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**Plug it up**  
Erasure aided  
in chart forays  
by top pluggers



# music week

For Everyone in the Business of Music

24 APRIL 1993 £2.65

## £1m boost for Mercury

The UK's most creative musicians are set for greater recognition with the news that the 1993 Mercury Music Prize will be backed by an extended commitment from its sponsor and increased prize money.

Mercury will this week announce long-term sponsorship of the event, launched last year with the full support of retail body Bard and the BPI, understood to be worth more

than £1m.

The company has also raised the prize money for album of the year to £25,000 - an increase of £5,000 - and the entry fee has been lowered to £188 to encourage more smaller labels to enter. Last year 105 albums were nominated.

The organisers hope to build on the success of last year's award, won by Primal Scream for *Screamadelica*, to boost

media support for the music industry's Booker Prize. According to research compiled for Mercury, awareness of last year's prize reached 13% of all adults.

Jon Webster, one of the award's founders and chairman of its management committee, says he hopes the campaign will enjoy an even higher profile in its second year so the awards ceremony

can be sold to TV in 1994.

"After an initial degree of suspicion, people really took to the prize," he says. He adds that he hopes record companies and retailers will make more use of the shortlist to promote selected artists.

Sales of all 10 albums on the back of last year's campaign. Creation Records estimated an extra 26,000 sales

for Primal Scream.

The panel of judges for 1993 will be announced in London on Wednesday. Entries for the competition, which is open to any British or Irish album released in the 12 months after July 1 1992, will be accepted from Thursday. The shortlisted albums will be revealed in July. Full entry forms will be included in the May 8 issue of *Music Week*.

## BPI sums don't add up, say managers...

The BPI is set for a tough trial by select committee following the first round of witnessings in the House of Commons CD pricing inquiry.

At the first of three sessions, members of the National Heritage committee last week made it clear that their aim is to get CD prices reduced.

Their ammunition against record companies was supplemented by evidence from managers: Ed Bicknell and Elliot Rashman and the Consumers' Association.

Committee member MP John Callaghan applauded the Dire Straits and Simply Red managers' arguments, saying, "Your aims seem to be the same as ours - to put the price down."

Bicknell and Rashman pro-



Bicknell: call for £2 price cut

posed that prices should be cut by £2 for at least the next two years in a bid to generate greater turnover.

But most of their evidence set out to rubbish the 1989/90 BPI figures - especially those for manufacturing costs and artist royalties - often quoted in CD pricing arguments.

"The only figures ever quoted are from the BPI. We are only getting one side of the

story," said Rashman.

He stressed that the popular impression that artists are the ones reaping the money from CD sales is wrong. "If the prices go down, Simply Red will make less money, but that is what my artist is willing to accept," he said.

He also argued that the record companies had set the initial prices for CD - and now the new formats - unilaterally. While arguing that dropping the VAT rate would encourage lower CD prices, Ed Bicknell said the majors were profitable enough to take a cut. "There is a smidgen of fat they could share with others," he said.

Retailers will present evidence this Thursday, followed by the record companies next week.

## ...as watchdog looks to law

The Consumers' Association has called for changes in copyright laws and import restrictions to stimulate lower CD prices.

In evidence presented to the select committee on CD pricing, assistant director Derek Prentice said that the banning of parallel imports was unfair.

"This is an attempt to manipulate markets in different parts of the world. Amending [legislation] would give people complete rights over buying records," he said.

The association also argued that the US and UK markets were comparable. "The only difference is that the US con-

sumer is not prepared to put up with high prices," said policy director Stephen Locke. He said there was no "direct" evidence of collusion between record companies and retailers, but added, "There has to be a question over the strong links between some retailers and some record companies."

## Fiddler bid sparks Reading legal row

A court battle is looming over who has the right to stage this year's Reading Festival.

Vince Power's Mean Fiddler group claims that since it has bought the lease for the site from landowner Battle Farm Lands it now has the right to stage the three-day event.

But the current organiser, NJF/Marquee based in Northolt, says it is taking legal advice, claiming its lease

agreement extends until 1994.

Battle Farm Land's Charles Cayzer confirms that it has terminated the agreement with Reading Festival in favour of the Mean Fiddler.

But Reading council warns that any new owners will have to apply for a festival licence.

The Mean Fiddler, which ran the festival between 1989 and 1991, last year tried to stage a rival event in Newbury.

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# Iron Maiden in video game plea

Rock group Iron Maiden are desperately searching for a company with which to develop a video game.

For the past five years, the band and their management Sanctuary have been talking to computer companies about producing a game based round their mascot monster Eddie.

But, despite the growing number of collaborations bet-

ween music and games companies, deals involving the band have either been declined or fallen through.

"Iron Maiden are one of the biggest bands in the world and they and their fans are really keen to have an Eddie game," says Ken Mantering, a consultant to Sanctuary.

"We thought we had a deal with Ocean but then it fell



Eddie: desperate search

through. Sega US turned them down and the whole thing has left them rather frustrated."

Iron Maiden and Sanctuary are now hoping other companies will come forward.

Maiden would not be the first artists to have their own games. Kris Kross, INXS and C Marky Mark have packages marketed by Sega, who also developing a game with U2.

## Leftwich out as EMI rejigs distribution

EMI Music Services managing director Jim Leftwich has left the company in a restructuring of the group's senior distribution and manufacturing team.

Peter Hall, formerly manufacturing director at the group's Hayes CD and cassette site, has now taken on additional responsibility for its CD manufacturing operation at Swindon. And Richard Green, who formerly headed the Swindon site, has become board director for manufacturing.

Meanwhile Leftwich has joined packaging company Linpac Metal Packaging as managing director.

Peter Knepe, EMI senior vice president of logistics and supply, says the changes, which came into effect with the start of the new financial year this month, had been planned since last year.

"Four years ago we had more than 1,000 people on site at Hayes; now it's about 200," says Knepe.

"Jim and I had been working on a way of rationalising the UK structure. Moving operations to Leamington meant the overhead structure was starting to get top heavy."

EMI attempted to move all its distribution from Hayes to a new Leamington Spa site in May last year. The move was put on hold after just a month following computer problems and only completed in March.

Knepe says Leftwich's departure was unrelated to the problems surrounding the move to Leamington.

# One FM faces sell-off probe

Radio One-FM should be sold off to the private sector if commercial radio could stand the competition, says the Radio Authority.

The independent radio industry regulator is to commission a report into the feasibility of privatising One FM to determine what threat the station would then pose to existing commercial broadcasters.

The report, which will examine whether and how privatisation should be introduced, is likely to be completed by the end of the summer.

The Radio Authority unveiled its plans last week in its first official response to the Government's green paper on the future of the BBC.

Radio Authority chairman Lord Chalfont says the organisation had initially intended to propose that One FM should be privatised since it is the only BBC station whose service could easily be sustained

in the commercial sector.

But it subsequently decided to commission research into the subject because of the huge changes radio will undergo between now and 1996, when the BBC's charter comes up for renewal.

Privatising One FM could struggle existing stations as well as new operators such as Virgin 1215 and the planned third national commercial station due to launch in 1995.

The authority dismisses One FM's argument that it provides a service that could not be offered by a commercial broadcaster.

It argues that the music, news and social action programmes that One FM broadcasts during the day are no different from those provided by independent stations.

And while conceding that the station offers new and live music shows during the evening that are unavailable

elsewhere, it says such programming outside peak listening hours would not harm advertising prospects and could be made a condition for a licence being granted.

The authority calculates that One FM's branding would enable it to achieve annual ad revenue of at least £50m. Since the annual cost of running a privatised One FM would be £28.1m (based on BBC figures), the station would be financially viable while a commercial Radio Two, which costs £34.7m a year, would not.

Radio Authority chief executive Peter Baldwin says privatising One FM and bringing its 16m listeners into the independent sector would double the 2% share of the total UK advertising market taken by commercial radio over the past 20 years.

"It will transform the way advertising agencies see commercial radio," he says.

## PRS spurns U2 ultimatum

PRS has refused U2's demand that the group be allowed to collect its own live performance royalties.

The decision makes it almost certain that U2 will sue the society. Earlier this month

the band threatened to start proceedings if the society did not return the right to collect the royalties within 14 days.

But solicitors acting for PRS issued a short response on the day the deadline expired refus-

ing the demand. In a later statement PRS said it was "not appropriate" to agree to what had been requested.

U2 manager Paul McGuinness refuses to say whether the group will issue a writ.

**BE PREPARED.**  **LAUNCHES APRIL 30TH.**

Virgin 1215 unveiled its launch ad campaign on 500 poster sites across the UK at the weekend prior to its first broadcast at the end of the month. The 'clean out your ears' marketing was created by agency Bartle Bogle Hegarty. Meanwhile Virgin 1215 competition director Mike Bernard left the company last week for 'personal reasons'. He will not be replaced; station chief executive David Campbell and head of promotions John Pope will take over his responsibilities.

## Sheffield reaps reward

Sound City '93 provided a welcome boost for host city Sheffield, though the rise in music sales did not match the 50% upturn in Norwich last year.

Music retailers across Sheffield report bumper sales last week compared with the previous week, although much of the increase was due to the Easter holiday.

HMV's Sheffield stores per-

formed better week-on-week than those in other UK cities which made news at Virgin's Fargate shop and Our Price saw overall sales jump 40%.

Independents also benefited from the week's events. Mick Hudson, manager of Record Collector, says business rose 30%. "Sound City was good for raising awareness of music in Sheffield," he adds.



Call me chicken, but I wouldn't swap places with Jeff Clark-Meads for the world.

If last week's opening bout in the CD pricing inquiry is anything to go by, the BPI's PR man has quite a job on his hands. The world clearly thinks the record industry is run by a bunch of connen, and anyone who says otherwise has got a fat chance of being believed.

It's unfortunate for the BPI that Ed Bicknell is such a clever and forceful orator. And no surprise that the media has seized the record company as villain them.

In some respects, though, the BPI has only itself to blame. So far its line has been to talk bullishly about nailing the beast. Why, then, did it choose not to release a full breakdown of current costs in the first place?

There's nothing to hide - as any comparison with similar breakdowns for video games, trainers or a host of other consumer goods would show.

But whatever figures the BPI produces when it faces the select committee next week, it's hard to see what good can come out of this blitz of industry-bashing.

In the short term, record companies can take comfort in the fact that the select committee has no statutory power.

But if prices are eventually forced down, a good deal of Simply Red and Dire Straits success - especially that produced by independent companies - will be stuffed. With less money to play with, record companies will be forced to adopt a pike and ten high, sell ten cheap philosophy.

Elliott Rashman doesn't have to worry about Simply Red making less money if prices come down.

Lands more people will be buying Simply Red and Dire Straits discs - there should won't be much else from the shelves to choose from.

*Selma Webb*  
Steve Redmond is on holiday.

# UK a nation of music buyers



I thought *The Crying Game* was an absolutely brilliant film, the best since *Field of Dreams*. But I was sad that it took a cluster of Oscar nominations to break my lethargy and drag me to the cinema.

We Brits have always been way behind the Yanks when it comes to spotting good movies, which probably explains the sorry state of the British film industry.

On the other hand, we're even better at hearing great music than we are at making it. Dave Berry never had a US hit with his UK top five single of *The Crying Game* and Phil Spector was a producer God here but *River Deep, Mountain High* wasn't a hit Stateside.

Sadly, our ability has been slipping lately. We're discovering fewer hits.

Oh, Carolina was the exception rather than the rule and Shaggy would have had a smash months earlier if his single had carried a bar code.

In 1993, bar codes are more important than bars of music. Crotchets and quavers have been superseded by formats and packaging.

Thousands of bhangra tapes are not included in the Top 75 because they don't carry bar codes or sell "in the right places".

A sausage could be number one if it carried the correct bar code and sold in Gallup shops.

Even charities, no matter how worthy the cause or good the product, have learnt how to chart a single by using catalogue numbers rather than sounds. Success now comes from marketing, not from good ears.

The chart does not encourage talent-spotting. If more great records like Oh, Carolina aren't to slip through the net something must be done about it to ensure it does. We need to revive the vital skill of hearing his first—one of the foundations of our Great British music world.

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

More than 80% of Britons listen to records, tapes or CDs and more than half make at least one music purchase every three months, according to a new survey by market analysts Mintel International.

The Leisure Intelligence Report, researched last September, underlines the continuing importance of music in the lives of people of nearly all ages.

According to the report more

than 80% of people aged 15 to 24 bought a blank or pre-recorded cassette, CD or LP in the three months to last September. The total dipped to around 70% for 25 to 44-year-olds, only trailing off for pensioners.

Moreover, almost four out of 10 adults surveyed listen to pre-recorded music instead of watching television, a trend most evident among 20 to 24-year-olds, 53% of whom prefer

music to television.

The survey also reveals marked differences in listening habits between the sexes. While 59% of the women surveyed said they listen to music as they do household chores, around half the men questioned listen while relaxing or driving.

Young people of either sex are the most likely to use a personal stereo. And 40% of 15 to 19-year-olds listened to

tapes and CDs while on the move compared with only 6% of 35 to 40-year-olds. The report confirms format trends of the past few years, with vinyl in decline. Ownership of singles on vinyl has fallen from 43% of all adults in 1985 to just 19% last year. Cassettes were the most widely bought format last year, with 78% of all adults making a purchase, closely followed by CDs at 23%.

## College tackles 'lack of training'

Training opportunities within the music industry are set to be scrutinised by university researchers.

A team from Westminster University intends to promote a series of new music business degrees by highlighting the lack of educational opportunities offered by the industry. It is carrying out the "training audit" between now and the end of the year at the same time as launching its first degree course, Commercial Music, aimed at musicians.

It also hopes the findings will help in drawing up the curriculum for a number of more business-oriented music degrees.

Course leader Norton York comments, "There is not much formal training in the industry and we believe there may be a



*Drum major: York (left) with deputy rector Dr Geoffrey Copland*

case that education and training could be a useful tool for the industry."

York has set up a professional advisory committee for the course that includes lawyer John Kennedy, Brit Awards executive producer Lisa Anderson and *Gold Discs* & *R&R* manager Simon Dyne.

"We are very keen to go to the industry and talk to them about what they perceive are the needs," says York.

The committee will regularly advise York on the structure and content of the three-year BA course, which starts in September at the University's Harrow campus.

## Azoff imprint shifts distribution to BMG

Giant Records is switching international distribution from Warner Music to BMG in a bid to raise the profile of its releases.

The move comes just as the new US label has scored its first UK Top 10 hit with Jade's *Don't Walk Away*. But label co-founder and chief executive Irving Azoff says he is looking for greater support across the whole roster.

"Not as many of our releases went out around the world [with Warners] as we would have liked and it makes more sense for us to go somewhere



*New deal: Azoff and Gassner*

where they do not have such a big US repertoire," says Azoff.

BMG International president and chief executive Rudi Gassner says the Giant roster will complement BMG's existing US and local repertoire.

## Ex-BMG sales chief lands top Hermanex post

Former BMG head of sales Dave Harmer is to join deletions specialist Hermanex as managing director.

Harmer follows on the past nine months following two years as an independent sales consultant working for companies including Hermanex.

During that time he says the deletions and overstocks business has grown because of the recession. "It used to be vinyl that was the main format, but now it's nearly all CDs, cassettes and video games that are coming on to the market too," he says.

The 21-year-old company has operations throughout Europe.

## Irish awards set to trigger sales boom

The Irish music industry is expecting a sales boost following last week's successful Irish Recorded Music Awards.

Warner Music at REM won the prizes for best international band and album with Automatic For The People at the annual Dublin ceremony on Wednesday, which was televised live by RTE and shown across Europe by MTV.

John Sheehan, chairman of the Irma organising committee and managing director of Sony Music Ireland, says he expects a sales upturn for all the winners.

"The awards have had an effect in previous years and this time there was a very high Irish content," he adds.

The other award winners were: international newcomer Curtis Stingers (Arista); international country album - Ropin' The Wind by Garth Brooks (EMI); Irish album - Man Alive by The Four Of Us (Sony); Irish male artist - Paul Brady (Phonogram); Irish female artist - Enya (Warner Music); Irish band - The Stunning (Solid); best new Irish artist - Eleanor McEvoy (Geffen); Irish MOR artist - Finbar Wright (Sony); folk/traditional artist - Sharon Shannon (Solid). A special Hall of Fame award was presented to Van Morrison for his outstanding contribution to Irish music over the years.

## Receivers called in at Alto

Music chain Alto and games retail group Microbyte have gone into receivership with the loss of 100 jobs and the closure of 21 shops.

Microbyte's 18 shops closed last week with the company owing £600,000, while Alto's three music outlets - the prestigious Harrods concession and

short leases at Liverpool Street station and Glasgow Airport - have ceased trading under the Alto name.

Alto stock valued at £250,000 is currently being held by administrative receivers Coopers & Lybrand.

Alto was bought from receivers in 1991 by Norwich

Investment, the investment group headed by Roger Gawn. Norwich Investment then acquired Microbyte last August.

Gawn took over day-to-day control of both companies in January following the departure of managing director Les Whitfield.

## Country ripe for chart crossover

Sales of country music in the UK soared 73% last year compared with 1991, according to a new survey released by the BPI and Country Music Association.

The research, compiled by Gallup, was released to coincide with the sell-out seminar on country in the UK convened by the CMA in London last week. Some 250 delegates from across the UK and US industries attended the event.

Speakers from both sides of the Atlantic stressed that country is on the verge of a significant breakthrough in the UK. CMA chairman Dan Halburton said many 18 to 24-year-olds are leaving rock and pop for country. "The opportunities for growth now have



Conroy: moderator

never been better," he added.

Throughout the proceedings, moderated by Virgin Records managing director Paul Conroy, there were repeated calls for greater media support for the music.

Tony Powell, managing director of MCA, said, "I hope the national radio network will be more adventurous

and TV will be pushed into taking more risks."

Radio Academy deputy chairman Tim Blackmore said new franchises for specialist stations could help push country into the mainstream.

Speaking after the seminar Radio One FM controller Johnny Beering said that country was most popular with listeners outside the station's 18 to 30-year-old target audience. But, he added, "We may have to open our minds in the light of what we have heard today."

Artist development also figured prominently during the debate. There were calls for more care over choice of singles and more money to be spent promoting gigs.

## Violence threatens reggae revival

Reggae is in danger of becoming a victim of its own success following last week's concert violence.

Many involved in the music fear a backlash that could see reggae and ragga forced back to smaller venues. The result could be more trouble for artists, they warn.

The problems flared up at

dates on the Champions In Action tour in London and Bristol last week. One person was shot at each concert and others were injured.

A spokesman for Le Palais, the Hammersmith venue that hosted the London date, says that all concerts at the site are now under review.

British Reggae Industry rep-



Police outside Le Palais

representative Tony Williams, whose British Reggae Awards on May 9 have been forced to look for a new home following the incident at Le Palais, says it is a critical time for reggae.

Bigger venues must support reggae artists and the rise of the genre, he says. "Otherwise, it is like putting a lid on a volcano."

Freelance journalist Alan Jackson is suing Piers Morgan and The Sun for breach of copyright and breach of confidence after the paper printed extracts from a Holly Johnson interview he had written for sister paper The Times before his article appeared. In the interview the former Frankie Goes To Hollywood singer revealed he is HIV positive.

ITC Home Video is launching a money-off sci-fi promotion in all Our Price Video and Playhouse stores from this week. The month-long campaign will cover six series - Space 1999, The Champions, Sapphire And Steel, Timeslip, Supercar and Fireball XL5.

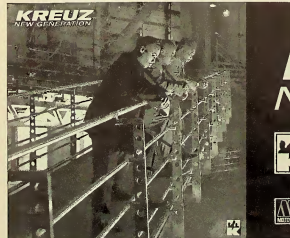
MTV will broadcast George Michael's first television interview for three years on Tuesday (April 20), the first anniversary of the Freddie Mercury Tribute Concert. He will appear with Queen member Brian May.

Motown UK has opened its new office. The label can be contacted at 1 Regal Place, Maxwell Road, London SW6 2HR. Tel: 071 736 8041; fax: 071-731 1903.

Colleen Hue has left her job as marketing and PR officer for the Brit School to join PPL as head of external affairs.

Entertainment UK logistics director Richard Cowan is among the speakers due to address a conference on Business Transformation Through Electronic Trading at the Heathrow Penta Hotel on June 9-10. Keynote speakers include Sir John Harvey-Jones and Nigel Lawson. Further information from Nikki Newman on 0932 776259.

Big Bang III, a showcase for bands in the north of Scotland, is to take place at Bankers Nightclub in Bridge Street, Aberdeen on May 2.



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# BMG builds as Virgin

After its bumper 1992, it's hard to imagine that BMG would have had many New Year's resolutions for 1993. If becoming Britain's biggest singles distributor was one of them, it has come up with the goods in some style.

PolyGram has long seemed unassailable in the distribution category, but BMG managed to snatch the title from the Dutch-owned giant for the first three months of 1993, in the process more than doubling its market share over the same period last year.

Among distributors, it was also a good quarter for third-placed Warner Music which, thanks in part to hits from REM, Madonna and Rod Stewart, now has nearly 20% of the market.

Among the companies BMG is still just - in the shadow of PolyGram, but notably its share is steadily increasing while PolyGram's is down to an unusually low 18.2%.

BMG's RCA label meanwhile improved its share to 5.2% - virtually a four-fold year-on-year increase - to take third place among the singles labels. Arista, its share unsurprisingly down over the last quarter's whopping 11.5%, maintained its position as top singles label.

The Whitney Houston factor is still playing its part in BMG's resurgence. Whitney was the quarter's biggest selling singles artist and although her enduring I Will Always Love You slipped from the top of the chart in early February, it was the quarter's second biggest-selling single, taking 3.2% share of the market.

The honour of the quarter's biggest seller went to PWL Continental, however, with 2 Unlimited's No Limit which alone took a 4.3% chunk of the market.

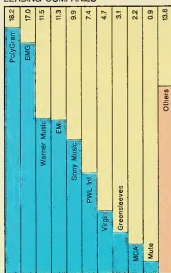
That, and PWL Sanctuary's smash from West End featuring Sybil, took PWL International into sixth place in the company rankings with a share improved by more than 45% over the same period last year.

Among the companies, there was again a strong performance from Warner Music - up 16.2% over the same period last year - and from EMI, up 11.9%.

A notable newcomer to this league was Greensleeves which, thanks to Shaggy's Oh Carolina, got into the Top 10 with 3.1% of the market.

## SINGLES: QUARTERLY SNAPSHOT

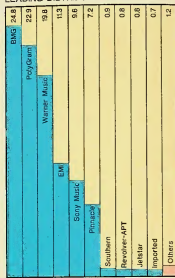
LEADING COMPANIES



LEADING LABELS

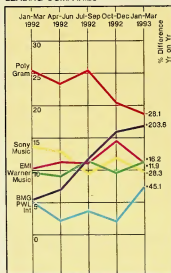


LEADING DISTRIBUTORS

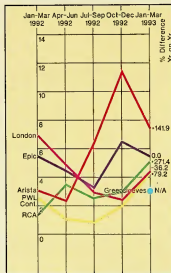


## SINGLES: 12 MONTH TREND

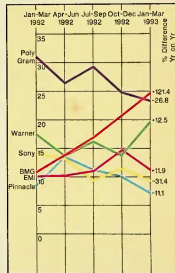
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



## SINGLES CHART PERFORMANCE

ARTISTS

- Whitney Houston
- 2 Unlimited
- Shaggy
- Take That
- Annie Lennox
- West End featuring Sybil
- Michael Jackson
- East 17
- Snap featuring Niki Haris
- Lenny Kravitz

PRODUCERS

- Wilde/De Coster
- Foster
- Sting International
- Lipson
- Stock/Waterman
- Snap
- Goodfellow
- Kravitz
- MC Shan/Ficarrotta/Leary
- Jervier/Jervier

TOP 10 SINGLES

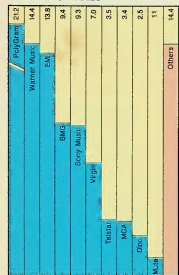
- NO LIMIT 2 Unlimited (PWL Continental)
- WILL ALWAYS LOVE YOU Whitney Houston (Arista)
- OH CAROLINA Shaggy (Greensleeves)
- LITTLE BIRD/LOVE SONG FOR A VAMPIRE Annie Lennox (RCA)
- THE LOVE I LOST West End featuring Sybil (PWL Sanctuary)
- EXTERMINATE! Snap featuring Niki Haris (Logic/Arista)
- DEEP EAST 17 (London)
- ARE YOU GONNA GO MY WAY Lenny Kravitz (Virgin)
- INFORMER Snow (East West Informer)
- WHY CAN'T I WAKE... Take That (RCA)



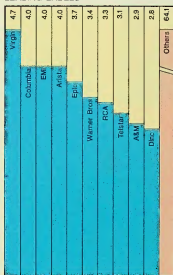
# gin sweeps ahead

## ALBUMS: QUARTERLY SNAPSHOT

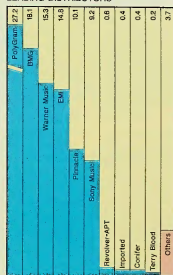
### LEADING COMPANIES



### LEADING LABELS



### LEADING DISTRIBUTORS



If Richard Branson has any regrets about the sale of his record company to EMI, they're unlikely to be more pronounced than now.

A year on from the sale, Virgin has emerged as the UK's leading albums label, beating a long-dominant Columbia into second place with its 4.7% chunk of the market.

In truth, 4.7% is a modest winning share and it was a tight contest, with three labels - Columbia, EMI and Arista - trying for second place with 4% apiece.

Arista's share is perhaps most impressive of all, representing as it does a 73.9% increase over the same period last year. BMG's other key label, RCA, also recorded a substantial increase in seventh place, the company evidently going some way towards translating its singles success into albums sales.

The biggest year-on-year improvement in the distributors' league was by Pinnacle which overhauled Sony Music to take fifth place. The independent now has 10.1% of the market, up almost a third over the same period last year.

There was further evidence of the health of the independent sector in the companies breakdown, even if it was all Pinnacle-related. Music more than doubled its share year-on-year to take tenth place with Dino a place above it with a 2.5% chunk of the market.

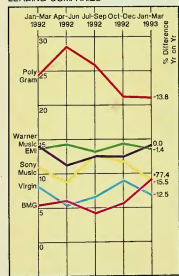
With REM, Eric Clapton and Simply Red among the 10 best-performing albums artists, it was another strong quarter for Warner Music, which came second in the companies league with a 14.4% market share.

There were other more surprising artists in the quarter's Top 10, however. Chrysalis's Arrested Development, A&M's Dina Carroll and Island's Steve McCs all proved that a dance base can lead to bumper album sales while Take That demonstrated one good reason why good old-fashioned pop's not to be sneered at.

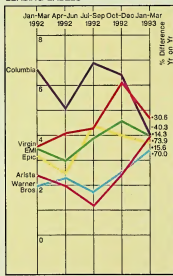
© CIN 1992. Compiled by Era from statistics supplied by Gallup based on a weekly sample of singles sales and full-price and mid-price albums sales through 1,000 outlets in the UK from Jan to March 1993 inclusive. Minimum prices for LP and cassette albums £2.50; for CDs £4.

## ALBUMS: 12 MONTH TREND

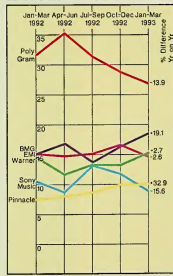
### LEADING COMPANIES



### LEADING LABELS



### LEADING DISTRIBUTORS



## ALBUMS CHART PERFORMANCE

### ARTISTS

- 1 REM
- 2 Genesis
- 3 Eric Clapton
- 4 Arrested Development
- 5 Annie Lennox
- 6 Lenny Kravitz
- 7 Michael Jackson
- 8 Take That
- 9 Dina Carroll
- 10 Simply Red

### PRODUCERS

- 1 Lit/REM
- 2 Speech
- 3 Lipson
- 4 Titelman
- 5 Levine/Griffin/Jervier/Jervier/Wright/Bridgeman
- 6 Lewis/Mackintosh/Cole/Ciivilles
- 7 The Stereo MCs
- 8 Kravitz
- 9 Davis/Colby/Genesis
- 10 Riley/Jackson/Swedien/Bottrell

### TOP 10 COMPILATIONS

- 1 THE BODYGUARD (OST) (Arista)
- 2 HITS 93 VOL 1 (Telstar/BMG)
- 3 BLUES BROTHER SOUL SISTER (DINO)
- 4 LIPSTICK ON YOUR COLLAR (OST) (PolyGram TV)
- 5 THE AWARDS 1993 (PolyGram)
- 6 SOUL MOODS (EMI)
- 7 HEADS OVER HEELS (OST) (Telstar)
- 8 NOW THAT'S WHAT I CALL MUSIC! 23 (EMI/Virgin/PolyGram)
- 9 MEGA DANCE - THE POWER ZONE (EMI/Virgin/PolyGram)
- 10 THE MEGA RAVE (EMI/Virgin/PolyGram)

### TOP 10 ARTIST ALBUMS

- 1 AUTOMATIC FOR THE PEOPLE REM (Warner Bros)
- 2 3 YEARS, 5 MONTHS & 2 DAYS... Arrested Development (Gotham)
- 3 DIVA Annie Lennox (RCA)
- 4 UNPLUGGED Eric Clapton (Duck)
- 5 TAKE THAT & PARTY Take That (RCA)
- 6 SO CLOSE Dina Carroll (A&M)
- 7 CONNECTED The Stereo MCs (4th & B'Way)
- 8 ARE YOU GONNA GO MY WAY Lenny Kravitz (Virgin)
- 9 LIVE - THE WAY WE WALK VOL 2: THE LONGS Genesis (Virgin)
- 10 DANGEROUS Michael Jackson (Epic)

# MARKET PREVIEW

## COUNTRY

**THE LOUVIN BROTHERS: Capitol Country Music Classics (EMI CDEMS 1492).** The simple vocal arrangements of Alabama duo Charlie and Ira, accompanied by guitar and mandolin, come across like a breath of fresh air. Featuring recordings from the Fifties and Sixties, all the tracks are digitally remastered and the CD includes a stylish 12-page booklet with vintage photographs. Ads will run in the specialist country press but column inches are also guaranteed in the review sections of the music monthlies. **★★**

**WANDA JACKSON: Capitol Country Music Classics (EMI CDEMS 1489).** Less esoteric than its Louvin Brothers companion release, this promises to find favour with the dedicated country crowd to whom Jackson's name is still well known. In the Fifties she played with Elvis Presley and her rockably output comes across as rather more interesting than the country ballads from the Sixties and Seventies. Local radio exposure will help her to snatch the spotlight, and could make this a reasonable investment. **★★**



Maxi Ranks: Shabba links with Priest for Housecall

**RESTLESS HEART: Big Iron Horses (RCA 74321).** This contemporary Nashville band's tendency to sound too slick has been reined in here with an album that is far from over produced. Five preceding albums combined with regular live appearances have earned Restless Heart a healthy profile in the UK while a commitment to substantial airplay from CLR (among others) will maximise the album's MOR crossover potential. **★★**

### PICK OF THE WEEK

**SHAWN COLVIN: Fat City (Columbia CB791).** At last a contemporary country album that delivers fresh lyrics and embodies elements of jazz, blues and soul in the true spirit of the genre. Titles such as Tennessee and Prairie On Fire belie the originality of her themes. A recent show at London's Jazz Cafe and an ad campaign spanning Voz, Q and the quality nationals could take this to the top. **★★★★**

Karen Faux

## DANCE

**SHABBA RANKS feat MAXI PRIEST: Housecall (Epic 659284).** Following the huge success of the Mr Loverman re-release, Sony's dance division is pushing this Morales-mixed shuffler once again in the hope of building on its previous Top 30 placing. It should succeed. **★★★**

**THE SOUNDS OF BLACKNESS: I'm Going All The Way (A&M/PMI/Perspective PER425).** This is the first track to be taken from a forthcoming LP and its release coincides with a couple of UK shows for the 40-strong gospel choir. It is more of a straight soul than some of their previous releases. Mixes include a funky version by Blacksmith and some more housey interpretations by Sasha for broader appeal. **★★★**

**THE DISCO EVANGELISTS: De Niro (Positive 1 2TV2).** Taking its cue from the soundtrack for the film Once Upon A Time In America, this inventive house track first appeared a few months ago on a limited Black Sunshine pressing. It has been a huge club tune ever since and now gets a full release with some new mixes. **★★★**

**ALTERN 8: Everybody (Network NWKT73).** Apparently this is the final Altern 8 single and the Stafford duo are going to return to their more serious Nexus 21 techno project. It is a relatively mellow breakbeat tune that is nothing special - DJs may prefer the fipside's acidic and bleepy house track, Domin-8. **★★★**

**ICE-T: I Ain't No New Ta This (Rhyme Syndicate SYNDT1).** Taken from the new Home Invasion LP, this tough track is built around an excellent jazzy break and is about as commercial as the controversial LA rapper gets. The excellent fipside is the previously unreleased Mixed Up. **★★★**

### PICK OF THE WEEK

**UTAH SAINTS: Believe In Me (ffrr F209).** This is another well crafted sampled house track, which uses disco chants from the Crown Heights Affair and borrows its chorus from the Human League. However, the real interest is in the fipside's slamming David Morales mixes of their debut hit What Can You Do For Me. He has even tempted Gwen Guthrie to add a live vocal in the place of her sampled voice on the original. **★★★★**

Andy Bevers

ORIGINAL SOUNDTRACK

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## MAINSTREAM - SINGLES

**VALESSA WILLIAMS & BRIAN MCKNIGHT: Love Is (Mercury MERC0 398).** This intense, brooding duet is no award winner, issuing every cliché in the book and then some. But it has a certain insidious quality, and the fact that it is featured on Beverly Hills 90210 may be enough to tip the scales in its favour. **★★**

**BLUR: For Tomorrow (Food COFOODS 40).** This is something of strange one, starting as it does with a Jimi Hendrix-style guitar lick and then progressing through a Bowie/Suede stage and, finally, on to a sing-a-long chorus. The group's first release in a year, it's taken from the forthcoming album, Modern Life Is Rubbish. Radio One and Virgin 1215 have both taken to it, and the band have already been lined up for TV appearances on The Beat and Raw Soup. **★★★**

**AZTEC CAMERA: Dream Sweet Dreams (WEA VZ401).** Roddy Frame should be in the picture again, with another typical dose of bluster and posture. Dream Sweet may not be the one to win him any new fans, but the initiated will lap up the live tracks spread over two separate CDs. **★★**

**2 UNLIMITED: Tribal Dance (PVL**



Aztec Camera: focused

**Continental PWCD 262.** This is the usual high-octane, careering dance contender in rave/techno mould. It could hardly be as big a hit as No Limit, and is probably a little too similar, albeit with some ethnic-sounding wailing, presumably to justify the title. Instant smash, of course, but there is a nagging doubt of reaching number one again. **★★★**

**DODGY: Lovebirds (A&M AM177).** Energetic posturing somewhere between The Who and indie guitar rock from the band who, critically, have the support of the inkins in their quest for a hit. Radio, too, is warming to them, so this can be expected to comfortably outperform their last single Water Under The Bridge, which peaked in the no-man's land position of number 76. **★★**

**SAID FLORENCE: Definitely Maybe (Epic 658192).** This young Scots band are exciting a lot of media attention and make their major label debut with an energetic, slightly retro pop bouncer whose 'I'm sick and tired of definitely maybe' chorus explodes repeatedly to grab attention. A lot more balls than most, it teaps out of the radio. But a hit? Definitely...maybe. **★★★**

### PICK OF THE WEEK

**BRYAN POWELL: I Think Of You (Talkin Loud LUK 50).** Magnificent new British soul find Powell should garner much attention for this delightful, mid-tempo ditty that recalls Alexander O'Neal's The Lovers, Ray Parker's I Don't Think That Man Should Sleep Alone and Bobby Brown's My Sensitivity - all at the same time. The O'Neal comparison is particularly valid since Powell's vocal style, although a little harsher, is close to Alex's. If radio follows where the clubs lead, this could do very well. **★★★**

Alan Jones

Contrary to last week's review, Shabba Ranks' reissued album X-Tra Naked will include Mr Loverman. Due to an error, the wrong album was submitted for review. The revised catalogue number is 4723336.



## ALTERNATIVE

**NEW ORDER: Republic (London 828431).** The Berlin Wall was still standing when New Order last released an album, and Factory Records has since fallen down, too. Under all that strain, Republic could have been a disappointment. But the flowing melodies and subtle dance-triggered beats are all intact. Expect several hit singles from the album to keep the profile high. **★★★**

**CORNERSHOP: Lock, Stock & Barrel EP (Wiiiija WJ22).** The Asian-Anglo quartet's second EP is another likeably dogged collection of punkish pop, spangly sitars, feedback and even melody. The opening England's Dreaming is the most radio friendly. **★★**

**THE FAT LADY SINGS: Show Of Myself (East West YZ734).** The Irish band's fervent fan base, live reputation and the commercial bent of their long-

★★★★	Guaranteed banker
★★★	Should do well
★★	Worth a punt
★	Only for the brave
0	SDR only

awaited new material is reason enough to bet Show Of Myself will be The Fat Lady Sing's first Top 20 smash. **★★★**

**CRANES: Forever (Dedicated DED 009).** Cranes' gothic gloom of old has certainly lifted since they joined The Cure's world tour. Their second album is dotted with song titles like Golden, Rainbows and Cloudless, while the music has light and space in place of the tension of old. A bonus 12-inch comes with limited quantities of the vinyl format. **★★**

**SEBADOH: Bubble & Scrape (Domino WIG 4).** The ex-Dinosaur Jnr bassist Lou Barlow and his co-writing chums are college-radio stars in the US, while they're picking up steam in the UK too. Bubble & Scrape is their best yet, with more measured tunes alongside the scuffed guitars. **★★**

**DAVID GRAY: A Century Ends (HUT HULP 9).** Gray's debut album perfectly captures the emotive reach of his folk blues musing. This music can tap into an older AOR market as well as the more indie crowd, the one that will be out in droves seeing The Auteurs' UK tour next month, which Gray is supporting. **★★**



Polly thriller: PJ Harvey's *Rid Of Me* is a foreful display

## PICK OF THE WEEK

**PJ HARVEY: Rid Of Me (Island CID 8002/514-696).** PJ Harvey's major-label debut is decidedly left-field. But whatever your opinion of Rid Of Me's radical sound, the ferocity and flexibility of Polly Harvey's songwriting is unavoidable. It might not easily win her crossover appeal but it is a thrilling record nonetheless. **★★★★**

Martin Aston

## CLASSICAL

**GORECKI: O Domina Nostra, plus works by Satie, Milhaud and Bryars.** Sarah Leonard, Christopher Bowers-Broadbent. (ECM/New Note 437956-2). This album has been rushed released to exploit the Gorecki craze and the South Bank Show on the Third Symphony – to which O Domina Nostra has a strong resemblance. A page ad appears in *Gramophone* and 4D posters are available. **★★★**

**BRITTEN: Blues And Cabaret Songs.** Jill Gomez, Martin Jones plus instrumental ensemble. (Unicorn-Kanchana DKPD 9138). Wickedly witty, Britten's cabaret songs blend well with Porter's evergreens, delivered with panache in these performances. Magazine advertising is likely to be supported with editorial on premiere recordings of some of the Britten songs. **★★★**

**SERENADE FOR SUSAN: Laurence Perkins, Manchester Camerata/Sir Charles Groves (Pickwick PC1031).** Another Pickwick memorial tribute, this time from Perkins to his late wife and fellow bassoonist Susan Scott, but also to popular conductor Sir Charles Groves, who made the recording just

before his death last year. Proceeds go to the Susan Scott Musical Fund for Cancer Research. **★★★**

## PICK OF THE WEEK

**BRAHMS: Violin Concerto. Double Concerto. Anne-Sophie Mutter, Antonio Meneses, Berlin Philharmonic/Karajan (Deutsche Grammophon 439 007-2).** This recoupling is one of the best buys in the 20-disc Karajan Gold series, which is getting national displays, a two-month campaign on Classic FM, extensive magazine advertising plus heavy editorial coverage of the 4D system used in re-editing. **★★★★**

Phil Sommerich

## REISSUES: BUDGET

**SLADE: The Slade Collection 81-87 (Castle CSCD 379).** This recoupling together the Wolverhampton group's Eighties hits, as originally released by RCA and Chesapeake. There are a dozen chart hits (17 tracks in all) here, including the megahit anthem My Oh My. Good, invigorating and very usable material. **★★★**

**SAMMY HAGAR: The Best Of (Capitol 07778026228).** Hagar replaced David Lee Roth in Van Halen and soared in status. But, first, he served time with Motörhead and then as a solo artist. That's what this album concentrates on and, so, is something of a mixed delight. **★★**

**FAMILY: The Best Of Family (Castle CSCD 374).** Sadly lacking Strange Band, a prerequisite for a best of either based on quality or chart performance, this 12-song romp through the Seventies group's back catalogue nevertheless holds up as a fine example of progressive rock, with the extraordinary vocal talent of Roger Chapman the group's trump card. Great stuff. **★★★**

## PICK OF THE WEEK

**CHER: Cher (Geffen GFLD 19192).** This is a welcome mid-priced re-issue of the 1987 album that signalled Cher's return to the big time. Some useful and nicely turned songs by stellar writer Diane Warren bolsters the canon. **★★★★**

Alan Jones

## MAINSTREAM - ALBUMS

**CLIFF RICHARD: The Album (EMI CDEM0 1043).** Cliff's strongest album in years is due to the inclusion of quality songs by quality writers – Alan Gorrie (AWB), Nik Kershaw, Dean Pitcheford and the Laesson/Vale team who penned last year's chart-topper *Would I Lie To You?* Impeccable production that will spin off many hits, and become a strong seller for months to come. **★★★★**



Cliff Richard: *impeccable*

**BRUCE HORNESBY: Harbor Lights (RCA 0783651142).** Recorded in his home studio without The Range, Hornesby's fourth album marks something of a departure for him. The florid piano runs that are his trademark are kept largely in check here, and his usual pop/rock stance shifts considerably as he tackles folk, blues and, most of all, jazz. He does so with some panache, and with assistance from luminaries such as Branford Marsalis, Pat Metheny and Bud Powell. Not an album that will surrender any hit singles, but a thing of beauty, albeit with limited sales potential. **★★★**

**WORLD PARTY: Bang (Ensign COCHEN 33).** Influences are everything to Karl Wallinger. In his ideal world he would be a Beatle, but the music here suggests he'd also settle for being a Rolling Stone,

year's missed hits, is one of the album's finest tracks. Loosely based on the Johnny Nash hit I Can See Clearly Now, it meanders gently a la PM Dawn, before flaring briefly into a tuff ragga rap, which disappears as quickly as it arrives. The forthcoming single Dream Of You packs a little more punch, however, and could be the one to break Me Phi Me. **★★★**

**KREUZ: New Generation (ARP/Motown S302632).** Motown has a lot of respect for these British newcomers – and no wonder, as their debut album is a fine synthesis of all that's good in American soul and jacking, sleek and sophisticated fare, with modern soul ballads strategically located at regular intervals. It needs a hit single, but the prospects are good. **★★★**

## PICK OF THE WEEK

**VARIOUS: Now That's What I Call Music 24 (EMI/Virgin/PolyGram CDNOW 24).** The staggering success story that is the Now series continues, and this will probably be one of the biggest sellers to date, as it brings together an unprecedented number of current hit titles. Heavy TV and press advertising support are guaranteed, as is this album's multi-platinum status. **★★★★**

Alan Jones

## ADVERTISEMENT



## AD FOCUS

Ballet Classics, Dino's compilation of popular ballet music, will be TV advertised in the Yorkshire, Tyne Tees and Meridian ITV regions for two weeks from its release today. There will also be radio ads on LBC, Capital, Melody and selected pop stations.

Gary Clark's Ten Short Songs About Love will be the focus of a Virgin campaign from its release on April 26, with press co-ops in *The Independent On Sunday* with HMV, Vox with Tower, *The List* with Virgin and Q with Our Price. There will also be press ads in *NME*, *Time Out*, *MS*, *The Daily Record* and *The Guardian*. HMV launches a pre-awareness campaign this week and Virgin shops are featuring the release on their listening posts in Scotland. Tower will run window displays at its Piccadilly and Glasgow stores and there will be in-store displays featuring POS material at HMV, Tower, Our Price and Virgin.

*The Cranes' Forever*, out on April 28, will be press advertised in *Melody Maker*, *NME*, *Vox* and *Line* Lizard as part of BMG/RCA's marketing for the title. There will also be an in-store display campaign with the Chain With No Name at a pre-awareness push with HMV and Virgin stores.

**Glam Mania**, Dino's compilation of Seventies glam rock, will be TV advertised in the Central, Meridian, Yorkshire, Tyne Tees, Grampian and Ulster ITV regions for two weeks from its release next week. The campaign will also feature radio advertising on Capital Gold and Atlantic 252.

David Gray's Century Ends will be advertised in *Melody Maker*, *NME*, Q and Vox by Hut which releases the album next Monday.

Bruce Hornsby's Harbour Lights will be press advertised

## CAMPAIGN OF THE WEEK



Meaning he believes. That is the message behind the Chrysalis campaign for the new **World Party** album Bang!, due out next Monday. The company aims to get the album played and promoted in-store as much as possible to secure listeners from a broad base. Chrysalis will also TV advertise the album in May when it runs a campaign for the second single. TV ads for the first single featured copy and music but no visuals in a deliberate attempt to get the public to pay attention to the music.

Record label: EMIgroup through Chrysalis

Media agency: London Media

Media executives: Beth Tuffery - press; Mark Brandon - TV

Product manager: Carrie Goldsmith

TV: the current single was TV advertised on release three weeks ago and Chrysalis plans further TV ads for the second single, out in May.

Press: sits in *Q* as part of a co-op campaign with Virgin, *The Guardian* and *The Independent* with Our Price and spots advertising in *Vox* and *NME*.

Posters: two-week campaign on the London Underground in conjunction with HMV in-store two-week campaign with HMV, starting today, includes A-pack window and in-store displays, plus West End window displays. John Menzies has named the album record of the week and will be playing it in-store as well as displaying POS material from release. W.H Smith will be running window displays nationwide. Our Price will be running a pre-awareness campaign from today. The album will also be promoted through B-pack in-store and window displays. Virgin will be running in-store displays nationwide from next week and there will also be 200 contracted independent in-store displays. Grapevine listening posts, used by independent retailers nationwide, will feature the album.

Target audience: primarily older, and more discerning listeners in the 25 to 45 age range, but the marketing will also aim to attract younger listeners.

in *Q* and *The Observer* by BMG/RCA in conjunction with Our Price and HMV respectively. The album, released next Monday, will be promoted in-store by Virgin and will also be radio advertised on Virgin 1215.

In-house Music Vol 1, A&M/PM's compilation of the cream of its dance music

artists, will be advertised in the specialist dance press and *The Face* from its release next Monday.

Jethro Tull's 25th anniversary boxed set, released next Monday by Chrysalis, will be advertised in *Q*, *The Guardian* and *Record Collector*. The collection, which comes with a

48-page colour booklet in a cigar box-style case, will be promoted in-store by 150 independent retailers.

Judas Priest's Metal Works 73-93 - Columbia's double album celebrating the band's 20th anniversary - will be the focus of an in-store campaign, backed with press advertising. The campaign starts today with a teaser ad in *Kerrang!*, linked to a promotion with 111 independent retailers. From release next Monday the album will be further advertised in *Kerrang!* and also in *Raw*, *Metal Hammer* and *Metal CD*. Virgin, HMV and Tower will be displaying nameboards, posters, and wall banners.

**Midnight Moods**, a compilation of jazz classics featuring artists including Nat King Cole, Billie Holiday and Sade, will be TV advertised nationally on Channel Four by PolyGram TV which releases the album next Monday. There will also be TV ads in the Central region for two weeks from release, followed by a national TV roll-out, and a co-op TV campaign in the LWT region with Tower running for one week from next Monday. In-store displays, featuring posters and POS, will run in key multiples.

Vince Neil's Exposed will be press advertised in *Kerrang!* by Warner Bros from its release on April 26.

Forno For Pyros' self-titled album will be advertised by Warner in *Vox*, *NME* and *Select* from April 26.

Revolver's Cold Water Flat, released next Monday through Hut, will be advertised in *Melody Maker*, *NME*, *Select* and *Indiecorner*. Chrysalis, will also be a nationwide street poster campaign promoting the title. Compiled by Sue Sittler: 071-278 6547

## EXPOSURE



## PICK OF THE WEEK

**The Next Big Thing?**, Sunday April 25, Channel Four: 5.30-6pm  
Billid as a "real-life rock and roll soap opera", *The Next Big Thing?* shadows the experiences of aspiring musicians FMB (pictured) and Leona Naess. Produced by Wild & Fresh, the fly-on-the-wall documentary series runs for 12 weeks.

## MONDAY APRIL 19

MTV Unplugged With Neil Young, MTV: 7.8pm - 9.30pm  
Bruce's Guest Night featuring Everything But The Girl, BBC1: 8.8.30pm  
TUESDAY APRIL 20

Publie Mill featuring opera singer Lesley Garrett, BBC1: 12.15-12.55pm

Earshot featuring folk group The Battlefield Band, Radio Five: 10.10-midnight  
WEDNESDAY APRIL 21

Publie Mill featuring Sonia, BBC1: 12.15-12.55pm

Ex-S featuring Deacon Blue, BBC2: 11.15-11.55pm  
Viva Cabaret! featuring Lesley Garrett, Channel Four: 10.30-11.20pm  
THURSDAY APRIL 22

Publie Mill featuring Everything But The Girl, BBC1: 12.15-12.55pm

Raw Show (feature only), ITV: 10.40pm-12.40am  
FRIDAY APRIL 23

Publie Mill featuring Perception, BBC1: 12.15-12.55pm

MTV Unplugged With Arrested Development, MTV: 11pm-midnight  
SATURDAY APRIL 24

In Concert featuring James recorded at the Town & Country Club, One FM: 7.30-8.30pm

BPM from The Soul Kitchen in London features Maxman and William Orbit, ITV: 2.30-3.30am (regions vary)  
SUNDAY APRIL 25

Rockline featuring Midge Ure and Wet Wet Wet, Radio One: 2.30-4pm

The Next Big Thing?, Channel Four: 5.30-6pm (see Pick of the Week)

Across The Line featuring The Saw Doctors live, Radio Five: 10.10pm-12.00am

TXT featuring Said Florence, Blur and Perception, LWT: 1.25-2.25am

## ON THE BOX

SLOT	MUSIC	ARTIST	AVAILABILITY
BEIDERBECKE AFFAIR, The (C4 drama)	Box Beiderbecke	Frank Ricotti: Allstars Kenry Baker Richard Harvey Heaven 17	Dormouse (Taylors) DM20CD Castle (BMG) CC5CD 350 soundtrack on Total (BMG) TOTCD 2 Best Of on Virgin VIP (Pickwick) WIPD 108 Paul Young: The Early Years on Connoisseur VSDPCD 160 Deja Vu on Atlantic (Warner) K250001
DOCTOR FINLAY (STV series)	theme music	The Streetband	At The Drop Of Another Hat on EMI CDP 797 456-2
FORD ESCORT CABRIOLE (car ad)	Temptation based on Toast	Crosby Stills Nash & Young	Essential Classics on DG (PolyGram) 431 541-2
GALAX HONEY (food ad)	based on Our House	Flanders & Swann	Stampin'! At The Savoy on RCA Bluebird (BMG) ND 90361
HALIFAX BUILDING SOCIETY (finance ad)	Hippopotamus Song	Maccagni	Love Songs on Anivox (EMG) 261 855
LAND ROVER (car ad)	UVI (BBC comedy series)	Benny Goodman	Rebel Music on Trojan CDTRD 403
LUV (BBC comedy series)	Chri-Lites	Chi-Lites	Pickwick-IMG (MGCD) 1801
P&O ( ferry ad)	SECRET (chocolate ad)	Val Bennett	
SECRET LIFE OF MACHINES (C4 series)	SECRET (chocolate ad)	Michael Ball, Barbara	
WEST SIDE STORY (ad)	SECRET (chocolate ad)	Bonney and company	
WISH YOU WERE HERE (ITV holiday series)	link music The Long Road	Mark Knopfler	Cal soundtrack on Vertigo (PolyGram) 822 769-2

Source: Mike Preston Music; compiler of Tele-Tunes book and supplements, tel: 0524 421 172



# music week

# catalogue

The Information Source for the Music Industry

24 APRIL 1993

## CHART FOCUS

**S**ales took a post-Easter dive last week, with albums particularly depressed as few important new releases arrived in-store with the exception of the Springsteen album which debuts at number four. The upshot of it all is that despite a gain of only about 10% over the previous week, REM's Automatic For The People dramatically climbs from number seven to regain the number one slot it held when first released 29 weeks ago.

The album, which is nearing triple platinum, has spun-off four big hit singles: Drive (number 11), Man On The Moon (number 18), The Sidewinder Sleeps Tonite (number 17) and the current 45, Everybody Hurts, which climbs to number 15 this week. The group has also amassed no fewer than 10 Top 40 hits in the past two years, thanks to its current label Warner Brothers and its former affiliation IRS. Only The Wedding Present have had more chart hits in that period.



Meanwhile, the singles chart title remains in the hands of the Bluebells for the fourth week, though their sales are falling faster than any other act in the Top 10. Even so, they're likely to hang on to the title for at least another week, as the only records in the Top 10 to actually increase their sales last week were those by New Order and Capella, neither of which are immediately threatening to the Bluebells. Arista continues to show its singles chart muscle, increasing its current tally of Top 75 hits to 10 (including two Logic/Arista hits). The

jewel in Arista's crown this week is Whitney Houston's I Have Nothing, which debuts at number nine.

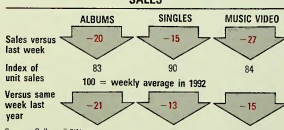
The singles chart technically includes a spoken word hit this week. Chart regulations require that "sales of different formats and variants of a single are combined... where each format contains the featured track." The 12 different versions of Gimme Shelter which span a cassette, a 12-inch and two CDs, and together make up this week's number 23 singles are included together for chart purposes because their featured track (and, therefore, technically the hit) is the Gimme Shelter Interview, where some of the artists talk about the cause.

Alan Jones

*Due to incorrect information being supplied by Era, last week's independent singles chart was distorted by the inclusion of Heaven 17's Penthouse And Pavement, a Virgin release.*

## UPDATE

### SALES



### LATEST SALES AWARDS

- Platinum**  
Take That: Take That & Party (x2)
- Gold**  
Shaggy: Oh Carolina (single)  
David Bowie: Black Tie White Noise  
Emerson Lake & Palmer: Best Of
- Silver**  
Snow: Informer (single)  
Lenny Kravitz: Are You Gonna Go My Way (single)  
David Essex: Cover Shots  
Various: Chart Show Ultimate Rock Album

### NEXT WEEK'S HITS

- Singles**  
BLUR: For Tomorrow (Food)  
DEACON BLUE: Only Tender Love (Columbia)  
DEF LEPPARD: Tonight (Bludgeon/Rflics)  
LEMON SOUL: Aquamarine (Quertall)  
MAXXMAN: Ship Ahoy (Talkin' Loud)  
GEORGE MICHAEL/OJEEB: Somebody To Love (Parlophone)
- Albums**  
GARY CLARK: Ten Short Songs About Love (Grec)
- SONIA: Better The Devil You Know (Arista)**  
LONNIE CHAIK: Earth And Sun And Moon (Columbia)

Predictions compiled by Era. Last week's score: 10 out of 14.

## CHART NEWCOMERS

**23** VARIOUS: Gimme Shelter (EMI) Various debut.  
Producer: Various.  
Publishers: Westminster.  
Writer: Jagger/Richards.  
Line-up: Jimmy Somerville/Voice Of The Beehive/Heaven 17/Rolling Stones/Cud/Sandie Shaw/Kingmaker/New Model Army/Tom Jones/Thunder/Little Angels/Hawkwind/Sam Fox/Blus Pearl/808 State/Robert Owens/Pop Will Eat Itself/Gary Clail/Ranking Roger/Mighty Diamonds/On-U Sound System.  
Notes: Twelve versions of the Stones' classic spread over four formats.  
Album: None planned.  
Press: Excess Press 071-833 8006.



**Biggest and last hit:** Things Can Only Get Better (24, 1993).  
**Line-up:** Peter Cannah (K), Al McKenzie (K).  
Notes: McKenzie and Cannah's original release of this single was voted Pete

**24** D:REAM: U R The Best Thing (Magnet) UK.  
Producer: D:REAM/Tom Fredericks.  
Publishers: Pumphouse.  
Writers: Cunnah.  
First hit: U R The Best Thing (72, 1992).

**26** DANCE 2 TRANCE: P.Over Of A.Merican N.Atives (Logic) debut.  
Producer: Dance 2 Trance.  
Publisher: MCPS/BMG.  
Writer: Jam El Mar/DJ Dag.  
Line-up: Jam El Mar (K), DJ Dag (DJ).  
Notes: From Frankfurt, Jam El Mar is better known as one

half of Jam & Spoon, while DJ Dag is famous for spinning at the Dorian Gray Club in the basement of Frankfurt airport and is currently DJing in Britain at selected venues.  
Album: Moon Spirits (tha).

### 1 BREAKER

**LET LOOSE:** Crazy For You (Vertigo) UK debut.  
Producer: Nicky Graham.  
Publisher: Warner Chappell.  
Writer: Wermerling.  
Line-up: Richie Wermerling (V/K), Robbie Jeffrey (G), Lee Murray (D).  
Notes: Formed in Bethnal Green, London, the band have just completed a 14-date tour of British schools where they played a short lunch-time set followed by a pupils' "Question Time".  
Album: Later this year. Tong's Essential Tone of 1992. The 12-inch release boasts mixes by David Morales and Sasha. D:REAM have remixed tracks by EMF and Duran Duran.  
Album: Later this year.

**ACE OF BASE**

The single  
**ALL THAT SHE WANTS**  
available on  
**7-inch, cassette, 12-inch, c.d.**

No.1 all over Europe now!

Labels: RCA, MCA



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TOP

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

APR

24

1993

40

SINGLES



1

YOUNG AT HEART

1 BLUR

LONDON

02

INFORMER

EAST WEST AVER

03

AIN'T NO LOVE (AIN'T NO USE)

ROSS

04

REPER

LONDON

05

WHEN I'M GOOD AND READY

PAUL INVERNATO

06

U GOT 2 KNOW

INTERNAL DANCE

07

DON'T WALK AWAY

GIANT/REPER

08

OH CAROLINA

GREENSLEEVES

09

HAVE NOTHING

ARISTA

10

SHOW ME LOVE

CAPLAWSON

DEACON

Only The Inner Love

Blue

This new single includes "Your Tower" Patrick Mox. CD includes free "TRICKS COLLECTOR" Part 1 CD, released 19.4.93.

SHOTGUN WEDDING

ROD STEWART

WARRIOR BROS

25

21

ONLY TENDER LOVE

DEACON BLUE

COLUMBIA

new

22

GAMME SHELTER

VARIOUS

FOOD

new

23

U R THE BEST THING

VARIOUS

MAGNET/EAST W

new

24

SEVEN DAYS

SING

A&amp;W

new

25

POWER OF AMERICAN NATIVES

DANCE 2 TRANCE

LONG/AARISTA

new

26

IS IT LIKE TODAY?

WORLD PARTY

EMISON

19

27

WEST LEMANA

WAVE SUPREMAS

ARISTA

20

28

TRUGANINI

MICHIGAN OIL

COLUMBIA

99

29

FEVER

MAOONNA

MAVERICK/SIRE

18

30

TENNESSEE

ARRESTED DEVELOPMENT

COOLTRURO

21

31

UNTIL YOU SCREEN SOME (FREE AND ICE)

POISON

CAPTIVA

new

32

# TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

24 APRIL 1993

Rank	Title	Artist	Last week's position	Label	Station with Most Plays	Rank	Title	Artist	Last week's position	Label	Station with Most Plays
1	REGRET	New Order	A	London	Children Network	26	SOMEBODY TO LOVE	George Michael/Queen	A	Parlophone	Essex
2	JUMP THEY SAY	Saved By The Bell	A	Arista	Red Rose Rock FM	27	TENNESSEE	Arrested Development	A	Cosmothen	Red Dragon
3	YOUNG AT HEART	The Bluebelles	A	London	Piccadilly Key 103 FM	28	JAMAICAN IN NEW YORK	Shinehead	B	Elektra	Red Rose Rock FM
4	I NEVER FELT LIKE THIS BEFORE	Mica Paris	A	4thWay	Children Network	29	LIVIN' ON THE EDGE	Aerobitch	B	Giffen	Coast FM
5	COME UNDONE	Duran Duran	A	Parlophone	Children Network	30	YOU'VE GOT ME THINKING 'BOUT THE BELoved		A	EastWest	Children Network
6	AIN'T NO LOVE (AIN'T NO USE)	Sab Sals featuring Miriam Williams	A	Ribs	Red Dragon	31	LOVE LIFE	James Taylor/Garrett	B	Polydor	Children Network
7	FEVER	Madonna	A	Maverick	Red Rose Rock FM	32	LOVE IT DOWN	East 17	A	London	Children Network
8	WHEN I'M GOOD AND READY	Sylar	A	PWL International	Children Network	33	SHOTGUN WEDDING	Red Stewart	B	Warner Bros	Children Network
9	MR LOVERMAN	Shabba Ranks	A	Epic	Children Network	34	PEACE IN OUR TIME	Cill Richardson	B	EMI	Power FM
10	IS IT LIKE TODAY	Westie Party	A	Essex	Essex	35	I HAVE NOTHING	Whitney Houston	B	Arista	City
11	OH CAROLINA	Shaggy	A	Greenwood	Children Network	36	EVERYBODY HURTS	REM	B	Warner Bros	Aire FM
12	INFORMER	Snow	A	Airtrac	Coast FM	37	TRUJANNI	Midnight Oil	B	Columbia	Piccadilly Key 103 FM
13	GO AWAY	Clipsie Eastan	B	Epic	MMF 1034 & 971	38	GIMME SHELTER	EP	B	Foed	Forth FM
14	CATS IN THE CRADLE	July Kid Joe	B	Vertigo	Aire FM	39	CONSTANT CRAVING	lad lang	B	Reprise	Red Rose Rock FM
15	PRESSURE	US Surfsound	A	Sony S2	Children Network	40	STILL IN LOVE	Go West	B	Columbia	Red Rose Rock FM
16	GIVE IN TO ME	Michael Jackson	B	Epic	Children Network	41	SLOW EMOTION	Real The Trio	B	Epic	Coast FM
17	ARE YOU GONNA GO MY WAY	Lenny Kravitz	A	Virgin America	Capital FM	42	THE RIGHT DECISION	James Jam	B	Foed	Red Dragon
18	TOD YOUNG TO DIE	Jean-Jacques	A	Sony S2	Children Network	43	I'M A WONDERFUL THING	Red Hot Chili Peppers & The Coconuts	B	Island	Cycle Radio FM
19	I'M BACK FOR MORE	Lulu with Bobby Womack	A	Dance	Children Network	44	LENDING THROUGH PAVEMENT	Heaven 17	B	Capitol	Piccadilly Key 103 FM
20	HANGOVER	Benny Ben	A	WEA	Coast FM	45	IN TOUCH THROUGH PATIENT EYES	PM Dawn	B	Gea Street	Piccadilly Key 103 FM
21	LITTLE BIRD	Anna Lena	B	RCA	Red Rose Rock FM	46	I CAN'T DO A THING (TO STOP ME)	Chris Isaak	B	Reprise	Coast FM
22	DON'T WALK AWAY	Jade	B	Gem	Red Rose Rock FM	47	CANY EVERYBODY WANTS	Chaka Khan	B	Elektra	City
23	I'M EVERY WOMAN	Whitney Houston	B	Arista	Red Rose Rock FM	48	NEVER AGAIN	JC-801	B	Arista	BBC Radio 1
24	SEVEN DAYS	Slings	A	AMM	Essex	49	NATALIE	Stephen Duffy	B	Parlophone	Capital FM
25	DO YOU LOVE ME LIKE YOU SAY	Tanica Trust D'Arby	B	Columbia	Children Network	50	CHILD OF LOVE	Lena Horne	B	Ocean	Forth FM

Copyright © 1993. Compiled using BBC Radio and RCS Selector software. Based on the plays of current titles on Radio 1 and contributing IUR stations. Station weights are based on total listening hours as calculated by JICRAR.

## TOP 10 BREAKERS

Rank	Title	Artist	Label	Station
1	WE GOT THE LOVE (SO REMIXES)	Lindy Layton	PWL International	Essex
2	GUILTY	Perception	Talkin Loud	Essex
3	THE ONLY LIVING IN NEW YORK	Everything But The Girl	Intance v-n-go	Essex
4	CRAZY FOR YOU	Let Loose	Vertigo	Essex
5	TONIGHT	Red Flagged	Bluegrove/Riff	Essex
6	ONE TONGUE	Hulseband Flowers	London	Essex
7	IN A WORD OR 2	Mavis Love	Cosmothen	Essex
8	LADYKILLER	Nicky Holland	Epic	Essex
9	THE MIND OF LOVE	lad lang	Sire	Essex
10	WE AT THE BEST THING	D-rean	Magnet	Essex

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

## REGIONAL CHOICE

Rank	Title	Artist	Station
1	RAYNBOE	Emboly And The Rainbow Crew	MMF 1034 & 971
2	QUIET JOYS	Asa	Downtown
3	FOREVER IN LOVE	KENNY G	Downtown
4	YOU CAN'T HURRY LOVE	Smita	MMF 1034 & 971
5	SHOCK YOUR MAMA	Dobbe Gibson	MMF 1034 & 971
6	SUPREMES EP	Smita	Downtown
7	WRESTLEMANIA	The WWF Superstars	MMF 1034 & 971
8	WHERE DOES MY HEART BEAT NOW	Celine Dion	MMF 1034 & 971
9	ONE VOICE	Bill Ramsey	Downtown
10	LOVE IS	Vanessa Williams And Brian McKnight	City

Top 10 titles showing most regional plays.

## AIRPLAY PROFILE

SELECTED TITLE: SOMEBODY TO LOVE  
George Michael & Queen (Parlophone)

Station	Plays
Essex	6 BRMS FM
BBC Radio 1	7 Forth FM
Capital FM	8 Invisia FM
NorthSound	9 Aire FM
Power FM	10 MFM

Stations showing most plays for selected title.

## THIS WEEK'S CONTRIBUTORS:

JCM FM: Aire FM; BBC Radio 1: BRMS FM; Capital FM: Children Network; City: Cycle Radio FM; Coast FM: Downtown; Essex: Forth FM; Invisia FM; MMF 1034 & 971: NorthSound; Piccadilly Key 103 FM: Power FM; Red Dragon: Red Rose Rock FM; Sire: This Is Essex; 103.2: total UK; Virgin: Virgin Radio 1; BBC Radio 1: Invisia; Coast FM.

## US TOP 50 SINGLES

Rank	Title	Artist	Label
1	INFORMER	Snow	EastWest
2	FREAK ME	Six	Kisa
3	NUTIN BUT A G THANG	On-De	Death Row
4	I HAVE NOTHING	Whitney Houston	Giant
5	DON'T WALK AWAY	Jade	Arctis
6	LOVE IS	Vanessa Williams	Giant
7	I'M SO INTO YOU	SWV	RCA
8	TWO PRINCES	Spice Girls	Epic/Arista
9	CATS IN THE CRADLE	July Kid Joe	Standard
10	DITTY	Paopop	New Planet
11	LOOING THROUGH PATIENT EYES	PM Dawn	Gea Street
12	COMFORTER	Shai	Capitol/Arista
13	MF HOOPYARD	Heavy D/Byzance	Tommy Boy
14	BED OF ROSES	Ben Jelen	Jambico
15	IT WAS A GOOD DAY	Ice Cube	Priority
16	IGOT A MAN	Positive K	Island
17	ORDINARY WORLD	Duran Duran	Capitol
18	ANGEL	Jon Secosta	SBS
19	THE CRYING GAME	Bye George	SRK
20	MR. WENDAL	Arrested Development	Chryslis
21	I'VE NEVER LOVED MY FAITH	Slings	AMM
22	I'M EVERY WOMAN	Whitney Houston	Arista
23	A WOLFE IN THIS	Philly Reggae Bells	Columbia
24	IT WAS A LOVE	Boyz n the Bunch	New Planet
25	WHO IS IT	Michael Jackson	Epic
26	DOWN WITH THE KING	Ron D'Ac	Profile
27	THE RIGHT KIND OF LOVE	Jersey Jordan	Giant
28	NOTHIN' MY LOVE CAN'T FIX	Jocely Lawrence	Impact
29	FOREVER IN LOVE	Kenny G	Arista
30	WILL ALWAYS LOVE YOU	Whitney Houston	Arista
31	SO ALONE	Mia & Eli	EastWest
32	SMILE LIFE	Etha Johnson	MCA
33	THREE LITTLE PIGS	Green Jello	Zoo
34	LIVIN' ON THE EDGE	Aerobitch	Giffen
35	CONNECTED	Stereo MC's	Gea Street
36	LOVE U MORE	Banxerion	Columbia
37	REBIRTH OF SUCKLEWOOD	Digital Players	Panorama
38	DAZZY DUKS	Duice	TMR
39	7 Princes & The Revolution	Paopop	Gea Street
40	DEDICATED	R. Kelly/Palm Amusement	Jive
41	SWEET THING	Mary J Blige	Upfront
42	HEAL THE WORLD	Michael Jackson	Epic
43	KNOCKIN' DA BOOTS	H-Town	Lake
44	LOVE DON'T LET YOU GO	En Vogue	EastWest
45	BUDDY X	Nosey Cherry	Virgin
46	RHYTHMS A DANCER	Stap	Arista
47	MAN IN THE MOON	Jamirooq	Warner Bros
48	MORNING PAGES	Prince/NPG	Piccadilly Key
49	LOVE U MORE	Banxerion	Columbia
50	SHOW ME LOVE	Robin S	High Road

Charts courtesy Billboard, 36 April, 1993. A-Antennas are awarded to those products demonstrating the greatest airplay and sales gain.

## US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	THE ANNOYANCE (OST)	Various	Arista
2	BREATHLESS	Kenny G	Arista
3	POCKET FULL OF KRYPTONITE	Spice Girls	Epic/Arista
4	UNPLUGGED	Eric Clapton	Duck
5	12 INCHES OF SNOW	Snow	EastWest
6	TEN THUNDERBOLTS	Slings	AMM
7	THE CHROMONIC	Dr. Dre	Death Row
8	LOSE CONTROL	Six	Kisa
9	SONGS OF FAITH & D... Diaperie Mode	Sire	Warner Bros
10	ALADDIN (OST)	Various	Walt Disney
11	14 SHOTS TO THE COME	Lil Cool J	Def Jam
12	LOVE DELUXE	Sade	Epic
13	COVERALL PAGE	Coveralls Page	Geffen
14	SOME GAVE ALL	Billy Ray Cyrus	Mercy
15	19 NAUGHTY 17	Naughty By Nature	Tommy Boy
16	TEN	Paul Young	Epic
17	DANGEROUS	Michael Jackson	Epic
18	IT'S YOUR CALL	Rita McIvor	MCA
19	3 YEARS MCDONALD	Arrested Development	Chryslis
20	IN SHOCKING A	Jon Secosta	SRK
21	HARD WORKER	Man, Brooks & Dunn	Arista
22	ARE YOU GONNA GO	Lenny Kravitz	Virgin
23	IT'S ABOUT TIME	Snow	RCA
24	EVERYBODY HURTS	REM	Warner Bros
25	THIS TIME	Daughtry Youkam	Reprise
26	DURAN DURAN	Duran Duran	Capitol
27	AMERICA'S LATEST WANTED	Ugly Kid Joe	Starling
28	SLOWBURNING WITH THE HEATON	Dolly Parton	Columbia
29	THE CHASE	Guthrie Brooks	Uloomy
30	ALIBIS	Tracy Lawrence	Arista
31	TILL DEATH DO US PART	CoCo Bay	Rap-A-Lot
32	THE BLISS ALBUM	7, PM Dawn	Gea Street
33	PURE COUNTRY (OST)	George Strait	MCA
34	HOME INVASION	Ice T	Rhyme Syndicate
35	CORE	Stone Temple Pilots	Arista
36	KEEP THE FAITH	Ben Jelen	Jambico
37	RACIN' (ANWB VIBRATION)	Digby Parks	Funkhaus
38	FOR REAL	The Roots	Arista
39	BLACK THE WHITE	David Byrne	Savage
40	DIRT	Alice's Chains	Columbia
41	THE PREDATOR	Ice Cube	Priority
42	LIVE RIGHTER	Van Halen	Warner Bros
43	GREATEST HITS	Gianni Esposito	Epic
44	BACDUPACUP	Orms	RAL
45	METALLICA	Metallica	Elektra
46	ANNAM	Camel	Arista
47	CERAM KILLER (OST)	Green Jello	Zoo
48	FUNKY DUNGS	En Vogue	Arista
49	BRAND NEW MAN	Brooks & Dunn	Arista
50	LIFE'S A DANCE	John McIvor	Arista

UK lists: UK-U.S. signed acts.



# RECORD MIRROR

## DANCE UPDATE

24 APRIL 1993  
FREE WITH MUSIC WEEK

### BIG LIFE & WAU! HEAD FOR COURT REGGAE TAKES THE RAP

Big Life's dispute with Wau! Mr Modo over The Orb's attempt to leave the PolyGram label looks more likely than ever to come to court this month.

Both sides seem convinced of their rights to The Orb, licensed to Big Life from Wau! Mr Modo two years ago.

Wau!—which is also The Orb's management company—has been served two injunctions by Big Life's lawyers; one forbidding them to comment on the situation and another banning two releases on its own label which contain Orb mixes.

The reggae industry is counting the cost this week of the backlash and bigotry which followed last week's shooting at London's Hammersmith Palais.

Just a month after being heralded as the next big thing, reggae was portrayed in the national press as an "evil" new craze. And reggae fans now face a summer of clampdowns and cancelled shows.

The first cancellation after last week's shooting at the Champions In Action show, featuring Terror Fabulous,

Daddy Screw, Sanchez and Tiger, was the British Reggae Industry's awards event, due to be held on May 9 at the same venue. And the forthcoming Shabba Ranks tour also looks set for a bumpy ride.

"Every time something like this happens at a reggae concert we get slaughtered by the press," says Mikey Kooos—promoter of the Champions In Action show.

Kooos believes the crowd at the event—where 5,000 people showed up before the doors opened—was swollen by

misleading radio reports and the new young following for reggae.

Kooos adds that the doors were regularly rushed allowing hundreds to get in unsearched.

Colin Davey, agent for Shabba Ranks' May tour, says metal security arches could have been used at the Hammersmith Palais event to prevent guns being smuggled inside.

And the whole industry will hope that such measures can ensure a future for live reggae in a year that already promises two outdoor festivals.

The Grid are due to become label mates with Kylie Minogue this week as they sign a long-term albums deal with BMG/deConstruction. The switch comes just weeks after they left Virgin—the label that took them from the clubs to the national charts. "We certainly appreciate what Virgin has done," says The Grid's Richard Norris. "We chose deCon because it has shown the fresh approach dance music needs." And what about Kylie? "Well, we'll be in there touting for remixes."



### SOULSTERS' S.O.B. STORY

The Southport Soul Weekender has come round again—and once more it looks like a must for music lovers.

The main event is the appearance of Jimmy Jam and Terry Lewis: The Sounds Of Blackness while newly-added acts such as Sub Sub, Gwen McCrae, Juliet Roberts, Bili (from Degrees In Motion) and The Ohio Players will help to make for a feast of talent from Friday through to Sunday night.

DJs on the bill include Pete Tong, Tony Humphries and Graeme Park.

Once more Starpoint Radio will be broadcasting the vibe direct to those cosy cabins. Hi de hi!

never do you wrong

## Stephanie Mills

new single out april 19th  
features previously unreleased mixes  
*ever soulful vocals... with a bassline that pops and rocks*

MCA



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Lab...	
Chart	
Walt Disney	D 702452
CIC	VHR 2628
Warner Home Video	PES 12217
til Areas	PMI MVB 691123
utons	BBC BBCV 4957 BBC BBCV 4948 BBC BBCV 4888
DLE-DUCK	Pickwick PV 2194
Warner Home Video	PES 12475
CIC	VHR 1557
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's...	PolyGram Video 0884163
arty	BMG Video 7432120963
ERTOO	Walt Disney G209 942
	Columbia TriStar CVR 23647

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# KINGS TO COVER ALL ANGLES

# Directory

by James Hamilton

- 1 **REGRET** New Order
- 2 **JUMP THEY SAY**
- 3 **YOUNG AT HEART**
- 4 **NEVER FELT LIKE**
- 5 **COME UNDONE** B
- 6 **AIN'T NO LOVE IN A**
- 7 **REMY** Madonna
- 8 **WHEN I'M GOOD**
- 9 **MR LOVERMAN** S1
- 10 **IS IT LIKE TODAY**
- 11 **OH CAROLINA** S1
- 12 **INFORMER** Steve
- 13 **GO AWAY** Gloria E
- 14 **CATS IN THE CRA**
- 15 **PRESSURE US** Star
- 16 **GIVE IN TO ME** M
- 17 **ARE YOU GONNA**
- 18 **YOU YOUNG TO**
- 19 **YM BACK FOR**
- 20 **HANDOVER** Berry S
- 21 **LITTLE BIRD** Awe
- 22 **DO NOT WALK AWAY**
- 23 **I'M EVERY WOMAN**
- 24 **SEVEN DAYS** Shug
- 25 **DO YOU LOVE ME**

Kings of 'wally dance' KWS (pictured) are behind a new promo service for Mecca-style DJs ignored by trendier mailing lists.

Vinyl Reaction aims to pool promos from UK and US firms looking to reach the ears of the thousands who spend every Saturday in clubs run by the likes of First Leisure and Mecca. KWS' Chris King says, 'Sharon and Tracey DJs' are often ignored despite the huge crossover potential for club tunes. 'They would use a lot of the records that are only sent to upfront clubs,' says King. 'These DJs are just left to buy the records themselves. Companies don't realise how valuable they are.'

King says the idea for Vinyl Reaction grew from his own



experience with KWS. 'Tracks like 'Hold Back The Night' often weren't getting to the DJs who'd definitely have played them.'

Vinyl Reaction is to be co-ordinated by King's wife - the appropriately named Sharon. Applications, including proof of employment, should be sent to Vinyl Reaction UK at 436 Arch Hill, Red Hill, Nottingham.

**DRAMA QUEEN** It may not be as street to take your lead from The Fresh Prince rapper than Ice Cube or Ice T, but it's tally not in the cinema that's luring hip hop's big names these days. Queen Latifah and Hammer are just two of the rappers to star in new lightweight drama series being piloted by US channel Fox. And Warners is another TV producer to recognise rap stars' instant appeal, signing Tone Loc for a new series. As casting directors hunt more tailor-made TV stars, no end of possibilities could arise. How about Roxanne Shante as a new Al Garnett? Or PM Dawn in a Nineties Star Trek?



**THE PARADISE CLUB** The former home of Factory Records is to be converted into a new club complex. The owners of Manchester's gay Manto Bar, who won the race for the building, plan a 1,000-capacity venue over four floors open Thursday to Sunday, 10pm to 4am. Resident DJs Tim Lennox from Flesh - The Hacienda's gay night - and Dave Kendrick will offer upright house and garage with disco and hi-energy on another floor. Paradise Factory opens on May 13.

## GOING DUTCH

Flying Volante is now booking for the Amsterdam weekend. Justin Robertson, Fabio Paris Dean Thatcher and Phil Perry lead out a team of DJs due to invade clubs such as Mazzo on the Friday, Waakzaamheid (Saturday) and Milky Way (Sunday) from June 3-7. Two or three day passes are available through the Flying shop or Cowboy Records.

## TOP 10 BI

- 1 **WE GOT THE LOVE** T
- 2 **GUILTY**
- 3 **THE ONLY LIVING** B
- 4 **CRAZY FOR YOU**
- 5 **TONIGHT**
- 6 **ONE TONGUE**
- 7 **IN A WORD** O R
- 8 **LADYLIKE**
- 9 **THE MIND OF LOVE**
- 10 **U OR THE BEST THING**

## US TO

- 1 **INFORMER** Steve
- 2 **FREAK ME** S1
- 3 **NUTHIN' BUT A G**
- 4 **I HAVE NOTHING**
- 5 **DON'T WALK AWAY**
- 6 **LOVE IS** Vanessa W
- 7 **I'M SO INTO YOU**
- 8 **TWO PRINCES** SP
- 9 **CAT'S IN THE CRA**
- 10 **DITTY** Faithy
- 11 **LOOKING THROUGH**
- 12 **COMFORTER** Sha
- 13 **HIP HOP HOORAY** N
- 14 **BED OF ROSES** Be
- 15 **IT WAS A GOOD D**
- 16 **I GOT A MAN** Poeti
- 17 **ORDINARY W**
- 18 **ANGEL** Jon Secada

- 19 **THE CRYING GAME** Boy George SRK
- 20 **MR WENDAL** Arrested Development Chrysalis
- 21 **IF I EVER FELLOWS FAITH** ... Sing A&M
- 22 **I'M EVERY WOMAN** Whitney Houston Arista
- 23 **A WOLFWHEN** ... Police Brown & Reginald Bell Columbia
- 24 **THAT'S WHAT LOVE** ... Boy Krizz New Planet
- 25 **WHO IS IT** ... Michael Jackson Epic

**THE PARADISE CLUB** The former home of Factory Records is to be converted into a new club complex. The owners of Manchester's gay Manto Bar, who won the race for the building, plan a 1,000-capacity venue over four floors open Thursday to Sunday, 10pm to 4am. Resident DJs Tim Lennox from Flesh - The Hacienda's gay night - and Dave Kendrick will offer upright house and garage with disco and hi-energy on another floor. Paradise Factory opens on May 13.

I'm so into you

The Teddy Riley Remixes featuring Wreckx-N-Effect

Released 19th April

44	LOVE DON'T LOVE YOU	En Vogue	East West
45	BUDDY X	Neneh Cherry	Virgin
46	RHYTHM IS A DANCER	Shogun	Atco
47	MAN ON THE MOON	REM	Warner Bros
48	THE MORNING PAPER	Ponce/Noah	Paisley Park
49	IF I CAN GET YOU	Blondie	Columbia
50	SHOW ME LOVE	Robb &	Big Beat

**PARIS RED** 'Promises' (Columbia 65234 G), Germany based sweetly covering Californian girl's glorious cheerily catering 117bpm Media, Crystal Waters-ish toping 116.5bpm Cassandra, oh-so-bumpy 122bpm E-Smoove mixes... **SWV** 'I'm So Into You' (RCA 4321), 128.7bpm, P!nkley rolling US smash finally out here in its late busy second import's new **Winkie 9p** 116bpm Allen 'Alistar' Gordon Jr, chunkier lipgum 101bpm **Teddy Riley remixes**... **ROSTIE** 'K 11 Got A Man' (4th + B'way 12 BRW 280), rapper David Gibson blazingly argues with himself as a scolding girl in good US hit's jauntily lurching 103.7bpm Original, Rude, 101.5bpm hip hop mixes, silky raggyl 90.3bpm 'Shakin'... **DAVID MICHAEL JOHNSON** 'I Say A Little Prayer' (Island Whole W1 0189), American artist squeaked 122.7 bpm lalo house style Bacharach & David reveals' galloping R&B, more coolly catering DJ Professor's mixes... **LOVE BOUTIQUE** 'I'm Coming Up' (Debut DBTX 3146), Sunscreen-styie girl cooed jauntily bouncing a commercial jangling 127.8bpm A-side, bewilder twirling 128bpm Acid Revival Dub, 127.8-128.1bpm Progressive Mix and 128.1bpm Dub... **INNER CIRCLE** 'Sweet (La La La La Loong)' (Magnet 9031-7879-0, WIG), Sweden record ed appealing but old fashioned 86.4bpm pop reggae aware, a Euro smash (last-leader) here last autumn... **MARKYMAN** 'Ship Ahoy' (talkin' Loud TLKX 39), wordy anti-slay rap's Sirees O'Connor cooed swiftly churning 106bpm original from October, reissued with rraga rasped tapping 102bpm Black Star Line and chanted good starkerly chugging 0-102.4bpm B2 Remix, anti-M2 0-106bpm 'The Fascist Boom'... **THE LEMON TREES** 'Child Of Love' (Oxygene/MCA GASP 4), House-instrumental key-in minor chords and wah-wah wovely swayer, selling on CD but now 12-inched as on promo in 84.6bpm long Western, Ray Holden's chunkier 84bpm Bitterweet Remix... **LEMON SOL** 'Aquametal' (Gwerth GRRR 51, RE/PT), bubbly progressive gallopers a breezily pulsing 126bpm Deep Blue, fluttery 134bpm Floatation, swirlingly jangling 0-132.7bpm Warm Water and loping 0-125.6bpm Infinite Wave Mix... **DIRECT 2 DISC** 'Don't Stop' (Cleveland Kid NR01, GRG), interestingly apocryphic ever evolving breezy 123.6bpm instrumental cantarel, suspense twittily trifling electro 0-126.4bpm UK Heavy Dub 130bpm progressive 124-116bpm House Mix... **SOLITAIRE** 'Glee' ('Stumberland' WARD) Fourth Wave WA P 32, RTM/P), repetitive 'excuse me baby - it's outsize!' girl ragged surging episode... **164** bpm progressive throbber... **SNAPPER** beefily percussive 126.7bpm Rhythm Invention Remix... **D-LOVED** 'What You Hear' (Columbia 12 SCR 005, BM/GRA), monotonous bass rumbled 124bpm lively progressive throbber, equally repetitive bounding 125.6bpm 'When I Saw Her', catering 120.9bpm 'When & What You'... **PETER PERFECT** meets **JUSTIN ROBERTSON** 'Pitstop' (The Frankster Music) (Tritafire F7002, DEL), monotonous progressive/techno rattler's 131.5bpm 'The Frankster Saves Persephone' (Columbia) 131.5bpm... **PAN BASTEN** 'Prisoner's Wacky Race... **ANV** 'Lizard King' (Brute BRUTE 6, GRA) 110.7bpm... **WITNEY** 'I'm trying to drown' 125.0bpm progressive throbber... **VIRGINITY** 'Xpulsion' 'Got To Be Emotion' (Jump & Pump) 'HOT 25', R, girl cooed 124.6-0bpm progressive burr, blipply drooping 0-124.6-0bpm West Theme, juddery jangling 108.3-0bpm 'Ninety Two'... **THE BROTHWOOD** 'Love Will Make It Right' (Jop Esq. #1774, 7434-9), soulfully moaned cool snappy 120bpm (opus with wheezing organ, dipping vibrato and... **DAJAMIN** 'Emotion' (US Strictly Rhythm SR12145), mournfully chirping jauntily piped patterling fluttery Swiss lurcher's 0-129.6bpm Du... **MORE'S DISCO**, 0-124.0bpm Du... **DREAM SQUAD** 'Miss... **CLUB ULTIMATE** 'Carmin' 123' (US Strictly Rhythm SR12136), 'O'moni' and 'giddup' 'excuse prodded fruitily honking percussive stark strider's 121bpm Original, 120.6bpm Underground Side mix, like a false frank R.B.M... **EIGHT** 'I Believe in Emotion' (Produce BW14, PJ), breathy Peter Coy's & Corinne Lush sung leaper's keyboards plonked widely throbbing 127.8bpm Way Out West, snappily bounding 124bpm pop 127.8bpm Envoive Mixes... **DEREK B** 'U Got a Look Up' (Bl'Wine BW 17), die-prodced facile rap promo tucked-in garage-styie centering 0-119.5-116.4bpm Mustang Monster Mix, Club Dub, 114.5-119.3bpm Club Mix, swirling and honking trancer 100bpm Shut Up And Trans, monotonous twittily scampering 132bpm D.X. Me Mix, jumbly jiggling hip hop 115bpm 'I'm Sorry' (Club Voca and Instrumental)... **DA YOUNGSTA'S** 'Crews Pop' (US EastWest+90686), rolling breakbeat looped 93.4bpm angy rap, similarly chorused starter 87.4bpm 'Who's The 'Mick' (Wreckx-N-Effect)... **TRIBE SOUND SYSTEM** 'Sirius 23' (Spiral Tribe/Butterfly/Big BFLT 4), girl whipsawed fracturing 0-143.0bpm hardcore itera, twittily thumping 0-144.8-0bpm 'Earthworm', ultra-speedy 0-100bpm 'Going All The Way', floppy throbbing 0-104.0bpm 'Predit'.

19	3 YEARS MONTHS	Arrested Development	Chrysalis
20	JON SECADA	Jon Secada	SRK
21	HARD WORKIN' MAN	Boyz n the D	Atco
22	ARE YOU GONNA GO	... (Lenny Kravitz)	Merch
23	IT'S ABOUT TIME	SHW	RCA
24	IF EVER FALL IN LOVE	Shen	Casablanca
25	THIS TIME	Doughnut	Reprise
44	BACDFACUP	Onyx	RAL
45	METALLICA	Metallica	Epic
46	ANAM	Clannad	Arista
47	CERIAL KILLER	(OST)	Zone
48	FUNKY DIVAS	En Vogue	Atco
49	BRAND NEW MAN	Brooks & Duns	Arista
50	LIFE'S A DANCE	John Mellencamp	Arista

Charts current to Billboard, 26 April 1993. A Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts. US UK-signed acts.

# Cool focus

## cuts

## shop



### ● SOUNDS OF BLACKNESS

- |    |            |   |                   |
|----|------------|---|-------------------|
| 1  | <b>NEW</b> | <b>THE POWER</b> Monie Love<br>A Farley & Heller hip house special  | Cooltempo         |
| 2  | <b>NEW</b> | <b>CREATION</b> Stereo MCs<br>With sizzling Slam and Justin Robertson mixes                                 | 4th & B'way       |
| 3  | (2)        | <b>ALL FUNKED UP</b> Mother   | Bosting           |
| 4  | (1)        | <b>PACKET OF PEACE</b> Lion Rock  | deConstruction    |
| 5  | <b>NEW</b> | <b>UK/USA</b> Eskimo & Egypt<br>With mixes from Beltram and Phil Parry                                      | One Little Indian |
| 6  | <b>NEW</b> | <b>GLAM</b> Lisa B<br>Oakenfold and Disc-Cuss come up with a corking club cut                               | frfr              |
| 7  | (5)        | <b>PURE SILK</b> Myro   | White label       |
| 8  | (14)       | <b>STAND UP</b> 3rd Nation  | BTB               |
| 9  | <b>NEW</b> | <b>I WANNA HOLD ON TO YOU</b> Mica Paris<br>Another cool groove from Mica with mixes from Absolute          | 4th & B'way       |
| 10 | <b>NEW</b> | <b>LIFE ON LOOP</b> International Foot Language<br>Tough UK house with a strong rap                         | Union             |
| 11 | (3)        | <b>I'M GOING ALL THE WAY</b> Sounds Of Blackness  | A&M               |
| 12 | <b>NEW</b> | <b>LUV IT UP</b> Funkalator<br>Excellent follow-up to 'Jump'  | Dark              |
| 13 | <b>NEW</b> | <b>COME TOGETHER</b> The Transplant   | One Off           |
| 14 | <b>NEW</b> | <b>YOU'RE MY EVERYTHING</b> East Side Beat<br>Forget the A-side and head straight for the DJ Professor cuts | frfr              |
| 15 | (16)       | <b>DO YOU FEEL SO RIGHT</b> Love 4 Sale   | Steppin' Out      |
| 16 | <b>NEW</b> | <b>WHY DON'T YOU</b> Ohm<br>Deep instrumental house groove  | Hubba Hubba       |
| 17 | (3)        | <b>LET'S DANCE</b> YOU Mr Peach   | Olympic           |
| 18 | <b>NEW</b> | <b>I WILL BE FREE</b> Baby June<br>With three chunky house mixes  | Solid Pleasure    |
| 19 | <b>NEW</b> | <b>PERSIAN BLUES</b> Fortran 5<br>Featuring an epic FabioParas mix  | Mute              |
| 20 | <b>NEW</b> | <b>DREAMS OF AVARICE</b> Avarice<br>With mixes by Boomshanka  | Canaan            |

A guide to the most essential new club tunes as featured on 1FM's 'Essential Selection', with Pete Tong, broadcast every Sunday between 7-8pm. Compiled by data collected from leading DJs and the following stores: City Sounds! Flying/Zoom (London), Eastern Bloc/ Underground (Manchester), 2nd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).



**Shop:** Unity, 47 Beak Street, London, W1. (Ground floor: 50ft x 20ft; basement 25ft x 15ft).  
**Specialist areas:** Shop split into three sections. Front: 12-inch singles – progressive house, techno and hardcore. Popular labels include Cowboy, Guerilla, Reinforced and

Production House. Rear: CDs, cassettes, vinyl albums – soul, rap and swingbeat. Import CDs and UK soul white labels are popular. Basement: Unity clothing label, DJ accessories, magazines. Mail-order service, ticket agents.  
**Manager's view:** "We're selling an abundance of rap and swingbeat at the moment as well as progressive stuff and Euro and Detroit techno. We're installing a video monitor in the basement with a Unity computer game and we're planning Unity club nights." – Stuart Eden, manager.  
**Distributor's view:** "Unity still sells quantities of hardcore but is definitely going more for Euro. Does big pre-sales but takes a lot off our vans too." – Dennis Summerskill, SRD.  
**DJ's view:** "They buy a lot of independent stuff and there's a great atmosphere on Saturday afternoons – all the kids go there and dance." – Dave Angel.



## club



**Club:** Bingo Bongo at the Shark Club, Brighton, Saturdays 10.30pm-3am.  
**Capacity/PA/Special features:** 200/6K/ intimate venue covered in camouflage netting; sexy visuals by Carlos.  
**Door policy:** Clued-in clubbers with the right attitude. "No meat heads." – Tim Jeffery, promoter.  
**Music policy:** "The weirder, more innovative end of house.

**DJs:** Resident DJs – Tim Jeffery. Guests include John Kelly, Noel Watson, Fabi Paras, Phil Asher, Darren Emerson, Andy Weatherall. Coming up: Phil Perry, Harvey, Paul Oakenfold, Dave Seaman, Mark Moore.  
**Spinning:** Mother 'All Funked Up'; Sub Sub 'Ain't No Love (Ain't No Use)'; Inner City 'Good Life' (Unity mixes); Stereogen 'Hi Q'; Stealth 'Sonic Soul'.  
**DJ's view:** "Fab and groovy. Responsive crowd, nice sized venue and what I play is entirely up to me. Brighton is special to me: I started DJing in '89 at The Zap, and there are people at the club I know from those days." – John Kelly.  
**Promotions view:** "Hot, sticky and packed. A good place to hear tunes at full intensity. Strong rotation of guest DJs and Tim Jeffery plays a pretty upfront selection of tunes." – Nick Halkes, Positiva.  
**Average ticket price:** £5. Membership policy starting soon to cope with the long queues.

Compiled by Sarah Davis. Tel: 081-946 2120.

### 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.

Label	Cartel
Walt Disney	0 702 453
CIC	VHR 2628
Warner Home Video	PCS 1237
Wil Areas	PMI MVB 491123
utons	BBC BBCV 495 7
	BBC BBCV 4948
	BBC BBCV 4988
DLE-DUCK	Pickwick PV 2194
Warner Home Video	PES 12475
	CIC VHR 1957
an...	BMG Video 7432122503
's...	PolyGram Video 3884163
arty	BMG Video 7432123663
BERTO	Walt Disney 0 700 642
	Columbia Tristar CVR 23647

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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

- TOP 10 BEST**
- 1 WE GOT THE LOVE (feat. Baby D)
  - 2 GUILTY
  - 3 THE ONLY LIVING BEING
  - 4 CRAZY FOR YOU
  - 5 TONIGHT
  - 6 ONE TONGUE
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**US TO**

- 1 INFORMER, Snow
- 2 FREAK ME, Six
- 3 NUTHIN' BUT A G THING, Jay-Z
- 4 I HAVE NOTHING, Jay-Z
- 5 DON'T WALK AWAY, Jay-Z
- 6 LOVE IS, Vanessa M. Williams
- 7 I'M SO INTO YOU, Jay-Z
- 8 TWO PRINCES, Snow
- 9 CAT'S IN THE HAT, Jay-Z
- 10 DITTY, Faithy
- 11 LOOKING THROUGH THE WINDOW, Jay-Z
- 12 COMFORTER, Snow
- 13 HIP HOP HOORAY, Jay-Z
- 14 BED OF ROSES, Jay-Z
- 15 IT WAS A GOOD DAY, Jay-Z
- 16 I GOT A MAN, Faithy
- 17 ORDINARY WY, Jay-Z
- 18 ANGEL, Jon Secada

- 19 THE CRYING GAME, Boy George
- 20 MR. WINDUP, Arrested Development
- 21 IF I EVER LOSE MY FAITH... (feat. Baby D), Snow
- 22 I'M EVERY WOMAN, Whitney Houston
- 23 AWOLONE, Paula Abdul & Regina Belle
- 24 THAT'S WHAT LOVE... (feat. Baby D), Boyz n the Hood
- 25 WHO IS IT, Michael Jackson

BITAIN'S NEATEST BEATS TILL  
**APR. 26**

# The Club Chart

## RECORD MIRROR

- 1 I THINK OF YOU (MIXES) Show Power
- 2 SHOW ME LOVE (STONEBRIDGE CLUB MIX) Robi S
- 3 LOVE THE LIFE (MIXES) J.T. (Noble McCoy)
- 4 GOT 2 KNOW (I AM AT TRADE MIX)(EXTENDED CLUB MIX) Dum Inc.
- 5 U GOT 2 KNOW (I AM AT TRADE MIX)(EXTENDED CLUB MIX) Dum Inc.
- 6 MOVIN' ONTHIR RIGHT TIME (Roses Hotel)
- 7 SENTINEL RESTRUCTURE TIME MIXES (FRANCE MIX/TURBULAR MIXES) SATOSH! TOMI INTERPRETATION(GLOBAL LUST MIX) D.L. (Dined)
- 8 WHAT YOU HEAR WHEN I SAW HER(UH WHEN & WHAT) D.L. (Dined)
- 9 TRUST ME (Vibraphone feat. Alison Linnick)
- 10 LOVE CAN'T TURN AROUND (Solo)
- 11 THE REBIRTH OF COOL (Various: CHAMELEON Jazz Warrior/FEVER Stereo MC's/BIG DEAL (SHORTWAVE) The Breaker Brothers/DID YOU STAY TODAY (EXTENDED R&B MIX) Lisa Taylor)
- 12 MYSTERY (Robi S)
- 13 JOY IS FREE (The Future featuring Sara Nyro) W
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- 4 I BELIEVE IN ME (MIXES)YVES ROYAL
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- 7 SWEET FREEDOM (Positive Gang)
- 8 EVERYTHING THE 49ers featuring Arnie Payne Smith
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- 19 FLUFFY TO/WORLD OF YOU Sullivan
- 20 SING HALLELUJAH! (IT'S MY LIFE EXTENDED CLUB MIX) Dr. Alban
- 21 DISCO Evangelists
- 22 I DON'T WANT SOME MORE (MIXES) Motor
- 23 REGRET (MIXES) New Order
- 24 I DON'T WANT SOME MORE (MIXES) Motor
- 25 LOOKS LIKE I'M IN LOVE AGAIN (12" CLUB MIX) Koyote featuring Erik
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- 6 RHYTHM NATION (MIXES) Juliette James
- 7 DON'T STOP (Direct 2 Disc)
- 8 RITUAL OF LIFE (Sweet With)
- 9 TIME PASSES ON A Y-U
- 10 AMOR (MIXES) The Pressure
- 11 DO YOU FEEL SO RIGHT (D.J. JOE REMIX) Love 4 Sale
- 12 PRESSURE US (FIRE ISLAND MIX)(JUNIOR DUB) Suncream
- 13 APPLIED TO LOVE (Remix) Junior D
- 14 HATED TO LOVE (Remix) Junior D
- 15 HATED TO LOVE (Remix) Junior D

- 16 HELL'S PARTY (MIXES) Clam
- 17 FEEL THE RHYTHM (Jody)
- 18 I AM FREE (SOMA MIX/ESSLAM MIXES) Morgan King
- 19 FLUFFY TO/WORLD OF YOU Sullivan
- 20 SING HALLELUJAH! (IT'S MY LIFE EXTENDED CLUB MIX) Dr. Alban
- 21 DISCO Evangelists
- 22 I DON'T WANT SOME MORE (MIXES) Motor
- 23 REGRET (MIXES) New Order
- 24 I DON'T WANT SOME MORE (MIXES) Motor
- 25 LOOKS LIKE I'M IN LOVE AGAIN (12" CLUB MIX) Koyote featuring Erik
- 26 THE VIBE (THAT'S FLOWING) Mount Rushmore
- 27 BENEATH THE SHEETS (HOT AND STEAMY CLUB MIX) Venango
- 28 UNLEASH YOUR LOVE
- 29 UNLEASH YOUR LOVE
- 30 UNLEASH YOUR LOVE

- 1 LOVE DON'T LOVE YOU (MIXES) In Vogue
- 2 TENNESSEE (ORIGINAL MIX) (REMIX)(BACK TO THE ROOTS MIX) Arrested Development
- 3 SHADES OF SUMMER (C.J. MACKINTOSH/GROOVE CORPORATION REMIXES) Radio Jones
- 4 MISSING YOU (MIXES) Rip
- 5 IT'S ALL ABOUT YOU (MIXES) Bass Rate feat. Emma James
- 6 RHYTHM NATION (MIXES) Juliette James
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- 29 UNLEASH YOUR LOVE
- 30 UNLEASH YOUR LOVE

Chart courtesy Billboard, 26 April, 1993. All artists are awarded to these products demonstrating the greatest display and sales.

UK acts. UK-signed acts.

- 76 **NEW** ADDICTED TO LOVE (Remix) **NEW** Ruby Red promo  
77 **NEW** FEEL YOURSELF (ORIGINAL MIX)(REMIX) **NEW** deConstruction promo  
78 **NEW** CELEBRATE (YOU) (YOU GOT ME THINKING THE BELOW) **NEW** East West  
79 **NEW** BOOM THE FUTURE (RETR0 MIX)(SURE IS PURE) **NEW** Z17 promo  
80 **NEW** AQUAMARINE (MIXES) **NEW** Nuts&WEMI promo  
81 **NEW** TOGETHER WE ARE BEAUTIFUL Little D **NEW** Guerilla promo  
82 **NEW** ARMS OF SOLITUDE O.U.3 **NEW** white label  
83 **NEW** IN MY WORLD (JUDGE RULES REMIXES)(ROLLO REMIXES) **NEW** MCA  
84 **NEW** ONLY YOU **NEW** Profile promo  
85 **NEW** I'M COMING UP (MIXES) **NEW** Cowboy  
86 **NEW** THIS IS MY HIGH (MIXES) **NEW** Debut promo  
87 **NEW** MICHIGAN HIGH (MIXES) **NEW** Faze 2  
88 **NEW** DO IT RIGHT (MIXES) **NEW** Devil doublepack promo  
89 **NEW** BANG TO THE RHYTHM (MIKO'S CLUB MIX) **NEW** Stress  
90 **NEW** TABOO **NEW** Devo Dance  
91 **NEW** SEXUAL DEVIANT (MIXES) **NEW** Limbo promo  
92 **NEW** HARMONY TC 1993 **NEW** Logic  
93 **NEW** BARBARELLA (REMIXES) **NEW** Italian Paradise Project  
94 **NEW** SECRET LOVE (JOEY NEGRO'S SPEND THE NIGHT MIX) **NEW** Harthouse UK  
95 **NEW** DEMONIC GAY **NEW** Epic promo  
96 **NEW** LIVING IN THE DUB (TOMMY D REMIX) **NEW** The  
97 **NEW** READY FOR DEAD **NEW** Chrysalis promo  
98 **NEW** **NEW** Limbo promo

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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 071 520 3636.



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Pickwick	PV 2194
PolyGram Video	PES 12475
BMG Video	7432112503
Walt Disney	0200 642
Walt Disney	7432112503
Columbia Tristar	CVR 23647

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# TOP 10

buzzing

## on promo & import

**KAOS** 'Definition Of Love '93 Remixes' (Starforce South). The turn-of-the-century classic is revived in what seems to be a trend for rehashing early house records. Two of the remixes have virtually eliminated the entire feel of the original to become good, if rather predictable, progressive tracks with acid basslines and snatches of Ann Saunders' original vocal. DJ Nex's mix does at least keep some of the piano melodies going over a breakbeat rhythm. This is a useful package, but fans of the original may be disappointed..... **TJ**

**SWIV** 'I'm So Into You (Remixes)' (RCA). A collection of Outstanding remixes by Teddy Riley of an already massive tune. He throws everything in but the kitchen sink—highlights include a vocoder vocal from the man himself, fuzz guitar samples, Wreck-N-Effekt rap and a completely new hook—"Check One, Check Two." The summer's not quite here but the soundtrack has already arrived..... **TF**

**THE STICKMAN** 'I Love It' (Stickman, Canada). A stunning debut from this Canadian label sampling LNR's 'Work It To The Bone' with minimal beats to maximum effect. Other highlights are 'Summer Of 87' with 'I'll Be Your Friend' type beats, sax-laden vocal samples, moody strings and a kinky synth riff. The closer is 'Before The Dawn' which sounds like a Masters At Work remix of Nude Photo on acid. Definitely VFM..... **H**

**HOUSE OF PAIN** 'Top O' The Morning To Ya' (XL). Fabulously catchy (even more so than 'Jump Around') with the memorable Irish catchphrase accompanying rap lyrics over a typically chunky and noisy hip hop breakbeat. Also includes the 'Jump Around' original and a remix on the B-side..... **TJ**

**OHM** 'Why Don't Ya?' (Hubba Hubba). This comes in five versions of which the first two give you all you need. The 'Set Off The Dancefloor' mix is the most likely to do just that, being chock full of hooks..... **H**

**GREG OSBY** 'Gutterman EP' (Blue Note). A four-track 6 RM DANCE UPDATE

taster for his new album on Blue Note. Osby is one of jazz's new breed fusing funky rap with jazz. There's a tough street feel to this infectious session with a remix of the much sought after 'Mantalk' included here. Cool blowing over ruff'n' ready riddims..... **BJ**

**EAST SIDE BEAT** 'You're My Everything' (frrr). Lee Garrett's Seventies pop soul classic joins the growing band of oldie cover versions cluttering up the charts, but this does at least come with some very tasty dub mixes by DJ Professor which will enjoy plenty of attention. Deep swirling basslines, stinging synths and bits of vocal all combine to create some very useful grooves for mixing..... **TJ**

**2 GROOVE** 'Sunday Morning Blue' (2 Groove Records). This is so raw—it's right down to the bone. Simple, so simple, production with plodding bassline. Wah Wah and that tinkling Fender Rhodes which seems synonymous with the street soul of today. The bottom line is that it works—no problem..... **BJ**

**SANCHEZ** 'Missing You' (Digital B). This is one of the biggest, smoothest reggae tunes around at the moment. Sanchez, in contrast to the ragga DJs

### ● ANN SAUNDERSON



● GREG OSBY

doing big things, sings his heart out and melts hearts in the process. It's the number one reggae release..... **PA**

**DANNI'ELLEGAHA** 'Secret Love' (Epic). An attractive song with groove by Joey Negro in typically classy, but a tad bland, garage mixes. More interesting interpretations come on the B-side from Digital Brotherhood with a beefier bass and groove to give the track a little more character..... **TJ**

**MIGHTY TRUTHS** 'Rebirth' (Mighty Truth). Keep your ears to the underground for this superb funky thang that builds and builds to a right dust-raiser. Jazzy flute and muted horns kick

this to league division one. Vocals by Nessa G and production by Alex Gray and Julian Bates, make this so damn tuff—for those who like their grooves uncut..... **BJ**

**JULIETTE JAIMES** 'It's A Love Thing' (Pulse 8). Well what a surprise.....another disco revival cover version. Aimed firmly at the pop charts, this version of the Whispers' classic has about as much style and substance as the selection of songs Sonia was presented with for the Eurovision Song Contest. A good voice wasted on a blandly produced cover..... **TJ**

### LA PEQUENA HABANA

'Pickin' Up Transmission' (Zippin). Oscar and Ralph, alias the Mark Boys, crop up on a new label with a new production. It's a hard-hitting, punchy instrumental groove, with scat samples and a traditional fat and murky bottom end. One to suit floors on both sides of the Atlantic..... **MC**

### FIERCE RULING DIVA

'A Great Man Once Said' (React). Something for techno fans of all shapes and sizes here in this doublepack that ranges from 100mph banging Euro to trancey acid and even funky grooves—all remixes of the same track of course, though you'd never know it. Quality European dance music, produced with skill and feeling..... **TJ**

### 3RD NATION

'Stand Up' (B7B Records). A Champion Records release hailing from the UK but sounding very much like a US production. A gospel-inspired call to 'stand up', it's given the Euro treatment by

THE WEEK'S TOP 10

- 1 REGRET New Order
- 2 JUMP THEY SAY
- 3 YOUNG AT HEART
- 4 I NEVER FELT LIKE THIS
- 5 COME UNDONE CD
- 6 AIN'T NO LOVE IN OUR
- 7 I'VE NEVER BEEN THIS CLOSE
- 8 WHEN I'M GOOD
- 9 MR LOVERMAN S
- 10 IS IT LIKE TODAY
- 11 ON CAROLINA Sh
- 12 INFORMER Snow
- 13 GO AWAY Gloria E
- 14 CATS IN THE CRA
- 15 PRESSURE US S
- 16 EVE IN TO ME M
- 17 ARE YOU GONNA
- 18 TOO YOUNG TO D
- 19 HANGOVER FOR M
- 20 BACKFIRE Berry E
- 21 LITTLE BIRD AN
- 22 DON'T WALK AW
- 23 I'M EVERY WOMAN
- 24 SEVEN DAYS S
- 25 DO YOU LOVE ME

## TOP 10

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- 2 GUILTY
- 3 THE ONLY LIVING BE
- 4 CRAZY FOR YOU
- 5 TONIGHT
- 6 ONE TONGUE
- 7 IN A WORD OR 2
- 8 LADYKILLER
- 9 THE MIND OF LOVE
- 10 U R THE BEST THING

## US TO

- 1 INFORMER, Snow
- 2 FREAK ME, S
- 3 NUTHIN BUT A
- 4 I HAVE NOTHING,
- 5 DON'T WALK AW
- 6 LOVE'S, Vanessa M
- 7 I'M SO INTO YOU
- 8 TWO PRINCES, S
- 9 CATS IN THE CRA
- 10 DITTY, P
- 11 LOCKING THROU
- 12 COMFORTER, S
- 13 HIP HOP HOODAY,
- 14 BED OF ROSES, B
- 15 IT WAS A GOOD
- 16 I GOT AMAN, P
- 17 ORDINARY W
- 18 ANGEL, Jon Secor

- 19 THE TRYING GAME, Boy George
- 20 MR. WINDL, Arrested Development
- 21 IF I EVER FLOODED MY FAITH, Sing
- 22 I'M EVERY WOMAN, Whitney Houston
- 23 A WHOLE NEW 'Folio Brown & Regina Belle
- 24 THAT'S THAT LOVE, Boy Krazy
- 25 WHO IS IT, Michael Jackson

- 44 LOVE DON'T LOVE YOU, Et'Vogue
- 45 BUDDY X, Newch Cherry
- 46 RHYTHM'S A DANCER, S
- 47 MAN ON THE MOON, REM
- 48 THE MORNING PAPERS, RonanRG
- 49 I'M GONNA GET YOU, Blare Inc
- 50 SHOW ME LOVE, Robb S

- 19 3 YEARS MONTHS, Arrested Development
- 20 JON SECADA, Jon Secada
- 21 HARD WORKING MAN, Brooks & Dunn
- 22 ARE YOU GONNA GO, Lenny Kravitz
- 23 IT'S ABOUT TIME, SW
- 24 I'VE FARELL IN LOVE, Shai
- 25 THIS TIME, Dwight Yoakam

- 43 UNCHAINED REACTION, Culture Beat
- 44 BACKFUR, Ony
- 45 METALLICA, Metallica
- 46 ANAM, Cap'n Jack
- 47 CEREAL KILLER (OST), John Zee
- 48 FUNKY DIVAS, Et'Vogue
- 49 BRAND NEW MAN, Brooks & Dunn
- 50 LIFE'S A DANCE, John M Montgomery

Charts courtesy of Billboard, 24 April, 1993. Arrows are added to those products demonstrating the greatest airplay and sales gain. UK acts, US UK-signed acts.

Stonbridge and Nick Nice of Swehix. Take your pick between a trancey-style mix or a familiar piddling US groove..... **DP**

**BABY JUNE** 'I Will Be Free' (Solid Pleasure). This promising group's first outing on their new indie label comes with three excellent funky house dubs that trol along nicely with all the usual trancey bits and pieces..... **TJ**

**TEARS OF JOY** 'Heaven' (Mumbo Jumbo). Out on a limited promo via Good Boy last year, 'Heaven' returns for a reworked full release. Chapter 3 is a deep dubby bumber with Todd Terry-style synth stabs that will attract the more imaginative mixers. The original track 'Heaven' is a straight ahead piano-led garage track which benefits from the more percussive Bass Value Mix which adds stings and horns to fine effect..... **MC**

**LEGION OF BOOM** 'Malcolm X' (Still Pressin', Canada). The vocal side kicks in with a Malcolm X sample, deep bass, tribal chants and a Robert Owens sample. But the mix to go for is the dub with a more mixable intro, mega sax and flute bits and no Malcolm X..... **H**

**SAM DEES** 'Walk On The Edge' (Adent). Dees is the ultimate singer for putting pure emotion on to vinyl, and given the right break this should take him from spotters' notebooks into the frontline. Lovely mid-tempo soul drenched in feeling and featuring Snowboy and Snake Davis. This is cold shower treatment - a real song!..... **BJ**

**TRACK & FEEL EVENTS EP** (Nervous Records). The vocal-less tracks may not be everybody's cup of tea, but if anyone can make them work, it's Rhey Burrell. No songs here but some simple jazzy grooves with



● SWV (ABOVE) & RUNTINGS



snappy samples and clever reminders of yesteryear..... **DP**

**VARIOUS** 'The Sublates EP' (Suburban Base). Four of the label's finest turn in a track in their familiar style complete with that special Sub Base sparkle. For instance, on 'Sonz Of A Loop Da Loop Era's' scratchydelic breakbeat monster 'Style Wars', it is the pots and pan percussion sounds. And Q Bass' 'Funky Deep Track' backs up some mighty beats with lots of inventive noises and breaks. Runtings' 'Look No Further' is perhaps the most commercial of the lot, but this is solid value from start to finish..... **MC**

**MAD COBRA FEATURING RICHIE STEVENS** 'Legacy' (Columbia). Richie Stevens sings alongside Mad Cobra's whining, chatting style on a sparse r&b swing vibe. A Smooth Groove mix is also here for those who want it even gentler.... **PA**

**H TOWN** 'Knockin' Da Boots' (US Luke Records). This song is on the soulful end of the spectrum, a beat ballad already adopted by the UK's urban black fraternity on 12-inch and the band's best album 'Fever For Da Flavor'. Excellent.... **RT**

**SHABBA RANKS FEATURING MAXI PRIEST** 'Housecall' (Epic). 'Housecall' has been re-released on the back of Shabba's success with 'Mr Loverman'. The 12-inch still has the same Morales mix but the flip now has the Timmy Regisford remix of 'Pirates Anthem' - a bonus for those who haven't heard it before..... **PA**

In the crow's nest: Harri, Bob Jones, Dave Piccioni, Tim Jeffery, Ralph Tee, Tony Farsides, Matthew Cole.

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Catalogue	
Walt Disney	W020452
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# beats & pieces

**BETTER** than any soap opera this week is the saga of bust-ups at Chicago's **ID Productions**. First **Maurice Joshua** and **E-Smoove** were reported to have walked out on **Steve Hurley**, then Hurley is supposed to have formed a new company, **Unity**, with **Donell Rush**, **Chantay Savage**, **Ralphie Rosario** and the rest in tow. Now we hear it's all sweetness and light again. Meanwhile **Sony Music UK** just hopes it gets sorted so it can start to promote its new **Chantay Savage** single...Elsewhere the gossip centres on the clubbing up of **deConstruction's** newly-signed **Kylie**. First it was **St Etienne**, then we learned **Primal Scream** were in talks on working together and now **The Grid** put themselves in the frame. Perhaps she'll shock us all and go for **Smart Es**...**Madonna's** label **Maverick** is on the verge of signing up **The Dream Frequency**...Of all the papers indulging in ragga-baiting last week, the **Evening Standard** came top with the revelation that "ragga men like women who jiggle their bottoms" - scandalous!...And why was **XL's** **Richard Russell** taken on a tour of New York's rock clubs by **Rick Rubin** a few weeks ago? - **Jean-Michel Jarre** is being remixed by **Sunscream**...**Manchester's** Most Excellent has



● KYLIE MINOGUE

had to close its **Space Funk** night as the venue burned down. Any link there with the title of its new **Dub Federation** single 'Love Inferno'?...Advertisers interested in reaching the hordes descending on Southport this weekend can contact **Carl** at **Starpoint Radio** on 081 761 1935...**deConstruction's** next **Faith-style** mini LP is from **Opik**...**Spoon** is a new remix agency co-founded by **Hubba Hubba** and **FUSE** Management with exclusive rights to the twiddling talents of **Utah Saints**, **Havanna** and **Gypsy**. Contact them on 0324 611611...Dus who wanted to be included on **Hubba Hubba's** updated mailing list should call the same number...**Warrior Records'** new unknown **DJs** breaks albums **Vols 10** and **11** are out now and recommended...All underground techno tribes converge this Saturday (April 24) for a celebration of the first CD release on **Colin Faver's** **Rabbit City** label and the first UK release from **Germany's** **Force 7c** label. For info on Warehouse call 071 793 7404...This week is **Matthew Cole's** last at **Record Mirror** before handing over the reins to **Nick Robinson**. For details of Thursday's goodybye/hello drink-up call now...**THE BEAT GOES ON!**

- THE BEAT GOES ON
- 1 REGRET New Order
  - 2 JUMP THEY SAY
  - 3 YOUNG AT HEAR
  - 4 NEVER FELT LIKE
  - 5 COME UNDONE D
  - 6 AIN'T NO LOVE (A
  - 7 FEVER Madonna
  - 8 WHEN I'M GOOD
  - 9 MR LOVERMAN E
  - 10 IS IT LIKE TODAY
  - 11 OH CAROLINA SH
  - 12 INFORMER Sma
  - 13 GO AWAY Gloria F
  - 14 CATS IN THE CR
  - 15 PRESSURE US Sla
  - 16 GIVE IN TO ME M
  - 17 ARE YOU GONNA
  - 18 TOO YOUNG TO C
  - 19 I'M BACK FOR M
  - 20 HANGOVER Betty F
  - 21 LITTLE BIRD Anas
  - 22 DON'T WALK AW
  - 23 I'M EVERY WOMAN
  - 24 SEVEN DAYS Sinc
  - 25 DO YOU LOVE ME
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## TOP 10 B

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  - 10 U R THE BEST THING
- Records are outside the Anrolp D

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  - 8 TWO PRINCES, S
  - 9 CATS IN THE CR
  - 10 DITTY, Fajobay
  - 11 LOOKING THROU
  - 12 COMFORTER, Sh
  - 13 HIPHOPDRAY, B
  - 14 BED OF FROSES, R
  - 15 IT WAS A GOOD C
  - 16 I GOT A MAN, Pos
  - 17 ORDINARY W
  - 18 ANGEL, Jon Secord

- THE BEAT GOES ON
- 19 THE TRYING GAME, Boy George
  - 20 MR WENDAL, Arrested Development
  - 21 IF I EVER LOSE MY FAITH... Song
  - 22 I'M EVERY WOMAN, Whitney Houston
  - 23 A WHOLE NEW... Poole, Byrnes & Regina Belle
  - 24 THAT'S WHAT LOVE... Boy Krav
  - 25 WHO IS IT, Michael Jackson

- THE BEAT GOES ON
- 44 LOVE DON'T LOVE YOU, En Vogue
  - 45 BUDDY X, Sarah Cleary
  - 46 RHYTHM IS A DANCE, Snap
  - 47 MAN ON THE MOON, REM
  - 48 THE MORNING PAPERS, Prince & NPG
  - 49 I'M GONNA GET YOU, Busta Rhymes
  - 50 SHOW ME LOVE, Robin S

- THE BEAT GOES ON
- 19 3 YEARS MONTHS & Amos
  - 20 JON SECADA, Jon Secada
  - 21 HARD WORKIN' MAN, Brooks & Dunn
  - 22 ARE YOU GONNA GO... Larry Karish
  - 23 IT'S ABOUT TIME, SWV
  - 24 IF EVER FALL IN LOVE, Shai
  - 25 THIS TIME, Dwight Yoakam

- THE BEAT GOES ON
- 44 BACDADJUCUP, Myka
  - 45 METALLICA, Metallica
  - 46 ANAM, Clannad
  - 47 CEREAL KILLER (OST), Green Jello
  - 48 FUNKY DIVAS, En Vogue
  - 49 BRAND NEW MAN, Brooks & Dunn
  - 50 LIFE'S A DANCE, John Montgomery

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your love • **WENDY WALKER**  
since you been gone • **NADINE SUTHERLAND**  
oh my love • **HUE B**  
I'm the one who loves you • **TREVOR HARTLEY**  
you remind me • **FRANKIE PAUL**  
unforgettable • **GREGORY ISAACS**

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THE OFFICIAL **musicweek** CHART

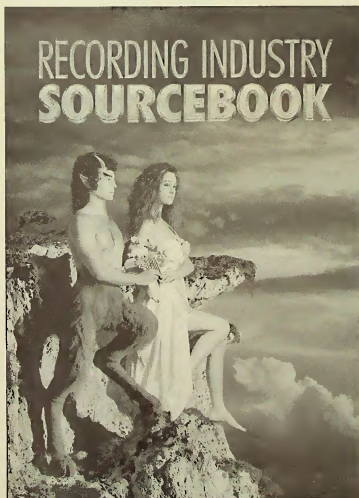
Pos	Artist Title	Label
NEW	Category/running time	Cat no.
1	<b>CLIFF RICHARD: Access All Areas</b> Live/2hr 14min	PMI MVB 911123
2	<b>ERASURE: The Tank, The Swan ...</b> Live/1hr 1min	bm Video 7432112503
3	<b>TAKE THAT: Take That &amp; Party</b> Compilation/1hr 12min	BMG Video 74321120603
4	<b>GENESIS: Live - The Way We Walk</b> Live/1hr 30min	PolyGram Vid 0949493
5	<b>MICHAEL BOLTON: This Is ...</b> Compilation/1hr 8min	SMV 491592
6	<b>QUEEN: Live In Rio</b> Live/1hr	Music Club/PMI MC 2116
7	<b>CLIFF RICHARD: When The Music...</b> Documentary/57min	Wienerworld WNR 2035
8	<b>PATSY CLINE: Remembering Patsy</b> Compilation/48min	Prism Leisure PLATV 313
9	<b>CHER: The Video Collection</b> Compilation/45min	Geffen GEFV 39520
10	<b>MARC ALMOND: 12 Years Of Tears</b> Live/2hr	WMV 4502912533
11	<b>CONNIE FRANCIS: Legend Live ...</b> Live/1hr 50min	Prism Leisure RITZBV 701
12	<b>DANIEL O'DONNELL: Follow Your Dream</b> Compilation/1hr 30min	Ritz RITZBV 701
13	<b>BRUCE SPRINGSTEEN: MTV Plugged</b> Live/1hr 43min	SMV 491622
14	<b>ABBA: Live In Concert</b> Live/55min	VVL VVD 1130
15	<b>REM: Pop Screen</b> Compilation/45min	WMV 7589581595

Pos	Artist Title	Label
NEW	Category/running time	Cat no.
16	<b>GUNS N' ROSES: Use Your Illusion I</b> Live/1hr 30min	Geffen GEFV 39521
17	<b>GEORGE FORMBY: Remembering ...</b> Compilation/46min	Platinum Music PLATV 314
18	<b>QUEEN: We Will Rock You</b> Live/1hr 30min	Music Club/PMI MC 2032
19	<b>GUNS N' ROSES: Use Your Illusion II</b> Live/1hr 30min	Geffen GEFV 39521
20	<b>ROGERS/PARTON: Real Love</b> Live/1hr 15min	Starvision ELKV 6062
21	<b>SIMPLY RED: A Starry Night With ...</b> Live/1hr 50min	WMV 4502930043
22	<b>GLENN MILLER: Musical Hero</b> Compilation/43min	BMG Video 74321113043
23	<b>MICHAEL JACKSON: Making Thriller</b> Compilation/58min	Music Club MC 2105
24	<b>ABBA: Gold - Greatest Hits</b> Compilation/1hr 30min	PolyGram Video 0855463
25	<b>ERIC CLAPTON: Unplugged</b> Live/1hr 10min	WMV 7599383113
26	<b>VARIOUS: Fantazia - Ultimate...</b> Compilation/50min	Creation Entertain FAN 001
27	<b>ERIC CLAPTON: The Cream Of ...</b> Compilation/1hr 25min	PolyGram Video 0838623
28	<b>JAMES LAST: Berlin Concert 4 Front</b> Live/1hr 35min	PolyGram 0946803
29	<b>VAN HALEN: Live, Right Here...</b> Live/2hr	WMV 7589582503
30	<b>VARIOUS: Karaoke Party 2</b> Compilation/46min	Watershed ELKV 4016

# TOP 15 VIDEO

Pos	Artist Title	Label
NEW	Category/running time	Cat no.
1	<b>PETER PAN</b> Children's/1hr 14 min	Walt Disney D 202452
2	<b>WAYNE'S WORLD</b> Comedy/1hr 30 min	CIC VHR 2628
3	<b>THE LAST BOY SCOUT</b> Action	Warner Home Video PES 13217
4	<b>CLIFF RICHARD: Access All Areas</b> Music/1hr 14 min	PMI MVB 691123
5	<b>DR WHO: Terror Of The Autons</b> Sci-Fi/1hr 35 min	BBC BBCV 4957
6	<b>POLDARK PART 3</b> Drama/2 hr 58 min	BBC BBCV 4949
7	<b>DR WHO: Silver Nemesis</b> Sci-Fi/2hr 19 min	BBC BBCV 4888
8	<b>TOM KITTEN &amp; JEMIMA PUDDLE-DUCK</b> Children's/30 min	Pickwick PV 2184
9	<b>LETHAL WEAPON 3</b> Action/1 hr 53 min	Warner Home Video PES 12475
10	<b>CAPE FEAR</b> Comedy/2hr 2 min	CIC VHR 1557
11	<b>ERASURE: The Tank, The Swan ...</b> Music	BMG Video 7432112503
12	<b>ROY CHUBBY BROWN: Helmet's ...</b> Comedy/1hr	PolyGram Video 0984163
13	<b>TAKE THAT: Take That And Party</b> Music/1hr 12 min	BMG Video 74321120603
14	<b>WINNIE THE POOH AND TIGGER TOO</b> Children's/35 min	Walt Disney D 2020 842
15	<b>MY GIRL</b> Drama/1 hr 38 min	Columbia Tristar CVR 23647

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11	12	13	14	15	16	17	18	19	20
WIND UP (REWOOD)	Mr. LOVERMAN	Slow It Down	Do You Love Me Like You Say?	Everybody Hurts	Go Away	Come Undone	No Limit	Cars In The Gable	Sing Hallelujah!
Phonovision	Shades/Rainbow	East 17	Terrace Theatre/Drey	R.E.M.	Glenn Estrine	Diana Dreyer	2 Unlimited	U2/Kelley	Sing Hallelujah!
XL Recordings	Epic	London	Columbia	Warner Bros	Epic	Panophone	PWL/Continenta	Mercury	London/Arista

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Arista
- 19 D\*\*\*\*\*and (Ep)  
Raw Strids  
Epic/Real Gone Music
- 20 Don't U Want Some More  
Mott  
Geff

33	34	35	36	37	38	39	40
SWEET FREEDOM	POISON GANG	Slow Emotion Rerlay	You've Got Me Thinking	I Never Felt Like This Before	We Got The Love	SOAPBOX	Jamaican In New York
Ariola	Capitol	The Firm	Blurred	Mick Paris	London/London	Little Angels	Sanjuro
Geff	PWL/Continenta	Epic	East West	4th B'way	PWL/Intervano	Powder	Elektra
24	36	41	28	26	new	new	35

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# TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

Project Entry	This Week	Last Week	Title Artist	Label (12") (Distributor)	This Week	Last Week	Title Artist	Label (12") (Distributor)	This Week	Last Week	Title Artist	Label (12") (Distributor)																																																							
1	NEW		<b>U R THE BEST THING</b> DREAM	Magnet MAG 10117 (W)	25	14	<b>WHEN I'M GOOD AND READY</b> Sybil	PWL International PWLT 260 (W)	36	NEW	<b>DLAND (EP)</b> Time Recording TIME 1000T (SRD)																																																								
2		4	<b>DO YOU LOVE ME LIKE YOU SAY?</b> Terence Trent D'Arby	Columbia 6590736 (SM)	26	15	<b>YOU'VE GOT ME THINKING</b> The Beloved	East West YZ 7387 (W)	37	20	<b>ROOTS 'N' FUTURE</b> Phuture Accidents	Suburban Base SUBBASE 22 (SRD)																																																							
3	NEW		<b>POWER OF A MERICAN NATIVES</b> Dance 2 Trance	Logic/Arista 74321130591 (BMG)	27	22	<b>I NEVER FELT LIKE THIS BEFORE</b> Mica Paris	4th + B Way 12BRW 263 (F)	38	17	<b>HOW I'M COMIN'</b> Def Jam 6591696 (SM)																																																								
4		12	<b>AIN'T NO LOVE (AIN'T NO USE)</b> Sub Sub/Melanie Williams	Roba 12ROB 9 (P)	28	25	<b>MR. LOVERMAN</b> Shabba Ranks	Epic 6590785 (SM)	39	37	<b>BITSTOP</b> Perfect/Robertson	Finilflex FF 002 (DEL)																																																							
5		3	<b>REGRET</b> New Order	London NUOX 1 (F)	29	NEW	<b>NEVER AGAIN</b> JC101	Amicus ANX 1012T (W)	40	NEW	<b>DAYS OF OUR LIVES</b> Delirium	Reinforced RIVET 1240 (SRD)																																																							
6	RE		<b>WE GOT THE LOVE</b> Lady Linton	PWL International PWLT 250 (W)	30	13	<b>CAN'T GET ANY HARDER</b> James Brown	Scotti Bros ZP 262 (F)	41	38	<b>MOVIN' ON/THE RIGHT TIME</b> Roach Motel	Junior Boys Own JBO 1112 (GRAMO)																																																							
7		10	<b>SHOW ME LOVE</b> Robin S	Champion CHAMP 12300 (BMG)	31	30	<b>THE BELL</b> Mike Oldfield	WEA YZ 737CD (W)	42	16	<b>LOOKS LIKE I'M IN LOVE AGAIN</b> Key West featuring Enik	PWL Sanctuary PWLT 252 (W)																																																							
8	NEW		<b>VOID</b> Exoticx	Positive 12TV 1 (E)	32	19	<b>JAMAICAN IN NEW YORK</b> Shinehead	Elektra EKR 161T (W)	43	25	<b>I'M SO INTO YOU</b> SWW	RCA (USA) 7863624501 (Import)																																																							
9		2	<b>U GOT 2 KNOW</b> Cappella	Internal IDX 1 (RTM/P)	33	18	<b>TENNESSEE</b> Arrested Development	Cooltempo 12CDOL 270 (E)	44	27	<b>LOVE THE LIFE</b> JTO With Noel McKoy	Big Life BLRT 93 (F)																																																							
10		3	<b>SWEET FREEDOM</b> Positive Gang	PWL Continental PWLT 281 (W)	34	24	<b>I'M BACK FOR MORE</b> Lulu and Bobby Womack	Dome 12DOME 1002 (E)	45	30	<b>TRANCECRIPT</b> Hardfloor	Harthouse UK HARTUK 5 (RTM/P)																																																							
11		7	<b>WIND IT UP (REWOUND)</b> The Prodigy	XL Recordings XL T 39 (W)	35	30	<b>INFORMER</b> Snow	East West America A8436T (W)	46	41	<b>HERE WE GO AGAIN!</b> Porti	Capitol 12CL 683 (E)																																																							
12		2	<b>DON'T WALK AWAY</b> Jade	Giant! W0160T (W)	<h2 style="text-align: center;">TOP 10 ALBUMS</h2> <table border="1"> <thead> <tr> <th>Project Entry</th> <th>This Week</th> <th>Last Week</th> <th>Title Artist</th> <th>Label (12") (Distributor)</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>NEW</td> <td></td> <td><b>CLASSIC RARE GROOVE MASTERCUTS VOL. 1</b> Various</td> <td>Mastercuts CUTS P11</td> </tr> <tr> <td>2</td> <td>NEW</td> <td></td> <td><b>WINNER'S CIRCLE</b> Velvettes</td> <td>Expansion LP/EXP 2/M/EXP 2 (P)</td> </tr> <tr> <td>3</td> <td>NEW</td> <td></td> <td><b>ELECTRO-SOAP</b> B12</td> <td>Warp WARPLP 9/WARFMCB (RTM/P)</td> </tr> <tr> <td>4</td> <td>1</td> <td>14</td> <td><b>SHOTS TO THE DOME</b> LL Cool J</td> <td>Columbia (USA) C25325S (Import)</td> </tr> <tr> <td>5</td> <td>NEW</td> <td></td> <td><b>FEEL THE ENERGY</b> Blame Moving Shadow</td> <td>SHADOW 24/SHADOW 34MC/ISR</td> </tr> <tr> <td>6</td> <td>2</td> <td>2</td> <td><b>PORTRAIT</b> Portrait</td> <td>Capitol EST 2193/CEST 2193 (E)</td> </tr> <tr> <td>7</td> <td>NEW</td> <td></td> <td><b>DO OR DIE</b> Ice-T</td> <td>Columbia (USA) C53237 (Import)</td> </tr> <tr> <td>8</td> <td>1</td> <td>8</td> <td><b>HOME INVASION</b> Ice-T</td> <td>Rhyme Syndicate/Virgin RSYN 1/RSYNC 1 (F)</td> </tr> <tr> <td>9</td> <td>RE</td> <td></td> <td><b>JUST CALL ME</b> The Good Girls</td> <td>Motown 5301151/5301154 (F)</td> </tr> <tr> <td>10</td> <td>1</td> <td>10</td> <td><b>INTRO</b> Intro</td> <td>Atlantic (USA) 7567824632 (Import)</td> </tr> </tbody> </table>								Project Entry	This Week	Last Week	Title Artist	Label (12") (Distributor)	1	NEW		<b>CLASSIC RARE GROOVE MASTERCUTS VOL. 1</b> Various	Mastercuts CUTS P11	2	NEW		<b>WINNER'S CIRCLE</b> Velvettes	Expansion LP/EXP 2/M/EXP 2 (P)	3	NEW		<b>ELECTRO-SOAP</b> B12	Warp WARPLP 9/WARFMCB (RTM/P)	4	1	14	<b>SHOTS TO THE DOME</b> LL Cool J	Columbia (USA) C25325S (Import)	5	NEW		<b>FEEL THE ENERGY</b> Blame Moving Shadow	SHADOW 24/SHADOW 34MC/ISR	6	2	2	<b>PORTRAIT</b> Portrait	Capitol EST 2193/CEST 2193 (E)	7	NEW		<b>DO OR DIE</b> Ice-T	Columbia (USA) C53237 (Import)	8	1	8	<b>HOME INVASION</b> Ice-T	Rhyme Syndicate/Virgin RSYN 1/RSYNC 1 (F)	9	RE		<b>JUST CALL ME</b> The Good Girls	Motown 5301151/5301154 (F)	10	1	10	<b>INTRO</b> Intro	Atlantic (USA) 7567824632 (Import)
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10	1	10	<b>INTRO</b> Intro	Atlantic (USA) 7567824632 (Import)																																																															
13	NEW		<b>ONLY YOU</b> Talizman	Cowboy RODEO 16 (TRC/BMG)	47	24	<b>PRESSURE US</b> Sunscreen	Sony S2 6591106 (SM)	48	49	<b>KOOCHIE RYDER</b> Freaky Realistic	Realism FREAX 2 (F)																																																							
14	12	12	<b>SING HALLELUJAH!</b> Dr Alban	Logic/Arista 74321126201 (BMG)	49	31	<b>I'M A WONDERFUL THING, BABY</b> Kid Creole & The Coconuts	Island 12IS 551 (F)	49	31	<b>I'M A WONDERFUL THING, BABY</b> Kid Creole & The Coconuts	Island 12IS 551 (F)																																																							
15	NEW		<b>GUILTY</b> Paraphim	Talkin Loud TLXK 36 (F)	50	26	<b>THE RIGHT DECISION</b> Jesse James	Food 12FERV 2 (E)	51	55	<b>TOO YOUNG TO DIE</b> Jamaicaat	Sony S2 6590116 (SM)																																																							
16	NEW		<b>FREAK ME</b> Silk	Elektra EKR 165T (W)	51	55	<b>TOO YOUNG TO DIE</b> Jamaicaat	Sony S2 6590116 (SM)	52	51	<b>QUOTH</b> Polygon Window	Warp WAP 33 (RTM/P)																																																							
17		8	<b>THE VIBE (THAT'S FLOWING)</b> Mount Rushmore	Ore AG 1 (W)	53	54	<b>LIZARD KING</b> Van Basten	Brute BRUTE 6 (GRAMO)	53	54	<b>LIZARD KING</b> Van Basten	Brute BRUTE 6 (GRAMO)																																																							
18	NEW		<b>DON'T U WANT SOME MORE</b> Marter	Guerrilla GRRR 48 (RE/APT)	54	24	<b>BOUGE DE LA</b> MC Solar	Talkin Loud TLXK 37 (F)	54	24	<b>BOUGE DE LA</b> MC Solar	Talkin Loud TLXK 37 (F)																																																							
19	NEW		<b>MR FREEDOM (EP)</b> Mother Earth	Acid Jazz JAZZ02/ET (RE/APT/P)	55	44	<b>PLASTIC DREAMS</b> Jay Dee	R&S RSG 101T (RE/APT)	55	44	<b>PLASTIC DREAMS</b> Jay Dee	R&S RSG 101T (RE/APT)																																																							
20	NEW		<b>ARMS OF SOLITUDE</b> Qui 3	MCA MCST 1759 (BMG)	56	43	<b>UNLEASH YOUR LOVE</b> Dodge City Productions	4th + B Way 12BRW 265 (F)	56	RE	<b>SUCKING DEVIANT</b> Blake Baxter	Logic UK LUK 013 (EP)																																																							
21	11	11	<b>COME UNDONE</b> Duran Duran	Parlophone CD005 17 (E)	57	RE	<b>DEEPA/FUNKY HARDCORE</b> Q Base	Suburban Base SUBBASE 21 (SRD)	57	RE	<b>DEEPA/FUNKY HARDCORE</b> Q Base	Suburban Base SUBBASE 21 (SRD)																																																							
22	14	14	<b>CHILD OF LOVE</b> The Lemon Trees	Oxygen GASPD 4 (BMG)	59	41	<b>IT WAS A GOOD DAY</b> Ice Cube	4th + B Way 12BRW 270 (F)	59	41	<b>IT WAS A GOOD DAY</b> Ice Cube	4th + B Way 12BRW 270 (F)																																																							
23	29	29	<b>TESTAMENT ONE-THREE</b> Chubby Checker Vol 1	Cleveland City CLC 13005 (GRA)	60	NEW	<b>ADVANCES/MOVIN'</b> Suggestive	Loaded LOAD 6 (Sell)	60	NEW	<b>ADVANCES/MOVIN'</b> Suggestive	Loaded LOAD 6 (Sell)																																																							
24	2	2	<b>GO AWAY</b> Gloria Estefan	Epic 6590956 (SM)																																																															

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

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# ON THE AIR OR ON THE FLOOR?

Club DJs may have sparked the dance revolution but now many pluggers are bypassing the dancefloor in favour of radio promotion. Tim Jeffery referees the club v radio debate

Ever since the dance revolution began in the late Eighties, club DJs have been regarded as the key that opens the door to a hit record.

But recent months have seen many record companies cutting back on the number of white labels and promo copies mailed to DJs. Some DJs fear that this is a sign that clubs are now considered a less significant element in the promotional mix and that the proliferation of regional radio has shifted plugging attention away from the dancefloor.

The recession has certainly forced most record companies to slash budgets right across the board. And club promotion has not escaped the cutbacks. Consequently any reduction in white label mailing lists can be explained away initially as the result of departments making sensible savings.

But this is just a small part of the story.

East West, for instance, used to send out over 350 copies of each release to DJs. Now it has cut its mail-outs to just 150.

"It's not a question of DJs becoming less important," says Spencer Baldwin, head of club promotion. "It's more that we've become a lot more efficient in the way we promote records. There's no point in sending copies of an R&B or rap record to hundreds of DJs that only play house music. We've honed down our lists so that we only send records to DJs if we think they'll play them."

This view is echoed in the independent club promotions sector. Lisa Loud, who runs Loud And Clear says, "I don't like bogging my DJs down with loads of records they're not interested in. I get a lot of positive support from nearly everything I send out because I make sure I'm hitting the right DJs with the right record."

Record companies and pluggers seem to be reacting positively to the fragmentation of dance music.



Gotel: ragga suits radio

There are now so many different styles - from soul, R&B and rap to ragga plus a whole bundle of different strands of house music.

Afficionados of each increasingly listen to their chosen brand to the exclusion of all others. Thus promotion has to be targeted at the right kind of club DJ if it is to have any effect at all, and wastage has to be kept to a minimum.

However, the distillation of dance music styles has not just affected DJ mail-outs. It has made record companies reassess their promotion strategies too. Radio plugging will undoubtedly play an increasingly important role as the influence of regional radio begins to make itself felt on the market.

More broadcasters are adopting 'narrowcasting' programming policies. Choice FM in London, for example, bases its output upon soul, while Galaxy, which will begin broadcasting to the South West next year, intends to attract younger listeners with an exclusively dance music policy.

Indeed as more stations specialising in particular types of music come on stream, the radio audience is expected to expand. More people who don't currently listen will discover stations that meet their tastes.

Martyn Levett who runs Station II Station has found



Altern 8: if it's going to happen it will happen

that his clients are increasingly demanding a closer liaison between all types of promotion, whether it be club, radio or TV.

"Club promotion is just not strong enough on its own," he says. "We're introducing a new service that brings all types of promotion together, so that there's a lot more communication between the different elements."

Lindsay Wesker, who heads the playlist committee at Kiss FM, admits, perhaps surprisingly, that radio play is not essential for success.

"I'm a firm believer that

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It will take a nation of millions . . .

► If a record's going to happen, it's going to happen," he says. "It doesn't actually need radio play. There have been records reaching number one in our chart - Altern 8 for example - that we haven't played at all. Club play can still break a record on its own, but radio can give it a big push further up the charts. Ultimately it boils down to the type of record it is."

Most pluggers agree however that if it's a hit you're after, radio plays an integral part in the promotion campaign. "There's no doubt that without Pete Tong playing Crystal Clear by the Grid for four weeks in a row on his show that the record would not have broken," says Jonathan Richardson of POP Promotions. "You can have a record in the top five of the club chart, but it doesn't mean it's going to sell."

Indeed, radio play is seen as absolutely essential if a dance record is to cross over in a big way. Radio plugger Gary Blackburn says, "What breaks records is Radio One, Top Of The Pops and the Chart Show. There's a lot of wastage that goes on before that with unnecessary amounts of records being mailed out. I believe you can get to the stage where it's clear whether it's worth going for a crossover hit with just 50 white labels."

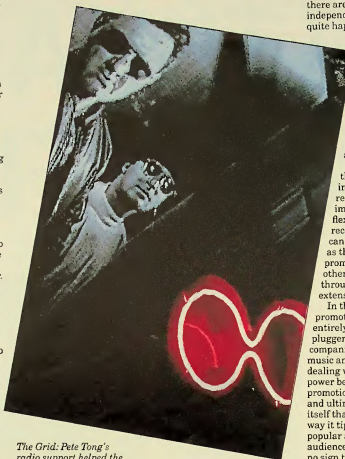
The nature of the record

also determines which type of promotion will get the best results.

"Rap and soul are more suited to radio," says Paul Gotel of Power Promotions, "while instrumental house records don't sound so good on radio and will be served better by club promotion. I'm sure with the success of ragga I'm going to be asked to mail out this kind of music to DJs but the fact is that there just aren't that many clubs playing ragga. In that case it's better pushed through radio. But there are always those records which suit both types of promotion - D-Real's Things Can Only Get Better being a prime example."

In addition to club and radio promotion, many pluggers are now emphasising the importance of the retail sector. "I believe that the guy behind the record counter in specialist stores is just as important as the club or radio DJ," says Simon Gavin who heads Virgin's dance department. "He's the one who tells other DJs what's hot and what's coming up. That can make all the difference when you're trying to build a vibe on a record."

Of course in the end, the style of promotion you choose depends upon how far you want to take the record. Such is the size of the market for dance music, for example, that



The Grid: Pete Tong's radio support helped the single, Crystal Clear, home

there are dozens of small independent labels that are quite happy to sell just a couple of thousand copies of each release.

Many are not geared up for the costs involved in having a hit and so restrict their promotion to a handful of DJs - just enough to arouse awareness.

But the majors and the more ambitious independent labels recognise the need for imagination and flexibility now that some records, like rave tracks, can leap into the charts as the result of club promotion alone while others will only break through as a result of extensive radio play.

In the future, successful promotion will depend entirely upon how well the pluggers and the record companies understand the music and the field they are dealing with. The balance of power between radio and club promotion remains delicate and ultimately it's the music itself that will decide which way it tips. With clubs as popular as ever and radio audiences on the up, there's no sign that either will end up dominating the other.

95p  
19 DEC 1997

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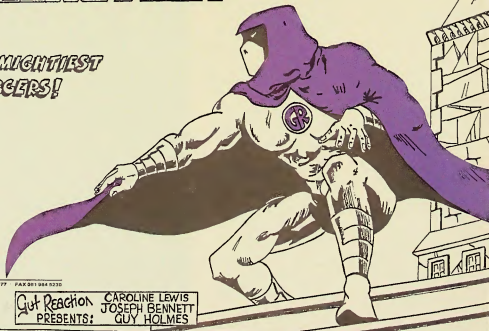
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# Plugging up new streets

Once Radio One was the beginning and the end of the pluggers' ambition, but now, as Stu Lambert discovers, the promo opportunities are far wider

Until the late Eighties, Radio One pluggers were the rulers of the promotions roost.

Now the decision to spend on a campaign aimed at cracking the A list is weighed in the balance with regional and specialist radio plugging, club promotion — as important these days for indie rock and pop records as it is for dance singles — or selected target markets like colleges and even holiday camps.

It is this diversification which has brought a new edge to record promotion and made it more accessible to a wider range of clients. But Radio One, Capital and TV promotion still enjoys a higher profile than its regional counterpart, despite the fact that a good regional campaign could expose a record to a much wider audience. Many independent labels cover the regions in-house, only hiring outsiders for national radio campaigns.

"We wouldn't use the same company for national and regional promotion," says PWL's general manager Tilly Rutherford. "The skills required are very different. National radio and TV is a very specialised art. You have to know the people very well. An awful lot of plugging is still done over lunch or drinks."

Indeed so much store is set by personal relationships that the Radio One plugger's job description is hazy to say the least. They don't mail out; they don't receive reaction sheets, they just chat on the phone or have face to face meetings to preserve that personal touch. Of course, the client still expects and receives regular reports, with quotes from key individuals. But, at this level, what a plugger is selling is personal reputation and the fact that Simon Bates, for example, has always respected his or her judgement.

The major players who can claim to have Radio One's ear include Gut Reaction, Ferret And Spanner, Sharp End, and plus the slightly more alternative Appearing and



Station II Station (above) and Sharp End's Robert Lemon

Out Promotions (which handle acts like New Order, Huggy Bear and Sub Sub), Ferret And Spanner's Neil Ferris and Nigel Sweeney number David Bowie, U2, Simply Red, The Sultans of Ping FC and E17 among their clients. They claim to have "no set strategies" but work every record as it comes.

Robert Lemon of Sharp End Promotions agrees that every record is different and must be treated individually. But adds: "When an artist like Kylie or 2 Unlimited is popular internationally you have to start planning your campaign three months in advance of the release date, if only to ensure that they're in the country and available for TV and radio when you want them. And not off in Australia or Germany or wherever."

Guy Holmes of Gut Reaction says he acts as an "ambassador" for his artists when dealing with Radio One producers and DJs or servicing TV. "You have to be very organised and show professionalism at every level. You have to be fully aware of the specific requirements and lead times of every programme and be able to work around them quickly and efficiently, while at the same time you have to provide the artist with full itineraries and clearances and make sure they get VHS or one-inch video copies of appearances."

For the in-demand biggest artists, the top promotions companies find themselves adopting a media management role, filtering



incoming enquiries as well as generating activity.

However, as Mick Paterson, Mute Records head of promotion suggests, it is by no means a foregone conclusion that the bigger the plugging company the better the service they provide. "Ferret And Spanner do some of our acts like Depeche Mode and Erasure," he says. "But we use Out Promotions on Nick Cave. They spend as much time and energy on the act although they aren't necessarily chasing the A list."

In the absence of a realistic chance of daytime airplay, pluggers such as Appearing's Scott Piering used to concentrate on early evening shows which were less playlist-dependent, weekend specialist slots with more DJ choice, and those one-off opportunities offered by youth and news programmes. "But Radio One is getting feistier by the moment," says Piering, who recently plugged alternative rock band The Auteurs onto the album playlist. "It's beginning to open up for people like us who specialise in new artists."

Regional promotion is an ▶

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Depeche Mode: Mute opted for outside promotion

Immediately less complicated and more quantifiable process. Companies such as Michael Peyton Associates and Heavyweight Media can effectively service the entire UK with a single mailout of CDs, biographies, photos and a reaction sheet to 150 key IR, local BBC and other incremental stations like Kiss FM, Choice FM and Galaxy. But regional campaigns are invariably tied to the life of a record and so don't stop at the mailshot. Client labels receive weekly updates plus comments and reactions from producers and heads of music. Computers are increasingly used to produce an at-a-glance database and breakdown of who is playing what and how often. This is felt to be especially useful in providing clients with up to the minute reports of how releases are progressing at both playlist and specialist show levels.

But these breakdowns may not be as useful as they at first seem. Catherine Godolphin, managing director of Exeter-based Spring Promotions, claims that although the concentration of ownership of radio stations has left late

night and DJ choice shows largely unaffected, daytime playlisting opportunities are becoming more limited. "In the West country there is effectively one head of music for all the IR stations from Reading to Cornwall," she says. "The situation is similar in other areas. Playlist decisions for the whole country are made by only a handful of people, who are aiming at single format. Things are better in Scotland, where there's still a lot more freedom."

Godolphin's regular contact with programme directors and heads of music has confirmed fears of cuts in youth programming and that those records with adult appeal are most likely to get played, especially by the BBC local stations.

Off-the-peg services often underutilise the individual plugger's skills. Many come into their own organising PAs, co-promotions with clubs, "media meets" or else using specialised knowledge to help secure plays. David Preever and Tim Smith, joint managing directors of EPM have substantial broadcasting experience between them and are naturally aware of the

As the record promotion process has grown more diverse, so have the types of campaign, their duration and the structure of payments. The client will not necessarily be able to choose how things are done: each kind of promotion adopts specific methods and works to precise timescales.

National radio pluggers expect to work with their artists on a long term basis. It's rare that they will handle one-off projects. "Only if we really like the record and there is no long term plan," says Out Promotions managing director Nicki Kefalas.

Instead they prefer to develop solid relationships with artists which can last for over 10 years in some instances and don't necessarily stop just because there's no new product on release. Consequently companies such as Ferret and Spanner (which has promoted Depeche Mode, UB40 and Simply Red from the beginning of their careers) and Gary Farrow Enterprises (which has long represented Elton John and George Michael) charge by the year and prices can rise to £20,000 plus chart or performance bonuses. This buys the prestige of

WHAT



*Erasure: under the Ferret And Spanner wing*

DJ's on-air demands. "We know the information you want to have at your fingertips about a band when you're doing a show and so we regularly do things like compile a list of 10 things you never knew about them, or provide answer-only interview tapes so it sounds like the artist is in the studio and talking live."

Specialist radio pluggers such as Single Minded Promotions, which handles dance and indie records for Suburban Base, Kickin' and Musidisc, work both London and the regions but employ

separate staff for each sector. Campaign demands vary considerably with the type of release. Says Single Minded's Tony Byrne: "The amount of radio time for techno records has dwindled, while the popularity of garage and street soul is on the rise."

Like many promotions companies, Single Minded now expects to chip in with marketing ideas, help with remixes and suggest edits designed to help otherwise exciting club records jump the hurdle into radio.

Club only specialist Power Promotions also takes this



*Piering: breaking new talent*



*Holmes: an ambassador*

wider view. When many clients are new to the business and need more guidance and work on their product and their image, Power is only too happy to get involved. Says Power Promotions' managing director Paul Gotel. "We give out contacts, analyse the possibilities they can explore, help them with timing campaigns, image and suggest remixes." Gotel sees remixes as packaging to help get a record into the charts. "It's a cheap form of promotion compared to touring, poster or video," he says, the idea being to increase both the act and client's credibility with club cognescenti.

But it could be a mistake to regard club and radio plugging as mutually exclusive activities. At least in the non-arena. "Our experience is that the two were once quite separate but over the last few years they have become more and more integrated," says Simon Goffe of Heavyweight Media, which numbers Apache Indian, Maxi Priest plus labels Talkin Loud and Acid Jazz among its clients.

"Over the last few years the best club DJ's have ended up on radio. And virtually all the DJ's on stations like Kiss FM or Choice FM make regular club appearances too. So if you get one of them excited about a record then you know you've hit both audiences."

The story is repeated not only in Manchester and Leeds which already boast incremental radio stations with strong dance programming policies, but also in other regions where a new generation of pirate operator has sprung up to service the specialist house, ragga and rave scenes.

"Plugging pirate radio is a grey area which many labels don't want to be associated with," says Goffe.

"But as far as we're

a record come to over £1 in postage and packing alone, it's clear that club promotion is not a get-rich-quick game.

But stated charges can only ever be a rough guide. If they are convinced of a new artist's potential, most promotions companies are only too happy to drop the price if it will secure them a future relationship with the act and bolster their reputations as hitmakers. And as the market is further confused with any number of long and short term retainers and exclusive label deals, it is virtually impossible to pin down prices.

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## PRICE THE PLUGGER?

luxury offices, entertainment and West End wheel-clamping fees, costs which can't be broken down to an individual campaign.

Regional promotion is structured around the active life of a record, which is normally reckoned to be between five and six weeks. Mailouts, reaction reports and an airplay tracking campaign costs between £600 and £800. But a bare approach is unlikely to excite programmers and so radio tours, on-air competitions and club PAs have become increasingly important and are pushing up costs

accordingly. Club promotion has the heaviest mailout costs. The number of records sent out governs the scale of the campaign. Most promoters consider 300 to be the minimum mailshot while 400 will cover all bases and begin to stimulate some airplay too. Client labels are charged in the region of £2.40 per item. A company like Power Promotions has an expensive office to run, employs six staff, has a photocopying bill running into tens of thousands a year and a telephone bill rarely less than £2,000 a quarter. When the costs of mailing

# INDIE PROMOTIONS COMPANIES

► concerned we're simply servicing individual club DJs. If the same guy ends up playing the record over the air on a non-left station then that's not really our fault, is it?"

On the other hand, mainstream dance promoters like The Solution Promotion Co is less interested in servicing the specialist markets but focuses instead on record company strategies designed to achieve the highest possible week one chart positions for artists like Sinita and Barry Manilow.

"We especially target under 18 clubs and these mainstream 'wally DJs', who actually announce the records and say they are available at retail," says joint managing director Bob James. The Solution organises PA and school tours, radio competitions and theme nights and covers the UK holiday camp industry. On larger campaigns, clubs are often shared with costs, who pay for photographers, couriers and so on. James believes that being involved financially increases a club's commitment to the act.

Streets Ahead, on the other hand, offers a club promotions service for indie and street credible rock labels like Creation, Beggar's Banquet and 4AD. There are a good dozen clubs round the country

where it's possible to organise launch nights and plug a whole album by an act like Pearl Jam ahead of release date," says managing director Cathy Richardson. "Not only is it a great profile-building exercise but the record company gets to gauge audience reaction to individual tracks too. Which is a big help when choosing singles."

That colleges and universities offer similar opportunities to track and promote product to captive audiences is not lost on The National Union Of Students. It runs its own promotions service under the name Making Waves which specifically targets the student audience. PolyGram product manager Sean Bye uses the service, mostly for club record promotion, and comments: "It works incredibly well. They submit extremely detailed reports - almost on a daily basis. All of the Marxman records were promoted that way and it helped us get in to the Top 30."

The ongoing discussion about an airplay component in the charts has yet to impress the promotions fraternity, even though such a move would serve to boost the status of those pluggers mounting successful radio campaigns. David Prever is one of only a few who believe



Nigel Sweeney cements relations with IFM's Gary Davies

that an airplay-weighted chart would make the industry take regional radio more seriously. But Solution's Bob James says, "An airplay ingredient in the chart wouldn't make us concentrate on radio any more than we do already. And it would leave things so open to abuse. We're trying to get rid of hyping aren't we?"

But future developments in promotion may be heralded by Going Underground, a new combined radio, press and

club service offered by Station II Station, which will regularly service a list of 'tastemakers' from across the industry spectrum and record reactions with a new interactive push-button telephone system developed by premium phone line specialist company Dial M for Music.

When Going Underground comes on stream next month, regular Station II Station customers will be given a special number to call and a

voice activated system will register their 'vote' on specific records. The idea is to monitor reaction from clubs, pirate and legit radio DJs as quickly, simply and accurately as possible.

"Written reaction reports are dinosaurs," says chairman Martyn Levett. "Indie DJs' dancefloor reaction is just not enough to gauge a record's real potential anymore. This will give us a much stronger overall view."

Other promotions men like Scott Piering predict that electronic monitoring systems will make regional strategies more coherent and effective. Record company marketing departments, he believes, are noting a strengthening cause and effect relationship between regional radio play and sales. "It will make plugging more honest too, because it will be possible to track every play at any time of the day," he says.

The thought of 'techno plugging' may strike terror in the hearts of those who believe that the successful promotion of records is ultimately all about human relationships. But if such custom-built systems prove capable of pulling in the plays that sell the singles that make the charts, then you can guarantee it'll become a valued and valuable part of the promotional mix. ■

**epm = ( )<sup>2</sup>**

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# DOOLEY'S DIARY

**Remember where you heard it:** The first eyebrows were raised at the National Heritage select committee hearing even before it began, when the **policeman** guarding the entrance ushered the witnesses in and then asked if there happened to be any **press** among the remaining mass. At that point almost everyone piled into the room...**BPI spies** who also managed to squeal in included **Maurice Oberstein** (subsequently rechristened Overstein by *The Times*), **Roger Ames**, **Rupert Perry**, **John Deacon** and **Sara John**...As proceedings started chairman **Gerald Kaufman** asked **Ed Bicknell** if he thought **artificial transglobing pricing** was being implemented by record companies, to which he replied, "Yes - whatever that means"...At the end of the session, **Mancunian Elliot Rashman** had a request for **Roger Ames**. "Put Tony out of his misery," he quipped...



Just to make sure that Grundig is going to get a good return on its £2m investment in Paul McCartney's Liverpool Institute of Performing Arts, Grundig UK chief **Steve Owens** (left) donned hard hat and flask jacket to visit the site. Host for the day was Liza's beaming administrative director **Mark Featherstone-Witty**, who, judging from his smile, clearly still can't believe his luck at receiving the money from Grundig - after all Grundig chief honcho **Dieter Schneider** only heard of the Fame school when he read about it on an aeroplane journey, deciding then and there to invest.

At least the music industry can take comfort in one MP's belief that it is "terribly important"... Meanwhile down at the **Radio Authority** presentation on the BBC, chairman **Lord Chalfont** was forthcoming about all areas of Radio One FM save its programming. "I don't listen to it much," he was forced to admit, passing on questions to deputy chief executive **Paul Brown**... Brown was also left to answer queries on engineering, noting, "I am to **engineering** what I am to **limbo dancing**." Since he seemed well clued up on the former we can only speculate about his favourite party tricks...**One FM** would only say that it found the RA's submission "fascinating"...**Warner Classics** general manager **Bill Holland** is ducking his promise to **bungee jump naked** if **Gorecki's Third Symphony** fails to reach number one. The album was highest climber last week following its South Bank Show exposure but failed to hit the top. "It's early days yet," he says...As news reaches us of the demise of the **Alto** retail group, there are better tidings about former managing director **Les Whitfield** - he's now working as a consultant in **Harrods' music department** and is also considering other offers...**Sony's**

licensed repertoire division was celebrating two of the top three albums last week thanks to **Suede** and **Sugar**. Could it be that it will soon handle another chart-topping act beginning with 'S'?...Manager **Laurie Jay** points out that contrary to Dooley (*MW*, April 10), he is suing **Jimmy Nail** for breach of contract and not vice versa...Congrats to **PolyGram** chairman **Roger Ames** whose wife, **Martine**, gave birth to a 9lb 4oz boy on April 5...Apparently a background in **biscuits** is helpful when applying for senior **PRS** posts...**MCPS** is looking for **cricket XI**s to take on during the summer. Call **Mark Pawley** on 081-769 4400...**Acid Jazz** is looking for **football** teams to take on their **gated XI** during the same period. Call **Selina Godden** on 071-379 9818...**Jon Beast** pulled out all the stops to win publicity for his **Gimme Shelter** single. The **Fat One** was seen by millions of TV viewers last Thursday **storming the stage** on **David Frost's** new show clad in a **House In Order** promo shirt. He was escorted from the studio, but before he got to shake the hand of Wimbledon's "hard man" **Vinnie Jones**...On the eve of the **Mercury Music** launch, won last year by **Primal Scream's** Creation album **Screamadelica**, label supremo **Alan McGee** was tracked down to his **LA hotel poolside** for a quote. He confirmed 25,000 **Primals** albums were sold on the back of the award. "And the **£20,000** prize money was very nice too," he added...



Despite the impressive turn out at last week's Country Music Association bash, there was not a single stonewall, let alone string of thirdestones, to be seen. Among those swapping notes on the sartorial face of new country were (above l-r) **Sony Music Entertainment UK** chairman and ceo **Paul Burger**, **CMA** director of European Operations **Martin Satterthwaite**, **Roy Wunsch**, president of **Sony Music/Nashville** and **Roger Sovine**, v-p of **BM/Nashville**. Meanwhile **Radio One FM** controller **John Beerling** (below, second left) was so impressed by what he heard that he packed his bag to head straight for Tennessee. Joining him were (from left) **Asgard** joint managing director **Paul Fenn**, **GLR** programme organiser **Trevor Dana**, **publicist Richard Wootton** and **Brent Hansen**, **MTV's** production director.



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**Chris Wright:**  
a man for  
all media

A portrait of Chris Wright, a man with a beard and mustache, wearing a dark suit, white shirt, and patterned tie. He is looking slightly to the left of the camera with a slight smile. The background is a dark, geometric pattern with the word 'Chris Wright' written in a large, stylized font.

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