Nice’ album at The Design Museum, London. Wonder how the nipple sleeve went down among the art cognoscenti. Be prepared for the latest triplepack from Joey Negro. Virgin is promoting his new album in a 1,000 limited edition of the format... XL would like it known that The Prodigy go through Elektra in the US and not Atlantic as stated last week... Max at London’s Flying Records shop is moving from retail to record label Slip ’N’ Slide as A&R manager... Scotland’s The Time Frequency have linked-up with dance/metal act Marcha Fresca for their new ‘Love Is...’ single on United Rhythm... New monthly club Escape at London’s Forum has confirmed its opening line-up for Friday (23). DJs Trevor Fung and Craig Walsh will be supported by a PA from Urban Cookie Collective... Steve Jervier’s Streethype label has signed Xavier featuring IV Real whose ‘Peace & Free’ is out on August 9... Dave Roberts is now the main man behind Love Energy ’93 at Milton Keynes on August 28. His former partner Tony Colton-Hater says he’s gone into retirement... Female rap collective New Wave Sisters which includes Trouble & Bass, Cookie Crew and Dee II headline a “slackness free zone” gig at the Marquee on July 28... Hip Hop Connection will be celebrating its fifth birthday with the help of Normski and friends on July 29 at London’s Subterania... Jamiroquai’s new single is a re-recording of his album’s title track ‘Emergency On Planet Earth’. The single also includes a previously unreleased version of ‘Revolution’. This year’s International DJ Expo will be held at the Universal City Hilton & Towers in LA, August 23-26... AND THE BEAT GOES ON!

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‘MARTHA WASH’
IS FINALLY RELEASED ON JULY 19th
CONTAINS
CARRY ON, GIVE IT TO YOU, RUNAROUND

The compact disc manufacturers
## Top 30 Video

**The Official Music Week Chart**

<table>
<thead>
<tr>
<th>#</th>
<th>Artist/Title</th>
<th>Category/Running Time</th>
<th>Label</th>
<th>Category/Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RED DWARF: The End</td>
<td>Comedy/1 hr 29 min</td>
<td>BBC</td>
<td>BBCV 4914</td>
</tr>
<tr>
<td>2</td>
<td>DOCTOR WHO: The Silurians</td>
<td>Sci-Fi/Fantasy/1 hr 47 min</td>
<td>BBC</td>
<td>BBCV 4915</td>
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<tr>
<td>3</td>
<td>BLADE RUNNER: Director's Cut</td>
<td>Sci-Fi/1 hr 51 min</td>
<td>Warnor Home Video</td>
<td>PES 11028</td>
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<tr>
<td>4</td>
<td>PETER PAN</td>
<td>Fantasy/1 hr 14 min</td>
<td>Walt Disney</td>
<td>D 102152</td>
</tr>
<tr>
<td>5</td>
<td>BEETHOVEN: Symphony No. 9</td>
<td>Classical/1 hr 26 min</td>
<td>CIC</td>
<td>CIC 10010</td>
</tr>
<tr>
<td>6</td>
<td>FULL METAL JACKET</td>
<td>Action/1 hr 52 min</td>
<td>Warner Home Video</td>
<td>PES 11760</td>
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<tr>
<td>7</td>
<td>MAN UTD FC: End Of Season</td>
<td>Sport/1 hr 30 min</td>
<td>Manchester Utd</td>
<td>NUV 5</td>
</tr>
<tr>
<td>8</td>
<td>STAR TREK VI: The Undiscovered Country</td>
<td>Sci-Fi/1 hr 48 min</td>
<td>CIC</td>
<td>CICV 21690</td>
</tr>
<tr>
<td>9</td>
<td>MY BEST FRIENDS</td>
<td>Children/2 hr 10 min</td>
<td>BVA</td>
<td>BVA 11042</td>
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<tr>
<td>10</td>
<td>SAPPHIRE AND STEEL: Adventure Six</td>
<td>Sci-Fi/1 hr 37 min</td>
<td>ITC</td>
<td>ITCV 11025</td>
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<tr>
<td>11</td>
<td>BOTTOM 2: Digger</td>
<td>Comedy/1 hr 27 min</td>
<td>BBC</td>
<td>BBCV 49014</td>
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<tr>
<td>12</td>
<td>TAKE THAT: Take That &amp; Party</td>
<td>Compilation/1 hr 37 min</td>
<td>BMG Video</td>
<td>BMGV 11208</td>
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<tr>
<td>13</td>
<td>FAR AWAY AND</td>
<td>Sci-Fi/1 hr 30 min</td>
<td>CIC</td>
<td>CICV 1597</td>
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<tr>
<td>14</td>
<td>FRIED GREEN TOMATOES</td>
<td>Comedy/1 hr 20 min</td>
<td>Video Collection</td>
<td>VC 3406</td>
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<tr>
<td>15</td>
<td>TERMINATOR 2: JUDGMENT DAY</td>
<td>Sci-Fi/1 hr 10 min</td>
<td>Guild</td>
<td>GLU 1182</td>
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</table>

### Top 15 Music Video

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category/Rating</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>TAKE THAT</td>
<td>Take That &amp; Party</td>
<td>BMG Video</td>
<td>Compilation/1 hr 12 min</td>
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<tr>
<td>2</td>
<td>GUNS N' ROSES</td>
<td>Appetite For Destruction</td>
<td>Geffen</td>
<td>GEFF 3592</td>
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<tr>
<td>3</td>
<td>GUNS N' ROSES</td>
<td>Use Your Illusion II</td>
<td>Geffen</td>
<td>GEFF 39924</td>
</tr>
<tr>
<td>4</td>
<td>LEMONHEADS</td>
<td>Two Weeks In Australia</td>
<td>PolyGram Video</td>
<td>Compilation/1 hr 8 min</td>
</tr>
<tr>
<td>5</td>
<td>BON JOVI</td>
<td>Keep The Faith</td>
<td>PolyGram Video</td>
<td>Compilation/1 hr 25 min</td>
</tr>
<tr>
<td>6</td>
<td>BARRY MANILOW</td>
<td>Greatest Hits Tour</td>
<td>BMG Video</td>
<td>Compilation/1 hr 12 min</td>
</tr>
<tr>
<td>7</td>
<td>GUNS N' ROSES</td>
<td>Garden Of Eden</td>
<td>Geffen</td>
<td>GEFF 40</td>
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<tr>
<td>8</td>
<td>PINKY &amp; PERKY</td>
<td>The Pig Attraction</td>
<td>Telstar</td>
<td>Compilation/1 hr 25 min</td>
</tr>
<tr>
<td>9</td>
<td>GREEN JELLY</td>
<td>Cereal Killer</td>
<td>BMG Video</td>
<td>Compilation/1 hr 25 min</td>
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<td>10</td>
<td>GUNS N' ROSES</td>
<td>Use Your Illusion I</td>
<td>Geffen</td>
<td>GEFF 39511</td>
</tr>
<tr>
<td>11</td>
<td>NEIL YOUNG</td>
<td>Unplugged</td>
<td>BMG Video</td>
<td>Compilation/1 hr 10 min</td>
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<tr>
<td>12</td>
<td>BARRY MANILOW</td>
<td>Live At The NEC</td>
<td>Pickwick</td>
<td>Compilation/1 hr 30 min</td>
</tr>
<tr>
<td>13</td>
<td>CLIFF RICHARD</td>
<td>Access All Areas</td>
<td>MIV</td>
<td>Compilation/1 hr 14 min</td>
</tr>
</tbody>
</table>

**U R The Best Thing – D:Ream**

- Bust That Groove – Sonz of a Loop de Loop Era
- Always In My Mind – Sub-Love
- Things Can Only Get Better – D:Ream

Recorded live at The Tribal Gathering and Time Machine events this year.

Release Date: 26th July

D.P. £7.48
S.R.P. £10.99
Cat No: PV 2801

Order now on telesales 081-810 5061 or your regular wholesaler
### TOP 10 COMPILATIONS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/CD (Distributor)</th>
<th>Cass/Vinyl</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1 BEST dance album...EVER!</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
</tr>
<tr>
<td>2</td>
<td>ENERGY RUSH dance HITS 93 (2ND DIMENSION)</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
</tr>
<tr>
<td>3</td>
<td>100% dance</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
</tr>
<tr>
<td>4</td>
<td>RAGGA HEAT REGGAE BEAT</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
</tr>
<tr>
<td>5</td>
<td>FRESH Dance</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
</tr>
<tr>
<td>6</td>
<td>NOW Dance</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
</tr>
<tr>
<td>7</td>
<td>THE BODYGUARD (OST)</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
</tr>
<tr>
<td>8</td>
<td>ORIGINS</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
</tr>
<tr>
<td>9</td>
<td>ON a REGGAE tip</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
</tr>
<tr>
<td>10</td>
<td>TASTE OF REGGAE</td>
<td>Various</td>
<td>C/P (Distributor)</td>
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### TOP 20 COMPILATIONS

<table>
<thead>
<tr>
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<th>Artist</th>
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<tbody>
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<td>1</td>
<td>BEST dance album...EVER!</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
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<td>ENERGY RUSH dance HITS 93 (2ND DIMENSION)</td>
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<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
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<tr>
<td>3</td>
<td>100% dance</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
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<tr>
<td>4</td>
<td>RAGGA HEAT REGGAE BEAT</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
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<tr>
<td>5</td>
<td>FRESH Dance</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
</tr>
<tr>
<td>6</td>
<td>NOW Dance</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
</tr>
<tr>
<td>7</td>
<td>THE BODYGUARD (OST)</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
</tr>
<tr>
<td>8</td>
<td>ORIGINS</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
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<td>9</td>
<td>ON a REGGAE tip</td>
<td>Various</td>
<td>C/P (Distributor)</td>
<td>Cass/Vinyl</td>
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</table>

### ARTISTS A – Z

**AMIGA**: A project to create a common standard for the exchange of visual content, such as music videos, and to create a new business model for the distribution of music videos. **AMIGA** stands for **A-Music Video Gateway**. **AMIGA** is a joint venture between **ATMOS** and **MIAGE**. **AMIGA** is a membership-based organization, and its mission is to promote the exchange of visual content, such as music videos, between music producers and content providers. **AMIGA** is a non-profit organization, and its members include music producers, content providers, and other organizations. **AMIGA** is based in **Tokyo**, Japan. **AMIGA** was founded in **1992**.
COMPUTER CONSOLES

<table>
<thead>
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<tr>
<td>1</td>
<td>NEW MICRO MACHINES</td>
<td>MD NI</td>
<td>Code Masters</td>
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<tr>
<td>2</td>
<td>COOL SPOT</td>
<td>MD</td>
<td>Virgin</td>
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<td>3</td>
<td>NEW STARWING</td>
<td>SN</td>
<td>Nintendo</td>
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<td>4</td>
<td>ALIEN 3</td>
<td>MD SN/NI GA GS</td>
<td>Various</td>
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<tr>
<td>5</td>
<td>SONIC THE HEDGEHOG 2</td>
<td>MD SG</td>
<td>Sega</td>
</tr>
<tr>
<td>6</td>
<td>LEMMINGS</td>
<td>MD SN GA SG</td>
<td>Various</td>
</tr>
<tr>
<td>7</td>
<td>SUPER KICK OFF</td>
<td>SN</td>
<td>Various</td>
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<tr>
<td>8</td>
<td>FLASHBACK</td>
<td>MD</td>
<td>US Gold</td>
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<td>9</td>
<td>NEW WWF ROYAL RUMBLE</td>
<td>SN</td>
<td>Electronic Arts</td>
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<td>10</td>
<td>PGA TOUR GOLF 2</td>
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COUNTRY

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<tr>
<td>1</td>
<td>OTHER VOICES/OTHER ROOMS</td>
<td>Natalie Imbruglia</td>
<td>MECCA MCD 1075PC (BMG)</td>
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<td>2</td>
<td>ACROSS THE BORDERLINE</td>
<td>Billy Joel</td>
<td>Columbia 4729442 (SM)</td>
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<tr>
<td>3</td>
<td>FOLLOW YOUR DREAM</td>
<td>William Bell</td>
<td>Ritz ITZICD 701 (P)</td>
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<tr>
<td>4</td>
<td>COME ON COME ON</td>
<td>The Rolling Stones</td>
<td>Columbia 4718852 (SM)</td>
</tr>
<tr>
<td>5</td>
<td>INFAMOUS ANGEL</td>
<td>Mary Chaplin Carper</td>
<td>Mercury 5106352 (F)</td>
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<tr>
<td>6</td>
<td>SHADOWLAND</td>
<td>The Beach Boys</td>
<td>Capitol CDEST 1128 (P)</td>
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<tr>
<td>7</td>
<td>SOME GAVE ALL</td>
<td>The Beatles</td>
<td>Mercury 5103032 (P)</td>
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<tr>
<td>8</td>
<td>I NEED YOU</td>
<td>The Beatles</td>
<td>Capitol CDEST 1104 (P)</td>
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<td>9</td>
<td>ROarin' THE WIND</td>
<td>The Rolling Stones</td>
<td>Columbia 4718852 (SM)</td>
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<tr>
<td>10</td>
<td>NECK AND NECK</td>
<td>Elton John</td>
<td>Columbia 4718982 (SM)</td>
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INDEPENDENT: ALBUMS

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<tr>
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<td>DEBUT</td>
<td>The Levellers</td>
<td>China WOLCD 1102 (P)</td>
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<tr>
<td>2</td>
<td>SLIDE</td>
<td>Republic</td>
<td>Columbia 4674682 (E)</td>
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<tr>
<td>3</td>
<td>TALES OF EPIDEMIDIA</td>
<td>Dram Club</td>
<td>Butterfly Big Life BFLCD 2 (RE/AP)</td>
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<td>4</td>
<td>EVERYTHING IS NOW</td>
<td>The Levellers</td>
<td>China WOLCD 1102 (P)</td>
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<td>LEVELLING THE LAND</td>
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<td>A STORM IN HEAVEN</td>
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<td>China WOLCD 1102 (P)</td>
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<td>7</td>
<td>SENDING IT DOWN</td>
<td>The Levellers</td>
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<td>SONGS OF FAITH AND DEVOTION</td>
<td>The Levellers</td>
<td>China WOLCD 1102 (P)</td>
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<tr>
<td>9</td>
<td>PAINKLEES</td>
<td>The Levellers</td>
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<td>SO TOUCH</td>
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SPOKEN WORD

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<tr>
<td>1</td>
<td>THE JUKEBOX</td>
<td>Original Soundtrack</td>
<td>Pickwick Sanctuary PC 305 (P)</td>
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<tr>
<td>2</td>
<td>THE ANIMALS OF FARTHING WOOD</td>
<td>Colin Dunn</td>
<td>BSC YBBC 1452 (P)</td>
</tr>
<tr>
<td>3</td>
<td>WHAT TIME IS IT, ECCLES</td>
<td>Patrick Troughton</td>
<td>BSC YBBC 1452 (P)</td>
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<tr>
<td>4</td>
<td>THE KINGDOM OF THE WOOGLES</td>
<td>Various</td>
<td>Original Radio Cast BSC YBBC 1452 (P)</td>
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<td>5</td>
<td>THIS TIME</td>
<td>Dwight Yoakam</td>
<td>Reprise 9362452412 (W)</td>
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<td>THE TALE OF PETER RABBIT &amp; ...</td>
<td>Various</td>
<td>Various</td>
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<td>7</td>
<td>THE TALE OF JEEVES</td>
<td>Stephen Fry and Hugh Laurie</td>
<td>Various</td>
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<td>THE BEST SHOW IN TOWN</td>
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INDEPENDENT: SINGLES

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<td>BELARUSE</td>
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<td>China WOLCD 2024 (P)</td>
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<tr>
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<td>THE KEY: THE SECRET</td>
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<td>China WOLCD 2024 (P)</td>
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<tr>
<td>3</td>
<td>ROCKIN' FOR MYSELF</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
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<tr>
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<td>WALLFLOWER</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
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<td>5</td>
<td>CHERUB ROCK</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
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<td>6</td>
<td>I FEEL IT</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
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<td>7</td>
<td>REZ</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
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<td>8</td>
<td>SHE'S A VISION/DON'T LOOK NOW</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
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<tr>
<td>9</td>
<td>WINDOW IN THE SKY</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
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<td>PALM</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
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<td>11</td>
<td>HUMAN BEHAVIOUR</td>
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<td>SPIRIT OF THE AGE</td>
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<td>China WOLCD 2024 (P)</td>
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<tr>
<td>13</td>
<td>WAVY HONEY ACTION</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
</tr>
<tr>
<td>14</td>
<td>BASS GO ROOM</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
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<td>15</td>
<td>THE ROCK</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
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<tr>
<td>16</td>
<td>HEAD TO THE LIGHT</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
</tr>
<tr>
<td>17</td>
<td>BUMP AND GRIND (Remixes)</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
</tr>
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<td>18</td>
<td>LIKE</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
</tr>
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<td>19</td>
<td>CALL IT WHAT YOU WANT</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
</tr>
<tr>
<td>20</td>
<td>I'VE GOT IT</td>
<td>The Levellers</td>
<td>China WOLCD 2024 (P)</td>
</tr>
</tbody>
</table>
# New Releases

## Singles

### Highlights

**ARTIST**

**TITLE**

**LABEL**

**DEALER**

**PRICE**

**New Releases for 25 July 1993 - 1 August 1993**

**Date to Year**: 1993

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### Singles Titles A-Z

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**New Music Week 24 July 1993**
## TOP 10 DANCE SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/EP (Distributor)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>RECONNECTION (EP)</td>
<td>Zero B</td>
<td>Internal (LAPX 413 (ITMB))</td>
</tr>
<tr>
<td>2</td>
<td>THE KEY THE SECRET</td>
<td>Urban Nookie Collectives</td>
<td>Pulse 12 125 (ITMB)</td>
</tr>
<tr>
<td>3</td>
<td>DOWN THAT ROAD</td>
<td>Shaan Nelson</td>
<td>Cake 120 COC 75 (BMG)</td>
</tr>
<tr>
<td>4</td>
<td>BREAK FROM THE OLD ROUTINE</td>
<td>Ci43</td>
<td>RCA 743211505 (BMG)</td>
</tr>
<tr>
<td>5</td>
<td>DO YOU REALLY WANT ME</td>
<td>26JERK (41/2)</td>
<td>SBK 125XK 41 (BMG)</td>
</tr>
<tr>
<td>6</td>
<td>TAKE A FREE FALL</td>
<td>Dance 2 France</td>
<td>Logic/Arista 743211506 (BMG)</td>
</tr>
<tr>
<td>7</td>
<td>RIDDIM</td>
<td>Geraldine Nelson</td>
<td>Blue Note/Capitol 12C 688 (F)</td>
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<tr>
<td>8</td>
<td>THE DRUMSTUCK EP</td>
<td></td>
<td>RCA 743211506 (BMG)</td>
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## TOP 10 DANCE ALBUMS

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<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/EP (Distributor)</th>
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<tbody>
<tr>
<td>1</td>
<td>IT'S ABOUT TIME</td>
<td>SWV</td>
<td>RCA 786900 (BMG)</td>
</tr>
<tr>
<td>2</td>
<td>BEST DANCE ALBUM IN THE...</td>
<td>Various</td>
<td>Sony 52 470949 (BMG)</td>
</tr>
<tr>
<td>3</td>
<td>EMERGENCY ON PLANET EARTH</td>
<td>Jamiroquai</td>
<td>Sony 52 470949 (BMG)</td>
</tr>
<tr>
<td>4</td>
<td>HARDDRIVE</td>
<td>Masters At Work</td>
<td>Strictly Rhythm GREP 2 016 (Import)</td>
</tr>
<tr>
<td>5</td>
<td>DUST TO DUST</td>
<td>Patrice Forde/Fat Joe</td>
<td>Def Jam (USA) 335454 (Import)</td>
</tr>
<tr>
<td>6</td>
<td>HARDFOURD</td>
<td>TB Gabe</td>
<td>Mercury MEKX 200 (F)</td>
</tr>
<tr>
<td>7</td>
<td>FANTAZIA - TWICE AS NICE</td>
<td>Fantasie</td>
<td>Sony 52 470949 (BMG)</td>
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<tr>
<td>8</td>
<td>GINGER SPICY</td>
<td>Wanya VWRP 0149 (BMG)</td>
<td>Sony 52 470949 (BMG)</td>
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<td>INTO INTRO</td>
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<td>Sony 52 470949 (BMG)</td>
</tr>
<tr>
<td>10</td>
<td>JAZZMATAZZ</td>
<td></td>
<td>Sony 52 470949 (BMG)</td>
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- **Made up of the Top 60 Dance Singles Chart**
- **Made up of the Top 10 Dance Albums Chart**

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**Top 60 Dance Singles Chart**

**Top 10 Dance Albums Chart**

- **Made up of the Top 60 Dance Singles Chart**
- **Made up of the Top 10 Dance Albums Chart**
When it comes to breaking talent, the old ‘them and us’ divide between major and indie has been replaced by a new co-operation – with the acts the winner. By Adrian Thrills

When the PJ Harvey album Rid Of Me, their first release on Island Records, entered the national chart at number three in May its success consolidated the group’s position as one of the best new acts in Britain.

The chart position marked a vital breakthrough for Polly Harvey and her band. But it also had a wider significance for it was a prime example of just how much independent and major labels are now working together to develop new acts.

Nevertheless it still raised questions about the relationship between the two sectors. Like how much do the majors need independent acts to help them develop new acts? And how much do independent labels need major muscle to secure commercial success both at home and abroad?

And furthermore, what can the smaller labels do to protect their interest in the bands they discover and nurture?

In the case of PJ Harvey, of course, Island was involved almost from the beginning. An Island scout had seen the band and immediately a dozen scouts on island were on the case,” he says. “The problem is that bands have turned their back on the majors,” he says.

The advantages of such an arrangement were immediately obvious. Secure in the knowledge that they had a longterm future with one of the country’s most respected and major labels, Harvey and her band were still able to grow their music organically, free of many of the commercial pressures that might have applied had they signed immediately to a major.

Island Records stood to benefit by maintaining a fully independent status, that Harvey’s profile could be developed modestly and inexpensively through the independent charts and a music press that is perceived to be biased in favour of the independent artist. Mutually co-operative and beneficial arrangements like this have become one of the dominant features of artist development in the UK over the last two or three years.

According to Nick Angel, head of A&R at Island Records, they have largely replaced the “them and us” attitudes with which the majors and the independents used to face each other in the Eighties. But some of the old animosities linger on and Angel angrily dismisses a notion much touted in the music press that the majors have lost touch with the music roots and simply “steal” their talent from indie acts.

“I’m sick of hearing about the major labels stealing bands from indie’s,” he says. “We do not regard the indies as an automatic A&R source. That is a patronising assumption perpetuated by the indie labels. They cannot compete against the muscle and the resources of the majors, they claim we are off the case and don’t understand what’s happening on the street.”

Phonogram director of A&R David Bates says major labels scouting systems are now so finely-tuned that no new band of note can escape their attention.

“If there is a sign of life in Bolton or Rochdale, there are immediately a dozen scouts on the case,” he says. “The problem is that bands have been educated into thinking that an indie is the best place to start by a music press that has a complete blind spot to anything on a major. That’s fine to begin with but when they want to climb a little further up the ladder and earn a little money they realise the shortcomings of the indies. It happens to them all.”

“One of the most revered independent groups of the last 10 years were the Cocteau Twins. Yet even they have turned their back on the independents and signed to a major,” he says.

But while they may be perfectly aware of what is going on in the clubs, rehearsal rooms and demo studios of the nation, major labels on their own are not always fully equipped or geared to take full advantage of potentially

**SONY: THE INDIE-FRIENDLY MAJOR**

Since its formation in February 1982, Sony Music’s Licensed Repertoire Division has forged the closest ties of any of the UK majors with the independent sector.

A variety of label deals with Creation, Nude, Network and inevitable and a partnership with the independent sales and distribution company 3MV have gone a long way towards establishing Sony as the ‘indie-friendly major’.

Sony involvement ranges from a social licence with Creation to international licensing with Nude, with both labels retaining independent distribution through Pinnacle in the UK. The deals with Network and the inevitable label also cover selling and distribution in the UK, with the Network agreement now extended to cover foreign licensing.

Jeremy Pearce, the managing director of LRD, says the company is driving to rebrand the ‘us and them’ mentality that often clouds relations between the two sectors, building partnerships with satellite labels rather than one-sided agreements.

“In order to establish relationships with independent companies. When majors got involved in the past they would start imposing too many rules and still all the creativity.

“If Suede had signed directly to a major, the expectations within the company would have been too high. But under our agreement with Nute, Suede have not made expensive videos nor have they been asked to promote their first album with a world tour.

As a consequence of their partnerships with Sony, the licensed labels get a major distribution. In return, Sony gains access to the entrepreneurial and management skills that have built up labels like Creation and Network.

**Indies befriended majors for talent breakthrough**

**MUTE and NUDE TAKE TOP INDIE LABEL HONOURS**

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**SONG OF THE WEEK**

Suede: number one hit

The partnership with JMC allows the sales and strikeouts company to provide its services to Sony’s licensed labels while offering new labels complete package of their marketing services and Sony distribution.

Jeremy Pearce, the managing director of LRD, says the company is driving to rebrand the ‘us and them’ mentality that often clouds relations between the two sectors, building partnerships with satellite labels rather than one-sided agreements.

“Want to establish relationships with independent companies. When majors got involved in the past they would start imposing too many rules and still all the creativity.

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what's new and good if only
cutting edge for the big
(Infections) recall the
Eighties at Elektra, Island
to hunt in packs," says
because there's a very strong
more out of touch with what is
by senior executives who are
and RCA before starting up
as head of A&R for BMG/
hardened considerably since
Itself, The Wedding Présent,
Those talents when it discoveted and
The Primitives and London
“Creativity and originality
Indeed, if Korda Marshall is
"Most talent scouts know
they can afford to take greater
to those kind of budgets. So
they're very reluctant to make
to those kind of budgets. So
they don't have so much money at
and demands of grassroots record
buyer, Wiiija label manager Gary
put his faith in a format
which the majors new largely
ignore. He believes that seven inch
vinyl is the key to initial success in
and pegging back recording costs.
 Walker estimates that he can start
looking at a profit after selling just
4,000 copies of each recording.
"You can't break a band until you've
built a fanbase," he says. "The best
and most cost-effective way to do
that is to release a series of singles.
Forget about formats and CD singles.
From an independent viewpoint, a
seven inch single is the easiest and
least-cost-effective way to get
through to people."

Keeping hold of their best bands
once bigger companies start sniffing
round is the perennial problem for
those small labels who sign acts to
very simple or short term agreements
that rarely guarantee anything but
the smallest advances.
Nevertheless Walker believes that
there is a new generation of bands
who are simply not interested in
major labels: "There are a lot of
groups who are trying to bypass the
traditional routes to success. They
are not so interested in the press,
which they see as being fashion-led
but prefer to put on their own shows
and get involved with fanzines. It's
very much an underground scene.
They have also seen bands being
bumped from the majors and don't
want to fall into that trap."

But if majors are becoming
more cost-conscious, indie too
are becoming more
conventionally business-like.
As recently as the mid
Eighties, Mute Records MD
Daniel Miller relied entirely
on his personal relationship
and handshake deals with
artists like Depeche Mode and
Yazoo to keep his roster intact.
Recording contracts were
only introduced at the
insistence of band lawyers.
Now, although the personal
relationship still remains
fundamental, Miller has
written contracts simply to
protect Mute's long term
interest in a band's career.
And that's an interest which is
now global.
The international market
is getting more difficult and to
expect a small label to develop
a band internationally in their
own right is probably asking too
much," he says.

In the US, Mute has a deal
with Elektra for all its acts
except Depeche Mode, who are
released through Sire. In
Europe, however, Miller has
negotiated separate deals for
each territory in the belief
that no single label was strong
across the continent.
Labels like Wiiija hope to
follow a similar route. MD
Gary Walker is already
considering a number of US
label deals, but
remains keen to retain as
much autonomy as possible.

Dealing with the majors
inevitably involves delegating
responsibilities and even
diluting some of a label's
driving spirit. But it also
brings financial security
which allows independents to
keep recording the best of the
new bands.
Independent labels used to
pride themselves that they
existed outside the system.
Now they find they've not only
got full access to it but they're
an integral part of it too.

WIIJJA: THE TALENT STARTS HERE

Wiiija, the enterprising west London
label that has grown out of the Rough
Trade record shop, is one that earned
itself an enviable reputation as a
talent source when it discovered and
nurtured two of 1992's most
impressive independent guitar bands
Silverfish and Therapy.
This year the label is currently
concentrating on building the
profiles of a clutch of bands
including Huggy Bear, Covered by
Linos, Skin Teen, Comet Gain and
Pussy Cat Trash. Attuned to the
needs and demands of grassroots record
buyers, Wiiija label manager Gary
Walker puts bis faith in a format
which the majors new largely
ignore. He believes that seven inch
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It seems like only yesterday that the rest of the world's record industry was laughing behind its hands at the way acid house singles with no obvious international UK chart appeal were clogging up the UK charts. But where British pop leads, everybody else eventually follows. And now that dance is booming globally, UK records are once more in great demand abroad.

With the UK spearheading the global dance boom, a strong export deal is vital for many small labels wanting to break into tough overseas markets, reports Pete Lawrence. "Exports were vital for us. Not only did they create cash-flow, but they got us known in the most important territories too. Consequently we'd already effectively broken Rozalla (now signed to Sony International) by the time we were ready to talk long-term deals. She provided us with a great calling card."

The shape and size of international deals obviously differ according to each label's requirements, the stage of its development and its level of success in the UK. Most British labels make their first direct entry through international arenas with single-by-single licences - often including clauses giving them limited options on further releases - which can be worth between a few hundred and a few thousand pounds each depending on the territory and the size of its market. It's only after gaining a foothold both at home and abroad with a series of high-profile releases that a label can expect to talk megabucks deals with album options over five or seven years. But, cash advances aside, most companies seeking longer and more meaningful relationships outside the UK believe that retaining their own label identity and securing a long-term commitment to future releases are two of the most important items on the agenda.

"There's little point in agreeing to a deal which fails to meet both those objectives," says Sansom. "After all, when you're building a label, your main aim is surely to develop a concept and a sound that is recognised and respected. It would be impossible to

With the UK spearheading the global dance boom, a strong export deal is vital for many small labels wanting to break into tough overseas markets, reports Pete Lawrence.

The UK has one of the fastest moving and most innovative dance markets in the world, so it's no surprise that UK dance is doing so well in America. In fact, in the first half of 1993, British acts and labels accounted for more than 12% of Billboard's maxi-singles dance chart. As such they played a key role in revitalising a US singles market which had grown by 15.5% last year, driven by the explosive increase in sales of "maxi-singles" - the CDs, cassettes and 12-inch vinyl that carry extended/multiple mixes of songs. While the Growth of the maxi-single has been tough on traditional pop and rap and swing while white kids go for the US mainstream.

The U.K's top five three Stateside (from top): Bizarre Inc, New Order and The Shamen.

Even Strictly Rhythm, the most prolific house and garage label in the US, struggles to sell 10,000 copies of many releases Stateside, and America accounts for a mere 11% of its business, a figure which continues to decline. But there are hopeful signs - British rappers such as Monie Love, Betty Boo and the Stereon MCs have all gained a foothold, while British jack swing acts like Krez, signed to Motown's UK subsidiary, are looking to follow in their wake. It's noticeable that the vast majority of British dance records which succeed in the US are promoted and distributed by Sony Music and Warner Brothers, which jointly take care of 75% of records in the Top 20. Sony is especially bullish, picking up acts from UK independents like Pulse 8, One Little Indian and Vinyl Solution. So far dance hits fared well and attain the more mainstream success measured by the Hot 100, it's likely that dance music will help to improve further the UK's share of the world's most lucrative market.

When time is particularly tight, we've been known to get orders by playing tracks down the phone," he says.
develop any kind of creative continuity if people were simply cherry picking from your catalogue to suit themselves.

On the other hand many labels find that growing overseas demand for British dance releases means they can bounce a new act straight into an international licensing deal on the strength of the chart success achieved by other artists' previous releases. "Thanks to Altern 8 and KWS, we've built up a strong network of overseas contacts," says Network managing director Neil Rushton.

"Companies who were already dealing with kept asking what our next big project was. So when the Reese Project album was finished, we were able to do deals virtually immediately in seven or eight key territories.

"You don't often get that chance with dance music because so much is based on the appeal of one single. But once potential foreign licensees recognise the strengths of your A&R policy, they can offer the opportunity to plug straight into a proven system."

But doing business across borders is not entirely risk-free since industry practices and legal precedents can differ from territory to territory. It is therefore essential that all agreements are made on a sound legal footing.

"We try to issue our own contracts under English law," says Sansom. "It's costly but at least you know that you stand or fall on your own terms. The UK has become a very sophisticated market, and it's a lot more complicated now you have to include the extra costs of clearing samples, remixing and so on.

"These aspects were never part of standard contracts in the past and dance music has certainly brought them into focus. It always amazes me how many people release product without covering themselves for all the eventualities."

"If the record doesn't do very well they can probably get away with it. But once you have a hit everyone starts diving in at once and you can find yourself in a huge tangle."

No two licensing deals are the same, but there are a few basic guidelines which artists and labels can both follow.

"If you're trying to license a finished master in Europe, then territory-by-territory deals are becoming more difficult to put together and a nightmare to administer," says solicitor Charles Law of Harbottle and Lewis.

"Single market regulations now make it virtually impossible to stop imports and exports between separate EC countries. Increasingly I find myself advising clients to go for a single Europe-wide deal with a company which is big enough to guarantee a release in all the most important territories."

Law notes that in today's marketplace a £10,000 advance for the exclusive European and US rights to one single is not an unattainable figure. But he stresses that the more the licensee pays upfront — and the closer the royalties get to a generally accepted high watermark of 20% of dealer price — the longer it will seek to retain its rights in the product and the harder it will fight to secure options on future releases.

"But beyond advances, points and retention periods, there are a whole host of little details that can often be overlooked," says Law.

"Labels should insist they receive a pro-rata share of any compilation album advances, for example. And they should retain the right of consent to remixes as well as the right of approval of all recoupable costs.

"Ideally you'd want to have sight of the licencee's own third party licence deals too. On no account should it have automatic rights to do anything commercially with your product anywhere outside Europe. And most certainly not in the US."

"The important thing is that they're excited about it and we feel totally comfortable."

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But one thing's for sure, as long as they're having hits at home, British dance labels will always have something to sell abroad.

North America is every UK independent's dream. But as the punk and indie rock labels of the late Seventies found out to their cost, the US is a law unto itself. All attempts by outsiders to buck the system have invariably met with failure.

"Music is very big business in the US and the rules are very clearly defined," says Sansom. "So you have to play the game their way or not at all. Nobody can go in and shake the foundations like you can in the UK. You have to start slowly and tip-toe your way up."

Having already established an international reputation with acts like The Prodigy and House Of Pain, XL has just closed a deal in Los Angeles with Rick Rubin's Def American label.

Rather than rush into things with his eyes closed, XL managing director Tim Palmer adopted a more cautious approach. He researched the mechanisms of the US music industry and waited for the right partner to come along.

"In Italy we like to be as hands-on as possible. So we visit licensees often to make sure they're taking care of business and that XL's image, and the identity of our artists, is being kept up properly."

"Unfortunately we found it impossible to get a deal in the US with any of the majors based on those criteria."

Palmer reports that XL received a number of very tempting offers from a selection of US companies but they were all based primarily on money. Consideration for the needs of the music itself seemed to take a back seat.

"The first question they all asked was how many albums they would get from the deal," he says. "I appreciate they have tremendous overheads and the only way to pay for them is by developing new album-selling acts. But with Def American our discussions revolved around a common enthusiasm and understanding for the music and its potential US audience.

"Def American has committed to putting out 50% of our releases, which means a minimum of 10 singles and two albums a year. Time will tell if the deal works or not."

"The important thing is that they're excited about it and we feel totally comfortable."

There is no doubt that UK dance music is currently riding the crest of a wave of international popularity. How long it will go on — and whether the remix and rave culture will prove as mass-marketable as rock 'n' roll — remains to be seen.

But one thing's for sure, as long as they're having hits at home, British dance labels will always have something to sell abroad.

Overseas breakers (clockwise from left): Reese Project, House Of Pain and Rozalla

Lightning

See Us At NMS

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MUSIC WEEK 24 JULY 1993
Who will score in '94?

Leading industry figures try to predict the stars and trends for 1994. By Mike Hobbs

Geoff Travis
MD, Rough Trade

"I think there'll be an upsurge of high quality young bands singing classic folk pop music"

Tips For The Top: The Thieves

Andy Ross
Director and head of A&R, Food Records

Tips For The Top: Redhead, Honky, Senser, Elastics, Collapsed Lung, The Divine Comedy

Doug D'Arcy
MD, Dedicated Records

"There's lots of talent about but the business approaches things in the wrong way: We think too much in terms of trends and don't look for good long term acts."

Tips For The Top: Primal Scream, Stone Roses, Therapy? (all to go on to even better things) Black Dog, Verve, The Divine Comedy

Lindsay Wesker
Head of programming, Kiss FM

"Blue Mink got it right with Melting Pop. We've already seen white reggae, Asian house, West Indian rock and music will be even more mixed up in 1994."


Marc Marot
MD, Island Records

Tips For The Top: Ultramarine, General Levy, Salad, Sunchild, Urban Species.

Graham Carpenter
Head of A&R, Polydor Records

"Rock music in general will get even more hardcore - bring back punk."

Tips For The Top: Bad Boys Inc, Elastics

Stuart Harryall
MD, Rondo Music

"1994 will prove to be a huge pot-pourri of music mixes, from rave to bhanga, soul to reggae with more healthy fusions. Oh, and a stand-up guitar band will make it as usual."

Tips For The Top: The Aphex Twin, Sunchild

Stephen Street
Producer

"I guess it's almost time for an early Eighties revival. Music was more open when bands like ABC, Soft Cell, and Echo & The Bunnymen got on Top Of The Pops."

Tips For The Top: Elastica, Pulp, Ride

Paul Burger
Chairman and CEO, Sony Music UK

"I see a return to song craftsmanship as opposed to production-dominated music"

Tips For The Top: Fatima Mansions, Dodgy, The 4 Of Us, Senser

Keith Cullen
MD, Setanta Records

"There'll be less looking towards the US. More British bands will emerge like Blur and The Auteurs."

Tips For The Top: Radiohead, Spiritualized

Vince Power
Chairman, The Mean Fiddler Organisation

"My hope is that quality country music like John Prine is given the coverage it deserves."

Tips For The Top: Marcman

Ed Bicknell
Manager, Dire Straits

"I can't see anything coming through. The industry needs something like punk to shake it up."

Tips For The Top: Bo Walton, Stereo MC's

Mark Goodier
D.J. Radio One FM

"Tap as a music form will finally get the recognition it deserves."

Tips For The Top: Credit To The Nation

Paul Collier
Producer

"The Seventies revival has been too clothes orientated. There's bound to be an explosion of brilliant young British guitar bands any minute now. Otherwise if you can play punk on a sequencer - get in touch immediately!"

Tips For The Top: Shampoo

Stuart Slater
President Chrysalis, Music Group

"There will be a continued mixing of dance club and indie rock styles and the ambient thing will get bigger led by The Orb, Aphex Twin, Flûte and Ultramarine. Otherwise I hope A&R people will insist that every album has at least one special song on it and that songs and writers will be respected more."

Tips For The Top: Senser, Lena Figge, Michelle Oldland

Saul Galpern
MD, Mute Records

"I expect some ambient art rockers and a surge of folk-discos"

Tips For The Top: Elastica

Stuart Slater
President Chrysalis, Music Group

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If there was one European territory Ace Of Base could have had trouble cracking, it was probably the UK. But it was with apparent ease that the Swedish popsters completed their clean sweep of Europe, topping the UK chart for three weeks in May.

Their single, All That She Wants, went on to become the biggest seller of the second quarter, taking a 4.5% chunk of the whole singles market and propelling London Records to the top of the labels league for the first time since its Stay-induced reign at the beginning of 1992.

With another of the quarter's biggest sellers also under its belt - the VW-inspired Bluebells' revival Young At Heart - London more than doubled its year-on-year share to take just over 10% of the market.

London's performance was impressive, but there were other strong performers among the leading labels: Virgin logged its best for five years in second place thanks to its UB40 platinum-seller Can't Help Falling In Love and its first Janet Jackson single, That's The Way Love Goes. Parlophone meanwhile improved its year-on-year share by more than 500% with help from the George Michael & Queen charity Five Live EP. Go! Discs' shrewd snapping-up of Gabrielle's Dreams gave it a four-fold year-on-year increase.

In the company rankings, all but two of the top 10 improved their shares over the last quarter. PolyGram strengthened its lead with a 23.4% chunk of the market which is almost twice that of Warner Music, its nearest rival; BMG slipped from the heights of the past six months but nevertheless clocked up a 65.7% year-on-year improvement; Virgin mirrored its success among labels by more than doubling its share year-on-year and Robs Records makes its first appearance in 10th place, thanks to Sub Sub and Melanie Williams.

At the top of the distributors' rankings it's business as usual. PolyGram ousted BMG from the pole position it held for just one quarter with an assertive 31.9% share, PolyGram's largest for 18 months. It was not a strong quarter for independent distribution, however, with Pinnacle and Southern both suffering year-on-year falls in share.
Last quarter something happened which for long had seemed unthinkable: Columbia lost its crown as the UK's biggest albums label. The Sony label is back on top in the latest round of figures, but its dominance no longer seems so assured with a clutch of labels hot on its heels.

Not least among them is Warner Bros, just 0.3% behind, whose latest REM album is again the biggest selling artist album of the quarter—nine months after it was released. In fact Automatic For The People has strengthened its position, taking 1.7% of the market—0.2% more than when it also topped the best sellers list for the first quarter of 1993.

The biggest album overall was, however, a compilation, the EMI/Virgin/PolyGram joint venture's Now...24 which alone took 2.1% of the albums market. The combination of that album and Now Dance 93, the quarter's third-biggest compilation, spurred the trio towards 3.9% of the market to take third place alongside last quarter’s victor, Virgin, whose successful run continued thanks to its new Janet Jackson album.

Among companies, PolyGram is down 10% year-on-year with its 25.2% share, but it still pulls away from the pack with Warner Music (13.12%) marginally ahead of EMI (13.07%) in second place. PWL, with the quarter’s second-biggest sellers 2 Unlimited, just one of several pop/dance acts to do well in the albums league, takes its place among the leaders with 1.2% of the market. Dino, meanwhile, increased its share year-on-year by 80% to take 2.7% of the market, just behind its rival Telstar.

There are few surprises in the distributor rankings, although Sony, which was overtaken by Pinnacle last quarter, is now back on a par with the independent. Classical distributor Conifer increased its share year-on-year by 40% and budget specialist Tring International also sneaks into the top 10 for the first time, with 0.2% of the market.

© CIN 1993. Compiled by Era from statistics supplied by Gallup based on a weekly sample of singles sales and full-price and mid-price albums sales through 1,000 outlets in the UK from April to June 1993 inclusive. Minimum prices (or LP and cassette albums £2.50; for CDs £4.25) for CDs.

TOP 10 COMPILED COMPILATIONS
1 NOW THAT'S WHAT I CALL MUSIC! 24 (EMI/Virgin/PolyGram)
2 THE BODYGUARD (OST) (Arista)
3 NOW DANCE 93 (EMI/Virgin/PolyGram)
4 ORIGINALS (Columbia)
5 100% DANCE HITS (Telstar)
6 ENERGY RUSH PRESENTS DANCE HITS 93 (Dino)
7 HITS 93 VOL 2 (Telstar/BMG)
8 BLUES BROTHER SOUL SISTER (Dino)
9 ENERGY RUSH PHASE 4 (Dino)
10 THE CHART SHOW ULTIMATE ROCK ALBUM (The Hit Label/London)
WHY JAZZ IS MILES BETTER

Thanks to the enduring appeal of its legends and dance's hip rappers, jazz is no longer the stuff of small sales, writes Chas de Whalley.

It's not hard to work out why Jazz merges with the MOR and nostalgia markets at one extreme and advances account for at least 30% of sales at the other, its outer limits further blurred by blues, fusion, hip hop and house. It's little wonder that one man's cool can easily become another man's cacophony.

Which London's Jazz FM discovered to its cost when the station went on air three years ago. The then management believed they could rely on a core of purist listeners and draw the less committed in around the edges, says programming director Grenene Moreland. “But unfortunately if you play John Coltrane at breakfast time you alienate more listeners than you attract. On the other hand, if you play too much Kenny G, the buffs accuse you of selling out.”

Furthermore, says PolyGram head of jazz Richard Cook, many who consider themselves fans dislike huge tracts of jazz. “There's an even greater number of hardened preconceptions who will tell you that they don't like jazz at all until you question them further and discover that they really go for Ella Fitzgerald, Dave Brubeck or even Miles Davis! So working out the demographics is a big problem, which in turn makes it very difficult to develop the market,” he says.

Not that there is any shortage of good jazz product available. Catalogue guide Music Master estimates that at least 2,000 new jazz titles are released every year. But even though majors such as EMI, PolyGram, BMG, Warners, MCA and Sony together probably account for at least 30% of those releases - the rest coming courtesy of specialist UK independent labels such as Calligraph, EPZ, HEP and Spotlight or else directly imported from the US, Europe and Japan - the BPI collects and collates surprisingly few facts and figures on jazz.

“We reckon jazz holds something at around 16% of the UK record market and is consequently worth about £10m at retail,” says BPI director of development and research Peter Scaping. “That's really only an indication. We've never fully analysed the market because it would burden record companies with too much unnecessary paperwork for not enough return.”

There is no official weekly jazz chart, either. Apart from the initial problem of finding a definition of jazz acceptable to the industry at large, chart compiler CIN says that jazz sales are neither concentrated nor varied enough to justify the expensive and labour intensive process of listing through the full Gallup returns to compile a stand-alone jazz listing.

“As it is, the combined jazz and blues charts don't show enough movement to justify compiling them on a weekly basis,” says CIN's Phil Matcham. “A jazz-only chart would be so static it wouldn't be of much use to anybody.”

In the absence of precise sales data, the majors each apply their own criteria to release schedules. And in a market which is split almost equally between reissues and new recordings, they all find that imaginative use of meagre resources invariably helps to bolster sales.

BMG jazz marketing executive Jo Kennedy, for instance, produces a high-quality quarterly freesheet, Jazz Newsletter, which includes news and reviews of forthcoming releases on the company's label Novus by such names as Delfeayo Marsalis and UK pianist Jason Rebello. The newsletter, which the company mails out to the 6,500 buyers of mid-price Bluebird label - by such artists as Duke Ellington, Fats Waller, Coleman Hawkins or Sidney Bechet - who returned tear-off questionnaires.

“You assume that everybody who's interested in jazz reads Jazz Journal or Jazz CD,” says Kennedy. “Outside the big cities you're always dipping into impenetrable styles will never be interested in them. But the problem is that these people are not making money on them.”

BMG's Verve and BMG's Bluebird labels have recently nudged the gold standard with compilations such as Midnight Moods and The Ultimate Glenn Miller respectively. Admittedly both were TV advertised, but they succeeded because their audiences had been carefully targeted.

Similarly, last year's Blue Note releases Blue Break Beats, a selection of the most sampled - or sample-able - tracks from its legendary Be Bop back catalogue, aimed squarely at the jazz end of the dance market. It notched up sales well in excess of 20,000 - some 50% of which, says Wendy Furness, were on vinyl. Not surprisingly a further Blue Break Beats Volume 2 is included among this month's mid-price Blues Series.

“Dance has certainly immediately accessible. Of course, few current jazz artists hope to match the 100,000 units Columbia has shifted of crooner Harry Connick Jr's latest album, Forever For Now. Indeed most labels would count themselves lucky to sell 10,000 copies in this country of even the best-known modern jazzers like Joe Henderson or Pat Metheny, while some are proud to hit the 500 mark on more specialist releases.

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Jazz may only appeal to a minority but it's a sizeable minority and a committed one at that. Sales for jazz records have held surprisingly steady during a recession in which other music styles have taken more of a beating.

"The specialist music fan knows what he likes and tends to buy on a regular basis regardless of what's going on around him, unlike the more impulsive or fashion-conscious pop fan," says Gary Rolfe, the assistant manager at HMV Oxford Circus with responsibility for jazz.

"But that means you can't get away with merely stocking it. The best-sellers. You need to offer as wide a range of styles and as broad a spectrum of artists as possible," he says. "People come back to you because they know what they want when they want it."

Which is especially important when a typical jazz purchase is just as likely to be a 50-year-old title by Dinah Washington as the latest album by Keith Jarrett or Jeff Lorber. For, unlike pop and rock, recognised and respected jazz titles do not have a limited shelf life. They often continue to sell consistently, long after their initial release.

"We probably get through more of Miles Davis' Kind Of Blue than any other single recording," says Mike Chadwick, co-owner of Decoy Records, Manchester's leading jazz outlet. "It seems to be an automatic choice for people who are buying a serious jazz album for the first time. So it trickles out steadily in twos and threes week after week." Despite the usual complaint that by phasing out LPs jazz record companies have limited consumer choice, the advent of CD continues to prove a need in the arm for the jazz market.

"From the reissue point of view, interest in jazz is greater than ever before," says Jeremy Elliot, managing director of The Complete Record Company, the distributor of Blue Note's catalogue of classic jazz albums.

"Intelligent CD reissues at fair prices have proved to be popular not just with jazz specialists but with the multiples too," says Elliot. "Maybe most are still a little too esoteric for Woolworths, but WH Smith has started to take a few titles while HMV, Tower, Virgin and the smaller independents have proved very responsive."

Nevertheless there are those in the industry who feel that the very word jazz still scares off as many potential customers as it attracts. And that while it makes sense to focus attention on the genre by raking releases together, valuable opportunities to sell to a curious but not necessarily convinced public are lost.

Tower Records in London's Piccadilly is one store which has experimented with adding selected jazz and fusion releases into its standard rock and soul section.

"We ran a three-week campaign on MCA's GRP label in June where we racked the entire catalogue from the Yellowjackets to Dave Grusin and Chick Corea in with the rock and soul releases," says Tower's jazz and blues department manager Adam Steff. "We played tracks over the in-store system too. GRP is a user-friendly label really anyway but we saw a marked increase in sales among those people who were looking for something a little different."

Ultimately, though, it's greater public awareness of the music itself which will grow the market for jazz. "Nothing beats actually hearing the music," says CD, the independent director of independent distributor New Note. "When Radio One used the Lee Ritenour single with Maxi Priest, Waiting In Vain, interest in his catalogue grew immensely.

Wilkinson commands Jazz FM - and other individual broadcasters across the BBC and independent networks - to popularise the music. But he believes more joint marketing and promotional campaigns involving retailers, labels, distributors and concert promoters could work wonders on a market ripe for development.
Paying lip service to jazz

Jazz may be in the house but its arrival on the dancefloor has yet to mean anything other than an occasional diversion to raving or rags for most clubbers. But there's certainly no shortage of supply. Perhaps acts such as James Taylor Quartet, Galiano and Snowboy aren't jazz as Charlie Parker might have meant it, but he'd probably have appreciated their groove and sass.

It's tempting to think of US jazz rap acts as superior to their UK counterparts. But many American jazz-hoppers are often lyrically more self-conscious than their Anglo soul brothers, although Gang Starr's Guru shows considerable maturity on his latest project, Jazzmattazz (Cooltempo), where he is joined by such veteran jazz-funkers as Roy Ayers and Donald Byrd.

Others taking the jazz-rap fusion to new heights are Digable Planets (WEA), with their mixture of poetry and relaxed horns, and the unsigned UMCs, who have developed a cult following. In the UK, there's no shortage of jazz-influenced rappers willing to pit their wits against classic breakbeats. Talkin' Loud's influential stable of Galiano and Urban Species has yet to crack the singles chart but really can cut it live, in keeping with Gilles Peterson's original manifesto. As can UK jazz-funk veterans Imagination, who are starting to make inroads into the huge US jazz-soul market.

Brothers Like Outlaw (Gee Street) and Dudgeon Productions (4th & Broadway) also offer a successful mixture of jazz-influenced rare grooves and soul rap. But it's the James Taylor Quartet whose Hammond organ-driven groove puts them miles ahead of the field. Now signed to Big Life, the James Taylor Quartet's breakthrough is long overdue.

Eddie Piller's Acid Jazz label continues to make the running too, with Latin-influenced acts such as Snowboy and India, the faintly tongue-in-cheek Cordroy and an altogether rougher and funkier Mother Earth.

This summer's hot tip for the top must surely be US3 (London) whose debut album, Hand To The Torch, mixes jazz grooves and ragga raps with an inexhaustible supply of street-legal Blue Note samples.

In New York, on the other hand, DJ-producers like Pal Joey use jazz beats in bizarre ways on obscure 12-inch releases, while the 8 Ball and 2 Chainz records are not afraid to mix jazz and house in an unlikely fusion.

However, those live players who aren't following the Marsalis brothers down the serious jazz trail still tend towards the Greg Osby (Blue Note) or Kirk Franklin (Favor) style of bland MOR jazz.

Singers like Anita Baker and Oleta Adams concentrate on the soul market, more adventurous performers such as Amina Claudine Myers are largely ignored, while the so-called Brooklyn school of hip jazz has yet to deliver much in the way of talent.

But as with so much else these days, tomorrow's sounds could well be on the way from Japan where there is a thriving jazz-dance scene.

United Future Organisation are one of the few acts to have hit the import racks here with their mix of French and English lyrics, American grooves and Japanese technology.

They've just been snapped up by Talkin' Loud, which just goes to prove that virtually anything goes at jazz's funky cutting edge. And usually does.

Urban Species: adding rap to jazz backbeats

There's no shortage of jazz-influenced rappers raising the music's profile, says Ian McCann

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The Roy Hargrove Quintet, Live At Club Passim

BLOWING HOT AND COLD

Most serious young jazz musicians in the US today are deeply rooted in the legendary Blue Note sound of the hard bop fifties and Sixties.

Se young Turks such as Roy Hargrove, Antonio Hart and Stephen Scott have been tagged "re-boppers" and majors like BMG and PolyGram have audited each other to sign the newest - and hottest - jazz kids on the block.

By comparison, the UK's latest generation of jazzers are as quirky and un categorisable in their approach as any of their peers in the indie rock or dance fields.

Sad the mid-Eighties boom - a clutch of young, gifted and black players to major labels like Island and Polydor and delivered pop chart positions to match - is over.

Despite continuing to draw big crowds, high-profile figures like Courtney Pine, Steve Williams and Andy Sheppard are all currently between deals.

Part of the problem is that most modern jazzes don't want to be put into any particular category. Purists at heart, they recognise the value of crossing over and have made albums which are increasingly diverse.

BMC/RCA-Novus's Jason Rebello, for instance, started his career as a McCoy Tyner-influenced pianist. But by flirting with funk, R'n'B and Latin on his latest album, Keeping Time, he is in danger of trying to please everybody at once.

East West's Julian Joseph, on the other hand, seems determined not to compromise. His new release Reality may be a serious jazz statement - but there's always the risk that will limit its appeal.

Other black Brits in the frame are Based guitarist Tony Bemy and flautist Phil Bent, signed to MCA's New York-based GRP label, who variously add rock, funk and even hip hop influences to the mix, while multi-styled musicians who deserve deals include keyboardist Matthew Cooper, trombonist Dennis Rollins and trumpeter Byron Wallis, leader of the intelligent Sound Advice group.

Most appear with some regularity in London clubs like Candider's Jazz Cafe, Dingwalls or Subterrania and may even get their feet occasionally in the door at Ronnie Scott's, still the ultimate accolade for a straightahead jazzman.

Tony Hall
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Remember where you heard it: Watch out for a successor to Johnny Beering to be named over the next two weeks. Will it or won't it be Bill Morris? Sir Johnny himself was in fine form at the Radio Academy Festival, looking forward to a new life producing radio and TV programmes. In the meantime he is heading off to Canada to go fishing with Bruno Brookes. Incidentally, Beering denies rumours he is moving to Unique to head a new TV division...Clive "Mr DCC" Swan reveals that his move into the brown goods market has so far been successful. Sales at his Capital Cameras store in Crawley rose 30% after its refit...Watch out for a large and outspoken Scotsman to publish details of some major staff changes soon...Could EMI be approaching the end of an era at Manchester Square as it considers new office premises in West London?...The newly-independent M&G is looking to score a hit with Arsenal's answer to Vinny Jones, footballer Ian Wright...Freelance hack Alan Jackson was celebrating last week after winning damages and costs against The Sun. The paper "borrowed" from sister title The Times excerpts from his interview with Holly Johnson in which the singer revealed she had Aids before the original piece had even appeared...Fiction Records is hotly denying reports that it has dropped The God Machine and Eat, saying that redundancies, including A&R scout Kate Dale and marketing manager Nik Myers, were made because "staff were surplus to requirement". Myers awaits calls on 081-788 3546...Among 4-Play's many creditors is one Norman Walker of Blackburn, who is owed just £1. Under the terms of last week's settlement, Mr Walker will receive the grand sum of 25p...Songwriter's friend Brian Engel reckons EMI's switchboard policy is costing them business. So peed was he to be told "we can't give out names" when he rang to find out who had replaced Nick Gatfield as head of A&R, he's vowed to take his hot masters of the first single from Cliff Richard writer John Wilson somewhere...There was a good media turnout for PWL's Slamm reception at St George's Hotel in Langham Place, where stacks of bods from Radios One and Five, GMTV, Smash Hits and assorted other media outlets listened and learned...ITC MC Tony Wilson was preparing to reprise the notorious A Rockstar Dies Hypothetical at this week's NMS with a line-up including Cocteau Twins manager Ray Coffer, Tommy Boy president Tom Silverman and Warners Bros business affairs v.p. Rick Stryker...with both the doyen of UK music retailers and one of the most respected catalogue marketers due to have festivities sprung upon them at the weekend...A&M is celebrating its second platinum album of the year with Sting's Ten Summoner's Tales (Dina Carroll was the first). It's also something of a coup for PolyGram as another of its labels, Island, celebrated platinum success with U2's Zooropa last week...Sad to hear of the death of MCA operations manager Rod Cunningham last week after a fight against cancer. Cunningham, 47, joined Polydor as sales administration manager in 1971, subsequently working at RCA and IDS before joining MCA in 1985. "His dedication, experience, knowledge and sense of humour will be missed by everyone at MCA," says label MD Tony Powell...
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