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# Music Week

For Everyone in the Business of Music

22 MAY 1993 £2.65

## Industry in the dock

The music industry is preparing itself for a year of misery following the confirmation on Friday that it is to be subject to a Monopoly and Mergers Commission investigation.

The Office of Fair Trading has recommended that the commission focus specifically on copyright law. But the MMC will probe every aspect of the industry to see if it operates against the public interest.

The inquiry, which has to be completed by March 31 next year, guarantees an additional administrative burden for executives across the industry. Moreover, it will coincide with the expected Copyright Tribunal clash between the MCPS and BPI over royalty rates for the new formats and George Michael's court case against Sony, both of which are set for the autumn.

BMG chairman John Preston says, "No one can welcome an MMC inquiry and the

### THE FIVE WHO WILL DECIDE

The MMC will invite written submissions and talk to whoever it considers relevant. Its report will be made public only when it has been studied by the Trade and Industry Secretary. The committee comprises: chairman Graeme Odgers, a former MD of British Telecom solicitor Dan Goyder, who specialises in competition law; economics professor Michael Beesley, former chief economist at the Department of Transport; Doreen Miller, chairwoman of Barer Family Health Services Authority; and David Thomson, chairman of F&C German Investment Trust.

amount of time and work it will take up, but we are confident of the outcome."

The decision to focus on copyright has provoked almost unanimous condemnation across the industry.

Dire Straits' manager Ed Bicknell, a supporter of cheap CDs, says he is "totally



BPI council chairman Maurice Oberstein at the press conference which launched the National Heritage Select Committee's 19-page report on CD pricing last week. Oberstein later dismissed the committee's report as "lies, deceit, and unsubstantiated tommy-rot". And BPI PR committee chairman John Preston slammed the report as "flabby, shallow and anecdotal".

opposed" to the investigation. "It's one thing to talk about CD prices, but potentially disastrous to consider tinkering with copyright laws which provide vital protection for the industry and talent," he says. "If [the MMC] decides to reduce barriers it will open the floodgates for cheap imports

from around the world."

BPI director general John Deacon says a change in the copyright law would not benefit UK consumers. "On the contrary, it would definitely damage the hundreds of creative independent record producers and dealers," he says.

Music publishers are also

expressing concern about legislative changes. Music Publishers' Association secretary Peter Dadswell says any changes to the Copyright Act would "severely damage" the publishing industry. And MCPS chief executive Frans de Wit says the impact of copyright changes could "only be negative".

Virgin Retail MD Simon Burke says he welcomes the inquiry since it offers an opportunity to resolve the CD pricing issue. "I hope it may finally clear up this once and for all so we're not at the mercy of hacks and has-been politicians," he says. "I'd much rather deal with the MMC."

Any attempt to change copyright laws could be opposed by the European Commission. Sir Leon Brittan last year rejected calls for the EC to act on CD prices when he was commissioner with responsibility for competition.

### Hammy Odeon turns to drink

One of London's most famous venues, the Hammersmith Apollo, will undergo a second name change in six months this week under a £2m five-year sponsorship deal with brewer Labatt Brewing UK.

Formerly known as the Hammersmith Odeon, the venue was renamed the Apollo in December following its sale to Apollo Leisure by the Rank Organisation.

Now from Thursday it will be known as the Labatt's Apollo Hammersmith. The Manchester Apollo is also part of the five-year deal and will be renamed Labatt's Apollo Manchester. As part of the agreement Labatt's will be the only beer on sale in the venues.

Canadian-owned Labatt - which also co-sponsors the Virgin 1215 albums chart - says that entertainment is now a big part of its business.

Apollo Leisure says the sponsorship money will enable it to upgrade both venues.

## Schulhof basts Michael claims

Sony Music Entertainment chairman Michael Schulhof has hit out at one of the key claims made by George Michael in his legal action against the company.

Speaking at the launch of the Sony Music Studios in New York last week, Schulhof dismissed as "ridiculous" the singer's claim that his creativity is hindered by the fact that Sony controls his activities in different media.

"A company like Sony provides a fertile creative environment for its artists," he told *Music Week*. "The fact that so many artists choose to work with Sony shows that."

And he added, "If you want to have a creative environment, it takes a large company that is willing to support it. We have been very supportive of

our artists." Schulhof's comments are thought to be the first public remarks made by an senior Sony executive on the Michael case, which is set to come to court in the autumn.

The new Sony Music Studios in Manhattan, New York, offer state-of-the-art audio and video facilities exclusively for Sony artists. "There's nothing else in the world that combines audio and video like this," said Schulhof. "Even an artist like George Michael has to use video."

Earlier in his official opening speech Schulhof described Sony's desire to become "the world's first total entertainment company" and stressed the importance of music in achieving that goal. Sony's school for stars, p5

## BARBRA STREISAND



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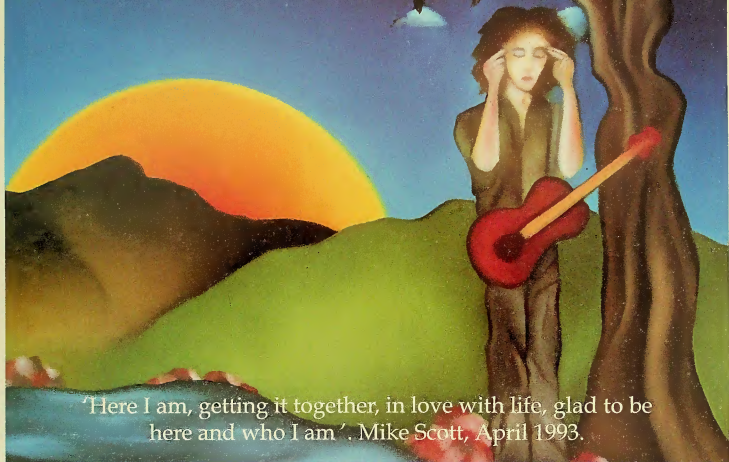
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# CD report 'biased'

Companies who previously supported the National Heritage select committee's CD pricing inquiry have slammed the report it issued last week.

Unveiling the report, committee chairman Gerald Kaufman rounded on record companies for their "inability" to justify the higher price of CDs in the UK compared to the US. Accusing the majors of "effective collusion on CD pricing," he countered the recent trade figures showing massive leaps in CD sales.

"Our report demonstrates clearly there is very great consumer resistance to CDs," he said. "Britons buy half the number of CDs per person per CD player in comparison with the US. Elementary economics dictate that demand can only increase if prices are reduced."

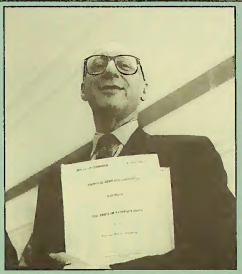
Kaufman said that the practice of supplying free singles to chart shops "is open to serious charges". Fellow committee member John Gort added, "I categorically state my belief that rigging does exist in the compilation of the chart."

But the report's findings have been almost unanimously dismissed by the parties who gave evidence.

"The report lacks depth," says WH Smith chairman Sir Malcolm Field. "The margins

## KAUFMAN'S CONCLUSIONS

- Recommends that the Department of Trade and Industry re-examines current copyright legislation with particular reference to its "anti-competitive effects"
- Condemns the pricing practices of the major record companies and calls for a minimum price pie out of £2
- Claims that "no serious price competition" exists either between record companies or between the largest retailers
- Claims that the singles chart is "rigged" by the supply of free singles to chart return outlets, which amounts to "a seeming confidence trick perpetrated on the customer".



enjoyed on music are far lower than on other goods and there is no scope for us to pass on the suggested price cut."

And he adds that the inquiry was "wrong" to concentrate on CDs at the expense of other formats.

"The industry must find ways to build volume, not just by CD sales but through other formats. For example, the launch of DCC and Mini Disc

was very poorly handled and wrongly priced," he says.

Dire Straits manager Ed Bicknell, who drew flak for his condemnation of the majors' pricing policies, says, "The BPI did not get a fair hearing. The whole affair has left rather a bad taste in the mouth."

He adds, "The committee had decided in advance what they were going to say. My appearance made no difference."

Meanwhile Tower Records MD Ken Sokolov says, "This report could have been written without wasting everybody's time having an inquiry."

BPI director general John Deacon says, "There was never a likelihood there would be a fair debate on the issues."

CIN chief executive Adrian Wisreich described the chart rigging accusation as "ill-informed and naive".

## Dann joins GR exodus

Management changes and a shift from music to a more talk-based format are the factors understood to have forced the sudden resignation of GfL station chief Trevor Dann.

Dann has been with the station since its launch in 1988. He is the fifth big name to leave GfL within six months.

BBC Radio Solent manager Steve Panton is acting manager at GfL.

## Our Price/Woolies get kids' retail vote

Children are most likely to buy their records from Our Price and Woolworths, with Michael Jackson, Take That and Whitney Houston top of their shopping list.

Market research firm BDP surveyed more than 1,100 children between seven and 16 at 11 schools nationwide.

Some 36% of boys said they shop at Our Price, followed by Woolworths (34%) and WH Smith (33%).

Girls would rather visit Woolworths (41%), WH Smith (37%) and HMV (32%).

## One FM defends policy

Radio One FM has issued a report stressing its breadth of programming as the Department of National Heritage considers submissions on its Green Paper on the BBC.

Entitled What You Hear, the report aims to distinguish the station from narrowcasters and "pop and prattle" stations. Aimed at opinion-formers within the BBC as well as those outside, it underlines the variety of the station's output.

One FM controller Johnny Beering says, "This document shifts the debate on to music and illustrates the wide variety of music we supply."

In the report, One FM pro-



Beering (left) and Lyckett

gramming head Chris Lyckett promises that within the next year One FM will "make the music even more varied, but without throwing the Top 40 out, and also deal with lifestyle issues, not just rely on music".

Among recent changes cited by the report are the move to-

wards a younger audience and its acceptance of "new music, the album format, social action programmes and comedy".

It adds: "Subtle not radical change and adventurous programming are the keys to the future."

According to the report, One FM reaches an average of 19.5m people weekly, including 3m under-15s. Spoken word accounts for 35% of total output, with around 1,200 tracks dominating the remainder. Of these, 350 are oldies, 320 pop, 200 dance, 90 indie, 70 rock, 30 world music and five classical. In addition about 70 live tracks are recorded weekly.

## Tring LP triggers A&M writ

Tring International has been hit by another writ, this time accusing the company of "passing off" an album of instrumentals as featuring the vocals of Chris de Burgh.

The action, issued by A&M last week, is the fifth brought against the budget specialist in the past five months. Backed by the BPI and IFPI, it

alleges that a Tring album hit by another writ, this time accusing the company of "passing off" an album of instrumentals as featuring the vocals of Chris de Burgh.

In the writ, A&M claims that on Tring's CD and cassette "Chris de Burgh - Lady In Red", two of the songs were not written by de Burgh and he performed on none of them.

The writ accuses Tring of malicious falsehood since the packaging creates the impression that the product is sold with the consent of A&M.

A&M is seeking an injunction against Tring to stop it selling or marketing the recordings.

Tring says A&M's claims are "without foundation".

We knew it would be the case from the word go, but it needs saying: the National Heritage Committee Report on CD pricing is a disgrace.

Its conclusions are based on prejudice rather than logic. Its conduct surely brings Parliament itself into disrepute.

It has clearly damaged the already battered public perception of the business.

Now we face a further 12 months in the harsh glare of the media spotlight.

The Monopolies and Mergers Commission investigation will be thorough, that much is certain. Sir Bryan Carsberg has asked the MMC to investigate all areas of the business.

We can be grateful on two points.

● At least the MMC's hearings will be in private and so should not tempt participants into the sound-bite battles which dominated the select committee's hearings;

● The MMC committee does comprise some people with an understanding of business.

It is important, however, not to be complacent about the MMC. It has been briefed to re-examine copyright law and could yet recommend the lifting of restrictions on parallel imports.

That would end up with UK prices falling to the lowest in the world.

We can be in no doubt that this would be disastrous.

It would hit not only major record companies but independents too. It would hit retailers large and small. It would hit music publishers and managers and studios and all the industry's suppliers.

There is clearly no collusion and no cartel in this business.

Really, if anything has succeeded in giving the industry a single purpose it is not "ripping off the consumer" but in quashing the rip-off file.

In this, at least, we're all in it together.

Steve Redmond



# Music Day raises pop quota



Can you buy success? I ask this because Virgin, having obtained Janet Jackson from A&M for a very hefty advance against royalties, is clearly keen for its investment to pay off.

So the record company has hired the very best to produce an album, design campaigns and take photographs. Stylists, billboards, commercials... we have a worldwide megapush going on.

It must not go wrong because Janet was a Branson deal, one of the reasons EMI bought the company. And EMI would lose a lot of face if JJ flops. It won't flop. The record is made by the excellent Jam And Lewis (you can't get much hotter than them).

Publicists are getting magazine spreads in all the right magazines.

The album campaign is spectacular, portraying Janet as so famous that she needs no second name.

Her single is number one in US, Top Three in the UK. But she's terribly ordinary. Hear a JJ record and you'd never know it was her.

A voice like a session singer. No charisma whatsoever. No personality. Run-of-the-mill looks. On stage, zero. Put her next to Nina Simone and it's Sainsbury's plonk versus Chateau d'Yquem. Compare her with brother Michael and it's a pavement chalk artist against Michelangelo.

She'll sell a few million records and that's it. Nice pocket money; not serious profits. Start all over again for the next release.

Why do they bother? Because Virgin thinks it can buy success.

Madonna had nothing but charisma. Seymour Stein let it emerge. A few grand invested; keep watering the garden.

Stein understands music. Prince grew. REM grew.

These new tycoons think stars are made, not born. They are wrong.

Just wait and see.

Jonathan King's column is a personal view and is not necessarily shared by MW

National Music Day looks set to be more pop-orientated this year with gigs by Bobby Brown, Beverly Craven, Clannad and the Beach Boys now added to the line-up.

The organisers hope that concerts such as Brown's at Wembley Arena date on Sunday June 27 will raise awareness for the hundreds of smaller projects being held over the weekend.

The Sunday gigs, which will carry the official National Music Day logo, follow efforts by organisers to include more rock and pop.

Launched last year by a steering committee of leading industry names fronted by Mick Jagger and with backing from the Department of National Heritage, the first event placed greater emphasis on classical and more tradi-

tional music.

Other high-profile gigs lending their name to this year's event include Beverly Craven at St David's Hall, Cardiff, Clannad at Nottingham Royal Centre and the Beach Boys at Manchester G-Mex (Saturday) and Birmingham NEC (Sunday).

Birmingham is also to host the National Music Day Roadshow on June 18 at the

performing arts department of Joseph Chamberlain Sixth Form College.

Backed by Yamaha Kemble and Federal Express, the Roadshow will visit eight towns and cities.

In Birmingham students from 16 schools and colleges will take part in musical workshops, including the recording of a specially-written piece of music.

## Ex-Sony chief to head MCA push

MCA Music Entertainment Group has recruited former Sony Music Europe president Jorgen Larsen to lead a global expansion programme in an attempt to develop market share and new A&R success.

Under the plan MCA will create new subsidiaries beyond its existing operations in the US, Canada, UK, Germany and Japan. BMG International currently handles MCA product throughout the rest of the world under a licensing deal which expires next year.

Larsen takes up the new position of president, MCA Music Entertainment International, on July 1 and says he hopes to establish up to 18 new subsidiaries to complement existing operations.



Larsen: global ambitions

"We're looking specifically at eight territories in Europe in the short-term. I hope to have two or three before the end of the year and at least eight in total by the end of 1994," he says.

Talks are due to start with BMG, he adds, to see if the current deal can be extended. The

option is to license territories where there is no MCA affiliate through another major.

The initiative marks an attempt by MCA to establish the sort of international presence and revenues enjoyed by other majors. The company has been strong in US repertoire but weaker in developing non-US acts. It is the only major not to have an extensive global network of affiliates.

Larsen, who was first approached by MCA a year ago, will operate from a new London office in Broadwick Street, supported by a 30-strong staff. MCA's existing international MDs - including UK managing director Tony Powell - will report to Larsen, who will in turn report directly to MCA chairman AJ Teller.

## Van Der Ree plans new firm

Hollywood Records UK is celebrating its final weeks of operation with its first Top 30 hit, while outgoing managing director Hein Van Der Ree finalises plans for his own music publishing venture.

The former Island Music and Phonogram MD says he will launch a UK-based pub-

lishing company once the Disney-owned operation closes at the end of June.

"I can't give any more details of the new company until then," says Van Der Ree, who has headed Hollywood UK for two-and-a-half-years. Hollywood UK's closure, announced in April, has been

delayed by the success of The Jungle Book Groove, which rose to number 27 last week. The label's previous highest entry - Natural Life by Natural Life - reached 47 in March 1992. The melody of songs from the classic cartoon was produced by top remixers Phil Harding and Ian Curnow.

## Philips backs coverdisc title

Philips Classics is to supply its first coverdisc for the *BBC Music Magazine* in a move that indicates growing support for the title among the major classical labels, writes *Phil Sommerich*.

The disc, supplied with the title's June issue, will feature Haydn opera arias sung by artists such as Jessye Norman

and Frederica von Stade.

Since the magazine's launch the majors have contested its policy of offering discs which include complete works.

Liam Toner, Philips Classics label manager, says, "This is a new departure for us, but it is a sampler and it's not as if Philips is giving away complete works. The intention is to

promote little-known Haydn operas to a wider public."

Philips had planned to issue the disc itself in support of its re-release of all Haydn's operas. Instead it will be given away with the magazine, backed by an article on the operas.

Magazine publisher Heather Aylott says she had discussions with other labels which

have previously refused to supply coverdisc material, and plans to issue up to four discs a year using non-BBC artists.

The title, which has a UK circulation of 80,000, plans a US print run of 200,000 for its August issue - a dramatic leap from the current 40,000 - following a \$1m campaign by US licensor Time Warner.

## MP spearheads 'pop palace' bid

Conservative MP Robert Banks is calling for central funding of a permanent site housing "a celebration of UK pop music".

The Harrogate MP is proposing a venue the size of Battersea Power Station to open by the year 2000, and says cash should be made available from the Millennium Fund, set up to fund projects marking the beginning of the third thousand years.

"This venue would provide a massive tourist draw," says Banks.

The Millennium Fund is one of five ventures which will be backed by the new national lottery scheme. In the Commons this week, National Heritage Secretary Peter Brooke described Banks' proposal as "a good candidate" for funding.

## Dire Straits CD carries single

Vertigo is cross-promoting the new Dire Straits album and single by including extra space in the On The Night packaging to carry the Encores EP.

The release is thought to be the first time that the same CD double pack has provided space for both an album and a single. Encores includes one track from the live album - Your Last Trick - along with three extra songs.

The "2 CD" symbol appears on the album's spine, but retailers have been asked to tell customers that the sign indicates extra space for the EP.



## Managers Forum to meet at NMS

New York's New Music Seminar in July will host an International Managers' Forum following the success of its inaugural meeting at the In The City convention in Manchester last September.

Organisers expect the number of managers attending the July 21 gathering to match the 400 who appeared in Manchester.

The agenda for the session, which will be open to non-NMS delegates, is still being arranged.

Meanwhile a strong line-up of UK bands is being finalised for the seminar, which runs from July 20-24.

Among the acts who have already agreed to appear are The Buzzcocks, Stereo MC's and Pop Will Eat Itself.

Radio One FM says it may report from NMS during Mark Goodier's 6pm-8.30pm evening show, although a live broadcast is ruled out.

NMS has cut its entry price and changed the venue and programme this year in an attempt to match 1992's delegate attendance of 7,200.

There is a new price structure for stands and more emphasis has been put on behind-the-scenes symposium events.

# Sony opens NY 'school' for stars

Sony Music last week opened what it claims is the world's only high-tech studio complex to be reserved exclusively for use by artists from one record company.

The centre, situated in the New York building where Fox Film Corp shot classic films such as *On The Waterfront* and *Kramer vs Kramer*, will be open to US artists from all round the world to write, demo, rehearse, choreograph and record songs and videos.

The centrepiece of the 25-room complex is a 270,000 cubic-ft sound stage for shooting videos and live recordings for domestic shows such as MTV Unplugged and foreign broadcasts including *Top Of The Pops*.

One of the first artists to use the centre, which also includes an extensive archive containing 125,000 audio and video recordings, were UK act The Who, who produced a broadcast



Mottola: studios are 'first'

for US radio there before the studios' official opening last week.

The studios were conceived two years ago by Sony Music US president Tommy Mottola. He says the centre marks a return to the old values of artist development.

"You now have a facility that could be a schooling or training ground and that provides an A to Z opportunity for artists to develop their careers," he says. Sony refuses to discuss the

cost of the project, which is understood to total \$50m. Mottola says it will take up to three years to recoup the investment.

Artists will be charged market rates. But Sony insists the studios are not intended as a profit centre or a rival to other studios, rather serving as a place to "nurture and grow" talent.

Mottola, who worked for 15 years in artist management, vigorously defends the studios against criticism that they amount to a talent factory. "It's up to artists' own free will for them to go and use the studios. Confusing that with the conveyor belt theory is absolutely ludicrous," he says.

In addition to the sound-stage Sony Music Studios include a 96-channel mix room, digital video editing suits, a dozen recording studios, rehearsal rooms, writing rooms and a mastering room.

Reading Council last week granted the Mean Fiddler organisation the licence to stage this year's Reading Festival. The decision ended weeks of wrangling between last year's organisers NJF/Marquee and the Mean Fiddler.

The Optical Disc Company unveiled a £1m CD production plant in north London last week. The plant will also produce CD-I and CD-ROM.

London Records national radio promotions manager Rebecca Coates has taken over TV promotions following the departure of Sean Rowley. Laura Hendry is now overseeing national radio, and is replaced as regional radio manager by Reece Hill.

Sales Clugars has resigned as sales and marketing manager of Chandos Records to join Select Distribution.

Dome/EMI & R manager Spencer Wells joins Ronder Music this week as professional manager.

The total Rajar figure for Capital Radio for January to March was an increase of 7.2% on the previous quarter, not 72.6% as stated last week.

## Air may monitor wins fight to kill £19,000 bug

Airplay tracking company Media Research has won a year-long battle to have a bug removed from its computer system which it claims has cost it more than £19,000.

The company monitors five radio stations and all the UK's mainstream and satellite television channels for a number of publishers, including EMI Music and All Boys Music.

The High Court last Wednesday ordered computer programmer Raj Bangar of R&M Corporation to remove

the password bug by 12.30pm last Friday or face imprisonment for contempt of court.

The bug was the third Bangar had installed since November following a dispute with Media Research over payment for writing the original software programme.

Bangar says he installed the first password last April to protect his interests, adding that Media Research MD Gary Gordon knew it would come into effect a year later if problems arose.

Bangar and Gordon subsequently disputed the settlement for writing the software.

The first fault appeared in December and further errors were located in March and April, when Gordon decided to sue Bangar for staff hours lost and for the cost of hiring experts to root out the bug.

The judge ordered Bangar to remove the bug but said further hearings were required before setting damages as both parties still disputed ownership of the software copyright.

## Emap boss hints at launch of weekly

Publisher Emap Metro is considering the launch of new weekly music title.

Tom Moloney, the head of Emap's Metro and Elan divisions, says, "We are looking to expand in a variety of areas. In particular the weekly market offers fantastic opportunities." He declines to reveal further details. Sue Hawken, newly promoted from group publisher to MD of Emap Metro, says her appointment, "will enable me to look into new projects."


## Littlewoods blaze hits local Our Price

Our Price was forced to close its Chatterfield store for a week in the wake of a fire which killed two customers in the adjoining Littlewoods outlet on Friday, May 7.

Water and smoke damage disrupted business at the 900 sq ft Our Price shop in Market Street. An unknown amount of stock was damaged, but no

shoppers or staff were hurt.

Meanwhile, Adrian Rondenau's sell through video store in Wickford, Essex, is the subject of an arson probe following a fire on Sunday (May 9). The building's first floor was gutted by the blaze, and around 500 videos were water-damaged by fire hoses. The store was reopened within 24 hours.



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## LETTERS

### Why should public pay for new acts?

So a forced cut in CD prices could destroy the foundations of the whole music industry. Alternatively a cut could stimulate sales to previously unimaginable levels, especially when combined with the potential of Virgin 1215.

In the meantime, the record companies argue that current prices are necessary to help invest in "the new talent that has made the UK a world leader in music".

But why should record buyers be expected to join in the risk?

Surely Jon Webster's point that "90% of newly signed acts that never recoup" are subsidised by the 10% that do is

an economic fact that existed long before CD. In any event, an unrecovered act is not necessarily an unprofitable one.

While we're on the subject, there is also a fair degree of hypocrisy from the retail sector.

WH Smith has been the naysayer. It owns "Our Expensive Price", as it's known in certain circles, in whose stores I have seen Sony "Nice Price" product (dealer price £5.05 and surely designed to sell at £8.99 or less) frequently priced up at £9.99 - profit margin 70%!

Will Birch,  
Westcliff-on-Sea,  
Essex.

### Stop the flow of 'crap' acts

In regard to the Select Committee investigation into CD pricing, I feel that Jon Webster (*MJ*, May 1) is missing the main point of the debate - as indeed, is everyone else.

Of course record companies must try to recoup the money they invest in new acts. But do they have to invest in so many obvious non-starters? I reckon that about 85% of the promotional stock I receive in my shop is crap. How has this stuff arrived in my sweaty little hands and, more importantly, why?

The answer seems to lie in the hierarchical structure of record companies. For example, some genius in Virgin decided that what the world really needed is a dance remix of the Inspector Morse theme.

The said tune had a tired, clapped-out Soul II Soul beat added to it and duly landed in my shop on all formats, complete with a rather nifty counter display.

I knew instantly that it wouldn't sell.

It was a very obvious turkey and to this day I'm sure it clutters the shelves of charity

shops the length and breadth of the country.

How could it be that this record ever got far as the production stage? Surely someone could have stood up and said, "No harm to you, but this whole idea is shite".

This is only one example of why CDs are so dear. We also have to pay for the (eventual) success of bands like Take That and all their clones who, like the En Vogue copies and Boyz-II-Men sound-a-likes, appear and disappear on a regular basis without leaving so much as a fingerprint on the fabric of life.

Record company arguments about investment would carry much more weight if they invested with a little more care and didn't spend so much time and money in an incestuous, follow-my-leader game of recycling and repackaging.

A quick look at the albums chart tells its own sad story. As for the compilations chart, well the less said the better.

Francis Quinn,  
Conway Bros,  
Cookstown,  
Co Tyrone,  
Northern Ireland.

### 1FM: worth paying taxes

I see AIRC director Brian West disputes One FM's assertion that it provides a different service to commercial radio. Of course it does - good music without the crap adverts.

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one of the few things that makes my taxes worth paying. One FM, keep up the good work, and don't let yourself be pushed down alleys that commercial radio wouldn't touch. Shaun Butcher,  
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Shearwood Cess,  
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Barry Rosen



## ALTERNATIVE

**MANIC STREET PREACHERS:** From *Despair To Where* (Columbia 559337). After selling over 100,000 copies of their Generation Terrorists debut album, the Manics are due a Top Five single. Their first single for a year could be the one, with their particular combination of FM guitar rock, punkish lilt and anthemic atmosphere intact. **★★★**

**RED HOUSE PAINTERS:** *Red House Painters*. (4AD BAD 3008). The San Franciscans' debut album was one of 1992's most critically acclaimed, and you can be sure that this marvellous double-album follow-up will be equally loved. The band are playing 4AD's Rock Week in June, so their profile will be sustained for a some time. **★★**

**MERCURY REV:** *Boes* (Beggars Banquet Primary BBQ 140). Like Red House Painters, the New York State sextet's second album justifies all the fuss that their debut created, and more. Boes is a bit of a sprawling classic, dominated as much by jazzy blousing as the inventive guitars. Beggars is investing a lot in its great white hopes. **★★★**

**SLOWDIVE:** *Souvlaki* (Creation CRELP 139). Slowdive may be pierced the dream-rock wash with the odd poppier moment, but the overall effect is still fringe-rock at its most soporific. Suede & Co may have shown them a clean pair of heels but Slowdive's solid fan base will be enough to put this into the Top 50. **★★**

**FABULOUS:** *Personality Recession* (Kinglake SE17). Given how the band's hyper-driven surge spluttered to a halt amid failed alliances with PWL and Immediate, everyone will be watching Fabulous' second shot. But punk ideology is in the air again, and although it's no classic, this is the anthemic urchin rock could be just what the kids want. **★★**

### PICK OF THE WEEK

**KINGMAKER:** *Sleepwalking* (Chrysalis CHR6014). Kingmaker appeared to have slipped down the ladder of success but *Ten Years Asleep* has made the Top 15, so doubtless this second album will make a strong debut in the charts. Sleepwalking is a durable collection full of feist and inventive wordplay that could establish Kingmaker once and for all. **★★★**

Martin Aston



Kingmaker: feisty, inventive and chart-bound

## COUNTRY

**IRIS DeMENT:** *Infamous Angel* (Warner Bros 936 245 2382). A recent pairing with Nanci Griffith for a US tour says much about where this new Nashville singer-songwriter's audience lies. While less polished than Griffith, she is similarly capable of delivering her own material with a Southern-accented gusto that will appeal to those who like their songs to tell a story. UK live dates and an appearance on BBC 2's *Late Show* in May should help this LP debut to achieve the high profile it deserves. **★★**

**TOM RUSSELL:** *Box Of Visions* (Round Tower Music RTMCD 54). Russell has a warm, likable voice and a clear ability to pen interesting songs. Disappointing, then, that on his 10th LP dowdy instrumentals and mundane melodies repeatedly let down the set. Prospects look brightest for local radio exposure, while long-term sales will be buoyed by his September visit. **★★**

**MICHELLE WRIGHT:** *Now And Then* (Arista 74321 1454342). This has already proved capable of doing business to the tune of 50,000

sales in the US and last month's promotional visit—taking in TV slots including Pebble Mill—should help to pitch the glamorous Canadian at a thirtysomething market. Wright's style is best described as sultry, sophisticated country rock; not exactly original but decidedly easy on the ear, which bodes well for radio. **★★**

### PICK OF THE WEEK

**WILLIE NELSON:** *Across The Borderline* (Columbia CK52752). Country veteran Nelson may have just turned 60 but here proves he has his finger on the pulse of contemporary taste. His covers of a cross section of songs spanning Peter Gabriel's *Don't Give Up* and Paul Simon's *Graceland* are given new identities with the help of the likes of Sinead O'Connor and Bonnie Raitt. Original country treatment brings a new dimension to these familiar tracks and promises to garner critical approval. **★★★**

Karen Faux

★★★★	Guaranteed banker
★★★	Should do well
★★	Worth a punt
★	Only for the brave
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## MAINSTREAM - ALBUMS

**VARIOUS:** *Originals* (Columbia MOODCO 25). Jeans feature prominently on the sleeve, but there's no mention anywhere of the fact that the songs here are those featured in Levi 501 ads. Starting with Sam Cooke's *Wonderful World* and ending with *Screamin' Jay Hawkins'* version of *Heart Attack And Vine*, the 14-song compilation misses only the Ronettes' *Be My Baby*, and will sell heavily. **★★★**

**SONIA:** *Better The Devil You Know* (Arista 74321143952). A strange album, combining a quartet of Eurovision contenders, some perfunctory covers and new material written by the likes of Sonia herself, Lisa Stansfield and Ian Levine. Mostly bouncy and insubstantial fare, but one or two tracks slow down the tempo and display Ms Evans' vocals to good effect. **★★**

**VARIOUS:** *Strictly Ragga* (Vital Sounds CDVIT 3). Telstar subsidiary Vital Sounds is mounting a radio campaign for this excellent compilation, which brings together many of reggae's leading exponents. Much of it is a little too esoteric for mainstream tastes, but it will sell well in its market. And tracks like *Mr Mention* by Chakademus And Pliers—which works in a sample of Sly Stone's *Family Affair*—deserve a



Sonia: bouncy and insubstantial

wider audience. **★★**

**SYBIL:** *Good 'N' Ready* (PWL International HFCO 28). Excellent LP includes the hits *When I'm Good & Ready* and *The Love I Lost*, as well as the earlier (1990) *Make It Easy On Me* and a chart-bound remake of *Beyond Your Wildest Dreams*, first recorded by Lonnie Gordon. The remainder of the album is made up of fine Stock/Waterman originals and rather different, but equally good, US material. **★★★**

### PICK OF THE WEEK

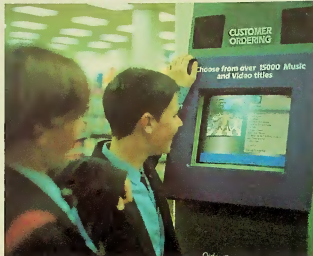
**JANET JACKSON:** *Janet* (Virgin CDV 2720). Of the 27 tracks herein, only 13 are genuine songs, the remainder being linking instrumental passages and bits of dialogue, some mere seconds long. A thematic album (about love) with jazzwalking, ballads, soul and mainstream pop all in the mix. Certain to debut at number one, and likely to stay around for a lengthy sojourn. **★★★★**

Alan Jones



# Focus at the heart of Woolies new strategy

In the London suburb of Hounslow Woolworths has unveiled a bright new store displaying its new approach to the value-for-money retailing formula it has made its own, writes Steve Hemsley



Top left: Woolworths' new cleaner image is all part of a corporate strategy to make music shopping easier. Main picture: a state-of-the-art computer ordering system means its small town stores can now offer a range of 25,000 titles. Top right: new formats such as DCC are displayed prominently - but surprisingly they are deadstocked without the suppliers' foam inners. Bottom left: Woolworths claims it is unique in offering a singles listening point. Bottom right: spring-operated racking pushes product to the front of the display ensuring a strong point-of-sale impact for best sellers such as New Order's Regret album

Woolworths makes no claim to be trendy.

Although consumers seem to like its prices, the kids' clothes-to-household goods multiple has always had difficulty persuading the more style-conscious to feel good about the Woolies experience.

One Woolies executive suggests jokingly the chain should place skips outside stores so consumers could lose those "embarrassing" Woolies bags.

Hip or not, music is big news for Woolworths. Last month, Kingfisher's annual results showed Woolworths' music sales rose by 5% in 1992. Industry estimates put the company's turnover in music at more than £350m last year. He won't give details but group trading director Martin Davies says it has expanded both its sales and market share in the past 12 months.

Where the 796-strong chain was once seen as confusing customers with an ill-defined stocking and pricing policy, the company's entertainment department, first under marketing chief Mike Sommers and, since 1989, under commercial director Chris Ash has

refocused itself considerably. And it continues to do so. One current popular shopping haunt of London record companies is Woolworths' new-look Hounslow store.

The hallmark of the redesign is focus, manifesting itself in three separate areas: price, stock availability and store layout.

Pricing has always been important to Woolies and it has managed to grab extra sales in recent months by selling CD singles for £2.99, around £2 less than its rivals. But Woolies' rivals should not necessarily expect to see a recurrence of aggressive one-off pricing deals such as those the company has mounted on the likes of Dire Straits and Bruce Springsteen.

Surprisingly, perhaps, considering the furor such price cutting aroused among rival retailers, Woolworths now considers that one-offs do little to expand sales overall.

Instead the aim is to develop a positioning in the public consciousness as the UK's most consistently competitive music retailer under the Street Value campaign, Woolworths' version

of parent Kingfisher's long-term price-cutting policy of guaranteeing "everyday low prices" (*MW*, April 10).

Inevitably such price-cutting will focus on chart material. And chart material is, as ever, central to Woolies.

Woolworths has historically had an uneven reputation for ensuring its chart racks actually contain the relevant titles. The company has attacked this problem in a number of ways, not only introducing its own singles chart six months ago to run alongside its albums chart, but also hacking the number of formats it carries to just two in each market - CD and cassette.

Woolworths' determination to improve stock availability is evident at four stores: Hounslow; Norwich; North Walsham; and Surbiton, where it has installed a custom-built hi-tech computer ordering system that can arrange to deliver music and video product direct to people's homes.

The revolutionary system lets customers choose what they want through a touch-screen. Titles can be selected by category, such as entertain-

ment and sport in video, by artist or by title.

The self-contained unit, based on technology similar to Philips' CDI, searches its 25,000-title memory and displays the number of relevant products found. A 30-second extract from the selected album or video can be played on the screen.

Customers then write their name and address on a printed order and take it to the checkout. If the product is out of stock it is delivered to their home within seven days.

"It will give the smaller music-only stores up and down the country access to the complete Woolworths' range," says Martin Davies.

The computer is connected to the database created for the Fastrack telephone ordering service Kingfisher launched last November.

Woolworths' new focus is apparent in its new store design. Criticised in the past for confusing displays, especially in its catalogue sections, the company has updated shelf strips and introduced new racking with a steep six-row facing which exposes more

titles to the customer than the old four row model. Consumer research persuaded the company to opt for four foot runs with the alphabetical racking running left-right-top-bottom. Between racks there is more space for relaxed browsing.

The company experimented with versions of its latest display concept at its Cowley, Stafford and Newbury shops last year, and the best ideas from each were incorporated into the company's re-designed flagship store at Hounslow, which re-opened in March.

In all, 10 outlets have been revamped and the top 100 stores will get the face-lift before the end of next year. Davies stresses the new look is evolutionary, but it incorporates a series of new ideas.

But just a couple of feet from the counter there's evidence that some things at least will never change at Woolworths - a dump bin stuffed with cut-price CDs. "People love them," says Davies.

Like Woolworths itself dump bins will never be trendy - but they work... and they sell. Next week: The Our Price revamp





# music week

# datafile

The Information Source for the Music Industry

22 MAY 1993

## CHART FOCUS

**N**eneh Cherry came close. So did Roxette. But until now Abba have been the only act from Sweden to land a number one single in Britain. That all changes this week as Ace of Base settle at the top of the chart, having made a clean sweep of the rest of Europe.

They look safe for at least another week, but veteran campaigners UB40 are clear contenders for their throne. Neither of the last two UB40 singles even reached the Top 40 and they've never had a single debut inside the Top 10 before, but their remake of the old chestnut 'Can't Help Falling In Love' arrives in a hurry, debuting at number four.

Based on a 200-year-old classical melody, Placido Domingo's 'Can't Help Falling In Love' has been recorded over 200 times and has now been a Top 10 hit on four separate occasions, previously entering the upper echelon for Elvis Presley (1962), Andy Williams (1970) and the Stylistics (1976). Only two other songs have reached the



Top 10 in four versions — it's Only Make Believe and Unchained Melody.

After slipping to number 25 last week, Sonia's Better The Devil You Know climbs to a new high at number 17 this week, but is unlikely to progress further, as it fulfilled the usual rôle of UK Eurovision entries by finishing second in the 38th annual Grand Prix last Saturday. Ireland made history by becoming the first country to retain the title since Israel in 1979.

Dealers anxious to stock the winning entry — Niamh Kavanagh's In Your Eyes —

should note that the 25 year old Dublin bank clerk has no major label deal. In fact, even in Ireland, where the single debuts this week at number seven, she had to release it on her own label, punningly called Eureka's.

It's likely to be a couple of weeks at least before it's available here. Meantime, you could point interested punters towards the *Commitments* movie soundtrack, on which Niamh is backing vocalist on several tracks, and lead vocalist on a cover of the *Martha & The Vandellas* classic *Nowhere To Run*.

The album chart is alive with activity this week, with no fewer than seven new entries in the Top 20 — the highest since October 10 last year, when the parade of newcomers was led by REM. Coincidentally, and despite the mass influx, Automatic For The People returns for a fourth stay at the top this week, simultaneously winning a triple platinum award for selling over 900,000 copies.

— Alan Jones

## CHART NEWCOMERS

**28** LUTHER VANDROSS: Little Miracles (Happen Every Day) (Epic) US 19th hit (one duet).  
Producer: Luther Vandross/Marcus Miller.  
Publisher: EMI/MCA.  
Writer: Vandross/Miller.  
First hit: Never Too Much (44, 1983).  
Biggest and last hit: The Best Things In Life Are Free (with Janet Jackson) (2, 1992).  
Notes: Vandross is currently in the UK for promotion and is due to appear on Bruce Forsyth's new chat show tonight (Monday). Bonus track on CD is Heart Of A Hero from the soundtrack to *Accidental Hero*.  
Album: Never Let Me Go (May 24).



**11** BREAKER  
Friedman/Rochefort/  
Line-up: Damon Rochefort (K), Aaron Friedman (K).  
Notes: Serious Rope is a side project for Nomad's Damon Rochefort. The track was recorded as a tribute to Manchester club Flesh, a monthly night at the Hacienda. Rochefort is currently working on a new Nomad album.

### 6 BREAKER

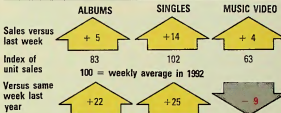
SERIOUS ROPE featuring SHARON DEE CLARKE: Happiness (Rumour) UK debut.  
Producer: Serious Rope.  
Publisher: Skratz/Nomad/EMI.

### 8 BREAKER

CREDIT TO THE NATION: Call It What You Want (One Little Indian) UK debut.

## UPDATE

### SALES



Source: Gallup © CIN

### LATEST SALES AWARDS

<b>Platinum</b>	U2: Achtung Baby (×3) Nirvana: Nevermind (×2)	<b>Silver</b>	Ace Of Base: All That She Wants (single) Various: Midnight Moods — The Lighter Side Of Jazz
<b>Gold</b>	New Order: Republic		

### NEXT WEEK'S HITS

<b>Singles</b>	ALMIGHTY: Out Of Season (Polydor)	MEGADETH: Sweating Bullets (Capitol)
TASMIN ARCHER: Lords Of The New Church (EMI)	MARC COHN: Walk Through The World (Atlantic)	RAGE: House Of The Rising Sun (Pulse)
BRYAN FERRY: Will You Love Me Tomorrow? (Virgin)	GUNS N' ROSES: Civil War EP (Geffen)	STEREO MC: Creation (Pulse)
CHESNEY HAWKES: What's Wrong With This Picture? (Chrysalis)	CHESNEY HAWKES: What's Wrong With This Picture? (Chrysalis)	SUEDE: So Young (Nude)
		TEARS FOR FEARS: Break It Down Again (Mercury)
		ALBUMS
		AZTEC CAMERA: Dreamland (WEA)
		WET WET WET: Live At The Royal Albert Hall (Precious)

Predictions compiled by Era. Last week's score: 10 out of 12.

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# TOP 50 SINGLES

## THE OFFICIAL Music week CHART

This Week	Last Week	WEEKS ON CHART	Title Artist (Producer/Publisher)	Label CD/Cass (Distributor) 7"12"	This Week	Last Week	WEEKS ON CHART	Title Artist (Producer/Publisher)	Label CD/Cass (Distributor) 7"12"	TITLES A-Z (WRITERS)					
										A	B	C	D		
1	1	3	<b>ALL THAT SHE WANTS</b> Janet Jackman (Janet Jackman) PolyGram	MCA 90213/90213 (7)	38	NEW	1	<b>HOUSE IS NOT A HOME</b> OH CAROLINA (Doubtful) PolyGram/MCA	Capitol C00L888/888 (E)	12	1	1	1	10 Years After (Parly/Harris) 29	
2	2	4	<b>FIVE (LIVE)</b> George Michael & Queen (Michael/Queen) EMI/MCA/BMG	Mercury 90217/90217 (4)	39	25	17	<b>CHER EDDIE</b> Shirley Bassey (EMI) MCA	Greenlee/GREC 301/GREC 301 (E)	12	2	2	2	2	2
3	3	11	<b>SWEAT (LA LA LA LA LONG)</b> Irene Cara (Lewin/Polinsky) MCA/World Circuit	MCA 90217/90217 (11)	40	NEW	1	<b>BELIEVE</b> Leony Kravitz (Kavitz) Miss Bessie/EMI/Hershey	Virgin/Virgin VUCD 719/UC 719 (E)	12	3	3	3	3	3
4	NEW	1	<b>IGANT HELP FALLING IN LOVE</b> Lionel Richie (Lionel Richie) MCA	Mercury 90217/90217 (1)	41	14	3	<b>WALKING IN MY SHOES</b> Debbie Gibson (Debbie Gibson) MCA	MCA CDB012/21/CDMG 21/21 (E)	12	4	4	4	4	4
5	4	10	<b>TRIBAL DANCE</b> 2 Unlimited (Wide De Coster) RCA	PWL Centrance/PWC 202/PWC 202 (E)	42	NEW	1	<b>POP IS DEAD</b> Richard Marx (Richard Marx) MCA	Parlophone/CAP 6347/6347 (E)	12	5	5	5	5	5
6	5	3	<b>THAT'S THE WAY LOVE GOES</b> Janet Jackman (Janet Jackman) EMI	Virgin VUCD 719/UC 719 (E)	43	NEW	1	<b>RICHED IN THE PAST</b> Jethro Tull (Jethro Tull) EMI	Chrysalis/CDHAS 301A/301A (E)	12	6	6	6	6	6
7	7	7	<b>EVERYBODY HURTS</b> REIN (L'Heureux) WEA	Waterbury/WB 9202/WB 9202 (E)	44	NEW	1	<b>SIMPLE LIFE</b> Gary Numan (Thomas Bell) BPI	Rocke/SCD 311/SCD 311 (E)	12	7	7	7	7	7
8	8	11	<b>HOUSECALL (REMIX)</b> Shubby Parks/Mae Pflieger (Bennett/Dillon) Various	Epic 65924/65924 (11)	45	NEW	1	<b>THESE THINGS ARE WORTH</b> Gary Clail (Clail) MCA	Perfecta 14221/14221/74221/74221 (E)	12	8	8	8	8	8
9	9	2	<b>IN THESE ARMS</b> Bon Jovi (Rock Polyzoff) EMI/CCC	Jemco JCDV 110/CDV 110 (E)	46	3	3	<b>WIND IT UP (REWORK)</b> The Prodigy (Howlett) EMI	XL Records/XLS 3002/3002 (E)	12	9	9	9	9	9
10	10	6	<b>BELIEVE ME</b> Uiah Sains (Uiah Sains/Horton) Various	Red 7022/7022 (6)	47	3	3	<b>PARISIENNE WALKWAYS '93</b> Rick Ross (Thomas Bell) MCA	Virgin VUCD 1453/UC 1453 (E)	12	10	10	10	10	10
11	11	6	<b>I HAVEN'T GOT</b> Whitney Houston (Foster) RCA	Arista 74221/74221 (6)	48	2	2	<b>REGRET</b> New Order (New Order) UCC	Concert/Colo/NUOCD 140/NUOCD 140 (E)	12	11	11	11	11	11
12	12	2	<b>EXPOSE OF</b> Dina Carroll (Lewins) CCMCA	A&M 58022/58022 (2)	49	2	2	<b>HOUSE OF THE RISING SUN</b> Rage Against The Machine (Rage Against The Machine) Sony	Pulse-RCSC 405/CAL05 41P (E)	12	12	12	12	12	12
13	13	2	<b>AIN'T NO LOVE (AIN'T NO LOVE)</b> Sub Sub featuring Melanie Williams (Sub Sub) MCA/WCA	Red 7022/7022 (2)	50	1	1	<b>COME UNDONE</b> Duran Duran (Duran Duran) CC	Parlophone/CDCS 117/CD 117 (E)	12	13	13	13	13	13
14	14	1	<b>INFORMER</b> Gwen Guthrie (Gwen Guthrie/Leary) PolyGram/CC	Epic 65924/65924 (1)	51	2	2	<b>I'M GONNA SOOTHE YOU</b> Helen Merrill (Helen Merrill) MCA	Red 7022/7022 (2)	12	14	14	14	14	14
15	15	1	<b>IDON'T WANNA FIGHT</b> Tina Turner (Lionel Richie/Daneyes) Chrysalis/CC	Parlophone/CDS 674/674 (E)	52	NEW	1	<b>I'M GOING ALL THE WAY</b> Sounds Of Blackness (Liam/Lewis) EMI	Perpetual/EMI 9248/EMI 9248 (E)	12	15	15	15	15	15
16	NEW	1	<b>JUMP AROUND/TOP OF THE MORNING TO YA</b> Howie Pain (Duff/McGee/Al) MCA/A&M Island/BMG	Arista 74221/74221 (1)	53	3	3	<b>HAPPINESS</b> Rammstein/RM/CCD 648/RM/CCD 648 (E)	Parlophone/CDCS 117/CD 117 (E)	12	16	16	16	16	16
17	NEW	1	<b>BETTER THE DEVIL YOU KNOW</b> Naked (Naked) MCA	Arista 74221/74221 (1)	54	NEW	1	<b>TURN OFF</b> The Mission (The Mission) Clarke	A&M 58022/58022 (1)	12	17	17	17	17	17
18	18	2	<b>THE JUNGLE BOOK GROOVE</b> The Jungle Book Cast (Hansard/Crowley) Campbell Conco	Mercury 90217/90217 (2)	55	NEW	1	<b>TURN OFF</b> The Mission (The Mission) Clarke	A&M 58022/58022 (1)	12	18	18	18	18	18
19	19	2	<b>TWO PRINCES</b> Spin Doctors (Spin Doctors/Spang) MCA/Rocka Sony	Epic 65924/65924 (2)	56	1	1	<b>LEMMINGS</b> SFX (Richardson/Colin) WEA	Parlophone/CR 834/CR 834 (E)	12	19	19	19	19	19
20	20	1	<b>I GOT 2 KNOW</b> Cappella (Bortolucci) MCA	Internal IC 1025/1025 (1)	57	NEW	1	<b>CALL IT WHAT YOU WANT</b> Call It What You Want (Various) Island	One Little Indian/OTI 717/CD 717 (E)	12	20	20	20	20	20
21	21	2	<b>STAND ABOVE ME</b> Orchestral Manoeuvres In The Dark (McCluskey/Coxon) EMI	Virgin VUCD 1444/UC 1444 (E)	58	NEW	1	<b>HERO</b> David Crosby featuring Phil Collins (Collins/David) He & Ron/WCA	Arista 73902/CD 73902 (E)	12	21	21	21	21	21
22	22	1	<b>YOUNG AT HEART</b> The Bushy (Foster/Andrew C) Banks/A Virgin & A&M/CC	London/LDC 338/CC 338 (E)	59	4	4	<b>I GOT A MAN</b> Positive K (Thomas) CC/Zomba	4th & Broadway 8902/3902 (E)	12	22	22	22	22	22
23	23	1	<b>WHEN I'M GOOD AND READY</b> Sybil (Stock/Waterman) All Boys PWL/Interscope	PWL/Interscope/PWC 202/PWC 202 (E)	60	NEW	1	<b>FOR TOMORROW</b> Sade (Sade) MCA	Foxe/CD 0006 407/CD 0006 407 (E)	12	23	23	23	23	23
24	24	1	<b>THE RETURN OF PAN</b> The Waterboys (Scott/Philly) Watermark/Sony	Geffen/GFSD 415/GFSD 415 (E)	61	3	3	<b>ONLY</b> Anthea (Linden/Anthea) Zomba	Elektra/EMR 1803/1803 (E)	12	24	24	24	24	24
25	25	1	<b>10 YEARS ASLEEP</b> Kingslayer (Walters) WEA	Scotti/CDSCS 8153/CDSCS 8153 (E)	62	3	3	<b>PACKET OF PEACE</b> Lionrock (Robertson) Swanwydd CC	Decca/Decca/DECA 14221/14221 (E)	12	25	25	25	25	25
26	26	1	<b>U R THE BEST THING</b> Dread (Dread/Fredricks) Parlophone	Mogee/MAG 1011/DAG 1011 (E)	63	4	4	<b>HOT HOT HOT</b> Par Mica (Stock/Waterman) International	P&W/PWL International/PARC01 (P&W) (E)	12	26	26	26	26	26
27	27	1	<b>HOBART PAVING/WHO DO YOU THINK YOU ARE</b> Sant Elmore (Glen/Glen) A&M/CCAA/Beluga	Mercury 90217/90217 (1)	64	NEW	1	<b>MOVE ON UP</b> Sue Chaelton (Sue Chaelton) Swan Mogul	London/LDCP 3400/3400 (E)	12	27	27	27	27	27
28	28	1	<b>LITTLE MIRACLES (HAPPEN EVERY DAY)</b> Luther Vandross (Vandross/Gale) MCA	Epic 65924/65924 (1)	65	3	3	<b>ONE TONGUE</b> Rothouse Flowers (Lavelle) WEA	London/LDCP 3400/3400 (E)	12	28	28	28	28	28
29	29	1	<b>STARS</b> Feist (Feist/Beta) CIG	Decca/Decca/DECA 14221/14221 (1)	66	NEW	1	<b>NEW</b> Sorely (Sorely) Bop Latin	Epic 65924/65924 (1)	12	29	29	29	29	29
30	30	1	<b>29 PALMS</b> Bob Dylan (Dylan) EMI	As Parlophone/Foxe/FAT 167A (E)	67	NEW	1	<b>FREAK ME</b> Silk (Silk) WEA	Elektra/EMR 1803/1803 (E)	12	30	30	30	30	30
31	31	1	<b>ENCORES (EP)</b> Dire Straits (Fletcher/Dorfman/Knopfler) Chantecourt/Rondor	Virgin VUCD 205/UC 205 (E)	68	3	3	<b>KISS OF LIFE</b> Rene (Rene) Angel	Epic 65924/65924 (3)	12	31	31	31	31	31
32	32	1	<b>I'M SO INTO YOU</b> SWV (Morris) Interscope/WCA	RCA 14221/14221 (1)	69	NEW	1	<b>MR. LOVERMAN</b> Shabazz (Raines/Dylan/Bennett) Dub Plates/Greenlee	Epic 65924/65924 (1)	12	32	32	32	32	32
33	33	1	<b>Gloria</b> The Roots (Glen/Glen) EMI	Mercury 90217/90217 (1)	70	NEW	1	<b>DO YOU LOVE ME LIKE YOU SAY?</b> Thelma Houston (Thelma Houston) MCA	Columbia 65924/65924 (1)	12	33	33	33	33	33
34	34	1	<b>SHOOTING FOR THE GUNNERS</b> Arsenal FA Cup Squad '93 (Hunters) (Billey) London	London/LDCD 3400/3400 (E)	71	NEW	1	<b>SLOW DOWN</b> East 17 (Pilly) PolyGram	London/LDCD 338/338 (E)	12	34	34	34	34	34
35	35	1	<b>SING HALLELUJAH</b> Loïc (Loïc) MCA	Logic/Loic 14221/14221 (1)	72	NEW	1	<b>THE LOVE IN YOUR EYES</b> Daniel O'Donnell (Bivanti) SDRM	Red 7022/7022 (1)	12	35	35	35	35	35
36	36	1	<b>THE GREATEST FLAME</b> Runy (Runy) Chrysalis	Chrysalis/CDHAS 301A/301A (E)	73	NEW	1	<b>FEEL THE RHYTHM</b> Johny Johnson (Johny Johnson) J&M/London	Logic/A&M 497/300/300 (E)	12	36	36	36	36	36
37	37	1	<b>SHOW ME LOVE</b> Robin S (George/McFarlane/Stonebridge) Radio One	Champion/CHAMP 300/CHAMP 300 (E)	74	NEW	1	<b>THE ONLY LIVING BOY...</b> Everything But The Girl (EBTG/Ramone) Various	Blanco/Wire NEG 402/NEG 402 (E)	12	37	37	37	37	37

As used by Top Of The Pops and Radio One

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**TOP****THE OFFICIAL <sup>MM</sup>music week CHART****MAY****22****1993****40****SINGLES****1****ALL THAT SHE WANTS**

LONDON

2. Ace Of Base

**02** **FIVE (E♭)**

1. George Michael And Queen

PAINKILLER

**03** **SWIFT (A La La La Long)**

5. Inveny Circle

MAGNET/EAST W

**04** **new** **!! Can't Help Falling In Love With You**

Dep Internatio

DEP INTERNATIO

**05** **TOTAL DANCE**

2. Unlimited

PAC COMMEDIA

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

3. Janet Jackson

VIRGIN

**07** **EVERYBODY HURTS**

7. R.E.M.

WARRNER BROS

**08** **HOUSECALL (Remix)**

11. Sadeena Rousey feat Max Priest

Epic

**09** **In These Arms**

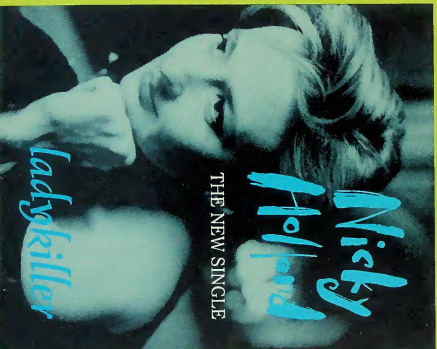
24. Back Jovi

JAMCOCK/MERIDIAN

**110** **Believe In Me**

8. Urvashi Saini

LONDON

**Stand Above Me**

Ohio

VIRGIN

**21****Young At Heart**

Bluebells

LONDON

**22****When I'm Good And Ready**

SWEET

PAC INTERNATIO

**23****The Return Of Pam**

WANDERERS

GERTEL

**24****10 Years Asleep**

KICKSTARTER

SCEPTIC/CAPITOL

**25****U R The Best Thing**

DREAM

MAGNET/EAST W

**26****Hobart Payne/Who Do You Think You Are**

Smart Ensemble

HEAVENLY

**27****Little Miracles (Happen Every Day)**

LUMIERE/VANDROSS

Epic

**28****Stars**

Felix

PAC/DECONSTRU

**29****29 PAUS**

Robert Plant

ES/PANAMA/FON

**30****Encores (E♭)**

Die Straits

VIRGINO

**31****I'm So Into You**

Die Straits

RCA

**32**

# TOP 50 AIRPLAY CHART

THE OFFICIAL **musicweek** CHART

22 MAY 1993

Rank	Title	Artist	Last week's No. (if placed)	Label	Station with Most Plays
1	THAT'S THE WAY LOVE GOES	Janez Jackson	A	Virgin	Children Network
2	AINT NO LOVE (AINT NO USE)	Sub Sub featuring Melanie Williams	A	Robb	Red Rose Rock FM
3	REGRET	New Order	A	Contrast Co.	Children Network
4	EVERYBODY HURTS	R	Warner Brothers	Piccadilly Key 103 FM	
5	I HAVE NOTHING	Whitney Houston	A	Arista	Children Network
6	ALL THAT SHE WANTS	Acie Of Base	A	London	Children Network
7	I'M WHEN I'M GOOD AND READY	Sylot	B	PWL International	City
8	SEVEN DAYS	Sing	A	ABM	City
9	SIMPLE LIFE	Ben Jovi	A	Rocket	Signal
10	SOMEBODY TO LOVE	George Michael/Duran	A	Parlophone	City
11	COME UNDONE	Duran Duran	A	Parlophone	Children Network
12	DO YOU LOVE ME LIKE YOU SAY	Tenacious Tim/D'Arcy	A	Columbia	Children Network
13	EXPRESS	Orni Carroll	A	ABM	Children Network
14	INFORMER	Scour	A	Atlantic	Power FM
15	STAND ABOVE ME OMD	A	Virgin	Children Network	
16	IN THESE ARMS	Ben Jovi	B	Jambco	Clyde One FM
17	WALKING IN MY SHOES	Depeche Mode	A	Mute	Children Network
18	DON'T WANNA FIGHT	Tim Turner	B	Parlophone	Children Network
19	I'M GOING ALL THE WAY	The Sounds Of Blackness	A	Parlophone	Children Network
20	TRIBAL DANCE	U2	A	PWL/Contental	SBC Radio 1
21	U R THE BEST THING	De Dannin	B	Magnat	Children Network
22	IS IT LIKE TODAY	Wald Pany	A	Ensign	Power FM
23	FOR TOMORROW	Billy	A	Food	SBC Radio 1
24	29 PALMS	Robert Plant	A	Fontana	Clyde One FM
25	HOUSECALL	Diabla Ranka featuring Maxx Priest	A	Epic	Children Network

Rank	Title	Artist	Last week's No. (if placed)	Label	Station with Most Plays
26	BELIEVE IN ME	Ush Siu	B	Hill	SBC Radio 1
27	THE RETURN OF PAN	The Waterboys	B	Giffon	Cool FM
28	ONE TONGUE	Horobane Flowers	B	London	Red Dragon
29	AT HEART	The Shabells	B	London	Red Rose Rock FM
30	HERO DAVE	Cosby featuring Phil Collins	B	Atlantic	Signal
31	SING HALLELUJAH	Dr. Alban	B	Logic	Red Rose Rock FM
32	BELIEVE	Lennox Kravitz	B	Virgin America	Piccadilly Key 103 FM
33	TOUGH (LA LA LA)	La Parr	B	Bludgeon/Relix	Children Network
34	SWEAT (A LA LA LA LONG)	Inner Circle	B	WEA	MPA 104 & 91
35	TEN YEARS ASLEEP	Kingslayer	B	Scor	SBC Radio 1
36	I CAN'T HELP FALLING IN LOVE	UB40	B	Decca International	Children Network
37	I.G.Y. (WHAT A BEAUTIFUL WORLD)	Honored John	B	EastWest	Clyde One FM
38	WHO DO YOU THINK YOU ARE	Sant Eustach	B	Heavenly	Children Network
39	SHOUT	Lucinda Lou And Michie Doo	B	Hill	SBC Radio 1
40	LITTLE MIRACLES (HAPPEN EVERY DAY)	Luther Vandross	B	Epic	Piccadilly Key 103 FM
41	LOVEBIRDS	Indy	B	ABM	SBC Radio 1
42	TWO PRINCES	Solo Doctors	B	Epic	Clyde One FM
43	KILLER/PAPA WAS A ROLLING STONE	George Michael	B	Parlophone	Red Dragon
44	BREAK IT DOWN AGAIN	Travis For Years	B	Mercury	BRMS FM
45	THE ONLY LIVING BOY IN NEW YORK	EP Everything But The Girl	B	Mercury/nova	Dart FM
46	THESE ARE THE DAYS OF OUR LIVES	George Michael/Lou Stanley	B	Parlophone	Aria FM
47	WORLD	New Order	B	Capitol/Cas	SBC Radio 1
48	HOLLYWOOD	World Party	B	Ensign	SBC Radio 1
49	GIMME SHELTER	EP Various	B	Food	Children Network
50	TURN OFF	Milburn Brothers	B	ABM	SBC Radio 1

## TOP 10 BREAKERS

Rank	Title	Artist	Label
1	WORDS OF THE NEW CHURCH	Tasmin Archer	EMI
2	I'M GONNA SODDIE YOU	Christy McCracken	Geffen
3	WHAT'S WRONG WITH THIS PICTURE	Maria McKee	Cyprus
4	I WILL BE FREE	Boby June	Solid Perspective
5	YOUR LATEST THICK	One Strata	Ventage
6	SO YOUNG	Suede	Nude
7	JUMP AROUND	House Of Pain	XL Recordings
8	BE STILL	Peace Together	Island
9	HOUSE IS NOT A HOME	Charles & Eddie	Capitol
10	TEASE ME	Chaka Demus & Pliers	Island

Records are outside the Airplay Chart but not on last week's CH Top 200 singles chart.

## REGIONAL CHOICE

Rank	Title	Artist	Station
1	WHERE DOES MY HEART BELONG	Celine Dion	MPM 1024 & 971
2	CELEBRATION	Oceano	Piccadilly Key 103 & 971
3	LONG LIVE LOVE	Nick Berry	MPM 1024 & 971
4	LONG LIVE LOVE	Nick Berry	Day
5	LONG LIVE YOUR EYES	Daniel Dornoff	Day
6	FIELDS OF GOLD	Sing	Cool FM
7	IT'S A SHAME ABOUT RAY	Lemonheads	Hereward
8	GOODWILL CITY: LIVE EP	George Mc Mackenzie	Day
9	MY HEAD'S ON FIRE	L'Kage	Hereward
10	I GOT A MAN	Positive K	Hereward

Top 10 lists showing most regional hits.

## AIRPLAY PROFILE

SELECTED TITLE: (I CAN'T HELP) FALLING IN LOVE UB40 (Virgin)

1	Children Network	6	Aire FM
2	Piccadilly Key 103 FM	7	Fourth RFM
3	BRMS FM	8	Hereward
4	Capital FM	9	SBC Radio 1 FM
5	Signal Network	10	Fox FM

Stations showing most play for selected title.

## THIS WEEK'S CONTRIBUTORS:

SEA FM: Aire FM; SBC Radio 1: BRMS FM; Capital FM: Children Network; City: Clyde One FM; Cool FM: Decca; EastWest: EastWest; Fox FM: Hereward; Justice FM: MPM 1024 & 971; Hereward: Piccadilly Key 103 FM; Power FM: Red Rose; Red Rose Rock FM: Signal; Top: Trax. This represents 95% of total UK independent music radio and SBC Radio 1's Sunday output.

## US TOP 50 SINGLES

Rank	Title	Artist	Label	
1	THAT'S THE WAY LOVE GOES	Janez Jackson	Virgin	
2	FREAK ME OUT	Kula	2	
3	KNOCKIN' DA BOOT	8-Track	Luke	
4	LOVES, Vanessa Williams	Giant	4	
5	NUTIN BUT A G THANG, G-Dee	Death Row	4	
6	I'M SO INTO YOU, SWV	RCA	4	
7	LOOKING THROUGH...	Ge Street	4	
8	WEAK, SWV	RCA	4	
9	I HAVE NOTHING	Whitney Houston	Arista	4
10	INFORMER, Scour	EastWest	4	
11	DON'T WALK AWAY, Jade	Sire	4	
12	CITY, Jay-Z	Nust Records	4	
13	TWO PRINCES, Spin Doctors	Epic/Associates	4	
14	WHO IS IT, Michael Jackson	Epic	4	
15	HAVE YOU TOLD YOU LATELY, Red Street	Warner Bros	4	
16	IT WAS A GOOD DAY, Ice Cube	Priority	4	
17	COME UNDONE, Duran Duran	Capitol	4	
18	THREE LITTLE PIGS, Green Jello	Zoo	4	
19	BAD BOYS, Inner Circle	Big Beat	4	
20	COMFORTER, Sha	Gasoline Alley	4	
21	SHOW ME LOVE, Robin S	Big Beat	4	
22	LIVIN' ON THE EDGE, Aerosmith	Geffen	4	
23	NOTHIN' MY LOVE CAN'T FIX, Jay Lawrence	Impact	4	
24	ANGEL, Jon Secorz	SBK	4	
25	CONNECTED, SistasMC	Con Street	4	
26	HIP HOP HOBAY, Naughty By Nature	Tommy Boy	4	
27	THE CRYING GAME, Boyz II Men	SBK	4	
28	CATS IN THE CRADLE, Iggy Pop/Gene	Stardog	4	
29	I'LL NEVER GET OVER YOU, Exposé	Arista	4	
30	DAZZEY DUKS, Duja	TMR	4	
31	DOWN WITH THE KING, Run-DMC	Profile	4	
32	IF I EVER LOSE YOU, Sing	ABM	4	
33	DEDICATED, Ricki-Lee Public Announcement	Virgin	4	
34	MORE AND MORE, Cassie Hollywood	Impg	4	
35	THAT'S WHAT LOVE DO, Boyz II Men	Real Gone	4	
36	LOVE DON'T COME TO YOU, En Vogue	EastWest	4	
37	SOMEBODY TO LOVE, George Michael	Relaxed	4	
38	ORDINARY WORLD, Duran Duran	Capitol	4	
39	I'M EVERY WOMAN, Whitney Houston	Arista	4	
40	MR. WENDAL, Arrested Development	Chrysalis	4	
41	THE NIGHT KING D'LOVE, Jerome Jordan	Giant	4	
42	SO ALONE, Men At Large	EastWest	4	
43	TELL ME WHAT YOU DREAM, Real Gone	RCA	4	
44	BED OF SPINES, Ben Jovi	Jambco	4	
45	LEEPING SATELLITE, Tamsin Arora	SBK	4	
46	A WHOLE NEW, Radio Nova & Reggae Bili	Columbia	4	
47	THE MORNING PAPERS, Pussycat	Priority	4	
48	BUDDY X, Nipah Church	VCA	4	
49	SIMPLE LIFE, Elton John	MCA	4	
50	FOREVER IN LOVE, Kenny G	Arista	4	

Charts courtesy Billboard. © 1993 A&M. An arrow on awarded to those products demonstrating the greatest airplay and sales gain.

## US TOP 50 ALBUMS

Rank	Title	Artist	Label	
1	THE BODYGUARD (OST), Various	Arista	4	
2	BREATHLESS, Kenny G	Arista	4	
3	GET A GRIP, Aesopix	Geffen	4	
4	PIOTR LUKIENKINITE, Spin Doctors	Epic/A&M	4	
5	THE CHRONIC, D. Dre	Death Row	4	
6	UNPLUGGED, Eric Clapton	Capitol	4	
7	DOWN WITH THE KING, Run-DMC	Profile	4	
8	IT'S ABOUT TIME, SWV	RCA	4	
9	THE LOVE DELUXE, D'Lo	Capitol	4	
10	12 INCHES OF SNOW, Snow	EastWest	4	
11	TEN SUMMERS TALES, Sting	ABM	4	
12	LOSE CONTROL, Six	Kala	4	
13	PURD FOR PEPES, Porno For Peeps	Warner Bros	4	
14	ARE YOU GONNA GO...?, Lemmy Kilmister	Virgin	4	
15	CORE, Stone Temple Pilots	Arista	4	
16	FEVER FOR DA FLAVOR, H-Town	Luke	4	
17	JOHN SECORZ, Jan Secorz	SBK	4	
18	IT'S YOUR CALL, Radio McEntire	MCA	4	
19	SOME GAVE YOU, Billy Ray Cyrus	Mercury	4	
20	DURAN DURAN, Duran Duran	Capitol	4	
21	TEN, Paul Jani	Epic	4	
22	EXPOSED, Vince Neil	Warner Bros	4	
23	THE CEREAL KILLER (OST), Green Jello	Zoo	4	
24	HARD WORKING MAN, Brooks & Dunn	Arista	4	
25	PURE COUNTRY (OST), George Strait	MCA	4	
26	19 NAUGHTY 88, Naughty By Nature	Tommy Boy	4	
27	SONGS OF FAITH & HOPE, Depeche Mode	Sire	4	
28	THIS TIME, Dwight Yoakam	Republic	4	
29	PORK SODA, Primus	Interscope	4	
30	LIFE'S DANCE, John M/Monetary	Arista	4	
31	DANGEROUS, Michael Jackson	Epic	4	
32	ALBIS, Tracy Lawrence	Arista	4	
33	THE BLISS ALBUM...?, PM Dawn	Ge Street	4	
34	COVERDALE PAGE, Coverdale Page	Geffen	4	
35	BACDAPUCUP, Onyx	RAL	4	
36	ALADDIN (OST), Various	Warner Bros	4	
37	SAN FRANCISCO DAZES, Chiswick	Nippon	4	
38	METALLICA, Metallica	Elektra	4	
39	14 SHOTS TO THE DOME, LL Cool J	Def Jam	4	
40	3 YEARS MONTHS UNEXPECTED	Arrested Development	Onyx	4
41	TILL DEATH DO US PART, Goto Boys	Rap-A-Lot	4	
42	DIRT, Alice In Chains	Columbia	4	
43	IF I EVER FALL IN LOVE, Sha	Gasoline Alley	4	
44	AMERICA'S LATEST WANTED, Ugly Kid Joe	Shirley	4	
45	THE CHASE, Garth Brooks	EastWest	4	
46	THE PREDATOR, Ice Cube	Priority	4	
47	WHO'S THE MAN (OST), Various	Upfront	4	
48	FOR REAL THO', LeVert	Arista	4	
49	COME ON COME ON, Why Chaps Capote	Columbia	4	
50	FIVE LIVE, George Michael/Chris	Hollywood	4	

© UK acts. UK signed acts.



# RECORD MIRROR

## DANCE UPDATE

22 MAY 1993  
FREE WITH **music week**

### MADONNA SIGNS UK ACT TRUELOVE IS SOURCE OF NEW LABELS

Citybeat's Dream Frequency are the first UK act to sign to Madonna's Maverick label.

The deal came just after the group had performed in Australia and vocalist Debbie Sharp had left to go back to college.

Dream Frequency mainman Ian Bland says news of Maverick's interest came as a complete surprise.

"I didn't believe it at first, but now I'm just really happy about it. I immediately had to track Debbie down and ask her to rejoin us," says Bland.

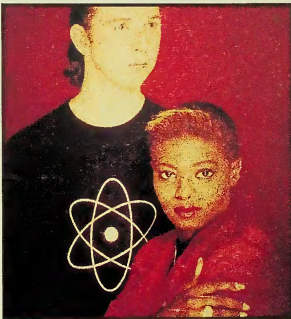
Maverick's interest started when A&R executives heard 'Take Me' on import. It has signed the group in a long-term album deal for the US only. The debut album will be released in the US in the summer with new tracks added.

Maverick head of A&R Guy Oseary says it was the crossover potential of the act that attracted the label. He adds that the band has Madonna's full seal of approval. "She loves Dream Frequency," he says.

Citybeat label managing director Tim Palmer describes the deal as an opportunity the band and Citybeat have been looking for.

"Unlike many other labels who were interested, Maverick have taken a long-term view and we are delighted to be associated with them," he says.

The group will remain with Citybeat in the UK which looks set to re-release 'Take Me'.



John Truelove – the man behind The Source – has returned with two labels.

His self-titled label will be relaunched along with a new techno offshoot, Truelove Electronic Collective.

Meanwhile, The Source track 'Sanctuary Of Love' – which was the cause of his split from the Food Records stable last month – is likely to be released on a different label.

Truelove is currently negotiating a licensing deal for the track.

### THE SUN SETS ON MANCHESTER'S SUNSET

Dance-based ethnic station Sunset in Manchester is being forced off the air at the end of this year.

The Radio Authority licence for the station, which began in October 1989, was due to run out

at the end of 1994. But this has now been cut by a year because the authority says the station provided inaccurate information.

A spokesman for the authority says: "We asked Sunset for some information about the operation of

its station. The information they gave us was inaccurate and this was regarded as a serious matter."

The authority adds that it had no other complaints about the station's output.

The licence will be re-applied during June and Sunset will be allowed to re-apply, although the authority spokesman says: "As with all applications, we will have to look at the station's past performance."

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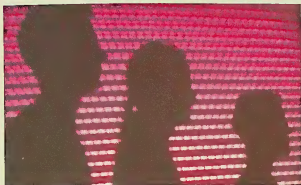
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# Coolcuts focus

## cuts



### FLUKE

- |    |   |                          |
|----|---|--------------------------|
| 1  | (3) THINKING OF YOU Sister Sledge   | Atlantic                 |
| 2  | (6) RUSHING Lori Clark  | A&M                      |
| 3  | (4) ELECTRIC GUITAR Fluke   | Circa                    |
| 4  | (5) SUGAR DADDY (no artist credit)  | Sabres Of Paradise       |
| 5  | (9) LONDON X-PRESS X-Press 2  | Junior Boy's Own         |
| 6  | <b>NEW</b> HEAR ME SAY Cordal<br>Powerful uplifting house track with Cord Leeming on vocals | 3 Beat                   |
| 7  | <b>NEW</b> DREAMS Gabrielle<br>In new house mixes but without the Tracy Chapman sample      | Go! Beat                 |
| 8  | <b>NEW</b> MY DANCE Ransom<br>Strong driving house groove with a big bassline               | Loaded                   |
| 9  | (1) HARMONY TC-1993   | Italian Paradise Project |
| 10 | <b>NEW</b> DEVOTION Datura<br>Excellent Euro trance with an ethnic touch                    | Trance                   |
| 11 | <b>NEW</b> TIME TO DREAM Forran 5<br>Web mixes from Spirit Feet and David Holmes            | Mute                     |
| 12 | (16) RAPTURE Soul Odyssey   | Rumour                   |
| 13 | <b>NEW</b> DO YOU SEE THE LIGHT Snap<br>Another catchy and commercial tune from Snap        | Logic                    |
| 14 | <b>NEW</b> HUSTLER'S DANCE EP Hustler's Convention<br>Well produced disco house grooves     | Stress                   |
| 15 | <b>NEW</b> AAAM D YAAA The Goats<br>Extra strong rap cuts from this hot US outfit           | Columbia                 |
| 16 | (11) JAMAMA Helicopter  | Helicopter               |
| 17 | <b>NEW</b> TRANSAMERICAN Sublime<br>Long adventurous trance workout                         | Limbo                    |
| 18 | <b>NEW</b> SACRED GROUND Path Of Life<br>Deep garage groove with hypnotic vocals            | One                      |
| 19 | <b>NEW</b> PARADISE PLACE Bessoult<br>Excellent bass-driven house cut                       | Deep Distraction         |
| 20 | <b>NEW</b> HOUSE IS GETTING RAW Watchmen<br>Punky house instrumental EP                     | White label              |



A guide to the most essential new club tunes as featured on 1FM's "Essential Selection", with Pete Tong, broadcast every Friday between 6-9pm. Compiled by data collected from leading DJs and the following stores: City Sounds; Flying Zoom (London), Eastern Bloc; Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).



## shop



**Shop:** Soul Man Records, 47 West Road, Westcliff, Essex (upstairs)

22ft x 18ft; downstairs 27ft x 18ft).

**Specialist areas:** Upstairs – UK and US soul/jazz, rare and second hand albums and deletions. Downstairs – UK, Euro and US garage, house, hip hop, soul, swingbeat, jazz, reggae, techno. Also sells rave/DJ tapes, record cases, T-shirts, slip mats; ticket agent; runs mail-order service.

**Owner's view:** "Two years ago we were selling 50% hardcore, now garage is the biggest seller – it's 40% garage, 20% progressive house; 20% hip hop, 15% soul/jazz and 5% hardcore. The Italian labels such as Irma are coming out with some brilliant stuff." – Steve Burn.

**Distributor's view:** "Steve caters for the more discerning taste and if he can get promos way up front he's a lot happier. He always seems to get the more obscure product others find hard to get hold of." – Sorrel Dryden, RTM.

**DJ's view:** "I buy a lot of product – rap, soul, jazz, funk – and Steve keeps it all. He has obscure new releases even the London shops don't have. Considering it's near Southend, it knocks spots off a lot of London shops." Bob Jones.

## club



**Club:** Decadence at Bakers, Fiveways, Edgbaston, Birmingham. Every

Wednesday between 10.00pm and 2.30am.

**Capacity/PA/Special features:** 500/3K plus extra JBL system/VIP bar; gives local DJs a break.

**Door policy:** "If you look all right, if you're happy and friendly, you can come in." – Carl Lester, promoter.

**Music policy:** Dominated by house and garage.

**DJs:** Resident DJ – Lee Fisher. Guest DJs include Paul Oakenfold, Danny Rampling, Jeremy Healey, Dave Dorrell, Roger Sanchez. Coming up – Renaissance night with John Digweed; Graeme Park.

**Spinning:** Mr Marvin 'Anarchomism EP'; Jump 'Love It Up'; Direct 'Two Fatt Guitars'; Romentertainment's 'Panic Zone EP'; Direct 2 Disc 'Don't Stop'.

**DJ's view:** "It's quite a big club, but you don't get lost in it because the bar is set up at the back around the dance area. It's got a superb JBL sound system and it's good fun – the crowd are really up for it." – Lee Fisher.

**Promotions view:** "Good crowd – more dressed up like the Venus/Renaissance crowd and very clued-up musically. They're very brave to put on a mid-week club, but it's doing really well. It's musically interesting. I would recommend it." – Andy Thompson, London.

**Average ticket price:** £3 before 11pm; £5 after.

Compiled by Sarah Davis. Tel: 061-948 2220.

### RM DANCE UPDATE 3

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

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



Rank	Title	Artist
1	THAT'S THE WAY	U2
2	AIN'T NO LOVE IN THE AIR	U2
3	REGRET New Orleans	U2
4	EVERYBODY HAS A SECRET	U2
5	I HAVE NOTHING TO LOSE	U2
6	ALL THAT SHE WANTS	U2
7	WHEN I'M GOOD	U2
8	SEVEN DAYS	U2
9	SIMPLE LIFE	U2
10	SOMEBODY TO WATCH	U2
11	COME UNDONE	U2
12	DO YOU LOVE ME	U2
13	EXPRESS	U2
14	INFORMER	U2
15	STAND ABOVE	U2
16	IN THESE ARMS	U2
17	WALKING IN MY WORLD	U2
18	DON'T WANT TO MISS A THING	U2
19	GOING ALL THE WAY	U2
20	TRIBAL DANCE	U2
21	U R THE BEST THING	U2
22	I IS LIKE TODAY	U2
23	FOR TOMORROW	U2
24	PALMS	U2
25	HOUSECALL	U2

Rank	Title	Artist
1	LORDS OF THE NEW	U2
2	I'M GONNA SCOTCH	U2
3	WHAT'S WRONG	U2
4	I WILL BE FREE	U2
5	YOUR LATEST TRICK	U2
6	SO YOUNG	U2
7	JUMP AROUND	U2
8	BE STILL	U2
9	HOUSE IS NOT A GAME	U2
10	TEASE ME	U2

Rank	Title	Artist
1	THAT'S THE WAY	U2
2	FREAK ME	U2
3	KNOCKIN' ON HEAVEN'S DOOR	U2
4	LOVES, VICES	U2
5	NUTHIN' BUT A G	U2
6	I'M SO INTO YOU	U2
7	LOOKING THROUGH THE RAIN	U2
8	WEAK, SIVY	U2
9	I HAVEN'T NOTHING TO LOSE	U2
10	INFORMER	U2
11	DON'T WALK AROUND	U2
12	DITTY	U2
13	TWO PRINCES	U2
14	WHO IS IT, WHOM DO YOU LOVE	U2
15	HAVE TROUBLE	U2
16	IT WAS A GOOD NIGHT	U2
17	COME UNDONE	U2

Rank	Title	Artist
1	THREE LITTLE WORDS	U2
2	BAD BOYS	U2
3	COMFORTER	U2
4	SHOW ME LOVE	U2
5	LIVIN' ON THE EDGE	U2
6	NOTHIN' MY LOVE CAN'T FIX	U2
7	ANGEL	U2
8	CONNECTED	U2

BRITAIN'S NEAREST BEATS TILL  
**MAY 24**

# RECORD The Club Chart MIRROR

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

Rank	Title	Artist
1	DO IT FOR LOVE	Sublim
2	NEVER KNEW LOVE LIKE THIS BEFORE	U2
3	THE BEST THING (MIXES)	Dream
4	GET REAL (CLUB MIX)	Network
5	ELECTRIC GUITAR	Fluke
6	MIRAGES: INJECTED WITH A POISON	93 Hardscore
7	GIVE ME YOUR LOVIN' (TRANSFORMER 2)	Remix
8	HOODRIDE	Remix
9	LOVE-PEACE-PEACE	Remix
10	LOVE-PEACE-PEACE	Remix
11	LOVE-PEACE-PEACE	Remix
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99	LOVE-PEACE-PEACE	Remix
100	LOVE-PEACE-PEACE	Remix

Charts courtesy Billboard, 22 May 1992. A bonus is awarded to those products demonstrating the greatest quality and sales gain. UK acts. US signed acts.

4th & B'way  
East West America promo  
Promo  
deConstruction promo

Columbia  
US Virgin  
US Saxy  
Dark promo

4th & B'way  
Live promo  
Live promo  
Big Life  
Cleveland City  
Cleveland City  
DIBR white label  
US MCA  
Chrysalis  
Epic  
Scratch promo  
Shimmersound promo

57 THE SO INTO YOU (2-CD) RILEY REMIXES (5-CD)  
58 I GOT A MAN (ORIGINAL VERSION) (HIP HOP MIX)  
59 Positive K  
60 GIRL I'VE BEEN HURT 'N' Snow  
61 YOU GOTTA BELIEVE (ORIGINAL MIX) (REMIX) Oak  
62 FEEL YOURSELF (ORIGINAL MIX) (REMIX) Oak  
63 LEGACY (CLASSIC 12") (SMOOTH GROOVE)  
64 Mad Cabart (featuring Richie Stephens)  
65 BUDDY X (Neneh Cherry) The Look  
66 GLAMMER GIRL (MIXES)  
67 LUV IT UP Jump  
68 PICK UP THE PIECES (PUT IT BACK) (KEVIN REESE SAUNDERSON REMIXES) Jody Ocean  
69 FREESTYLE Fellowship  
70 NEW I REALLY FEEL LIKE YOU (REMIXES) Baby Jane  
71 NEW I REALLY FEEL LIKE YOU (REMIXES) The Drum Club  
72 DON'T STOP DREAMING 2 Days  
73 TESTAMENTS ONE/TWO/THREE Chubby Charles (Volume 1)  
74 SURVIVE 93 Dance Baby  
75 NEW BABY BE MINE Blackstreet  
76 NEW PASSION EP: YOUR EYES YOUR HEART/PASSION Groove Corporation  
77 LIVING IN THE DUB (TOMMY D REMIX) Jahno Tul  
78 HOUSECALL Shabba Ranks (featuring) Bad Priest  
79 NEW LEARN 2 LIVE (EXTENDED MIX) Glen Goodman  
80 TAKE ARMS 'EMMER

81 Italian Paradise Project  
82 Metronome/ffrr  
83 Unlabeled  
84 Unlabeled  
85 Rushing (ORIGINAL MIXES)/C. J. MACKINTOSH REMIXES (EXTENDED 12") (MIX)  
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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 1636.

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Ludgate House, 245 Blackfriars Road, London SE1 9UR

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# The Vinyl Buzzing



THE LIST

- 1 ■ THAT'S THE WAY
- 2 ■ AIN'T NO LOVE IN THIS
- 3 ■ REGRET Never On
- 4 ■ EVERYBODY HL
- 5 ■ I HAVE NOTHING
- 6 ■ ALL THAT SHE
- 7 ■ WHEN I'M GOOD
- 8 ■ SEVEN DAYS 2X
- 9 ■ SIMPLE LIFE 2X
- 10 ■ SOMEBODY TO
- 11 ■ COME UNDONE
- 12 ■ DO YOU LOVE I
- 13 ■ EXPRESS Dina C
- 14 ■ INFORMER Steve
- 15 ■ STAND ABOVE
- 16 ■ IN THESE ARMS
- 17 ■ WALKING IN M
- 18 ■ I DON'T WANT
- 19 ■ I'M GOING ALA
- 20 ■ TRIBAL DANCE
- 21 ■ U R THE BEST 1
- 22 ■ I LIKE TUDA
- 23 ■ FOR TOMORROW
- 24 ■ 29 PALMS fiber
- 25 ■ HOUSECALL 25a

## TOP 10 B

THE LIST

- 1 ■ LORDS OF THE NE
- 2 ■ I'M GONNA SODD
- 3 ■ WHAT'S WRONG I
- 4 ■ I WILL BE FREE
- 5 ■ YOUR LATEST TRH
- 6 ■ SD YOUNG
- 7 ■ JUMP AROUND
- 8 ■ BE STILL
- 9 ■ HOUSE IS NOT A I
- 10 ■ TEASE ME

Records are outside the Airplay C

## US TO

THE LIST

- 1 ■ THAT'S THE WAY
- 2 ■ BREAK ME, SIK
- 3 ■ KNOCK'D OUT
- 4 ■ LOVE'S, Vanessa
- 5 ■ NUTHIN' BUT A
- 6 ■ I'M SO INTO YOU
- 7 ■ LOOKING THR
- 8 ■ WEAK, SiV
- 9 ■ I HAVE NOTHING
- 10 ■ INFORMER, Sha
- 11 ■ DON'T WALK A
- 12 ■ DITTY, Jazzyboy
- 13 ■ TWO PRINCES, I
- 14 ■ WHO IS IT, Mich
- 15 ■ HAVETOLD H
- 16 ■ IT WAS A GOOD
- 17 ■ COME UNDC
- 18 ■ THREE LITTLEP
- 19 ■ BAD BOYS, Inner Circle
- 20 ■ CONFORTER, Sha
- 21 ■ SHOW ME LOVE, Robin S
- 22 ■ LIVIN ON THE EDGE, Aventura
- 23 ■ ANGEL, JoyLaurence Impact
- 24 ■ NITEL, Jon Secada
- 25 ■ CONNECTED, Shereé McC

Charts courtesy Billboard, 22 May 1992

### CHAKA DEMUS & FLIERS

'Tease Me' (Mango). The waves caused by Snaggy and this duo's previous hit 'Murder She Wrote' (included here) should make this a surfline crossover hit. Its sparse rhythm and chugging chorus will make it irresistible on the floor..... **BB**

### MARTHA WASH

'Runaround' (RCA). The third of a trilogy of massive club hits for Martha Wash. More subtle than the previous two, it's still a strong Todd Terry rub, with Wash making sure that no-one's getting slack on the floor.... **DP**

### THE GOATS'

'Aaah D Yaaa' (Columbia). First release in this country for this hot rap outfit and it comes with something for everyone. The A-side's superb funky groove topped with a well executed political commentary, while 'Typical American' is an altogether tougher and harder track. House DJs should also check the excellent skipping 'Winking House Groove'.... **TJ**

### MARY J BLIGE

'You Remind Me' (Remixes) (UK MCA). Released to coincide with her impending UK visit, here's a revisit to 'You Remind Me', this time with Ray Hayden on the mix. The track now combines additional keyboard work with a revised two-step rhythm, with the 12-inch offering other mixes including the excellent Bentley's version.

'Love No Limit (Remixes)' (US Uptown). Sean 'Puffy' Combs has taken a dull, somewhat dragging album cut and injected the bassline and Rhodes from Keni Burke's 'Rising To The Top'. Now with that added familiarity, it skips along nicely, the lead vocal and harmonies making their mark..... **RT**

### GABRIELLE

'Dreams' (Go Beat). A stunning debut with 'summer hit' written all over it. Like a funky Tracy Chapman, there's a beautiful soul vocal over a deceptively simple acoustic guitar and string arrangement..... **MA**

### FORTRAN 5

'Time To Dream' (Mute). Following the last effort, 'Persian Blues', this comes with two killer mixes from David Holmes and Spirit Feel. **6 RM DANCE UPDATE**

Sampling John Barry's 'Midnight Cowboy', the Holmes' instrumental mix builds and builds in trance-inducing waves while Spirit Feel add a more ambient/dub touch..... **BB**

### HUSTLER'S CONVENTION

'The Hustler's Dance EP' (Stress). Another well-crafted disco groove with Chic's 'Dance Dance Dance' lyric repeated over familiar breaks and riffs. Ideal for mixing and for those who love that disco sound but not the dated production styles of the originals. On the B-side is a bass heavy almost electro work-out plus a remix of 'The Chant'. **TJ**

### ETHYL MEATPLOW

'Queenie' (Dali). Indie songstress gives the dance treatment by the incredible Mr MK and his organ. Lots of rude words and a slammin' bassline add to the sleaze. A deep, dirty groove for the early hours.... **DP**

### SISTER SLEDGE

'Thinking Of You (Remixes)' (East West). Ramp and Joey Negro give this inevitable reissue the Nineties house treatment, with all but the original vocal and guitar lick being wiped from the original multi-track. Promoted here in seven versions, Ramp's Club Vocal mix is what will make this a hit. A long intro with tempered vocals and piano breakdown stir this into an irresistible concoction of Nineties house and Seventies nostalgia..... **RT**

### MARY J. BLIGE



### MICA PARIS

'I Wanna Hold On To You' (4th & B'way). A typically brooding soulful mix from Absolute makes this more of a club-friendly offering than the more commercial last hit 'Never Felt Like This Before'. Also comes with stripped down Dirty Drum and Old School mixes by the Jerviers. Classy..... **BB**

### TW TANG CLAN

'Protect Ya Neck' (US Loud). Originally on their own label a few months ago, now picked up by Loud with a new track, 'Method Man', on the flip side. Ruffneck hip hop on a Brooklyn tip..... **MA**

### FLUKE

'Electric Guitar' (Circa). Without doubt the most underestimated outfit in dance music and long overdue for some chart success, Fluke have come up with another corker. Guitars and strange noises bounce around the deep burbling bassline, while the vocals give the track real character. Possibly their best release yet..... **TJ**

### DEPTH

'De-Dop' (ULR2). The original skat vocal Eric Kupper

mix glides along effortlessly over a Masters At Work track, it's unappealing at first but kicks in on the other side with the 'Bass Hit Dub' which has a meaty disco backbeat and mysterious MAW bassline. Sounds ruff enough for early Seventies and early Nineties alike..... **DP**

### FREEDOM WILLIAMS

'Voice Of Freedom' (Columbia). Siranee flat rap (of the most consistent and reliable performers in hip hop, Sermon's slamin' self-produced cut is taken from the excellent 'Who's The Man' soundtrack LP. Sermon swings it around over deep and unmistakably East Coast-sounding beats..... **DP**

### ERICK SERMON

'Hittin' Switches' (US MCA). Always one of the most consistent and reliable performers in hip hop, Sermon's slamin' self-produced cut is taken from the excellent 'Who's The Man' soundtrack LP. Sermon swings it around over deep and unmistakably East Coast-sounding beats..... **DP**

### SOULS OF MISCHIEF

'That's When Ya Lost' (US Jive). This is littlefied, West Coast hip hop with a jazzy flavour - excellent production from Del The Funkie Homosapien for in-car rather than club play..... **MA**

### CORDIAL

'Hear Me Say' (3 Beat). Featuring Carti Leeming on vocals this is a full-on powerhouse of a record. A big bold bassline bursts out of this intro surrounded by swirling synths, guitar samples, strings and brass stabs. By the time the vocals arrive, you've been totally swept off your feet. Nothing is spared to make this one of the loudest, proudest records of the year. Huge..... **TJ**

### Cut masters: Dave Piccioni,

Ralph Tee, Marts Anderson, Richard Russell, Tim Jeffery, Brad Beatnik.

21 ■ COME UNDC	22 ■ THREE LITTLEP	23 ■ BAD BOYS, Inner Circle	24 ■ CONFORTER, Sha	25 ■ SHOW ME LOVE, Robin S	26 ■ LIVIN ON THE EDGE, Aventura	27 ■ ANGEL, JoyLaurence Impact	28 ■ NITEL, Jon Secada	29 ■ CONNECTED, Shereé McC	30 ■ BED OF ROSES, Ben Jovi	31 ■ SLEEPING SATELITE, Tamara	32 ■ AWHOLE NEW... Pasha Blyss & Regis Belle	33 ■ THE MORNING PAPERS, Prince	34 ■ BUDDY X, Norah Chery	35 ■ SIMPLE LIFE, Elton John	36 ■ FOREVER IN LOVE, Kenny G	37 ■ SOME GAVE ALL, Lily	38 ■ DURAN DURAN, Duran	39 ■ TEN, Pearl Jam	40 ■ EXPOSED, Vince Hill	41 ■ CEREAL KILLER (OST), Green	42 ■ HARD WORKIN' MAN, Brooks	43 ■ PURE COUNTRY (OST), George	44 ■ I'VE BEEN FALLIN' IN LOVE, Sha	45 ■ AMERICA'S LAST WANTED, Ugly	46 ■ THE CHASE, Garth Brooks	47 ■ THE PREDATOR, Ice Cube	48 ■ WHO'S THE MAN (OST), Various	49 ■ FOR REAL THO', Levitic	50 ■ COME ON COME ON, Mary	51 ■ FIVE LIVE, George
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Charts courtesy Billboard, 22 May 1992. A Arrows are awarded to discs/products demonstrating the greatest appeal and sales gain. UK UK, etc. UK-signed artists.



R & S RECORDS



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JUNE RELEASES

Label	Walt Disney
Cat No	D 202452
	BBC
	BBCV 4905
	nice On Varos BBC
	BBCV 4951
	CIC
	VHR 2928
	th PolyGram Video
	0865143
	Party BMG Video
	74321120663
	eneration 65 CIC
	VHR 2704
	nfidence FoxVideo
	2577
	Manga
	MANV 1011
	Warner Home Video
	PES 12475
	ttitude FoxVideo
	2576
	All Areas PMI
	MVB 491123
	Pickwick
	LTV 007
	man/Genesis BBC
	BBCV 4963
	Warner Home Video
	PES 12217

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# T beats & pieces

GET SET for the debut MK album on Virgin, 'Surrender', and the man also has another Bizarre Inc remix on the way... Also heading to these shores are some wicked techno mixes of Billy Idol's 'Heroin' by Tony Garcia... Five ravers who took promoter Nemesis UK Productions to court in Leicester have won half their ticket costs and expenses back for their trip to the *Amnesia Book Of Love* event in Northants. They took the action after N-Joi, who were advertised by the promoters to appear, did not show... *Moby* has just returned from the first raves in Brazil. Expect more news from him very soon... *Lorraine Cato* and *Danni'elle Gaha* provide the PAs at the final of the Sony Dance Music Search '93 at London's Camden Palace on May 20... *Helen* at Perpetual Promotions can now be contacted on 071-713 7024... *Soul Family Sensation* are now simply *Sensation*. Look out for *Fluke* remixes of their new single... *Inner City* have begun work on a new album for Network. The label is also soon to release the debut long player from the *Groove Corporation* on its Six By 6 offshoot... *Techno DJ* and now pregnant *Mrs Wood* has been signed up by *Absolut Vodka* for a new series of ads under the



● LORRAINE CATO

banner *Absolut Mother...19funk3* is an all-dayer being held at Fulham Football Ground in London on June 5. Those appearing include *McKoy*, *Sunchilde*, *Gilles Peterson*, *Jeremy Healey*, *Frankie Connett* and *Pascal*. Tickets are £25. Call 071-498 1048 for more info... Next in the *Mastercuts* series is 'Classico Salsou 2' in June followed by a US Salsou remix album featuring the likes of *Knuckles*, *Morales*, *Terry* and *C&C Music Factory*... *Mastercuts* also goes live this month with label founder *Ian Dewhurst* manning the decks at The Jazz Cafe, London on May 30. Live guests are *The Secret Masters*... *Joey Negro* sidekick *Andrew 'Doc' Livingstone* makes his solo debut on 'I Need Your Love' / *Scatterbox* on *Centrestage Records*... *Funky Peace Productions* is nearing the release of its second 'UK DJs Rhythms From Within' compilation... *P-Funk* and *Parliament* star *Bernie Worrell* will make a rare live appearance at the *Funk Uncut* night at London's *Subterrania* on May 30... Finally, prepare yourselves for another inevitable golden oldie remix - this time it's *Gloria Gaynor's 'I Will Survive'* by *DMC's Phil Kelsay* on *Polydor*, out June 21... **AND THE BEAT GOES ON!**

- TOP 10 B
- 1 THAT'S THE WAY
  - 2 I AIN'T NO LOVE (A)
  - 3 I REGRET Meet Orz
  - 4 I EVERYBODY HIL
  - 5 I I HAVE NOTHING
  - 6 I ALL THAT SHE
  - 7 I WHEN I'M GOOD
  - 8 I SEVEN DAYS S
  - 9 I SIMPLE LIFE S
  - 10 I SOMEBODY TO
  - 11 I COME UNDOING
  - 12 I DO YOU LOVE P
  - 13 I EXPRESS Dena C
  - 14 I INFORMER Sine
  - 15 I STAND ABOVE
  - 16 I IN THESE ARMS
  - 17 I WALKING IN M
  - 18 I I DON'T WANT
  - 19 I I'M GOING ALL
  - 20 I TRIBAL DANCE
  - 21 I U R THE BEST
  - 22 I IS IT LIKE TODA
  - 23 I FOR TOMORROW
  - 24 I 29 PALMS Ruler
  - 25 I HOUSECALL Ebu

- TOP 10 B
- 1 LORDS OF THE M
  - 2 I'M GONNA SNOT
  - 3 WHAT'S WRONG
  - 4 I WILL BE FREE
  - 5 YOUR LATEST TH
  - 6 SD YOUNG
  - 7 JUMP AROUND
  - 8 BE STILL
  - 9 HOUSE IS NOT A I
  - 10 TEASE ME

- US TO
- 1 THAT'S THE WAY
  - 2 FREAK ME, Sile
  - 3 KNOCKIN' DAB
  - 4 LOVE IS, Venessa
  - 5 NUTHIN' BUT A
  - 6 I'M SO INTO YR
  - 7 I LOOKING TH
  - 8 I WEAK, SWV
  - 9 I HAVE NOTHING
  - 10 INFORMER, Sene
  - 11 DON'T WALK A
  - 12 DITTY, Apartment
  - 13 TWO PRINCES, I
  - 14 WHO IS IT, Micha
  - 15 I HAVETOLD Y
  - 16 I IT WAS A GOOD
  - 17 I COME UNDK
  - 18 I THREE LITTLE P
  - 19 I BAD BOYS, Inez Circle
  - 20 I COMFORTER, Sine
  - 21 I SHOW ME LOVE, Robin S
  - 22 I LIVIN' ON THE EDGE, Aventura
  - 23 I NOTHIN' MY LOVE CAN'T FR, Joey Laurrence Impact
  - 24 I ANGEL, Jon Secada
  - 25 I CONNECTED, Stereo MC's

## Jamiroquai

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UK	IRL	FR	GER	ITA	ESP	USA	UK	IRL	FR	GER	ITA	ESP	USA	UK	IRL	FR	GER	ITA	ESP	USA	
44						19	19	19	19	19	19	19	19	43	43	43	43	43	43	43	43
BED OF ROSES, Ben Jovi						SOME GAVE ALL, Billy Ray Cyrus								EVER FALL IN LOVE, Shal							
SLEEPING SATELLITE, Tannis Archer						DURAN DURAN, Duran Duran								AMERICA'S LEAST WANTED, Ugly Kid Joe							
A WHOLE NEW... Paolo Bonolis & Regina Belle						TEN, Pearl Jam								THE CHASE, Garth Brooks							
THE MORNING PAPERS, Prince & New Power Generation						EXPOSED, Vince Neil								THE PREDATOR, Ice Cube							
BUDDY X, No 9th City						CEREAL KILLER (OST), Green Day								WHO'S THE MAN (OST), Various							
SIMPLE LIFE, Elton John						EXPOSED, Vince Neil								FOR REAL THO', Levitt							
FOREVER IN LOVE, Kenny G						PURE COUNTRY (OST), George Strait								COME ON COME ON, Mary-Chapin Carpenter							
														FIVE LIVE, George Michael/Gavin							

Charts courtesy Billboard, 22 May, 1992. Arrows are awarded to those products demonstrating the greatest sales and sales growth. UK acts, UK-signed acts.

# TOP 30 MUSIC VIDEO

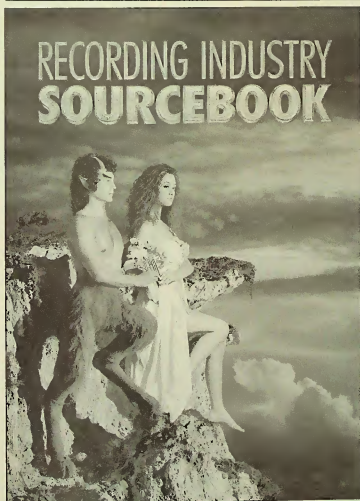
THE OFFICIAL **music week** CHART

Rank	Artist Title	Label	Rank	Artist Title	Label
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
1	BON JOVI: Keep The Faith Live! 1hr 25min	PolyGram Video 0865143	16	ABBA: Live In Concert Live! 55min	VVL VVD 1130
2	TAKE THAT: Take That & Party Compilation! 1hr 12min	BMG Video 74321120863	17	REM: Pop Screen Compilation! 32min	WMV 799981963
3	CLIFF RICHARD: Access All Areas Live! 2hr 14min	PMI MVB 4911123	18	GUNS N' ROSES: Use Your Illusion I Live! 1hr 30min	Geffen GEFV 39521
4	ERASURE: The Tank, The Swan ... Live! 2hr 15min	BMG Video 74321122503	18	SIMPLY RED: A Starry Night With ... Live! 1hr 30min	WMV 4509903943
5	MICHAEL BOLTON: This Is ... Compilation! 1hr 8min	SMV 491552	20	ABBA: Gold - Greatest Hits Compilation! 1hr 30min	PolyGram Video 0855483
6	GENESIS: Live - The Way We Walk Live! 1hr 30min	PolyGram Video 0894983	21	BRUCE SPRINGSTEEN: MTV Plugged Live! 1hr 43min	SMV 491552
7	MORRISSEY: Live In Dallas Live! 1hr	PMI MVP 4911193	22	VARIOUS: 3 Lux - 3 ... Ambience Compilation! 1hr 20min	K7 K7020
8	CONNIE FRANCIS: Legend Live ... Live! 1hr 5min	Prism Leisure PLATV 305	23	GLENN MILLER: ... Musical Hero Compilation! 43min	BMG Video 74321113043
9	QUEEN: Live In Rio Live! 1hr	Music Club/PMI MC 2116	24	MICHAEL JACKSON: Making Thriller Compilation! 58min	Music Club MC 2105
10	CHER: The Video Collection Compilation! 45min	Geffen GEFV 39520	25	VARIOUS: Fantasia - Ultimate ... Compilation! 0min	Creation Entertainment FAN 001
11	CLIFF RICHARD: When The Music ... Compilation! 57min	Wienworld WNR 2035	25	VAN HALEN: Live, Right Here ... Live! 2hr	WMV 799982893
12	PATSY CLINE: Remembering Patsy Compilation! 46min	Prism Leisure PLATV 313	27	UZ: Achtung Baby Live! 1hr 30min	PolyGram Video 0895963
13	DANIEL O'DONNELL: Follow Your Dream Compilation! 1hr 38min	Ritz RITZBV 703	28	GUNS N' ROSES: Use Your Illusion II Live! 1hr 30min	Geffen GEFV 39522
14	QUEEN: Rare Live Live! 1hr	PMI MVP 9911893	29	CLIFF RICHARD: Video Connection Compilation! 1hr 10min	Music Club/PMI MC 2381
15	DIANA ROSS: Live - Stolen Moments Live! 1hr 30min	PMI MVN 4911013	29	STING: Ten Summoner's Tales Compilation! 45min	PolyGram Video 0895962

# TOP 15 VIDEO

Rank	Artist Title	Label
1	2	3
4	5	6
7	8	9
10	11	12
13	14	15
1	PETER PAN Children! 61hr 14min	Walt Disney D 262452
2	POLDARK: Part 4 Drama! 2hr 58min	BBC BBCV 4965
3	DOCTOR WHO: Vengeance On Varos Sci-Fi! 1hr 23 min	BBC BBCV 4952
4	WAYNE'S WORLD Comedy! 1hr 26 min	CIC VHR 2658
5	BON JOVI: Keep The Faith Music! 1hr 26 min	PolyGram Video 0865143
6	TAKE THAT: Take That & Party Music! 1hr 12 min	BMG Video 74321120863
7	STAR TREK: The Next Generation 65 Sci-Fi! 1hr 28 min	CIC VHR 2704
8	CHEERFITNESS: Body Confidence Special Interest! 1hr 30 min	FoxVideo 2577
9	VAMPIRE HUNTER D Horror	Manga MANY 1011
10	LETHAL WEAPON 3 Action! 1hr 53 min	Warner Home Video PES 12475
11	CHER: Cheerfitness: A New Attitude Special Interest! 1hr 28 min	FoxVideo 2576
12	CLIFF RICHARD: Access All Areas Live! 2hr 14min	PMI MVB 4911123
13	THE LOVERS' GUIDE 3 Special Interest! 1hr 20 min	Pickwick LTV 307
14	SURVIVORS: 4th Horseman/Genesis Sci-Fi! 1hr 40 min	BBC BBCV 4963
15	THE LAST BOY SCOUT Action! 1hr 41 min	Warner Home Video PES 12217

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11	6 I HAVE NOTHING When Houston	Austria
12	20 EXPRESS Diva Carole	A&M
13	9 Ain't No Love (Ain't No Use) Susie Q feat. Melodee Williams	Road
14	10 Incomer Snon	East West/Amer
15	11 Don't Wanna Fight Tina Turner	Parlophone
16	10 Jump Around/Top O' The Morning To Ya House Of Pain	Ruffness/Al, Re
17	25 BETTER THE DEVIL YOU KNOW Snon	Arista
18	27 The Jungle Book Groove Disney/Cast	HOLLYWOOD
19	33 Two Princes Spandau博ocors	Epic
20	12 U Got 2 Know Capella	INTERNAL DANCE

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# TOP 20 Breakers

1	POP IS DEAD Radiohead	Parlophone
02	Living In The Past Athlete/Tel	Capricorn
03	Sample Line	Roc-A-Fella
04	These Things Are Happening For Greatest Hits/Scars On My Soul	Roc-A-Fella
05	I'm Gonna Soothe You Mikala Miller	Garnet
06	HAPPINESS Stereos Four/Sweetest Collapse	Rinôçér
07	TURN OFF Melted Periwinkle	A&M
08	Call It What You Want The Roots	Def Jam/Intone
09	More On Up Stereos Four	Parade 8
10	I Got You Babe Stereos & Cheri	Epic
11	Blue Vince	Hut
12	Feel The Rhythm Lenny	Loose/Intone
13	Show Of Myster 14 Meredith	East West
14	Mezmo Meredith	Lujo
15	Vergino D. River/And Motion	Shanadoo/Baz
16	Wave Up Embroyov Nick-Dotti	Rennies
17	HOT POTATO KELLY RYAN/FLORIAN	4th Wave
18	Get Real Vince	Capricorn
19	Life On Loop Intentional/Foot Laundaz	Lujo
20	How Could I Be Wrong Auribus	Hut

31	33 Vini Vespucio & John Lee Hooker Shouting For The Ginnners Arista/Parade/Final Stage '93	Epic/Parade	40	34 Sing Hallelujah! Dr. Alan	Lujo/Arista
32	35 The Greatest Flame Rennies	Cherrybus	18	35 Show Me Love Rennies	Cherrybus
33	36 House Is Not A Home Caveller & Eddie	Capitol	22	37 Oh Carolina Saxcov	Cherrybus
34	37 Believe Lenny Kravitz	Virgin	26	39 Believe Lenny Kravitz	Cherrybus

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# TOP 75 ARTIST ALBUMS

## THE OFFICIAL Music Week CHART

MUSIC WEEK CHART

This Week	Last Week	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl
1	2	<b>AUTOMATIC FOR THE PEOPLE</b> ★ 3	REM (L.A. No.)	Warner Bros 93045/555/554 (ABC/No. 406)	
2	NEW	<b>NO LIMITS</b>	Lionel Richie (Don Coster)	PWL/Century 919C/21 (1)	MC 2716/27
3	1	<b>REPUBLIC</b> ★	New Order (Roger Noe)	Centelco/Co London 834432 (1)	8294 134/829131
4	NEW	<b>ON THE NIGHT</b>	Village (Stargazer)	Village 5746262 (1)	5419664/541761
5	NEW	<b>HOMESVILLE - THE BEST OF Everything Bu The Girl (Various)</b>	Bravo/Noggo 450892 (1)	450892 (1)	450892 (1)
6	5	<b>TEN SUMMER'S TALES</b> ●	AMM 540072 (1)	540072 (1)	540072 (1)
7	1	<b>BANBA</b>	Conrad (Bremer)	RCA 742113661 (1)	74211365/67
8	NEW	<b>BLUES ALIVE</b>	Clay Moore (Hector)	Vogue CD/CD 2716 (1)	TCV 2716/2716
9	10	<b>BREATHLESS</b>	Kramer (Clay Moore)	Atco 93292 (1)	93292 (1)
10	3	<b>SO CLOSE</b> ●	Eric Burdon (Clay Moore)	Atco 93292 (1)	93292 (1)
11	13	<b>GRAND DURING THE WEDDING ALBUM</b> ●	Panopticon (1)	CD 208 270/208 209/34	591344/40391
12	4	<b>SYMPHONY OR DAMN</b>	Travis (Timothy Zlaty)	NYCA 42392 (1)	42392 (1)
13	NEW	<b>BEEHIVEN WAS DEAF</b>	Timothy Zlaty (Clay Moore)	NYCA 42392 (1)	42392 (1)
14	6	<b>BANG!</b>	Wild Party (Walinger/Lyons)	Enigma CD/CD 33 (1)	TCCHM 33/CHM 33
15	NEW	<b>MODERN LIES RUBBISH</b>	Bar Street (L.A. No.)	Food/FoodCD 9 (1)	FOODC9/FOODC9
16	25	<b>KEEP THE FAITH</b> ●	Janet (A&M)	Janet 514197 (1)	514197/514171
17	3	<b>THE ALBUM</b> ●	Eric Clapton (Clay Moore)	EMI CD/EMI 1043 (1)	TCB01 1043/1043
18	17	<b>UNPLUGGED</b> ●	Eric Clapton (Clay Moore)	Dun 4802 (1)	4802 (1)
19	15	<b>RAGE AGAINST THE MACHINE</b>	Meat (Clay Moore)	EMI 472242 (1)	472242/472241
20	NEW	<b>MINI DIAMOND</b>	Janet (A&M)	PolyGram 71934847 (1)	803874
21	NEW	<b>SPILL MILK</b>	Charlene (Clay Moore)	CUSMC 20 (1)	CUS20 (1)
22	22	<b>SHADOWS IN THE NIGHT</b>	The Shadows (The Shadows)	PolyGram 7641788 (1)	841384
23	11	<b>ARE YOU GONNA GO MY WAY</b> ●	Virgin (Clay Moore)	Virgin CD/CD 56 (1)	VCS/56/VCS/56
24	20	<b>SONGS OF FAITH AND DEVOTION</b> ●	Nike (Clay Moore)	CD/EMI 1043 (1)	CD/EMI 1043 (1)
25	19	<b>DIVA</b> ★ 3	Aretha (A&M)	RCA 93292 (1)	93292 (1)

### TOP 20 COMPILATIONS

This Week	Last Week	Title	Artist	Label/CD (Distributor)	Cass/Vinyl
1	1	<b>NOW! 24</b> ★	Various	EMI/Virgin/PolyGram CD/NO 24 (1)	TC/NO 24/NO 24
2	2	<b>THE BODYGUARD (OST)</b> ★ 4	Various	Atlantic 93292 (1)	93292 (1)
3	3	<b>LEGENDARY JOE JOCKS DANCE ALBUM</b> ●	Various	The Hit Label/London/ABC 10A/10H (1)	10A/10H
4	4	<b>NIGHTMIGHT MUSES-LIGHTER SIDE OF JAZZ</b> ●	Various	Verve/PolyGram 715180125 (1)	1518104 (1)
5	5	<b>CHART SHOW ULTIMATE ROCK ALBUM</b> ●	Various	The Hit Label/London/ABC 10A/10H (1)	10A/10H
6	6	<b>ENERGY</b>	Various	Dino Dingo 919D/MCM 59D/TV 59 (1)	59 (1)
7	7	<b>BLUES BROTHER SOUL SISTER</b>	Various	Dino Dingo 919D/MCM 59D/TV 59 (1)	59 (1)
8	8	<b>COUNTRY LOVE</b> ●	Various	Telstar CD 56/DMCM 56 (1)	56 (1)
9	2	<b>THE REBIRTH OF COOL III</b> ●	Various	4th + B/Way BRCD 59 (1)	BRCA 59/BRCD 59

This Week	Last Week	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl
26	13	<b>GET A GRIP</b>	Assault (Hill)	Geffen CD/CD 2444 (1)	2444 (1)
27	11	<b>RIDE OF MY LIFE</b> ●	Pinkettes (Hector)	Intone CD/CD 802 (1)	IC 802/IC 802
28	15	<b>TAKE THAT AND PARTY</b> ★ 2	Various	RCA 742113623 (1)	742113621/1031
29	28	<b>SUEDE</b>	Nude Nude (Clay Moore)	Nude Nude 100 (1)	100 (1)
30	18	<b>2 YEARS, 5 MONTHS AND 2 DAYS IN THE LIFE</b> ●	Various	Columbia CD/CD 19332 (1)	19332 (1)
31	21	<b>INGENUÉ</b>	Clay Moore (Clay Moore)	Clay Moore 400 (1)	400 (1)
32	27	<b>COVER SHOT</b>	Dave (Clay Moore)	PolyGram TV 518423 (1)	518423 (1)
33	30	<b>OUT OF TIME</b> ★ 3	Warner Bros 7559456 (1)	7559456 (1)	7559456 (1)
34	NEW	<b>POCKET FULL OF KRYPTONITE</b>	Spin Doctors (Spin Doctors)	Epitaph 80813 (1)	80813 (1)
35	24	<b>STARS + 10</b>	Singy (Red Star)	East West 7027547 (1)	7027547 (1)
36	18	<b>IN CONCERT - MTV PLUGGED</b> ●	Various	Columbia 478620 (1)	478620 (1)
37	25	<b>THE GREATEST HITS</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
38	27	<b>BLACK TIE WHITE NOISE</b> ●	Various	Atlantic CD/CD 2056 (1)	2056 (1)
39	23	<b>WALTHAMSTOW</b> ●	Various	Atlantic CD/CD 2056 (1)	2056 (1)
40	26	<b>GREATEST HITS</b> ★ 2	Various	Atlantic CD/CD 2056 (1)	2056 (1)
41	16	<b>AMERICA'S LEAST WANTED</b>	Ugly Kid Joe (Ugly Kid Joe)	Vergo 51212 (1)	51212/51211
42	21	<b>CONNECTED</b>	4th + B/Way BRCD 59 (1)	BRCA 59/BRCD 59	
43	22	<b>TESTAMENT 93</b>	Various	Capricorn CD/CD 93 (1)	93 (1)
44	NEW	<b>ONE OF US</b>	Various	Capricorn CD/CD 93 (1)	93 (1)
45	42	<b>THE COMMITMENTS (OST)</b> ★ 2	Various	MCA/MCA 1038 (1)	1038 (1)
46	73	<b>LOVE DELUXE</b> ●	Various	EMI 472242 (1)	472242 (1)
47	41	<b>HIDDEN TREASURES</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
48	RE	<b>THE BEST OF EAGLES</b> ★ 4	Various	A&M 980242 (1)	980242 (1)
49	RE	<b>THE BEST OF ROD STEWART</b> ★ 4	Various	Warner Bros 93292 (1)	93292 (1)
50	NEW	<b>THE FUTURE</b>	Various	Columbia CD/CD 2444 (1)	2444 (1)
51	RE	<b>THE JOSHUA TREE</b> ★ 6	Various	Intone CD/CD 802 (1)	802 (1)

This Week	Last Week	Title	Artist (Producer)	Label/CD (Distributor)	Cass/Vinyl
52	3	<b>JURASSIC SHIFT</b>	Donna (Various)	Donna CD/CD 010 (1)	010/010
53	58	<b>SLIPPERY WHEN WET</b> ★ 2	Various	Vergo 51212 (1)	51212 (1)
54	5	<b>X-TRA NAKED</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
55	RE	<b>GLITTERING PRIZE 81/92</b> ★ 2	Various	Atlantic CD/CD 2056 (1)	2056 (1)
56	41	<b>THE SINGLES COLLECTION</b>	Various	PolyGram TV 518423 (1)	518423 (1)
57	NEW	<b>MAGIC BULLETS</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
58	57	<b>DANGEROUS</b> ★ 5	Various	Atlantic CD/CD 2056 (1)	2056 (1)
59	78	<b>THE IMMOCALTA COLLECTION</b> ★ 7	Various	Atlantic CD/CD 2056 (1)	2056 (1)
60	RE	<b>A NEW FLAME</b> ★ 6	Various	Atlantic CD/CD 2056 (1)	2056 (1)
61	37	<b>THE VERY BEST OF RANDY CRAWFORD</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
62	4	<b>SA FRANCISCO DAYS</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
63	3	<b>INFANTSMOOTH</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
64	58	<b>NEVERMIND</b> ●	Various	Atlantic CD/CD 2056 (1)	2056 (1)
65	RE	<b>NEW JERSEY</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
66	23	<b>FUNKY DIVAS</b> ●	Various	Atlantic CD/CD 2056 (1)	2056 (1)
67	RE	<b>ONLY YESTERDAY</b> ★ 3	Various	Atlantic CD/CD 2056 (1)	2056 (1)
68	2	<b>DOWN WITH THE KING</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
69	RE	<b>LEGEND</b> ★ 5	Various	Atlantic CD/CD 2056 (1)	2056 (1)
70	35	<b>PORNO FOR PYRO</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
71	36	<b>SHEPHERD MOONS</b> ★ 2	Various	Atlantic CD/CD 2056 (1)	2056 (1)
72	37	<b>HARBOR LIGHTS</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
73	10	<b>SONGS FROM THE RAIN</b> ●	Various	Atlantic CD/CD 2056 (1)	2056 (1)
74	RE	<b>GENESIS: SYMPHONY NO. 3</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
75	RE	<b>CRACLAND</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)

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This Week	Last Week	Title	Artist	Label/CD (Distributor)	Cass/Vinyl
1	1	<b>MEGA DANCE 2 - THE ENERGY ZONE</b> ●	Various	Capricorn CD/CD 93 (1)	93 (1)
2	2	<b>GLAM MANIA</b>	Various	Quality Television CD/CD 1 (1)	1 (1)
3	3	<b>LIPSTICK ON YOUR COLLAR (OST)</b>	Various	PolyGram TV 5180251 (1)	5180251 (1)
4	4	<b>HITS 93 VOL 1</b> ★	Various	Telstar BMG CD 2941 (1)	2941 (1)
5	5	<b>UNIVERSE</b>	Various	Universal/Verse CD 1 (1)	1 (1)
6	6	<b>RARE GROOVE</b>	Various	Quality Television CD/CD 1 (1)	1 (1)
7	7	<b>CLASSIC P-FUNK MASTERS VOL 1</b>	Various	Motown CD/CD 1 (1)	1 (1)
8	8	<b>DEEP HEAT 93 VOL 1</b>	Various	Telstar CD 2651 (1)	2651 (1)
9	9	<b>MEGA-LO-MANIA</b>	Various	PolyGram TV 518132 (1)	518132 (1)
10	10	<b>COUNTRY ROADS</b> ●	Various	PolyGram TV 516024 (1)	516024 (1)
11	11	<b>UNDER THE COVERS</b>	Various	PolyGram TV 516074 (1)	516074 (1)
12	12	<b>SMILE, YOU'RE ON TV</b>	Various	Capricorn CD/CD 93 (1)	93 (1)
13	13	<b>ARE YOU GONNA GO MY WAY</b>	Various	Atlantic CD/CD 2056 (1)	2056 (1)
14	14	<b>LEGENDARY JOE JOCKS DANCE ALBUM</b>	Various	The Hit Label/London/ABC 10A/10H (1)	10A/10H
15	15	<b>NIGHTMIGHT MUSES-LIGHTER SIDE OF JAZZ</b>	Various	Verve/PolyGram 715180125 (1)	1518104 (1)
16	16	<b>CHART SHOW ULTIMATE ROCK ALBUM</b>	Various	The Hit Label/London/ABC 10A/10H (1)	10A/10H
17	17	<b>ENERGY</b>	Various	Dino Dingo 919D/MCM 59D/TV 59 (1)	59 (1)
18	18	<b>BLUES BROTHER SOUL SISTER</b>	Various	Dino Dingo 919D/MCM 59D/TV 59 (1)	59 (1)
19	19	<b>COUNTRY LOVE</b>	Various	Telstar CD 56/DMCM 56 (1)	56 (1)
20	20	<b>THE REBIRTH OF COOL III</b>	Various	4th + B/Way BRCD 59 (1)	BRCA 59/BRCD 59

## ROCK

This Last			
1	GET A GRIP	Aerosmith	Geffen GED 24444 (BMG)
2	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 4722242 (SM)
3	NEW PORNO FOR PYROS	Porno For Pyros	Warner Bros 930422222 (W)
4	2 CHART SHOW ULTIMATE ROCK ALBUM	Various	Hit Labels/London AMLC3 9 (F)
5	11 KEE THE FAITH	Ben Jovi	Jamco J5 4141972 (F)
6	NEW METAL WORKS 73-93	Judas Priest	Columbia 4730502 (F)
7	6 AMERICA'S LEAST WANTED	Ugly Kid Joe	Vertigo 5125712 (F)
8	NEW EXPOSED	Vince Neil	Warner Bros 936245262 (F)
9	NEW...MORE UNCHARTERED HEIGHTS...DOGS D'AMOUR	Doogs D'Amour	China WOLCVD 1033 (P)
10	NEW PORK SODA	Prinny	Interscope 756792252 (W)

11	5 COVERDALE PAGE	Coverdale Page	EMI CDEM0 1041 (E)
12	7 NEVERMIND	Nirvana	DGC DGCD 24425 (BMG)
13	4 POWERTRIPPIN'	The Almighty	Polydor 5192262 (F)
14	8 METALLICA	Metallica	Vertigo 5100222 (F)
15	9 TEN	Pearl Jam	Epic 4688842 (SM)
16	18 TEN	Little Angels	Polydor 5178422 (F)
17	18 JAM	Ben Jovi	Vertigo 3838 (F)
18	17 SLEEPY WHEN WET	Alice In Chains	Columbia 473302 (SM)
19	10 DIRT	Mindfunk	Megaforce CD023 (P)
20	19 NEW DROPPED	Guns N' Roses	Geffen GFDD 2420 (BMG)

Source: CIN. Compiled by Gallup

## CLASSICAL CHART

This Last			
1	1 GORECKI SYMPHONY 3	Zemlin/Upham/London Sinfonietta	Elvira Neesuch 75670202 (W)
2	2 THE ESSENTIAL FLUTE OF JAMES GALWAY	James Galway	RCA Victor 74321133852 (BMG)
3	3 CLASSIC EXPERIENCE IV	Various	EMI CDEMVD 72 (E)
4	4 NEW FAVORITE COLLECTION SAMPLER	Various	Classics For Pleasure CPFS 4633 (E)
5	6 PAVAROTTI AND DOMINGO	Pavarotti & Domingo	Marble Arch MATCD015 (BMG)
6	10 DIVA A SOPRANO AND THE MOVIES	Lesley Garrett	Silva Screen SONGCD 903 (CON)
7	5 GLASS LOW SYMPHONY	Dennis Russell Davies/BPO	Pointon CD301502 (F)
8	16 THE EARLY MUSIC COLLECTION	Various	Chandos CHAC02 (CS)
9	NEW KIRI SINGS KERN	Kiri Te Kanawa	EMI CDC 7545272 (E)
10	4 GORECKI BEATUS VIR OP38	John Nelson/CPD	Argo 4386353 (F)

11	NEW THE WORLD OF CLASSICAL FAVOURITES	Various	Decca 4338702 (F)
12	7 BALLET CLASSICS	Various	Dino DINC0 60 (P)
13	9 THE CLASSIC EXPERIENCE	Various	EMI EMTV0 45 (E)
14	12 VIVALDI FOUR SEASONS	Nigel Kennedy/ECD	EMI CDNIG62 (E)
15	8 THE BEST OF THE CLASSICAL BITS/VARIOUS	Various	Philips 4831662 (F)
16	20 CLASSIC EXPERIENCE II	Various	EMI CDEMVD 50 (E)
17	RE ESSENTIAL OPERA	Various	Decca 4338224 (F)
18	- HOLST THE PLANETS	Richard Hickox/LSO	IMP Classics PC0 890 (FC)
19	18 HMV COLLECTION SAMPLER	Various	HMV HMV76882 (E)
20	NEW OPERA'S GREATEST ARIAS	Various	Music Club MCCC 099 (MCD/BD)

Source: CIN. Compiled by Gallup

## MID PRICE

This Last			
1	NEW THE BLUEBELLS - THE SINGLES COLLECTION The Bluebells	London 8284052 (F)	
2	1 BEASTER	Sugar	Creation CRECD 153 (P)
3	2 1	Deconstruction	4321137002 (BMG)
4	4 SLIPPERY WHEN WET	Ben Jovi	Vertigo 9302542 (F)
5	3 HITS OUT OF HELL	Meat Loaf	Epic 4504472 (SM)
6	6 NEW JERSEY	Ben Jovi	Vertigo 9363452 (F)
7	NEW GOOD MORNING VIETNAM	Original Soundtrack	ABM CDMD0 163 (F)
8	NEW TESTAMENT '93	Inner City	Virgin CDVV 438 (F)
9	- THE JUNGLE BOOK	Original Soundtrack & Story	Pikwick/Atlantic POC 35 (P)
10	8 THE BLUES BROTHERS (OST)	Various	Atlantic K 50715 (W)

11	9 TRACY CHAPMAN	Tracy Chapman	Elektra EK744C (SM)
12	10 GREATEST HITS	Bob Dylan	Columbia 469071 (W)
13	16 FOUR SYMBOLS	Led Zepplin	Atlantic K 250008 (F)
14	16 NEW VOLUME SIX	Various	VOLUME 6VCD 6 (TRC/BMG)
15	NEW JUNGLE BOOK (OST)	Various	Pikwick DMSDC 457 (PK)
16	14 TANGO IN THE NIGHT	Fleetwood Mac	Warner Bros WX 65C (W)
17	18 THE LOST BOYS (OST)	Various	Atlantic 7817671 (F)
18	5 PABLO HONEY	Roadhead	Parlophone CDPCS 7360 (E)
19	NEW FUEL THE ENERGY	Blame	Moving Shadow SHADW 24 (SM)
20	- MTV UNPLUGGED EP	Mariah Carey	Columbia 4718932 (SM)

Source: CIN. Compiled by Gallup

## INDEPENDENT: SINGLES

This Last			
1	3 2 WALKING IN MY SHOES	Depeche Mode	Mute CD: CDB02 22 (RTM/P)
2	6 AIN'T NO LOVE (AIN'T NO USE)	Sub Sub/Melanie Williams	Robs 780B 912120B (S/P)
3	7 U GOT 2 KNOW	Cappella	Interna! IDS 1031 (RTM/P)
4	1 HOUSE OF THE RISING SUN	Rage	Peliss R LOSE 431705E (S/P)
5	NEW 1 LOCK STOCK & DOUBLE BARREL EP	Campership	Wulji CD: WU 022CD (RE/ATP)
6	5 3 RELIGION	Front 242	RRR -RRE 016 (RE/ATP)
7	NEW 1 EJECT	Senser	Ultimate -TDDP 016T (RTM/P)
8	2 LOVE CAN TURN YOU AROUND	Solo	Sizem! SY0AT 001 (RTM/P)
9	NEW 1 PERSIAN BLUES	Ferrari 5	Mate -12MINUTE 157 (RTM/P)
10	2 BARBARELLA	Harbours UK -HARTUKUKA (RTM/P)	
11	7 3 IRON SKY	Mega City Four	Big Life MEGATI 5 (RE/ATP)
12	9 2 USE ME	Roy Stylus	Acid Jazz -JAZZ01 90T (RTM/P)
13	NEW 1 SUPERMODEL - SUPERFICIAL	Voodoo Queens	Too Pure PURE 21 (RE/ATP)
14	6 2 SLUMBERLAND	Solitaire Gee	Waip -WAP 32 (RTM/P)
15	NEW 1 AD INFINITUM	Rhythm Levitation	Waip -WAP 34 (RTM/P)
16	NEW 1 THAT'S ENOUGH	Ainhead	Mother Tongue -AMOTHE 1 T (RE/ATP)
17	10 2 RETURN OF NODDIE	Noddie	Reinforce -RIVEY 1235 (SM)
18	NEW 1 HANG ON TO YOUR GUN	Frank Black	4AD DRAD 305 (RTM/P)
19	NEW 1 READY FOR DEAD	Ready For Dead	Z3rd Precinct -LIMBO 14T (RTM/P)
20	14 6 GEPETTO (REMIX)	Belly	4AD -BAD 210 (RTM/P)

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

## INDEPENDENT: ALBUMS

This Last			
1	3 7 SONGS OF FAITH AND DEVOTION	Depeche Mode	Mute CDSTUMM 196 (RTM/P)
2	NEW 1 -MORE UNCHARTERED HEIGHTS...	Doogs D'Amour	China WOLCVD 32 (lineal) DVD (P)
3	1 6 SUEDE	Suede	Nude NUDE 102 (RTM/P)
4	2 3 JURASSIC SMIT	Ozric Tentacles	Overhead Overhead CD (P)
5	NEW 1 DOWN WITH THE KING	Run-DMC	Profile FILECD 440 (RE/ATP)
6	NEW 1 DROPPED	Mindfunk	Megaforce CD0243 (P)
7	NEW 1 ADOPTION	East Staric	Ultimate BARCD 1 (RTM/P)
8	NEW 1 SET THE WORLD ON FIRE	Amplifier	Roadhouse RR 93055 (P)
9	5 5 BEASTER	Sugar	Creation CRECD 153 (P)
10	NEW 1 WATCHING THE DARK - HISTORY OF	Richard Thompson	Hannibal HNCD 5203 (P)
11	NEW 1 MIXX	Lutherface	Roughneck NEVCD 11 (RTM/P)
12	4 2 FOREVER	The Cranies	Dedicated DECD 0985 (RTM/P)
13	14 22 LEVELLING THE LAND	The Lovelies	China WOLCD 1022 (P)
14	18 14 STAR	Belly	4AD CAD 3002CD (RTM/P)
15	10 6 PURPLE ELECTRIC VIOLIN ...	Ed Ayleyve-Johnson	Equation EDC 001 (RTM/P)
16	9 33 BOSS DRUM	The Shamen	One Little Indian TPLP 4220 (P)
17	13 11 SO TOUGH	Saint Etienne	Heavenly HEVLP (CD) (P)
18	9 FRANK BLACK	Frank Black	4AD CAD 3004CD (RTM/P)
19	RE 1 THE BEST OF JOHN LEE HOOKER	John Lee Hooker	Music Club MCCC 020 (TBC/CP)
20	12 5 WAKE UP CALL	John Mayall	Silverstone ORECD 527 (F)

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

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# TOP 60 DANCE SINGLES

## THE OFFICIAL Music week CHART

This Week's Artist	Label (12") (Distributor)
<b>1</b> <b>JUMP AROUND/TOP OF THE ...</b> House Of Pain Ruffness/XL Recordings XLT 43 (W)	
<b>2</b> <b>HAPPINESS</b> Serious Rope/Shaon Dee Clarke Rimour RUMAT 64 (P)	
<b>3</b> <b>THAT'S THE WAY LOVE GOES</b> Janet Jackson Virgin VST 1469 (F)	
<b>4</b> <b>EXPRESS</b> Dina Carroll A&M 5802631 (F)	
<b>5</b> <b>STARS</b> Felix Deconstruction/RCA 74321149101 (BMG)	
<b>6</b> <b>NEEBRO</b> Mukka Limbo LIMBO 13T (RTM/P)	
<b>7</b> <b>THESE THINGS ARE WORTH ...</b> Gay-Cat On U Sound System Perfecta 74321147221 (BMG)	
<b>8</b> <b>SWEAT (A LA LA LA LONG)</b> Inner Circle WEA 9031776790 (W)	
<b>9</b> <b>HOUSECALL (REMIX)</b> Shabba Ranks feat Maxi Priest Epic 6592846 (SM)	
<b>10</b> <b>MOVE ON UP</b> Sue Chaloner Pulse-8 12LOSE 41 (P)	
<b>11</b> <b>FEEL THE RHYTHM</b> Jimmy Logic/Arista 40163309/021 (BMG)	
<b>12</b> <b>PACKET OF PEACE</b> Lignock Deconstruction/RCA 74321144371 (BMG)	
<b>13</b> <b>HOBART PAVING/WHO DO YOU ...</b> Saint Etienne Heavenly/HVN 29CD (P)	
<b>14</b> <b>CALL IT WHAT YOU WANT</b> Credit To The Nation One Little Indian 94 TP112 (P)	
<b>15</b> <b>I'M SO INTO YOU</b> SWW RCA 74321144971 (BMG)	
<b>16</b> <b>I'M GOING ALL THE WAY</b> Sounds Of Blackness A&M 5874251 (F)	
<b>17</b> <b>HOUSE IS NOT A HOME</b> Charles & Eddie Capitol CDCL5 688 (E)	
<b>18</b> <b>VERTIGO</b> DJ Rap And Aston Suburban Base SUBBASE 23 (SRD)	
<b>19</b> <b>LOVE NO LIMIT</b> Mary J Blige Uptown (USA) UPT 1254640 (Import)	
<b>20</b> <b>TRIBAL DANCE</b> 2 Unlimited PWL Continental PWT 261 (W)	
<b>21</b> <b>I WILL BE FREE</b> Baby June Solid Pleasure SPLT 101 (P)	
<b>22</b> <b>BELIEVE IN ME</b> Utah Saints frfr FX 209 (F)	
<b>23</b> <b>I GOT A MAN</b> Positive 4th + B-way 12BRW 280 (F)	
<b>24</b> <b>U R THE BEST THING</b> Dream Magnet MAG 1011T (W)	

This Week's Artist	Label (12") (Distributor)
<b>25</b> <b>DE NIRO</b> Dado Evangelista Positiva 12 TV2 (E)	
<b>26</b> <b>PROMISES</b> Paris Red Columbia 6592346 (SM)	
<b>27</b> <b>I THINK OF YOU</b> Brian Powell Talkin Loud TLXK 38 (F)	
<b>28</b> <b>LEGACY</b> Mad Cobra/Richie Stephens Columbia 6592856 (SM)	
<b>29</b> <b>AIN'T NO LOVE (AIN'T NO USE)</b> Sub Sub/Melanie Williams Robb 12ROB 9 (P)	
<b>30</b> <b>HOUSE OF THE RISING SUN</b> Rage Pulse-8 12LOSE 43 (P)	
<b>31</b> <b>HERBAL HAND</b> B Line Cleveland City CLE 13006 (GA)	
<b>32</b> <b>FREAK ME</b> Silk Elektra EKR 165T (W)	
<b>33</b> <b>AXIS</b> DJ Solo Production House PNT 050 (Self)	
<b>34</b> <b>HOT POTATO</b> Freestyle Fellowship 4th + B-way 12BRW 274 (F)	
<b>35</b> <b>RETURN OF NOOKE</b> Nookie Reinforced RIVET 1239 (SRD)	

This Week's Artist	Label (12") (Distributor)
<b>36</b> <b>LEMMINGS</b> SFX Parlophone 12R 6343 (E)	
<b>37</b> <b>HELL'S PARTY</b> Glam Six By Six 001 (RH/F)	
<b>38</b> <b>SLUMBERLAND</b> Solitare Gee Warp WAP 32 (RTM/P)	
<b>39</b> <b>SHOW ME LOVE</b> Robin S Champion CHAMP 12300 (BMG)	
<b>40</b> <b>LIFE ON LOOP</b> International Foot Language Union UCRT 19 (F)	
<b>41</b> <b>HOT HOT HOT</b> Pat & Mick P&M/PWL International PARKT 1 (W)	
<b>42</b> <b>PERSIAN BLUES</b> Fortran 5 Mute 12MUTE 157 (RTM/P)	
<b>43</b> <b>MUSIC IN SEARCH OF THE LIGHT</b> Rhythm For Reasons Formation FORM 12322 (TRC/BMG)	
<b>44</b> <b>U GOT 2 KNOW</b> Cappella Internal IDX 1 (RTM/P)	
<b>45</b> <b>NA NA NA</b> Jaggs On The Up UPTX 001 (DEL)	
<b>46</b> <b>BABY BE MINE</b> Black Street/Teddy Riley MCA (USA) MCA 1254634 (Import)	
<b>47</b> <b>AD INFINITUM</b> Rhythm Invention Warp WAP 34 (RTM/P)	
<b>48</b> <b>RUNAROUND</b> Martha Wash RCA (USA) 025421	
<b>49</b> <b>P.O.W. OF A.MERICAN N.ATIVES</b> Dance 2 Trance Logic/Arista 74321139581 (BMG)	
<b>50</b> <b>SWEET FREEDOM</b> Positive Gang PWL Continental PWT 261 (W)	
<b>51</b> <b>SING HALELUJAH!</b> Dr Alban Logic/Arista 74321136201 (BMG)	
<b>52</b> <b>DO YOU LOVE ME LIKE YOU SAY?</b> Terence Trent D'Arby Columbia 6590736 (SM)	
<b>53</b> <b>NEVER DO YOU WRONG</b> Stephanie Mills MCA MCST 1767 (BMG)	
<b>54</b> <b>BARBARELLA</b> Barbarella HartHouse UK HARTUK 4 (RTM/P)	
<b>55</b> <b>ANYTHING U WANT</b> Gwen McCrae KTDA KTDA 3T (BMG)	
<b>56</b> <b>JAMAMA</b> Helicopter Helicopter TIC 463 (IMO/AMATO)	
<b>57</b> <b>DON'T STOP</b> Direct 2 Disc Cleveland City CLE 13007 (GA)	
<b>58</b> <b>TAKE ARMS</b> Shimmer Shimmersound HOG 3 (CT)	
<b>59</b> <b>I AM FREE</b> Morgan King Om DM 0006 (GRA)	
<b>60</b> <b>VOICE OF FREEDOM</b> Freedom/Williams Columbia (USA) 4474843 (Import)	

## TOP 10 ALBUMS

This Week's Artist	Label/Piccasotto (Distributor)
<b>1</b> <b>TESTAMENT 93</b> Inner City Tone DVED 438/0VED438 (F)	
<b>2</b> <b>THE REBIRTH OF COOL III</b> Vanious 4th + B-way BPLPD 590/BRA 590 (F)	
<b>3</b> <b>WHO'S THE MAN (OST)</b> Various MCA MCA 10794 (BMG)	
<b>4</b> <b>DOWN WITH THE KING</b> Run-DMC Profile FILER 440/FILET 440 (RE/APT)	
<b>5</b> <b>NO LIMITS</b> 2 Unlimited PWL Continental HF 27/HF 27 (W)	
<b>6</b> <b>A SHINING SYMBOL - ULTIMATE...</b> Roy Ayers Polydor 5193761/5193764 (F)	
<b>7</b> <b>ABDUCTION</b> Ear Stylic Ultimate BARKLP 1/BARKMC1 (RTM/P)	
<b>8</b> <b>CLASSIC P-FUNK MASTERCUTS VOL 1</b> Various Mastercuts CUTSLP 12/CUTSMC 12 (BMG)	
<b>9</b> <b>UNIVERSE</b> Various Universe VERSELP 1P/VERSEMC 1 (SRD)	
<b>10</b> <b>MY BROTHER'S KEEPER</b> Walker & Scottie Capitol EST 2197/CEST 2197 (E)	

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

© CIN. Compiled by ERA from Gallup data collected from dance outlets.

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## AD FOCUS

**More Abba Gold.** Polydor's second volume of Abba hits due out on May 24, will be TV advertised for two weeks on Channel Four in the Midlands, Northern and Scottish regions. There will also be radio ads on Atlantic 252 and London's Capital FM plus in-store displays with all the multiples.

**Brian Conley's** debut album, *Brian Conley Sings*, will be the focus of a Dino campaign which begins next Monday with national TV advertising on ITV including GMTV. It will capitalise on Conley's current exposure via his new ITV series.

**Dodgy's** *The Dodgy Album* will be advertised by A&M in *Melody Maker*, *NME*, *Limelight*, *Vox* in conjunction with HMV and Q with Our Price. The album is to feature on Virgin listening posts and will be promoted on the band's tour posters around the UK.

**The Golden Years Of The Everly Brothers**, Warner Music's 24-track best of, will be TV advertised nationally on ITV for one week from today in conjunction with Woolworths. In week two TV advertising will switch to *Biscuits* and *ITV's Granada*, *Time Tunes*, *Yorkshire* and *ITV regions*. In the third week, TV ads will again appear on Sky and in the Central, Anglia, Scottish and Grampian regions. The Everly Brothers are currently on a 34-date tour of the UK.

**Donald Fagen's** *Kamakiriad* will be advertised in the July issue of Q by WEA which releases the title next Monday.

**Jean Michel Jarre's** *Chronologie*, released next Monday through Polydor, will be advertised in the national press and promoted in-store by all the multiples.

**The Best Of Jethro Tull**, a double CD and cassette



## CAMPAIGN OF THE WEEK

East West's collection of hits from Eighties synthesiser pop supreme **Howard Jones** will be TV-advertised in selected ITV areas from its release next Monday. The campaign for *The Best Of Howard Jones* are targeted at audiences in the 25 plus age group who will recall his 10 Top 40 hits. The TV ad will run at peak times and will feature excerpts from five songs including *What Is Love*, *Like To Get To Know You Well* and his new single *IGY*.

**Record label:** East West

**Media agency:** B&M

**Media executive:** Mike Wilson

**Product manager:** Richard Engler

**TV:** A 30-second ad will be shown at peak times in the Central, Anglia, Yorkshire and West Country TV regions, starting next Monday and running for a week. The regions have been selected to reflect the performance of Jones' previous releases, with 50 TVRs in each.

**Press:** half-page ad in the July issue of Q

**In-store:** pre-release CDs are being sent to retailers along with POS material consisting of A1 posters, streamers and name boards. Videos for in-store reels will be available for all indie retailers through the East West sales team. The album is being charted and tracked by all multiples.

**Target audience:** 25-plus

compilation featuring **Tommy Dew's** remix of *Living In The Past*, will be advertised in the music press by Chrysalis from its release next week.

**Kowanko's** self-titled debut album, due out next Monday through Polydor, will be promoted through in-store displays with independent retailers around the UK.

**Originals**, a collection of 14 tracks of which have been used to advertise **Levi Jeans**, will be TV advertised in the

STV, Grampian and Border

ITV regions for three weeks from today. Sony Music Concept TV's campaign will follow the initial TV advertising with a staged regional roll-out to take in all ITV regions. There will also be radio ads and a competition day on Atlantic 252, in-store and window displays with Woolworths, West End displays with HMV and in-store displays with John Menzies.

**Robert Plant's** *Fate Of Nations* will be the focus of a Fontana/PolyGram campaign which begins next Monday with advertising in *Q*, *Vox* and *Kerrang!*. A nationwide poster campaign, in conjunction with HMV, will run from release as will posters on the London Underground in conjunction with Tower Records.

**The Silencers' Seconds Of Pleasure**, out on May 24, will be advertised in *M8* and *The List* by BMO/RCA. The album will feature on Virgin listening posts and will be racked in Tower's Top section. HMV is featuring it in its *Vox* ad.

**Rod Stewart Unplugged** will be released next Monday by WEA which is TV advertising the album for two weeks in selected areas.

**Thousand Yard Stare's** *Mappamundi*, the band's second album on Polydor, will be advertised from its release next week in *Limelight*, *NME* and *Melody Maker* and in *Vox* as part of an HMV ad. There will also be a mailout to the band's fan base, street poster nationwide and in-store displays with HMV, Virgin and selected indie.

**Us3's** *Saints'* self-titled album, released next Monday by London Records, will be advertised in *NME*, *Select* and *Limelight*. A street poster campaign will also promote the album and the band's UK tour which begins in June.

**Woman To Woman**, a PolyGram TV compilation of hits from female singer/songwriters, will be TV advertised on Channel Four for one week next Monday. The album will also be TV advertised in the Central region for two weeks from release, followed by a regional TV roll-out. Radio ads will run on Virgin 1215 for two weeks from release.

Contacted by Sue Sillicio: 071 2356547

## EXPOSURE



## PICK OF THE WEEK

**Lift Off**, Monday May 17, BBC2: 7.20-7.30pm. The suspense is over. Tonight **Norman** (pictured) announces the results of the Lift Off battle of the bands competition. The winning dance act gets to record its track - which will be released by East West - at Sarm West Studios before shooting a promo.

## MONDAY MAY 17

MTV **Unplugged With Rod Stewart**, MTV: 7-8pm

**Bruce's Guest Night** featuring **Luther Vandross**, BBC1: 8-8.30pm

**Fabulous featuring Carers**, Radio Five 10.10-midnight

**The Beat** featuring **Aztec Camera**, M-People and D-Ream, ITV: 12.30-1.30am

## TUESDAY MAY 18

**Public Mill** featuring **Howard Jones**, BBC1: 12.15-12.55pm

**Mark Goodier's Evening** featuring **The Fall**, Radio One: 7-9pm

**Enoshop** featuring **Goodbye Mr MacKenzie**, Radio Five: 10.30-11.30am

## WEDNESDAY MAY 19

**Viva Cabaret** featuring **Ute Lemper**, Channel Four: 10.30-11.20pm

## THURSDAY MAY 20

**Public Mill** featuring **Val Doonican**, BBC1: 12.15-12.55pm

## FRIDAY MAY 21

**Later With Joels Holland** featuring **Robert Plant** and **Nanci Griffith**, BBC2: 11.15pm-12.05am

## SATURDAY MAY 22

**In Concert** featuring **Larry McCray** recorded at the **Point Blank** blues festival at the **Redline**, Radio One: 7.20-8.30pm

**BPM** from **The Escape Club** in **Brighton** features **Inner Circle** and **Raw Stylus**, ITV: 2.30-3.30am (regions vary)

## SUNDAY MAY 23

**The O Zone** featuring **Tears For Fears** and **Jamiroquai**, BBC2: 11.45-11.50pm

**Rockline** featuring **The Silencers** and **Utah Saints**, Radio One: 2.30-4pm

**Faith And Raw Stylus** featuring **The Oldfield**, ITV: midnight-12.30am (regions vary)

**TEXT** featuring **Ben Jovi**, **Kinky Machine** and **Verve**, LWT: 1.25-2.25am

## ON THE BOX

**SLOT**  
**BODY AND SOUL** (Cartoon TV series)  
**BRITISH AIRWAYS** (travel ad)

**BURGER KING** (fast food ad)  
**CADBURRY'S CHOC-BREAK** (chocolate ad)

**CALIFORNIA DREAMS** (C4 series)  
**FRUIT-TELLA** (sweet ad)  
**HEARTBEAT** (TV series)  
**HELLMAN'S MAYONNAISE** (food ad)

**IRN-BRU** (drink ad)

**JANET FRASER** (catalogue ad)  
**SURE SENSITIVE** (deodorant ad)

**VIMTO** (drink ad)

**MUSIC**  
theme music  
Up On The Roof

**That's The Way I Like It**  
Traumerl from Schumann's *Kinderszenen Op.15 No. 7*

theme music  
based on *I'm Too Sexy*  
theme music  
from *Brahms*

*Symphony No. 4 in E*  
*You Don't Love Me*  
*Anytime*

*Mephis Tennessee*  
*Jeepers Creepers*

*Ain't That A Shame*

**ARTIST**  
Jim Parker  
*The Drifters* (1962)

**KC & The Sunshine Band**  
*Howard Shaffer* (piano)

**Steve Tyrell**  
*Right Said Fred* (1991)  
**Nick Berry**  
*LSO* (Neeme Jarvi)

**Weird Al Yankovich** (1992)  
**Chuck Berry** (1963)  
**Louis Armstrong** (1938)

**Fats Domino** (1956)

**AVAILABILITY**  
soundtrack on *The Hit Label* (PolyGram)/AHLCD 11  
*Definitive Collection* on *Atlantic* (Warner) 241122  
and *Best Of* on *Pickwick/PKWS 588(CD)*  
*Best Of* on *Roulette* (EMI) CDROU 5007  
*Chandos* CHAN 884(CD)

soundtrack on *MCA MCD 10718*  
Up on *Tug* (Total/BMG) SNVGO 1  
soundtrack on *Columbia* (Sony) 47190-2  
*Chandos* CHAN 8595(CD)

*Off The Deep End* on *Polydor* (PolyGram) 512506-2(CD)  
*20 Great Tracks* on *MFP* (EMI) CDMPF 5936  
*20 Golden Greats* *The Collection*  
on *Deja Vu* (TBD) DVCD 2007  
*The Fat Man Sings* on *MFP* (EMI) CDMPF 5938



Source: Mike Preston Music, compiler of *Tele-Tunes* book and supplements, tel: 0524 421172





*decidedly unfloppy in the design and repro department.*



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# TECHNOLOGY KILLING THE DESIGN INDUSTRY?

While technology has speeded up turnaround times, record companies still ask too much for what they're prepared to pay, say designers and printers. Martin Aston reports

The music industry has always wanted everything yesterday. But the recession has made life even tougher for designers and printers who rely on such demanding taskmasters for their living

"The industry is now more aware of costs than ever," says Tinsley Robor managing director Lee Newbon. "So the pressure it puts on its peripheral suppliers is that much tougher too."

Printers, for example, must maintain quality while working to ever tighter deadlines as record companies are reluctant to stockpile too much product. So, when a label wants to follow up a sudden hit single or capitalise on a Brits appearance with a renewed album campaign, the printer must be able to react immediately.

"When Nimbus Records was let down over some Midem promotional material we were able to step in and deliver the product within six hours of receiving the phone call," claims Triangle Press managing director Keith Pike. However Senol Printing director Christopher Bennett feels record companies now have a better understanding of their problems and that totally unreasonable demands are a thing of the past. There is greater consultation too.

Last year, we did PolyGram's Earthrise album, which was printed on recycled paper and board," says Bennett. "It was an unknown substance, but they gave us enough time to do trials."

Profit margins, already slumped down by shorter runs and fewer singles formats, have been further hit by an escalation of nearly 20% in material costs in the past year.

And the general feeling among designers is that record companies still ask too much for what they're prepared to pay, while simultaneously cutting back on commissions. "The client always wants the job finished yesterday, but my budgets seem to get smaller all the time," says Green Ink managing director Bruce Gill. Of course recent



Clockwise from above left: Bouncing Ball's innovative approach for Baby D, Dina Carroll merited special metallic treatment; Senol Printing uses cutting virgin territories for its recycled paper and board sleeve for PolyGram's Earthrise project

developments in computer technology have brought greater efficiency. But while Apple Mac software packages allow quicker handling of ever more complex designs and BT's ISDN satellite link enables client, designer and printer to link screens by phone and discuss changes to designs as they're made, the designer is expected to reflect these time savings in his bill.

Sometimes technology benefits both parties. "ISDN is actually quicker and easier for us too," reveals Gill, "so we pass on that saving to customers as an incentive to use the system."

But substantial investment in the latest desktop technology has become obligatory. Bouncing Ball Design managing director John Sims says, "People expect you to be fully geared up, but they're still talking about very low 'take it or leave it' budgets. Luckily we aren't reliant on record company work to keep us going."

Yet there are still those like Michael Nash Associates, who prefer conventional design.

"Ultimately we're selling our ideas not our computing skills," says senior partner and art director Stephanie Nash. "We like to get involved with projects right from the beginning, and work closely with photographers and stylists rather than simply produce tricky graphics."

Nevertheless Nash admits that budgets and timescales often preclude the more traditional approach. "If we didn't have Macs," claims Gill, "I don't know if we'd still be in business. They've changed our lives completely."

Leisure Process managing director John Carver argues that there is a downside to Mac design. "Now that most designers go straight to the screen, what you get is too much packaging with two-dimensional graphics rather than true exercises in art direction or concept," he says. A&M art director Jez Pearce sees both sides of the argument. "The Mac should be regarded as another design tool, but you shouldn't necessarily chuck all the other methods away," he says.

Many record companies are considering opening their own Mac-based design divisions, a move which would inevitably cut back on commissions to outside designers.

A&M is one which already receives Syquest computer discs from its US head office and then runs off film for future UK releases in house.

But the fear is that, by effectively taking design back in house, the risk taking will go out of sleeve design.

"Marketing departments are reluctant to go out on a limb creatively at present,"

says Carver. "They want to see stuff that's already been proved successful. The music industry also has problems handling external creative resources - they think they can do it themselves."

Not that all designers are starved of creative briefs. Bouncing Ball made it into the pages of *Creative Review* with a pair of 12-inch sleeves for Production House Records' Let Me Be Your Fantasy by Baby D. They made one big picture when put together.

But where an album sleeve designer may expect to be involved in the marketing brief, the print company is often chosen for its particular skills or specialisations. Thus Gothic Print is often a first choice for vinyl sleeves. Linard Lithographic is a point-of-sale specialist. Artomatic is a silkscreen expert while No Problem is always good for tricky promotional items.

In this area, quality frequently takes precedence over superfast turnarounds and rock bottom costings.

A&M's campaign for priority act Dina Carroll is a case in point. "She merited special treatment," says Pearce. "So we decided to use special metallic inks. It took three proofs and one rejected final print before we were happy. Luckily, we had the time to get it right, but had we

wanted it yesterday, we'd only have had one chance."

With the decline of vinyl, sleeve design concepts have been adjusted to suit the CD format. The trend towards simpler, more immediate images comes as a direct response to the smaller sleeve size and stringent market conditions which require that the individual artist stands out from the crowd.

Subtlety is hard to maintain and Beggars Banquet art director Steve Webbon admits designs such as Fields Of The Nephilim's 12-inch single Moonchild - where the image depended on textures in singer Carl McCoy's mud-caked face - would be lost on a five-by-five inch square.

"People don't really browse through CDs like they did with albums, so you need to be both eye-catching and subtle," says Webbon. "We used to be fairly textural with our single sleeves. But when you can't really see them through the jewelcase, they're wasted."

But, says Linard's managing director Paul Linard, if clients want designs to fit on a matchbox, then that's what they must get.

"We have to react to industry needs," he says. "With CD or the Mini Disc or DCC formats, there are still numerous design possibilities - from fully integrated booklets to gatefold sleeves. The prospect of designing a generic campaign of maybe 100 DCC releases with the look of the overall racking in mind is very exciting."

Ultimately, of course, the record company client calls the shots and business is rarely turned away.

Nevertheless, the number of printers and designers servicing the music industry is constantly shrinking as work gets more condensed. Many younger companies have turned to business sectors offering longer lead times and better profit margins.

But as long as the music industry continues to back new and unbroken bands, it must inevitably spend large sums on marketing. And there will always be print and design companies there to service them.

Keith Peacock, of Peacock Design, says technical advances are revolutionising sleeve design

# Repro man rings in the changes

Computer graphics could have been created specifically for the music industry. Not only are they much quicker than the old cut-and-paste techniques – a significant factor in such a reactive and immediate business – but they're cheaper too. That must be a plus in the current climate of cost cutting and efficiency drives.

Not everybody has benefited though. Five years ago conventional typesetters were as plentiful as new entries in the singles chart. But now that Apple Macintosh technology allows instant access to different type faces and the facility to manipulate them quickly and effectively, the old method of marking up type, sending it to the typesetter, waiting for it to come back and then discovering that it doesn't fit, are gone.

So the smart typesetters have moved into design and computer reprographics while the not-so-smart ones are going to the wall, taking a few specific and valuable skills with them. Like spelling!

The whole repro process – the conversion of artwork into print-ready film – has also changed out of all recognition over the past five years. Soon there will be no difference between repro and design. The



Peacock: harnessing technology to cut costs and boost turnaround

far-sighted repro companies, which made early and huge investments in "high-end" digital systems such as Scitex are already hiring designers, while the smart design companies are betting on the technology which allows them to run finished design straight from the screen to film, bypassing the conventional artwork or repro stages.

Similarly, although the finer techniques are still in development, the Mac computer can now be used to create graphics for TV commercials and conference videos: a step towards the multi-media future that is fast becoming reality.

Like all other computer technology, both hardware and software has got smaller, cheaper and consequently

more accessible. It is now possible to go into a High Street store and buy a low-spec Mac and the designing software to go with it for the price of a Fender Stratocaster.

Nevertheless, an increasing number of discs from young companies and freelance designers look fine at first glance but are not properly set up for printing.

The record industry in the Nineties is facing change. One response has been to look at costs and increase efficiency. Clearly computer graphics and developments in digital repro fall well short of solving future challenges to the industry. But it's an area of positive change which can only help to make business more efficient.

Interview by Chas de Whalley

## WHO TO DESIGN A HIT

### SUEDE: Suede (Nude)

POS: pack shots and header boards.  
Posters: 27.5 x 19 ins, 60 x 40 flyposters.

Press ads: colour and B&W pages, strip ad (national newspaper); co-op retail ads.

Design: Barratt & Biscoomb.  
Print: Printing Origination Services.  
Repro: sleeve – Robert Stace, posters/in-store – Printing Origination Services; carriers – Design Concept Packaging.

### NENEH CHERRY: Homebrew (Circa)

Posters/display: 60 x 40 flyposters, 30 x 20 posters, 3 x 24 streamers, 15 x 36 headerboards for in-store and window display, centrepieces.

Press ads: colour pages (music, style, skateboarding, video games press).  
Design: Michael Nash Associates.  
Repro: No Problem.  
Print: sleeves/inlays – James Upton;

Posters/streamers – No Problem, centrepieces/header boards – Automatic.

### DINA CARROLL: So Close (A&M)

POS: pack shots, header board, 36 x 27.5 centrepieces.

Posters: display – 30 x 20, flyposters – 60x40.

Design: Jez Pearce/Simon Carrington at A&M

### Repro: MTA Reprographics.

Print: sleeves/inlays – CMCS; POS – Pegasus; flyposters – Print Origination Services.

### ERASURE: Pop – The First 20 Years (Mute)

POS: sleeve blow ups, nameboards, 60 x 40 paper backing sheets, track listing boards

Posters: display – 20 x 30, flyposters – 60 x 40.

Design: Me Company.

### Repro: R&B

Print: sleeve, inlay – James Upton; gatefold vinyl sleeve – Robert Stace; POS, promo box – Print Origination Services; posters – HP Promotions; shirts – Bravo.

### REM: Automatic For The People (Warner Bros)

POS: headboards, 3-D centrepieces. Posters: display 35 x 25.

Design: sleeve/inlay – Tom Reccion (Warner Bros' US art department) and Michael Shoe of REM; press ads – Warner Bros' UK art dept.

Repro: sleeve/inlay films supplied by US office; posters/display – Pinepoint.

Print: sleeves/inlays – Warner Music Manufacturing, Alsdorf, Germany; POS/posters – Linard Lithograph. Promo box supplied from the US.

Compiled by Martin Aston



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# The way of the West

Critics claim Bristol suffers from West Coast apathy, but supporters cite an affluent and vibrant record buying community. Paula McGinley visited the city to find out

If Sony's Mr MiniDisc, Alan Phillips, has been getting disheartened about the slow take-up of the new format, he can take cheer from the experience of one small record shop in Bristol.

Octave Records boss Paul Baxter says he's sold an unexpectedly larger number of MiniDiscs in the two months since he began stocking the format. He's modest about his achievement — "It's probably down to luck as much as anything else," he says — but it certainly demonstrates an adventurous, and affluent, streak among Bristol's record buyers.

Although Bristol has its less salubrious areas, its Georgian buildings, high-tech offices, five public schools and a university renowned for attracting Oxbridge "rejects" combine to convey a sense of wealth.

Peter Redpath, owner of Classical World on Whiteladies Road, clearly has his eye on well-heeled and well-educated consumers with his stock of prints and glossy art books which he sells alongside CDs.

"Bristol seemed to be the right place for us because it's well served by classical venues and is relatively wealthy with the right population mix," he says.

This relative affluence is probably the root of one of the hardest things Bristol retailers have to contend with, however. It's what Paul Baxter calls the "apathy" and Peter Wright, owner of indie rock specialist Replay, describes as the "West Coast" atmosphere of the city.

"Bristol shoppers aren't hungry," muses Wright. "In some places they'd be banging on the door if a big new release was out, but here they just amble down to buy it."

And although the city has spawned Revolver Distribution and a clutch of small labels — including Sarah Records, Pop God, reggae label Nubian Records and Replay's own Earth Recordings — Bristol's recent musical heritage has lacked edge.

Apart from notable exceptions Massive Attack and The Blue Aeroplanes, lately Bristol bands have failed to progress beyond the local scene. Even the Rainbow, one of the city's most popular venues which has hosted bands such as The Shamen and the Orb, closed last month.

"Bristol is a music desert," says Rayner's CDs owner Ray Jenkins wearily. "Even Bath could turn out Tears For Fears."

But Mike Shawe, manager of The Time Is Right which nestles among clothes shops and cafes in a Carnaby Street-type environment, says the laid-back atmosphere works in his favour, because it gives records a longer lifespan. He was selling Melissa Morgan's *Skill In Love With You* months after the London Time Is Right branch in Islington's Chapel Market had stopped ordering it.

"In London tracks tend to die after three or four weeks, whereas here it takes time to build momentum, but sales last longer," he says.

CD has long been in the ascendancy in most of Bristol's 15 record shops. Octave opened as a CD-only shop, and Rayner's CDs on Park Street — at 30-years-old one of the longest established record shops in Bristol — bowed to the inevitable in 1991 when it changed its name from Rayner's Records.

Vinyl die-hards are still catered for, however. Second-hand dealer Plastic Wax carries around 5,000 LPs and 10,000 seven-inch singles while both Revolver Records and Tony's Records, which started life as a market stall over 23 years ago, claim that 90% of their stock is vinyl.

Needless to say those traditional

vinyl strongholds reggae, soul, ragga and hip hop flourish in Bristol, reflecting the broad ethnic mix of its population.

Our Price in Merchant Street sold 26 import cassettes of X-Tra Naked by Shabba Ranks in six months. "That's really good for a back catalogue cassette," enthuses assistant manager Robin Webb. "Ragga and reggae are still a minority but they stand out against other forms of music — Shaggy outsold Whitney Houston for us."

Chris Bull, Virgin Records rep for Bristol and the West, adds that Bristol record buyers were quick to pick up on Shabba Ranks when Mr Loverman first came out.

"It's a cosmopolitan place and black music is very big here," he says. "Bristol is street-oriented with an ethnic, rootsy feel and artists like Lenny Kravitz and Soul II Soul are very popular."

Although most of Bristol's shoppers originate from within a 20-minute drive of Broadmead — the city's largest shopping centre and home to Our Price, HMV and Rival — more than 40% come from outside the city boundary from locations as diverse as Bournemouth and South Wales.

This sprawling catchment area means there is room for most types of music, says HMV regional manager Steve West.

"Bristol attracts a well-educated

music clientele so we cover as wide a range of stock as possible," he says.

At Music Stop Suede and Nirvana are racked alongside classical, country and jazz albums, while folk accounts for 7% of sales at Rayner's CDs, which also has a classical department in the basement.

Bristol's eclectic selection includes country, jazz, soul and rap; imports make up 50% of stock and 25%-35% of total sales. The outlet also tracks a healthy trade with film soundtracks; Indecent Proposal by John Barry was selling at the rate of one-a-week at £17.49 on import, well ahead of the film's UK release.

Despite all this activity, business is not booming across the board.

Although Adam Nash, partner at music lawyer, says that bookings are 20% up on last year and Our Price are manager Andy Thomas says sales have increased in both the chain's Bristol stores, Rival's Nick Stevens describes trade as "quiet". Rayner's Ray Jenkins opts for a more forthright "grim".

As a financial and business services centre Bristol has been hard hit by the recession and recent job losses at the Rolls Royce and British Aerospace plants nearby have taken their toll.

Bristol City Council's plans to revamp the city centre may yet entice more local shoppers, however. The first phase of development was the garish £120m Galleries indoor centre in Broadmead which opened in 1991 and now boasts Our Price, Boots, WH Smith and Woolworths alongside a host of other High Street names.

Work is also starting this year on the redevelopment of Quakers Friars shopping area and earlier this month the council unveiled the new look Castle Park, a £2m development in the city centre. Broadmead itself is scheduled to enjoy improvements to parking and lighting.

Bristol's music retailers have already proved themselves unusually tenacious — few have gone to the wall and Music Stop, Classical World and Octave all opened successfully in the depths of the recession. With such a spruce retailing environment on the horizon, they are well-placed to stir even more of those laid-back West Coast music buyers into action. ■

## BRISTOL: THE FACTS

**Location:** The regional capital of the West of England, Bristol is 120 miles west of London and 40 miles from Newport in South Wales.

**Description:** Built around an historic harbour, the city boasts Georgian buildings, an imposing cathedral and high-tech offices.

**Population:** 360,597

**Demographic breakdown:** under 19s — 24%; 20-29 — 18%; 30-49 — 27%; 50-69 — 20%; 70 and over — 11%.

**Unemployment rate:** 9.9%

**Record shops:** Classical World (Classical); Disc & Tape (second hand); HMV, Music Stop (mainstream); Plastic Wax (second hand); Octave Music (mainstream); One Stop Records (reggae); Our Price, The Galleries; Our Price (mainstream); Revolver Records (mainstream/blues/classical); Replay (indie); Replay (dance); Rival Park Street (mainstream); Rival Park Street (mainstream); Rival Bedminster (mainstream); Rival connection in Paul Roberts' Hi Fi (mainstream); Soundville (dance); The Time Is Right (dance); Tony's Records (indie/dance).

**Total retail space:** 25,300 sq ft

**Population per 1,000 sq ft:** 14,253

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# DOOLEY'S DIARY

Remember where you heard it: The CD pricing debate goes on; watch out for Harmonia Mundi's **David Blake** arguing an indie label view of the pricing debate on Channel Four's Comment tonight (Monday)... Numerous labels were **astounded** to see their **CDs brandished** by TV reporters to illustrate the story. **Oddest** of all was probably the CD selected to illustrate *The Sun's* story – a **Jeeves and Wooster** soundtrack... Adding to the theory that **Gerald 'Odious' Kaufman's** campaign was spurred by his desire to overcome his surprising **unpopularity**, it appears that the **Boundaries Commission** is proposing to **abolish** his constituency. Pity they didn't do it earlier... Which leading industry lawyer will this week sue his clients if he can make up his mind who they are?... Farewell and best wishes to Virgin press officer **Jo Barry** who has given up the world of music to join her partner working with the **Red Cross** in Mogadishu... Dooley hopped over to New York to the launch of the huge new **Sony Music Studios** in Manhattan last week, where celebs included **Tony**



To celebrate the first time Our Price has gathered all its 400 managers together in one place at the same time, the repositioned retailer invited Jellyfish to provide some light entertainment at its recent sales gathering in Birmingham. Pictured with the band are Virgin Records deputy MD Ray Cooper, Eric Dover and Roger Manning (Jellyfish), Our Price MD Richard Handover, Andy Sturmer and Tim Smith (Jellyfish), Virgin Records MD Paul Courry and Our Price senior producer Steve Gallant.

**Bennett, James Taylor and Cyndi Lauper.** Dolly Parton swept in as **Mayor David Dinkins** was making his speech, stealing the whole show. **Tommy Mottola**, the man who dreamed up the whole concept was ill and couldn't make his own party. Luckily he was able to watch it on video... Two fans of US rock are currently **pondering their future** at a major after a corporate edict that they can only sing acts in their own territory... **INXS'** low-key tour of small venues looks set to be a smash. Tickets for all 22 of the band's special July gigs were snapped up within **two hours** of going on sale at 18 **HMV** stores across the country last week... Among the hottest things we heard last week: singles from **Pet Shop Boys** and **Teddy Riley's Blackstreet** and albums from **Jamiroquai** and **Shara Nelson**... **Sonia**, our plucky entrant in the Eurovision Song Contest, racked up pre-sales of 75,000-plus for her **Better The Devil You Know** single by the time of Saturday's fest in Millstreet... Heartwarming to see **hard-bitten BBC technicians** queuing up for autographs from **Leonard Cohen** during taping of Friday's edition of **Later With Jools Holland**. "The man is quite simple a god," sighed enraptured producer

**Mark Cooper**... The owners of the **Hammersmith Apollo** had intended to keep its name change a secret until Thursday. The new **Labatt's Apollo Hammersmith** sign was only uncovered briefly to take some publicity photos for the launch – unfortunately for them two **MW** reporters happened to be driving past at the time... Latest instalment in the **Virgin Records 21st** anniversary celebrations is a competition with the first prize being a **Rolls-Royce Silver Shadow** born in the same year as the label... And **West Lothian College** is to hold a quiz pitting record execs against students at 1pm at the **Borderline** on May 24 to launch the latest single on their **Different Class Records**. **Arista's Richard Evans**, **Polydor's Jimmy Devlin** and **Wet Wet Wet** manager **Elliot Davis** are so far confirmed for the industry team... **Bob Barnes**, late of Music Junction, is interested in hearing from people on 0926 62425... Congrats to **EMI Music Publishing A&R** manager **Guy Moot** and his wife **Maria** for producing twins **Hayley** and **Tagen**...



Congrats to all the 22 teams who took part in the first **Music Week** five-a-side tourney at Wembley Arena on Sunday May 9. Pictured is the winning pluggers team, sponsored by **Gut Reaction**, which beat **Sony Music Operations 2-1** in the final the next night. (l-r rear) **Sean Cooney**, **Ian Timpon**, **Pat Brown**, **Alfie Hollingsworth** (front) **Damian Christen** and special guest **Gazza**. It was serious business out on the pitch – and also in the dressing room where a fight broke out between the two finalists. Both sides dispute who won the latter tussle, although **Hollingsworth**, who works for **Sony**, was said to be sparing a gleaming shiner courtesy of one of his colleagues.

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# BOWLED ON NEW LIVE

Bruce Springsteen - famously once described as the future of what's set to be the outdoor venue of the future - the N

When Bruce Springsteen steps out on to the stage at the new National Bowl at Milton Keynes on Saturday, his show will introduce British audiences to a style of venue management that was not only born in the USA, but conceived and pioneered there too.

Since 1966, the Pace Entertainment Corporation has been one of the largest producers and presenters of live entertainment in the US. Its various music, theatre and sports divisions now collectively sell more than 6m event tickets annually. The Pace Facilities Group, which owns and operates outdoor theatres, opened its first venue, the Starwood Amphitheatre in Nashville, Tennessee, in 1966.

In 1990, the company formed a partnership with Sony Music in America, a division of the Sony Corporation, to develop and operate amphitheatres at home and abroad. The Star

Lake Amphitheatre was accordingly opened in Pittsburgh, Pennsylvania, in June 1990. Hardee's Walnut Creek Amphitheatre in Raleigh, North Carolina followed in July 1991.

Two more are scheduled to open next year, one in Tampa, Florida, and the other in Camden, New Jersey.

In April 1992, the partners made their first move into the international market when a joint venture company, formed by Sony Music Entertainment (UK), The Pace Entertainment Corporation and Sony Music Entertainment Inc. took over the management of the Bowl in the Buckinghamshire new town of Milton Keynes.

The open air venue was originally created by the Milton Keynes Development Corporation on the site of an old gravel works and was landscaped using surplus soil from local construction work. After a trial run with a show featuring new and up-and-coming bands in 1979, the



The National Bowl: bringing a taste of...

Bowl officially opened with the Police's 'Rockatta Bowl' gig on 26 July 1980. Since then it has hosted appearances by U2, Simple Minds and Michael Jackson as well as Queen,

TAKING THE LOCALS INTO ACCOUNT

The regular arrival of 60,000 people into a town whose population is only 178,000 could have a traumatic effect on day to day life in Milton Keynes. But the Sony/Pace partnership has gone to great lengths to ensure that the local populace view the National Bowl at Milton Keynes as a valued feature of their community.

In fact the Bowl will contribute directly to the welfare of the area since Sony/Pace have pledged to make a 25p donation for every ticket sold to The Milton Keynes Community Trust, a charity which supports local voluntary and arts groups. It has been estimated that this will raise around £75,000 a year. "This is something which I think is very important," comments National Bowl chairman John Whitney. "We want to play an active role in the community and give something back for the services and the goodwill that we receive."

Community Trust Chief Executive Tim Hill observes that Sony/Pace's action comes at a crucially important time, when the local population is growing rapidly and government cutbacks are slashing grants.

In a less direct way, the community will also benefit by the creation of new jobs and increased trade for local businesses, shops and hotels. "We receive literally hundreds of enquiries every week in the tourism information centre," says Milton Keynes Borough Council's tourism development officer Stuart Ackland. "It's an obvious indication of the positive contribution these concerts make to the local economy."

Local music companies should also benefit from their proximity to the Bowl. Chiltern Radio, whose network covers the local area, will co-promote the Springsteen show with Capital Radio and BRMB. Chiltern Network's head of concert

promotions James Delaney is looking forward to further involvement. "From our point of view, this is the most exciting development in live music for some time," he says. "Milton Keynes has got a lot of facilities here," says Borough Council arts officer Shaun Hennessey. "But at present it doesn't have an indoor concert venue. Now that the Bowl will be offering more than just rock music, everybody will get the opportunity of seeing the best live musical entertainment. "In a sense, the programme this year is a trial," he admits. "But Pace in the US is well-used to running these kinds of venues with the full support of the local communities. The organisation is working very closely with the police and with the local parish councils and local organisations. A good working relationship is absolutely essential - and we have one with Sony/Pace."

# OVER BY A CONCEPT

ature of rock 'n' roll – this Saturday plays the first night  
National Bowl at Milton Keynes. Valerie Potter reports



of America to Milton Keynes

Peter Gabriel and Genesis and the Amnesty International Festival in 1988.

However, the Bowl has never staged more than three major music shows in any one year. Despite its comfortable, intimate ambience, its attraction to promoters paled in comparison with rival sports stadiums, because it offered nothing in the way of facilities.

It was the skeletal nature of the venue that first attracted the Sony/Pace partnership when The Bowl was put up for tender in March 1992 in order to establish it as a commercially viable venture before the disbanding Development Corporation handed ownership over to the Borough Council.

"The Bowl was one of a number of possible venues that were being looked at for an amphitheatre site," explains National Bowl MD Andy Phipps. "But because it was actually built and landscaped as a place for entertainment and concerts, as opposed to, say, a football ground, the basic layout was perfect, and that's the main reason why we went for it."

Learning from Pace's US experience, the partnership also intends to transform the site, so that it will eventually boast full staging, as well as permanent dressing-room and catering facilities. This, claim Sony/Pace, will make the National Bowl a unique outdoor venue in the UK.

"What we try to do is develop an atmosphere that is specifically suited to live musical events," says Pace Facilities Group President Rodney Eckerman.

"The sightlines, the staging, the sound, everything, is tailored to music and live performances, where stadiums and arenas are inevitably designed with baseball, hockey and in the UK, soccer uppermost in mind."

Explaining why Sony has become involved in venue management in general and this project in particular, Tim Bowen, MD of the Strategic Business Division of Sony Music Entertainment, refers to the company's overall policy of diversification into all areas of music.

"If you're in the music business then you're always looking for new outlets for

your music and new ways to develop your artists.

Obviously, live performance is critical to any artist's career. But one of the problems we have in this country is that the opportunities to play live are so limited," he says.

"You may say that our involvement with the National Bowl at Milton Keynes means we're starting at the top end. But what we saw was a venue, which was under-utilised and unattractive to promoters and artists alike, but which had a fantastic potential. At the Bowl we can provide music and other forms of entertainment to 60,000 people at one time in a location where half the country's population are under two hours' drive away. It was too good an opportunity to miss."

Impressed by the Sony/Pace partnership's plans for the future, the Milton Keynes Development Corporation gave them a five year lease on the site, commencing on April 1 1992, and the Borough Council subsequently granted them licences for seven major concerts in 1993. The number of licences has since been raised to 10 and Sony/Pace are currently negotiating to extend the length of the leasehold.

"In a sense, we are trying to take the excellence that exists in American venues and put it into the UK," explains Tim Bowen. "We're not aiming to make it an American venue, but simply bring it up to the standards that any normal person would expect when they go out for the day."

"We feel that we can steal a march on our competition by providing something that people see as excellent."

"It's not going to happen overnight, but that's what we're striving for." And if they get it right then the Sony/Pace style could well revolutionise the management of open-air venues, not only in the UK, but throughout the whole of Europe.

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# Smooth operators

Behind the scenes, the main philosophy for Sony and Pace is to keep the paying customer satisfied

What's in a name? Well, a lot of careful thought, if you're talking about the National Bowl at Milton Keynes.

"I felt it was important that the name should carry some sort of imprimatur of excellence," says National Bowl Chairman John Whitney. "Calling it The Milton Keynes Bowl identifies where it is, but it doesn't really convey the special nature of the place. I felt that the National Bowl carried more of the resonance."

The new name also underlines Sony/Pace's intention to promote the Bowl as a truly national venue. Since it's situated barely 10 minutes from the M1, M40 and A5, the venue is under two hours drive away for some 12m people.

Furthermore Milton Keynes Central railway station lies on the main Euston-Birmingham line, putting the Bowl within easy reach of the rest of the country.

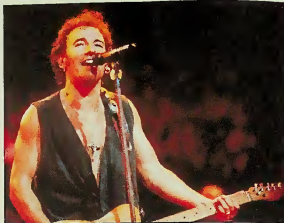
Sony/Pace believe that a reputation for hosting a wide variety of different events, both musical, and non-musical, will also enhance the venue's national standing. Bruce Springsteen, Metallica, Bruce N Roses and Bon Jovi will be some of the early attractions, but one of the major popular classical concert, featuring the renowned London Philharmonic Orchestra, has also been announced for July 17.

"The facility is best known for the rock shows. What we're trying to do now is bring in a much wider range of entertainment," says National Bowl MD Andy Phipps.

"We're delighted to be staging a classical show, and we're currently discussing further projects with country music promoters, opera and theatre companies, children's show producers, even the British Film Institute. So we're looking at all sorts of possible options."

"We're going through an educational process, encouraging promoters to bring a diverse range of shows to us."

As MD, Phipps is responsible for the day to day running of the National Bowl, reporting to Tim Bowen at Sony Music in London and Rodney Eckerman of the Pace Facilities Group in Houston. He is also instrumental in maintaining the 'Partnerships Of Excellence' with third party companies which is



Springsteen: an early attraction

designed to ensure that the venue provides the highest standards of service. All contractors working at the National Bowl have been picked for their jobs because they have proved themselves to be the best in their field.

Similarly, Sony/Pace consulted some of the UK's biggest concert promoters before improving the site facilities.

And promoters certainly seem to appreciate the way the venue will help them reduce costs by installing high quality backstage facilities.

"Basically, I think they've got it completely and utterly right," states Paul Roberts of Phil McIntyre Promotions, which is co-promoting the Metallica show with MCP.

"The costs of promoting open air events are colossal and that's the biggest risk, but they're actively sharing it. I think the National Bowl will be very successful."

"If Sony and Pace are prepared to put the infrastructure in and make it really work, we'll support it," agrees Harvey Goldsmith, who is promoting the opening Springsteen show.

Sony/Pace's prime concern is that the paying customer must be taken care of. In fact, customer comfort is one of the tenets of Pace's philosophy.

"We believe that the success of any entertainment project depends on your relationship with the consumer," explains Rodney Eckerman. "Providing a quality service is our highest priority."

Crowd safety is also of paramount importance. Here Sony/Pace have been in close consultation with Milton Keynes Borough Council's environmental official Philip Winsor and security company

Showsec - both of whom were involved in helping to formulate the new Pop Code.

For those travelling to the National Bowl by road, the site will be well signposted and has car parking capacity for 12,500 vehicles.

On arrival, concert goers will be confronted with a wide selection of food and drink, far exceeding the usual choice of hamburgers or hot dogs.

It all forms part of Sony/Pace's aim to make each event at the Bowl an enjoyable and memorable experience. Tim Bowen explains, "Apart from running it at a profit, the object of the exercise is to establish the Bowl as somewhere that is user friendly, where people feel they can enjoy themselves for a whole day, where they can eat food that they want to eat, and go to the loo without feeling repulsed by it!"

However, the English climate will limit the National Bowl's season to the five month period between the beginning of May and the end of September, although smaller events like fun fairs and garden shows will be held throughout the year.

With a capacity of 60,000 and an average ticket price of £20 for rock shows, there are obviously healthy profits to be made. But Bowen considers it unlikely that the Sony/Pace partnership will be tempted to turn concert promoters themselves.

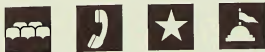
"When we first started talking about going into the Bowl, I'm sure there were a few promoters who were very concerned that we were going to muscle in on their business," he says. "But we have no intention of being anything other than venue managers."

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*Wishing Andy Phipps and The National Bowl at Milton Keynes every success*





## THE KEY PLAYERS BACKSTAGE

### BRIAN BECKER.

Vice chairman, Pace Entertainment Corporation  
 Brian Becker joined Pace as vice president and general manager of Pace Theatrical Group Inc in 1982 from Touche Ross. As vice chairman of Pace Entertainment Corporation, he directs strategic and financial planning, management, acquisitions and the development of new business interests. He negotiated the foundation of the Sony/Pace partnership.



**TIM BOWEN,**  
 Managing director, Strategic Business Division, Sony Music Entertainment  
 Tim Bowen joined CBS UK in September

1976 as business affairs officer, and was appointed business affairs director before transferring to CRI in New York in 1981 as VP business affairs. In mid 1982, he became VP of CBS Music Publishing and general manager of CBS Songs International before returning to the UK as senior director, administration and commercial operations in September 1986. After becoming MD, Columbia, in

February 1990 he was appointed MD, Strategic Business Division, in August of last year.

### RODNEY LECKERMAN, President, Pace Facilities Group

Rodney Eckerman pursued a career in a number of music industry fields, including concert promotion and artist management before joining Pace Productions as VP in 1984. He was appointed executive VP of Pace Entertainment Corporation in 1988, and CEO in 1989. As president of the Pace Facilities Group, he oversees the company's amphitheatre operations in the US and abroad.



**ANDY PHIPPS,**  
 Managing director, The National Bowl at Milton Keynes  
 Andy Phipps is responsible for

the day-to-day running of the National Bowl and will book all major concerts at the venue. Before joining the team at the Bowl, Andy was concerts manager at Capital Radio and deputy director, Capital Radio Music Festival. Before that he spent 12 years in West End theatre management.



**JOHN WHITNEY,**  
 Chairman, The National Bowl at Milton Keynes  
 John Whitney, who is non-executive

chairman of the National Bowl, is also chairman of The Really Useful Group and Trans World Communications and a member of the board of the Royal National Theatre. He was formerly MD of Capital Radio and director general of the Independent Broadcasting Authority.



**PAUL RUSSELL,**  
 President, Sony Music Entertainment, Europe

Paul Russell joined Sony Music, then CBS Records as director of business affairs in 1973. After transferring to New York and then Australia he returned to Britain in 1982 as MD, and subsequently chairman CBS Records, UK. He was appointed to his present position in 1993.

"This country leads the world in music and has long deserved a dedicated open-air venue. Secure has Wembley, music will have the National Bowl," he says.

## HOSPITALITY AT THE NATIONAL BOWL

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# Pace builds for Europe

The primary objective of the Sony/Pace partnership is to establish the National Bowl at Milton Keynes as one of the UK's leading venues. But the Bowl may also turn out to be the first in a network of related amphitheatres strung across Europe. Once they've proved themselves at Milton Keynes, Sony/Pace will use the National Bowl as a springboard into other European territories.

"We are committed to the National Bowl and we have the opportunity to spend a couple of seasons working out the logistics of providing a high quality service in a European context," explains Pace Entertainment Corporation vice chairman Brian Becker. "Once we have a base here then we'll start examining other opportunities in greater detail."

But Sony and Pace stress that it is still very early days and definite plans for expansion have yet to be drawn up. But Sony Music's Tim Bowen admits that they are currently assessing possible sites in Spain and Italy and have also received approaches from German companies. However, Spain seems to be the most likely area to be targeted for future



Becker: establishing a base

expansion, due to its favourable physical and economic climate and the fact that the country recently successfully hosted the Olympics.

But when Sony/Pace have already successfully developed two amphitheatres in the UK, with two more in the pipeline, why are they choosing to branch out into Europe at this point, instead of consolidating their position by further expansion at home?

"The US still has a few major markets that don't have

amphitheatres," says Rodney Eckerman. "But in many ways, the North American market has been saturated. There are now 30 or 40 major amphitheatres throughout the US and most major metropolitan areas, such as Pittsburgh, Chicago, Los Angeles, Houston or Dallas, have one. So we started looking at exporting the concept, as you might say."

"Also in the Sixties, Seventies and Eighties, Europe didn't see the rapid growth in venue building that we had in the States. So we believe that there's considerable scope for all kinds of new developments in many of the major metropolitan areas in Europe. And London is a great springboard into Europe as a whole."

In its dealings with the European live industry, Pace will be extending an approach which it developed through its experiences in the US. But, for the time being, as Brian Becker reiterates, there is no clearly defined timetable in place for a move into Europe.

"We're just starting to put our plan together," he says. "We look at this as being a multi-year plan. This year, I'm happy to say, we're looking to do quite a lot of business."

## THE BUILDING OF A DREAM



Work in progress: the conversion takes place

Since the Sony/Pace partnership has taken over the running of the National Bowl at Milton Keynes, Pace's Technical Director Garry Hannan has introduced a number of improvements to the site facilities. Most impressive is the massive 84 foot x 60 foot covered stage with large sound wings and a hanging capacity of approximately 120,000 lbs in weight. This will enable the National Bowl to accommodate the largest stage productions.

Backstage facilities, like dressing-rooms, catering and production offices are currently still housed in PortaKabias. But these have all been pulled in, connected to power and generally installed on a seasonal, rather than a show by show, basis, which affords the advantages of continuity and lower show costs. Eventually, Sony/Pace plan to make these facilities a permanent fixture on the site, which will make the National Bowl unique among other open air venues of its type.

New perimeter fencing has made the site more secure. Lighting, signage and the maintenance of the grassy areas have been improved and the French drain system under the flat

part of the Bowl has been cleaned out, to make sure surface water doesn't settle should it rain.

But despite the current improvements, Sony's Tim Bowen suggests there are plans to develop The Bowl still further, if the first season proves successful.

"There are a number of options open to us. We could make it partially seated, with some kind of roof covering. That would turn it into an American-styled amphitheatre," he says.

"The ultimate step, in my view, would be to square the triangle and to have it fully enclosed. But we're talking about a massive natural bowl here which can seat 60,000 people and also be used for a lot of different events. You don't want to limit it to being a 20,000 seater indoor arena. But if you could design a structure that could be easily put up and taken down, then you could combine an all-purpose stadium with an indoor facility and get the best of both worlds."

"But we're approaching this one step at a time. And we don't intend to take the second step until we know the first one makes economic sense."

## PARTNERSHIPS OF EXCELLENCE

To help them run the National Bowl at Milton Keynes, Sony/Pace have sought the active involvement of a select number of companies deemed the most expert in their field. The common aim of these Partnerships Of Excellence is to achieve the highest possible standard of service.

### AZTECH PRODUCTIONS

Tony Wheeler of Aztech Productions is Site Coordinator for the National Bowl, with responsibility for all production facilities, including power, staging, phone lines and backstage amenities. He will liaise directly between the venue and the promoters' production staff. "The National Bowl has always been the best and easiest-to-work outdoor site in the UK," he says.

### SHOWSEC

ShowSec is recognised as one of the music industry's leading security

companies and director Gerry Patterson has been given a free hand at the National Bowl in organising the stewarding plus offroad and backstage security. "It's not just a nice venue," says Slater. "But it's an easy site to look after too."

### R&W CONCESSIONS

R&W Concessions is responsible for all front-of-house facilities. These include 40 food concessions, employing a staff of 150, which sell everything from creeps to German sausages. There will also be two bars in the centre of the auditorium. R&W's Ray Rhodes would eventually like concessions to stock suntan oil.

### EVENT MANAGEMENT

Car parking will be supervised by Event Management. This family business started in 1972, and handles parking for over 200 large scale events a year from Knebworth to the

Chateaux Gold Cup. "Milton Keynes' grid road system allows us to divert traffic away from the town centre," says Evers' Stephen Legg. "So access to The National Bowl is not a problem."

### ALPHABET EVENT HIRE

For 13 years Alphabet has supplied cabins, changing rooms and toilet and shower facilities for sporting events, outdoor pop concerts, country shows and society functions. The company regularly works with promoters like MCF, BCC, The Mean Fiddler and Kennedy Street.

### STERLING CONCESSIONS

Hospitality catering will be provided by Sterling Concessions, a company that has provided public catering at leisure sites, including Cheshington, Thorpe Park and Tottenham Hotspur

Football Club, since 1990. Sterling will be responsible for the hospitality enclosure and record company, corporate and VIP catering.

### GLD

GLD describes itself as an 'ambience builder' and generally works for artists, record companies, sports associations and film companies. It will provide the furniture for the backstage areas and its service varies from furnishing purely functional production offices to draping dressing-rooms to create atmosphere.

### ESTATE CLEANERS

Estate Cleaners of Leicester will clean the site before, during and after shows. It plays both a health and safety role since it is important that entrances and exits are kept free of litter. National Bowl veterans,

Estate has been at almost every show that has been staged at the venue since it first opened.

### TREESCAPES

Previously employed by the Milton Keynes Development Corporation, Treescapes' Dick Selley has been with the National Bowl for 12 years. As a Milton Keynes resident, Selley acts as Sony/Pace's local contact at the site.

## music week

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