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**Club**  
Special issue  
considers the  
value of dance

**SPECIAL IN THE CITY ISSUE**  
Includes full ITC listings

# Musicweek

For Everyone in the Business of Music

11 SEPTEMBER 1993 £2.80

## MCA extends BMG deal for global push

MCA has ended the uncertainty surrounding the future of its worldwide licensing and distribution arrangements by extending its deal with BMG for another five years.

The agreement, announced last week, reinforces MCA's presence in territories where it does not have its own companies and strengthens BMG's position among leading global music distributors.

In its results last month BMG noted that MCA acts such as Guns N' Roses, Nirvana, Aerosmith, Bobby Brown and Cher made important contributions to its performance last year. Nirvana's *In Utero*, released next week by MCA affiliate Geffen, is



Powell: 'delighted' by deal

expected to provide healthy sales for both companies.

BMG UK chairman John Preston, whose company has an estimated 17% slice of UK distribution, welcomes the deal. "It secures our place as a major distributor towards the end of the decade. It also keeps

us among the top three in the world," he says.

MCA managing director Tony Powell adds, "John and I are delighted to continue the excellent relationship and look forward to improving each other's business into the next millennium."

The deal gives MCA the option to open marketing subsidiaries beyond its existing operations in North America, Germany, the UK and Japan. In July former Sony Music Europe president Jørgen Larsen joined MCA with a brief to spearhead a global expansion plan.

Under the current three-year deal, which runs out at the end of March, BMG manu-

factures and distributes MCA, Geffen and GRP product in the UK and Germany. In territories outside North America and Japan, BMG is exclusive licensee for the MCA labels.

Larsen says he plans to open around eight subsidiaries within two years with France, Italy, Holland, Sweden and Spain as priorities. As these companies are launched, the focus of the relationship with BMG will switch from licensing to manufacturing and distribution.

Staff will be recruited and the first offices will be announced once his division has moved into new premises in London's Broadwick Street in November, adds Larsen.

## ITC plays host to 150 unsigned acts

In The City promises an unprecedented A&R feast with 150 top unsigned bands set to play in Manchester during the five-day event.

Last year only 18 bands without deals played at official ITC shows. Since then at least 14 of them have signed or are about to sign record or publishing deals.

Among them are The Auteurs, whose debut on Hut is among the nominees for this year's Mercury Music Prize.

All the showcase acts have been carefully selected from more than 1,000 tapes sent to the event's A&R committee.

Overall some 270 bands will perform during the five-day event. Signed artists playing include St Etienne, Pele and Smashing Pumpkins.

Up to 2,000 delegates - twice as many as last year - are expected to attend the 1993 convention.

## Sony's Bowen to lead PPL and VPL

Senior Sony executive Tim Bowen has been appointed non-executive chairman of rights bodies PPL and VPL.

Bowen, a former managing director of the Columbia label and currently MD of Sony's Strategic Business Division, takes up the post at a crucial time for both companies.

VPL has been coming under heavy fire from MTV Europe, which last month sued the rights body claiming it acts as an unfair monopoly.

Bowen will take over some of the responsibilities of former chairman John Brooks, who left at the end of May. Reporting to him will be PPL MD John Love and VPL consultant director Roger Drage. Bowen insists both organisations must vigorously defend the rights of their member companies. But he adds, "The way we can develop better relations [with rights users] is by talking to each other and meeting each other."

## £12m fillip for Echo launch

Chrysalis Group claims last week's \$20m (£13.4m) cash injection by Fuji-sankei will create the UK's only "mini-major" label.

The Japanese media giant is channelling \$17.5m (£11.7m) through its music division Pony Canyon into Chrysalis's new Echo imprint, unveiled in July.

In return for South-east Asian licensing of Echo releases, major Japanese record company Pony Canyon has obtained 25.1% of Echo's holding company Armourvale, which was set up when group music division MD Steve Lewis joined Chrysalis from Virgin Music a year ago.

Lewis says, "The deal reinforces our plan for Echo to be a mini-major - neither a mono-

lithic major nor an underfunded independent."

The deal leaves Chrysalis with a 56.2% stake in Echo and Lewis with 18.7% of the label, which is now valued some £2m above the group's total market worth, according to City analysts. Previously, Chrysalis and Lewis owned 75% and 25% of Echo respectively.

Chrysalis shares rose 37p to 117p following the move by Pony Canyon, which is providing a further \$2.5m (£1.6m) for development of interactive music products.

Fuji-sankei owns significant broadcast and publishing interests as well as music publisher Pacific Music, which operates US wing Windswept Pacific in the US and the recently-opened UK office.



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Livesey and Wilson: CD first

## ITC to pioneer recordable CD

In The City delegates will be able to buy CD recordings of 45 of the event's proceedings just hours after they have finished.

The 'instant CDs' will be made available under a ground-breaking deal struck last week by In The City organisers Tony Wilson and Yvette Livesey with Sussex-based CD manufacturer Disctronics.

Disctronics will manufacture CD recordings of each session as soon as they have finished. Delegates will then either be able to order a copy for immediate delivery for £25, or overnight, which will cost £8. Disctronics will have up to five recording machines at the Manchester convention, flying the master discs down to its Sussex plant every night.

Disctronics coo David Mackie says this will be the first time the recordable CD technology has been put to such use in the UK. He adds that it will also be available to create CD versions of demo and live tapes.

● Additions to In The City's live programme on Sunday September 12 include a Mute Songs session featuring Jason Jorj Abbou and Tony Remi and a BMI acoustic showcase brunch with Gabrielle and Don.

## End in sight over royalty break row

Exactly a year after the row over royalty breaks for MiniDisc and DCC first exploded in public publishers and record companies say they could be just weeks away from a settlement.

MCPS and BPI have been locked in dispute since last September, making a Copyright Tribunal showdown likely. The row developed after leading publishers, artists and managers refused to accept the reduced royalty rate offered by the BPI for the new formats.

But recent negotiations conducted by Virgin Records legal affairs director Sheilah MacLeod for the BPI and MCPS deputy chief executive Tom Bradley may have broken the deadlock. It is understood that their proposed settlement is now ready to be put to the two organisations' governing bodies.

# Shops get bootleg advice

The BPI and Bard are joining forces to combat the wave of bootleg CDs flooding in from continental Europe.

The BPI's Anti-Piracy Unit has published a list of warning indicators for independent retailers who may be approached by bogus distributors selling the imported CDs, which mostly originate from Italy and Germany.

Circulation of the list follows a meeting between Tim Dabin, head of the BPI's Anti-Piracy

Unit, and Bard general secretary Bob Lewis last month.

The list tells retailers to check the record label quoted on the sleeve if the CD features a well-known artist, warns them to be wary if the product comes from Italy or Germany and advises avoiding live recordings. These, it says, are nearly always bootlegs.

Another warning sign is being asked to pay cash for CDs from a previously unknown source.

The problem has intensified since EC trade barriers were

removed at the start of this year. Dabin says the APU expects to seize 50% more bootleg CDs than in 1992.

"Unauthorised distributors are travelling abroad and loading up vehicles with illegal product and then returning to the UK to sell it direct to independent stores," he says.

The recordings can look authentic if they carry the initials of the source country's official licensing body such as SIAE in Italy and Gema in Germany, he adds.

# Country Radio wins FM slot

London is to receive the UK's first specialist country music radio station in January following the Radio Authority's decision to award a broadcasting licence to London Country Radio last week.

But while existing broadcasters Jazz FM, Kiss 100 FM and Melody Radio retained their licences to broadcast across the capital for another eight years, other music applications, including industry favourite XFM, failed.

London Country Radio's FM bid of just under £1m was backed by Network Corporate Holdings and Allied Radio, which owns Radio Mercury and County Sound.

LCR managing director Bill Bebb says his station's victory reflects country's growing profile in the UK. "There has always been the odd country song in the charts, but more and more young people are getting into the music," he says.

The station, which is aiming for a 3% reach in its first year, will use well-known country music personalities as presenters and will broadcast both

## XFM TO RE-APPLY IN THE SPRING

XFM has confirmed that it will re-apply for a London franchise in the spring.

"We have no plans to give up. We will have to sit down and work out what changes we can make to the application. We will use Kiss FM as an example, because they failed with their first application too," says station manager Phil Ward-Large.

He adds that he does not know how XFM's £1.5m application could have been improved. It was accompanied by nine volumes of petitions and letters and its backers

new and traditional music. Radio Authority chairman Lord Chalfont says Jazz FM's licence was renewed despite its financial problems because the station had improved since broadcasting its programming.

Other music-based stations which failed to win licences included Music FM, Lazer FM, Crystal FM/Metropolis AM, Easy FM, Eagle Radio and Choice FM, which was attempting to extend its reach across London. There were 48 applicants in all.

included Pinnacle chief Steve Mason, The Cure's Robert Smith and promoter Harvey Goldsmith.

Announcing the licence winners Radio Authority chairman Lord Chalfont said XFM's application fell down in business, programming and management terms.

"We have no prejudice against other music formats, but the quality of the applications must be there," he said. But he hinted that XFM would stand a good chance of being successful if it applied again in the spring.

Other winners include 24-hour news station London News Radio, which will replace LBC Newstalk and London Talkback Radio. Ethnic stations Sunrise Radio and Spectrum International Radio will broadcast on two AM slots previously occupied by GLR.

The Radio Authority says all the unsuccessful applicants can apply again in the spring when two more London FM frequencies and possibly more AM licences will be available for broadcasts to start in 1995.

# Pickwick's budget boost

Pickwick claims its success in non-traditional retail outlets has boosted sales of budget audio product 50% over the past year.

At its annual sales conference near Bournemouth last week, the company stressed that its budget lines still formed the heart of its business despite its diversification into other areas.

It also revealed that it is investing more than £1m in

the promotion of full-price soundtrack albums of Disney classics Beauty And The Beast and Jungle Book this Christmas.

Around 130 Pickwick sales and marketing personnel and selected retailers attended the conference, where the company unveiled its Christmas offerings. Key classical release is the eight-CD Music of the World collection, and the company is also issuing its first CD

version of Handel's The Messiah.

Among the pop titles are three Shakin' Stevens greatest hits albums, two of which will come out in October and November with the third to follow early next year. Meanwhile albums by Miami Sound Machine, Bob Dylan, Frank Sinatra and Chicago are to be released on the company's Collectors Choice label in the next two months.



Faced with that constant moan "where are all the new acts" it's sometimes difficult to know what to say.

Well, next week there will be no doubt whatsoever - the new acts will all be in Manchester.

For with 150 unsigned artists set to play in the northern capital next week, the In The City convention is set to provide the biggest single gathering of unsigned talent ever seen in the UK.

Not all of them will be wonderful, but going by ITC's astonishingly successful record with unsigned acts last year - 14 out of the 18 who played are now signed - it's clear that no self-respecting lover of new music can afford to be anywhere else but Manchester next week.

Of course there are lots of panels. There will be vital discussions. The interviews and hypotheticals should be fun. But ultimately it is that array of new talent which marks out In The City as more than just another talking shop.

Music Week will be providing a daily news service in the form of our newsheet *Music Day*.

We look forward to seeing you there.

Good luck to Bard as it embarks on its countrywide roadshow designed to recruit independent retailers.

By their nature independent retailers tend to be independently minded, but they have to be persuaded that, far from weakening that independence, membership of a collective body such as Bard could actually increase it by giving them a chance to make their voices heard at the highest level.

Bard needs to recruit more indie retailers to make its claim to represent the whole sector truly persuasive, but equally independent retailers need Bard to ensure their voices really count.

Steve Richards





The most fascinating news of the week concerns Culture Beat's Mr Vain single reaching number one without a seven-inch vinyl version.

It illustrates the vast difference between the incorrect belief that the single is dead and the actual reality that formats are changing.

The fact that the 12-inch vinyl version (containing the seven-inch radio mix) only shifted 8% of the overall sale last week indicates that most record player owners are happy to buy it on cassette or CD. And this is a true mass appeal hit, bringing thousands of non-specialist fans into the shops.

Epic says it has had no complaints whatsoever. Imagine its delight at having a smash without those extra costs of seven-inch sleeves, packaging, mastering and so on.

Plus the label has proved its point: if the product is right, you can cut back on formats. Nobody loses out. It's still on vinyl if needed by the club DJs.

Sony has not been having an easy time of late and October brings perhaps the most difficult situation of all for the company (and all of us in the music industry) - the George Michael court case. It's good to see the company make such a constructive, positive move; putting its pockets where its heart is and sticking to its three-format guns, proving that less can mean more.

Congratulations to Messrs Russell, Woolcott, Burger, Stringer and the team. Now it's up to the other big companies to follow suit and cut back on marketing expenses (I bet there weren't many freebies for Mr Vain) until they've seen for certain that it's truly in the groove.

Hear it, release it, watch the signs, decide if its got it and then send in the troops. It's so simple one wonders why most of our business seems to have forgotten how to do it!

Jonathan King's column is a personal view

# Labour rounds on pirates

The Labour Party is stepping up its campaign for massive fines and long jail sentences for bootleggers.

Consumer affairs spokesman Nigel Griffiths revealed last week that the Opposition will press for the plugging of legal loopholes when Parliament returns next month.

Prime goods he is particularly concerned about are music cassettes, video games, videos, clothes and vehicle brake

parts. "The Government's Copyright, Design And Patents Act of 1988 helps crooks evade conviction by permitting the sale of goods as brand copies," says Griffiths.

"This must be abandoned immediately and we will be seeking Government support this autumn."

Labour claims that pirates are given greater freedom because counterfeiting is covered by five separate pieces of legislation. "There should be one tough act handing out

multi-million pound fines and long jail sentences just as in the US," says Griffiths.

"Fines of under £500 are insufficient. The fact that bootleg traders refuse to register their sources proves that their suppliers operate on a large scale."

Griffiths, who endorsed Music Week's Let's Stamp Out Piracy campaign last December, also claims that enforcement authorities are hamstrung by current counterfeit laws. "Police and trading

standards officers are becoming frustrated because the Crown Prosecution Service often restrains them from taking action," he says.

Meanwhile, Griffiths plans to widen Labour's attack on CD pricing policies when he addresses the Apocalypse Now debate in The City on Sunday (September 13).

Armed with statistics from a US retail survey, Griffiths says he will blast the industry for its "lack of reaction" to public criticism of CD prices.

# Boyden unveils classical labels

Veteran record producer John Boyden and former Pickwick MD Dick Speller have joined forces to launch their own classical record company, writes Phil Sommerich.

Boyden, who helped launch EMI's Classics For Pleasure and Pickwick's IMP catalogues, will serve as chairman of Future Classics while Speller, who left Pickwick suddenly at the end of last year, will be head of production and distribution.

Jamie Thomson, a long-time associate of Boyden, will be appointed managing director of the new company, which will issue full-price product on the Chatsworth label and budget titles under the Barbican Classics logo.

Koch has been appointed



Speller: Future partner

UK distributor and Speller is now considering export opportunities. Future will be based in London at the Battersea offices of Manygate, Thomson's artist management company.

Speller says he started discussing the project with John Boyden shortly after leaving Pickwick. "I have been doing some consultancy work but

Future Classics will become a full-time job as and when necessary," he says.

He adds, "All of us are fed up with working with outside partners and want this to be an independent company."

Barbican Classics will release its first six titles in early October, followed by four in November. Chatsworth issued its first recording - the charity single Lament For Bosnia - last week.

Boyden says Barbican will issue both licensed and original recordings.

Proceeds from the Lament For Bosnia single, which features the Barber Adagio played by Boyden's New Queen's Hall Orchestra, will go to the Feed The Children charity which is working in Bosnia.

# Pop mentor in cash row

Take That manager Nigel Martin-Smith is planning a "vigorous" defence against High Court action issued by his former business partner Debra Burns.

Burns is claiming half of Martin-Smith's commission earned as manager of the chart-topping group, citing a 1990 agreement which allegedly dictates that the group's management is "held for the benefit" of Boss Agencies, the Manchester-based casting and model agencies co-owned by Burns and Martin-Smith.

Formed by Martin-Smith in 1990, Take That signed to RCA in September 1991 after releasing a single on Dance UK. The five-piece have scored five Top 10 singles, including the recent number one Pray,



Take That: manager faces claim

while their first album, Take That & Party, has racked up sales in excess of 700,000. Their second collection is due in mid-October and will be preceded by the single Relight My Fire, featuring Lulu, on September 27.

Martin-Smith, who says Take That were a separate interest from the Boss companies, has paid a lump sum into a joint account operated by

both sides' legal representatives, as well as half of Take That's commission earned since mid-July.

Describing this as "a holding action until the matter is resolved", his lawyer, Paula Coles of Adleshaw Sons & Latham, confirms that Martin-Smith is also paying 75% of commission from newly-founded companies NMS Models Manchester and NMS Casting into the joint account.

Burns' law firm Davies Wallis Poyster says, "We have been successful in taking steps to protect Miss Burns' position, pending a full hearing."

Paula Coles, who is handling Martin-Smith's case with top industry lawyer John Kennedy, says, "We are finalising our vigorous defence."

# Music bids vie for vacant Scots FM radio licence

Music is central to six of the seven applications for the regional ILK licences to broadcast in central Scotland.

The FM permit covers most of Glasgow, Edinburgh and surrounding areas, with a reach of 2.3m adults.

The stations which applied by last week's deadline are: Caledonia FM (Christian music/speech); Central Scotland Broadcasting (folk); Central Scotland Radio (talk/AOR backed by Border TV and Grampian TV, to broadcast as Coast To Coast FM); Cross Country Radio (country); CSR FM (Scottish music); and Coast To Coast Radio (easy listening). The Radio Six group is applying with a new/talk format.

The Radio Authority, set to announce the West Midlands licence next month, will award the Scottish permit in December. The winner will go on air next September.

# Future Zone plans bold expansion

Independent games chain Future Zone is targeting the customers of non-specialist outlets such as Our Price and WH Smith with a bold expansion plan that will see it grow to more than 40 stores by Christmas.

Terry Norris, managing director of Future Zone's parent Rhino Group, says the one-year-old chain hopes to reach customers from rivals such as Smiths, Our Price and Dixons through the breadth of its product range. A typical 1,500 sq ft Future Zone outlet stocks around 1,600 different lines.

Rhino outlined its expansion plans as it unveiled a plan of 2.5m shares to £850,000 to fund new stores. Rhino recorded a pre-tax loss of £263,000 for the six months to the end of June - £113,000 more than in 1992 - on turnover up 185% to £3.6m



# Bard takes to the road

Retail trade organisation Bard is to hold its first regional roadshows this autumn in an attempt to boost membership and build closer ties with its existing members.

Bard deputy chairman Richard Wootton says the evening events, to be attended by members of the organisation's council, will explain to dealers what Bard does and what it hopes to achieve.

The association will also be asking retailers about which issues it should be most con-

cerned with and how they see the industry developing.

"Many indie think Bard is a talking shop for the big boys and the roadshows will hopefully explode that myth. Bard is an association for all retailers," says Wootton. "We are saying don't be apathetic, go in your car and come and tell us what you think."

Bard, which has 60 company members including all the multiples and many leading independent stores, has sent out 500 personal invitations in

## THE BARD ITINERARY

September 30  
Barton Thistle Hotel,  
552 Queensferry Road, Edinburgh

October 6  
Forts Crest Hotel,  
Ringway Road, Manchester

October 7  
Cophorne Merry Hill Hotel,  
Level Street, Birmingham

October 12  
Cophorne Tara Hotel, London

October 14  
Cardiff Most House, Cardiff

a bid to increase membership among indie retailers.

Wootton and general secretary Bob Lewis will give presentations at the events over the next month in Edinburgh, Manchester, Birmingham, London and Cardiff.

There will not, however, be any supplier presentations. "We decided against it because we did not want to lose the focus of the roadshows, which is to let members and new members meet the Bard council," says Wootton.

## Castle adds to current roster

Reissue specialist Castle Communications is extending its roster of current recording artists by releasing the new album from Irish indie act Energy Orchard.

Shinola, released on September 20, reflects Castle's policy of picking up established artists whose catalogue it already handles. Most of the 13 acts on the company's books release product through its full-price label, Essential. Castle picked up Energy Orchard and the Irish band's catalogue after they left MCA last year.

Developed by special operations director Doug Dudgeon and commercial director Jon Beecher, Castle's artist roster started with the signing of Nils Lofgren from Rykodisc in 1989. Subsequent signings included Buzzcocks, The Band (excluding Robbie Robertson), The Blues Band, UFO, Marino, Lindsfarne and new act Beautiful People. Chris Jagger and blues artists Otis Grand have been signed to affiliate label Sequel.

"We will add acts to the roster if they are appropriate and we can license their catalogues," says a spokesman for Castle.

Other forthcoming releases include new albums by Hawkwind, Elkie Brooks and Stiff Little Fingers as well as a fourth volume of previously unreleased recordings by the George Clinton Family.

## Face sales hit new peak

Style and youth magazines have reported bumper sales in the first half of 1993.

Thirteen years after its launch, *The Face* has topped its mid-Eighties peak with an ABC figure up 19% year-on-year to a record 95,482.

Magazine founder and editorial director Nick Logan says the total is the fifth successive circulation increase and marks a complete turnaround in the magazine's circulation from the 1990 low of 65,000.

"We're more commercially-

minded in terms of stories and covers and looking to break through the 100,000 barrier with a promotional push over the next three issues," he says.

John Duncombe of Sony's ad agency DPA says: "The *Face* has outlived the Eighties yuppie thing and been sharpened into a more mainstream title without destroying its appeal." He adds that *i-D*, which is not ABC rated and sells around 40,000 copies an issue, retains its "niche status".

Emap Metro publisher Steve

Newbold attributes *Skia's* rise of 11% to 142,954 to editorial strength - we often get music exclusives you ahead of *Vox*, *Select* and *Q*."

BBC Magazines - said to be planning two titles for early teens and pre-school children - announced a fall of 3.6% for *Fast Forward* to 125,084, while *BBC Music Magazine* reached 77,910 in its first ABC period.

IPC has confirmed circulation falls for all three of its music titles as reported in last week's issue.

Sony Music has acquired Ed Germano's interest in *The Hit Factory* three-and-a-half years after he launched the label as a joint venture with CBS UK.

Peter Gabriel's Steam won the best special effects category in the 1993 MTV Video Music Awards. George Michael's *Killer Papa Was A Rolling Stone* was the MTV Europe viewers' choice.

Virgin Records has served a writ on Portuguese licensee Edism claiming £380,000 in outstanding payments dating back to the start of 1992.

Mekon has closed the Grapevine network of listening posts in 100 indie stores. It says the system had a good response but it was not possible to measure its impact.

Pulse-8 has moved address to 245 Old Marylebone Road, London NW1 5QT. Telephone and fax are unchanged.

Cadbury's is to sponsor a free gig by Wet Wet Wet at Alton Towers next summer. Tickets will be available in exchange for Cadbury's wrappers. The deal was arranged by Adam Deighton who organised Tampax's backing for Beverly Craven's tour earlier this year.

## Disney aims for video high point

Disney claims *Jungle Book* will become best selling video of all time when it is released for Christmas on October 28.

Phil Jackson, UK managing director of UK distributor Buena Vista Home Video, says *Jungle Book* has the potential to top *Cinderella's* 2m sales last Christmas.

Standard copies of *Jungle Book* will cost £14.99. Buena Vista also plans a deluxe edition to retail at £44.99, and a pack twinning the video with *Beauty And The Beast* at £29.99.

Pickwick, UK licensee for



*Jungle Book: great potential*

Disney soundtracks, is also planning to promote the *Jungle Book* soundtrack this Christmas.

## Sony faces contracts exposure

New York courts have scheduled September 13 for a showdown between Sony Music Entertainment and disaffected artist George Michael.

Last week the Federal Court for the Southern District of New York consented to Michael's application for Sony to disclose its contracts with stars such as Michael Jackson, Bruce Springsteen, Billy Joel, Rob Halford, Barbra

Streisand, Mick Jagger and the Rolling Stones.

Michael intends to use the documents to back his restraint of trade action against Sony. The case, launched last year, is due to come before the UK High Court on October 4.

At a hearing in New York on September 13, Sony must provide the documents or lodge objections. At that stage indi-

vidual Sony artists may appeal against disclosure of their contracts.

Sony ceo Michael Schulof last week declined to comment on the response Sony will make in the US courts.

The UK industry expects the Michael case to set important precedents for artist contracts by resolving many of the issues left unclear by previous legal actions.

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# Getting the balance right

Black music rules the charts, but it's another story in the boardrooms, writes Selina Webb

To outsiders, the record industry can seem full of paradoxes: who'd have thought that Iron Maiden and Cliff Richard would share a label, or that number one singles don't necessarily make money.

Not least among them is how a business so reliant on black musical talent can have so little black representation in its corridors of power.

In last week's chart, 43% of the Top 40 singles were performed by black artists. Of the remaining 57%, it's hard to find many which don't owe a debt to black musicians, writers or producers. But consider how many black executives are working in major record companies in the UK today and the percentage wouldn't even run into double figures.

It's a thorny issue, and one which has long been tucked under the carpet. Last week it was forced into the spotlight by a delegation from US organisation the International Association of African American Music (IAAAM).

Names like Philadelphia International Records co-



Faure and Gamble: championing the black music industry

founder Kenny Gamble and Rendor Music general manager Brenda Andrews ensure the IAAAM is taken seriously in the US. Judging by the turnout at its symposium at London's Shaw Theatre last Saturday, the problems the organisation seeks to address have struck a chord on this side of the Atlantic too.

Among the panellists were representatives from major publishers and labels, and from all the UK industry organisations.

But despite this display of unity, feelings were always going to run high.

No-one openly described record companies as racist, but they were accused of holding stereotypical views, offering inferior deals to black artists, cynically buying out budding black entrepreneurs and failing to promote black staff.

And despite the view of one panellist that black music can do very well without the help of "West End" publishers and record companies, discussions

focused on building a greater presence for black music and executives within the mainstream infrastructure.

"Join the organisations and make a difference," urged Jazz Jordan, a member of the IAAAM delegation and a vice-president of PolyGram US. Jordan says black artists signed to majors should ensure they are represented by black management and black independent PR. "If you're an artist selling lots of records, you hold the real power. You can get what you want," he said.

Trevor Faure, the PPL's legal adviser and probably the most senior black executive in the UK industry, suggested a shift of emphasis. "Black people have been very strong on the music side, the professional side is where we have been lacking. It's time to put the emphasis on business as well as music," he said.

The BPI contributed to the costs of running the symposium and has been working closely with the BMA, British Reggae Industry and Caribbean Festival committee.

It was nevertheless the target of some searing criticism.

Director of communications Jeff Clark-Meads says the feedback has prompted the organisation to redouble its efforts.

But, as Clark-Meads acknowledges, the problem is largely one of perception. The apparent snubbing of black music at the Brits, typified by Soul II Soul's failure to win an award in 1990, hasn't helped.

And Phil Fearon, director of dance independent Production House, wasn't impressed by talk of networking. "It's like some black kid in Soweto saying if you really work hard you can become prime minister under apartheid - but the system will not allow it," he said.

Fearon's view may appear extreme, but as long as the black music industry feels disenfranchised by the "West End" majors, there seems little chance of redressing the balance. At least now, with more gatherings like the IAAAM symposium planned, a tangible commitment to addressing the issue has emerged. ■

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TUESDAY 14th SEPTEMBER

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# INDEPENDENT PR TOPS ARTISTS WANTED LIST

Even artists newly signed to majors turn to indie PRs. Michael Heatley finds out why

There's nothing new about independent PR. It was Tony Barrow and the late Les Perrin who put the sector firmly on the map in the early Sixties. But where independent PR was once the province of former rock weekly journalists, many of today's frontrunners have come up through the ranks of a major before striking off on their own — often taking a leading artist with them.

And despite the resources major record companies have at their disposal, independent PR is invariably top of the wanted list for new bands signing their first deal.

Sharon Chevin, who learned the ropes at WEA and Polydor before going it alone, explains. "When a label can have anything up to 10 releases in a fortnight, some acts are inevitably higher priorities," she says. "But an independent offers a 100% dedicated service."

Jennie Halsall, an indie PR since the late Seventies, puts the sector's growth down to majors' demanding schedules. "Some companies just base a five- or six-week press campaign around a single, an album and a tour. Thereafter the act is forgotten until their next album is ready. That's no way to develop an act's career."

The working philosophy of independent PR is 90% efficiency, 5% creativity and 5% pure luck, according to Laister Dickson's Bernard Doherty. "The luck comes when you order some shots of a band like the Rolling Stones in rehearsal and get back nothing particularly special but one of the tabloids decides to use them as a spread."

As a veteran of *Sounds* and now editor of *Tower Records' Top* magazine, Hugh Fielder has dealt with all manner of independent PRs. He salutes Poole Edwards, which has Bowie and Prince on its books, as being able to handle "the sort of difficult artists which corporate PRs have no idea how to react to."

And of course there are those acts, like U2, who delight in whipping up a media storm. The Irish band's publicity is handled two weeks by RMP, an independent formed by fellow Dubliner — and ex-Island Records head of press —



Jamiroquai: targeted at regional press by Poole Edwards

Régine Moylett. RMP's Amanda Freeman, a former RCA and Island press officer, believes the personal touch indie can offer gives them a decided advantage over their in-house rivals. "Rather than being under pressure to get lots of coverage, you can give more thought to what is actually beneficial to the artist," she says.

Neil Storey, of independent Partridge & Storey, agrees. "By being independent you're not tied to a release schedule. You can work with the artist knowing exactly what's happening in their life in six months' time. If you work for a record company you don't have that luxury."

Independent PR is also able to take a more considered approach when breaking acts. Alan Edwards recalls how his company built interest in Jamiroquai through the style press and regional titles such as *The List* and *Street Mag*. "It was important that the band weren't regarded as a purely London-based phenomenon," he says.

Many journalists, such as Neil Jeffries, special projects editor at *KAW* and *Kerrang!*, believe an independent PR can afford an artist extra credibility. "Indies are less busy and not tied to corporate policy," he says. "So if they recommend something new, you're more inclined to believe them."

Indeed it was by presenting then *Melody Maker* assistant editor Steve Sutherland with an early demo that ex-Virgin pressmen Phil Savage and

Naturally, the bigger the artist the easier it is to obtain the column inches, but coverage has to be in the right place. In planning the campaign for Tina Turner's bio-pic, *What's Love Got To Do With It*, Laister Dickson's Bernard Doherty has tried to retain a rock edge. "The film company was screaming for women's magazines," he reveals, "but I said no."

However, independents don't have a monopoly on top acts. Virgin now has Genesis back in-house, while Madonna still goes through WEA. "It's not just artists who require PR. The past few years have seen many indies bolster their rosters with corporate clients and special events. Thus Hall Or Nothing represents the Mean Fiddler Organisation, Judy Totton

looks after EMI Music, while Richard Wootton handles both Country Music Television and the Cambridge Folk Festival.

The distinction between music and other related areas is becoming blurred, says Partridge & Storey's Rob Partridge. "As pop culture keeps growing there seems no reason why [independents] shouldn't be doing computer games, video, film, books, the promotion of TV shows."

Partridge also pays tribute to Perrin the PR pioneer. "Les achieved remarkable things, like representing the Rolling Stones and the Police Federation at the same time. Of course, the police busted the Rolling Stones, but he was representing both sides."

That's a balancing act many of today's indie PRs would reish.

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UB40 PROMISES & LIES

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PRINCE

JEAN MICHEL JARRE

POOLE EDWARDS PUBLICITY



## MW GUIDE TO LEADING INDEPENDENT PR COMPANIES

### BAD MOON

Tel: 071 221 8512  
 Contact: Anton Brooks, Gin Keith, Paddy Davis  
 Key Accounts: Nirvana, Carter USM, Smashing Pumpkins, Beastie Boys, Hole, Mudhoney, Soundgarden, Siouxsie And The Banshees.

### BRASSNECK PUBLICITY

Tel: 071 481 2122  
 Contact: Mick Houghton  
 Key Accounts: Byron Cope, Cud, The House Of Love, The Jesus & Mary Chain, The K Foundation, Shane MacGowan, Sonic Youth, The Wedding Present.

### SHARON CHEVIN

Tel: 071 266 2147  
 Contact: Sharon Chevin  
 Key Accounts: Billy Idol, Tony Hadley, Yes.

### BEER DAVIES

Tel: 071 323 3033  
 Contact: Eugene Beer, Gareth Davies, Sain Davies  
 Key Accounts: Emap Metro, VIZ, Beverly Craven, John Lydon.

### CONNIE FILIPPELLO

Tel: 071 631 5221  
 Contact: Connie Filippello  
 Key Accounts: George Michael, Sinitta, Bill Wyman, Bananarama.

### LYNNE FRANKS PR

Tel: 071 724 6777

Contact: Julian Henry  
 Key Accounts: Annie Lennox, Jaz FM

### HALL OR NOTHING

Tel: 081 740 6288  
 Contact: Philip Hall, Sally Johnson, Gillian Porter, Carfy St Luc  
 Key Accounts: Back To The Planet, The Beautiful South, James, Kingmaker, The Levellers, Manic Street Preachers, The Mean Fiddler Group, The Pogues, Radiohead, The Stone Roses, The Sundays.

### JENNIE HALSALL

Tel: 081 741 0033  
 Contact: Jennie Halsall  
 Key Accounts: Sunscreen, Jazzy Jeff & The Fresh Prince, Glenn Frey, Country Music Association, Niamh Kavanagh, Angela Bofill.

### HARD ZONE

Tel: 071 737 1344  
 Contact: Yvonne Davidson, Yvonne McGillic  
 Key Accounts: Shabba Rank, Chaka Demus & Pliers, Buju Banton, Patra, Richie Stephens.

### HEAVYWEIGHT MEDIA

Tel: 071 379 0038  
 Contact: Achabs, Simon Goffe, Paul Franklyn  
 Key Accounts: Apache Indian, Takin' Loud, Acid Jazz.

### HULLABALOO

Tel: 081 673 7446  
 Contact: Sonya Dunsdon, Alessandra Margarito  
 Key Accounts: Moby, Sheep On Drugs, Meat Beat Manifesto, Intastella, R&S Records, World Series Records.

### LAISTER DICKSON

Tel: 071 439 7222  
 Contact: Bernard Doherty  
 Key Accounts: Paul McCartney, Rolling Stones, Mick Jagger, Tina Turner, Simple Minds, Peter Gabriel, Guns N'Roses, INXS.

### PARTRIDGE & STOREY

Tel: 081 747 9080  
 Contact: Rob Partridge, Neil Storey  
 Key Accounts: Tom Waits, Deacon Blue, The The, Bob Wiley Estate, Jimi Hendrix Estate, Courtney Pine, Real World label, HMV corporate and consumer, Island Records corporate, In The City.

### PHUTURE TRAX

Tel: 081 780 9766  
 Contact: Nicky Trax  
 Key Accounts: Mastercuts series, Phuture Trax Records.

### POOLE EDWARDS

Tel: 071 436 3633  
 Contact: Alan Edwards, Chris Poole.  
 Key Accounts: David Bowie,

Janet Jackson, Jamiroquai, George Michael, Robert Palmer, Mica Paris, Prince, UB40, Pauline Henry, Terence Trent D'Arby.

### REAL TIME

Tel: 071 436 7465  
 Contact: Charlie Inskip, Joolz, Trish Scourgio  
 Key Accounts: The God Machine, Madder Rose, Trumans Water, Voodoo Queens, Sub Pop, WuJia, Alternative Tentacles, Amphetamina Reptile.

### RMP (Régine Moylett Publicity)

Tel: 071 224 0554  
 Contact: Régine Moylett, Amanda Freeman  
 Key Accounts: U2, Wonder Stuff, Massive Attack, Keith Richards, Neneh Cherry.

### ROCK HARD

Tel: 081 677 8466  
 Contact: Roland Hyams  
 Key Accounts: Iron Maiden, Bruce Dickinson, Die Cherleader, Bad Brains, CNN, The Grand Theatre.

### SAVAGE AND BEST

Tel: 071 284 1522  
 Contact: John Best, Phil Savage  
 Key Accounts: Suede, Curve, The Fall, The Charlatans, The Cranberries, The Auteurs, Pulp, Verve.

### SCOTT RISEMAN LIPSEY MEADE

Tel: 071 383 2335  
 Contact: Judy Lipsey, Roxy Meade  
 Key Accounts: BMG Kidz (UK), Julia Fordham, Daryl Hall, Whitney Houston, Wynton Marsalis, Queen  
 SHARP END PROMOTIONS  
 Tel: 071 439 8442  
 Contact: Sue Foster  
 Key Accounts: Kylie Minogue, Danni Minogue, 2 Unlimited.

### JUDY TOTTON PUBLICITY

Tel: 071 371 8158  
 Contact: Judy Totton  
 Key Accounts: EMI Music Publishing, Benwick St Group, Runrig, Hank Marvin, Castle Donington Monsters Of Rock.

### WAYWARD PUBLICITY

Tel: 071 978 8611  
 Contact: Chris Rose, Karen Childs, Brian O'Neill  
 Key Accounts: The Heart Throbs, Clawfish Records, Gailan Drumk, Mamba Taxis, Daisy Chainsaw, Flying Nun Records, Shimmy Disc, KoKoPop Records.

### RICHARD WOOTTON

Tel: 081 542 8101  
 Contact: Richard Wootton, Claire Horton  
 Key Accounts: Abbot Ale Cambridge Folk Festival, Many-Chapin Carpenter, Robert Cray, Nanci Griffith, Lyle Lovett, Gary Moore, Pointblank, This Way Up.

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● Culture Beat stay ahead of pack ● Carey album ousts Promises And Lies

## CHART FOCUS

**C**ulture Beat's Mr Vain remains way ahead of the field at the top of the singles chart, and is rapidly turning into one of the year's biggest hits. But they'll have to prove themselves all over again with their next single—in the fast-turnover singles chart of the Nineties, no newcomer is guaranteed an automatic follow-up hit, and you are only as good as your current record.

Shaggy, for example, had a number one hit with Oh Carolina, only for the follow-up Soul Be Done to peak at number 40, and this week **Ace Of Base's** Wheel Of Fortune dips a couple of notches from its peak of number 20, despite being the successor to the platinum All That She Wants, which remains the biggest hit of 1993. Not that they are in their uppers quite yet—last week Ace Of Base were in the unique position of having four different songs in the Top 10 in different European countries—All That She Wants in Italy, Spain and France, Happy Nation in Germany and Austria, Waiting For Magic in Finland and Wheel Of Fortune in Switzerland.

Back in the UK, Nirvana have their highest debuting hit ever as Heart-Shaped Box enters at number five. Their previous best opening gambits were the number nine entries Smells Like Teen Spirit and Come As You Are.

In a letter published in *Musik* Week a couple of weeks ago, Pete Waterman asked "when is a breaker



UB40 fall prey to Mariah Carey in Britain and America this week. In the States, Mariah ends the seven week chart reign of **UB40's** Can't Help Falling In Love since as Dreamlover becomes her seventh number one. UB40 had also enjoyed seven weeks at number one in Britain with their album **Promises And Lies**, but the album slips to number two this week, as Mariah takes over with **Music Box**. It's the 23 year old New Yorker's first number one album here and is part of **Sony's** clean sweep of the UK US charts: America's number one album is **Billy Joel's River Of Dreams**, also on Columbia, while **Culture Beat's** UK singles chart topper **Mr. Vain** is on Epic.

not a breaker?" His own reply to this is "when you see it in the *Musik* Week Breakers Chart". Well, for the second time in a row, one of

Waterman's high priority acts, Sybil, has a single that not only debuts at number one on the Breakers Chart, but also at number 41 on the singles chart. Last time out, it was Beyond Your Wildest Dreams, and this time it's Stronger Together. Beyond Your Wildest Dream's position as number one breaker was indeed a false dawn, as it failed to become one of the 3% of breakers to carry on into the Top 50. If Stronger Together does likewise, it will become the sixth Waterman/Mike Stock production to pull up one place short of the Top 40. Apart from the aforementioned Sybil single, they've missed out with a brace of Hazel Dean singles—Back In My Arms (Once Again) and No Fool (For Love)—plus **Stoek Aitken Waterman's** Packjammed (With The Party Pose) and **Bananarama's** More Than Physical. For good measure, they've also had three singles peter out at number 42.

Texas, the Scottish band with the American name, register their ninth consecutive hit with So Called Friend and it's one of their two biggest to date, debuting at number 30. Like so many of their fellow Scots, it's a position they owe largely to local loyalty—the record is number four north of the border. Even dance act **Sole's** Come On single is much bigger in their native land—number 20 compared to number 63 nationally—though the fact that **Lulu** has been away from home so long probably accounts for the fact that she is only slightly more popular in Scotland than in the UK as a whole—number 60 as opposed to number 70.

Alan Jones

## NEWCOMERS

**5** **NIRVANA:** Heart-Shaped Box (Geffen) US 5th hit. **Producer:** Steve Albini. **Publisher:** The End Of Music/EMI. **Writers:** Cobain. **Line-up:** Kurt Cobain (V/G), Krist Novoselic (B), Dave Grohl (D). **First/biggest hit:** Smells Like Teen Spirit (7, 1991). **Last hit:** In Bloom (28, 1992). **Notes:** Seattle grunge rockers release the first single from their eagerly awaited new album—the follow-up to the multi-million selling Nevermind. Their official biography—Come As You Are (The Story Of Nirvana)—is published on October 21. **Album:** In Utero (September 19).

**12** **JAZZY JEFF & FRESH PRINCE:** Boom! Shake The Room (Jive) US 4th hit. **Producer:** Mr. Lee. **Publisher:** Zomba. **Writer:** Smith/Haggard/Williams/Mayberry. **First hit:** Girls Ain't Nothing But Trouble (21, 1986). **Biggest hit:** Summertime (8, 1991). **Last hit:** Ring My Bell (63, 1991). **Notes:** The band have had a two-year break from making records. Fresh Prince has been pursuing his acting career in the US hit show The Fresh Prince Of Bel Air and more recently in the Ted Demme/Ashopi Color gang movie Made In America. **Album:** Code Red (the).

**26** **ZHANE:** Hey Mr DJ (Epic) US debut. **Producer:** 118th Street Productions. **Publisher:** T-Bone Naughty/Famous Flavor Unit. **Writer:** Gist/Brown/Cris/Neuville/



Norris/Bahr. **Line-up:** Renee Neuville (V), Jean Norris (V). **Notes:** Jamaica-born Neuville and Norris (from Rhode Island) met at Temple University in Philadelphia and were discovered by Naughty By Nature producer Key Coe. The single is from the compilation album Roll With The Flavor and reached number 92 on the singles chart on import sales alone. The band are signed to Motown. **Album:** Roll With The Flavor.

**30** **TEXAS:** So Called Friend (Vertigo) UK 9th hit. **Producer:** Paul Fox. **Publisher:** EMI. **Writer:** McElhone/Spiteri.

**Line-up:** Eddie Campbell (K), Richard Hynd (D), Johnny McElhone (B), Ally McErlaine (G), Sharleen Spiteri (V/G). **First/biggest hit:** I Don't Want A Lover (8, 1989). **Last hit:** D'Yed Of Being Alone (19, 1992). **Notes:** Formed in Glasgow in 1986, the band's name comes from the title of Wim Wenders' 1985 film Paris, Texas. The band embark on a nine-date UK tour on October 7. **Album:** Rick's Road (September 27).

**34** **GURU** feat **N'DEA DAVENPORT:** Trust Me (Cooltempo) US/UK debut. **Producer:** Guru. **Publisher:** Ed/EMI/My Dog Luna. **Writer:** Guru/Davenport. **Notes:** Guru is half of rap duo Gang Starr. This track is from his ground-breaking, genre-bending Jazzmatazz album. Guests on the album include jazz heavyweights Roy Ayers, Donald Byrd, Lonnie Liston Smith, Ronnie Jordan and Courtney Pine. **Album:** Jazzmatazz (out now).

**37** **SHADES OF RHYTHM:** Sound Of Eden (ZTT) UK 5th hit. **Producer:** Shades Of Rhythm. **Publisher:** Perfectly Perfect. **Writer:** Lancaster/Slater/Hepburn. **Line-up:** Liza (R), Rayan Cox (R), Nick (K). **First hit:** Home Sweet (5A, 1991). **Biggest hit:** Estacy (16, 1991). **Notes:** Formed in 1986 in Peterborough and signed to ZTT after the success of their Frequency album which they released independently. It sold 200 copies over two days in one store alone. The record was frequently bootlegged. **Album:** The Album (early next year).

## SALES AWARDS

● **Platinum:** Stereo MCs Connected  
● **Silver:** Clark; D'Adda; Levellers; Levellers; Various; Ladies Of The Park; Various; Jams

## AIRPLAY AWARDS

**RADIO ONE** week 6/9/93: A List: M-People, Moving On Up; Nirvana, Heart Shaped Box; Carter: USA; Lean On Me I Won't Fall Over; Jazzy Jeff & Fresh Prince, Boom! Shake The Room; B-Lin/Luther Vandross, Heaven Knows, World Party, All I Gave, Despeche Mode, Comediennon, Chaka Demus & Pliers, She Don't Let Nobody; Peter Gabriel, Kiss That Frog; C List: Paul Weller, Has My Fly Really Gone Out?  
**CAPITAL FM** week 6/9/93: A List: Belinda Carlisle, Big Sexy Animal; Beverley Craven, Love Sooner, A1 Green; Love Is A Beautiful Thing; M-People, All About Me; Luther Vandross, Heaven Knows; Paul Young, (Now I Know) What Made Dixie Blue; B List: Def Leppard, Two Steps Behind; Despeche Mode; Comediennon; F4M; Never Gonna Give You Up; Jamiroquai; When You Gonna Learn?; Haddaway, U're; Hi/Paul; House Of Cards.

**VRGIN 1215** week 6/9/93: A List: Paul Weller, Shadow Of The Sun; B List: Belinda Carlisle, Big Sexy Animal; Beverley Craven; Love Sooner; Soul Asylum, Somebody To Share; Lloyd Cole, So You'd Like To Save The World; C List: Eric Clapton, Just Like Heaven; THE BOX week 2/9/93: Bryan Ferry, Girl Of My Best Friend; Buju Banton, Make My Day; De La Soul, Breakdown; Duran Duran, Too Much Information; Gipsy, Skinnybunniebe; Joanna Newfield Thru, My Sister; Keazy Thomas, Trapper; On Your Love, Levert; Do The Thing; Lulu, Let Me Wake Up In Your Arms; Moby; Move; Rick Astley, The One You Love; Sade; B. Here We Go; Tasmia Archer, Antonio; Tina Turner, Disco Inferno; U2, West Side Story.

## NEXT WEEK'S HITS

**Singles:** A-HA, Angel (Warner Bros); CILLA BLACK, Through The Years (Columbia); KATE BUCKLE, Robberband Girl (Epic); CHUBBYWIMBLES, CREDIT TO THE NATION; Enough Is Enough (One Little Indian); CURVE, Blackcattercracker (A&W); DEF LEPPARD, Two Steps Behind (Bludgeon Riffola); JADE, Do You Have (Giant); Lisa & Fascinated (PWR); MARIA MCCLE, Can't Make It Alone (Geffen); PET SHOP BOYS, Go West (Parlophone); ROXETTE, It Must Have Been Love (EMI); Albums: MEAT LOAF, Bad Out Of Hell 2 (Virgin); NIRVANA, In Utero (Geffen). **Predictions:** As of 2pm 10/9/93. Last week's score 10 out of 14.

# A·D·F·O·C·U·S

**E·X·P·O·S·U·R·E**  
AIRING THIS WEEK

**Ant Music - The Best Of Adam Ant**, out now through Arcade, will be nationally TV advertised on Channel Four for a week from September 13.

**The Bee Gees' Size Isn't Everything**, released by Polydor on September 13, will be supported by TV ads and a national press drive in conjunction with the multiples, plus a solus ad in *The Sun*. In-store displays will run with the multiples and 150 independent retailers. **Capercaillie's Secret People**, out next week through Arista, gets TV and radio back-up in Scotland from two weeks from its release. There will also be a local and national press campaign including a co-op ad in the *Observer* with Tower, in *Folk Roots* and *The List* with Virgin and in the Scottish *Sunday Mail* with Menzies.

In-store material will be available to Andy's, Menzies, WH Smith, Tower and Virgin. **Chris Cuckoo**, due to be released by Anxious next Monday, will feature in co-op ads with HMV in Vox, with Virgin in *Melody Maker* and with Our Price in Select. In-store, the album will be promoted by HMV and in a competing running with independents. Nationwide posters and a UK tour in October are also planned.

**Dead Can Dance's Into The Labyrinth**, out next week through 4AD, is advertised in *Time Out*, *Q*, *Linea Lisa*, *Vox*, *Melody Maker* and the *NME*, plus a co-op ad in *Wire* with Virgin and in-store displays with independents. In *Full Swing*, a compilation of UK swing and r&b tracks, will be backed by a Rumour Records marketing campaign from next Monday. The title is supported by radio commercials on Kiss and Choice and ads in the specialist press.

**More Than Unplugged**, Dino's 20-track compilation of live and acoustic music from



**CAMPAIGN OF THE WEEK**

Fifteen years is a long time for an artist's stature to wait before sanctioning a greatest hits package, and WEA isn't about to take any chances now it's ready to go with the release—and at potentially the most lucrative time of the year. The company says it is planning to spend as much money marketing Prince's Hits 1 and Hits 2—plus three CD/cassette fat-packs which includes *The Hits: The B-Sides*—as it put behind Madonna's *Innucciate* Collection, which has sold over 2m copies in the UK to date.

**Record label:** Warner Bros/Palmyre Park  
**Media agency/executive:** BMI/Mika Wilson  
**Product manager:** Roma Morynuk  
**TV:** A one-week national co-op campaign with Woolworths from September 20 followed by two weeks of solus TV advertising in all regions. Further ads planned for November.  
**Press:** Ads in the *Evening Standard*, *NME*, *Melody Maker*, *The Times*, *Sunday Times*, *The Face* and *iD*.  
**Posters:** A nationwide campaign will start next Monday.  
**In-store:** Window displays with HMV, Our Price, Virgin, Menzies and E.K.  
**Target audience:** Mass market and also the collectors market for the three CD/cassette fat-packs.

artists: including Michelle Shocked, Elton John, Van Morrison and Leonard Cohen, will be nationally TV advertised on Channel Four from its release next Monday. The main thrust of the campaign will be in the HTV, STV, Grampian and Border regions with further ads in the London area in conjunction with HMV. Dino is also promoting the release on MTV and 250 independents will mount in-store displays. **Mike Oldfield's** "best of" collection, *Elements*, is backed

Granada area includes spots on BR sites in Manchester and Liverpool. In-store displays will also run with 140 independents in the Granada, South East and Border areas. **Iggy Pop's** *Virginian Caesar* will be advertised by Virgin in the music press from its release next week. There will also be a co-op ad in Vox with HMV and in *Select* with Virgin Retail. In-store displays will run in HMV, Virgin and independents, backed by posters in London. **Kenny Thomas' Wait For Me**, out next week on Chrysalis, will be TV advertised in the London ITV region for one week as part of a co-op campaign with HMV. There will also be press ads in the *Daily Star* (in conjunction with Our Price), *The Sun*, *Today* and *The Independent*.

In-store, the album will be promoted with window displays in HMV's West End stores. A national poster campaign is also planned. **The Undertones' Teenage Kicks**, a "best of" album out next Monday through Castle, is supported by national TV ads for one week on Channel Four and in the ITV Celtic regions. There will also be press ads in Vox, Q and *Record Collector* and in-store packs. **Caron Wheeler's Beach Of The War Goddess**, out next week through EMI, will be advertised in the specialist press including *Blues & Soul* and *Echoes*. There will also be in-store displays with various specialist retailers.

**Kim Wilde's The Singles Collection '81-'93**, released next week by MCA, is backed by a three-week national TV campaign and co-op television ads with Woolworths from September 20 to October 10. National radio ads and a four-week nationwide BR poster campaign starts next Monday. Press support includes *The Daily Mirror*, which is running a co-op ad with HMV.



**PICK OF THE WEEK**

**Motocry Music Years, Wednesday September 8, Channel Four: 12.05-12.40am.** Birmingham's musical heritage, from the Sixties' Brum beat to heavy metal and glam rock, is explored in this new series produced by Independents Birmingham and Central Television. The three-part includes contributions from Muff Winwood, Roy Wood (pictured), Ozzy Osbourne, Judas Priest, ELO, UB40 and Joan Armatrading.

**MONDAY SEPTEMBER 6**

- Pop Goes Summer** featuring Chris Rea. BBC1: 9.20-9.45am
- Evening Session featuring L7**, One FM: 6.30-8.30pm
- The Beat** features highlights from the Reading festival with **The The**, **Therapy?** and the **Stone Temple Pilots**. ITV: 12.30-1.30am (repeats vary)

**TUESDAY SEPTEMBER 7**

- The Atlantic Records Story** featuring **The Allman Brothers**, One FM: 9-10pm
- Earshot featuring Teenage Fanclub**, Radio Five: 10.10-midnight

**WEDNESDAY SEPTEMBER 8**

- Pop Goes Summer** featuring Cyndi Lauper. BBC1: 9.20-9.45am

**THURSDAY SEPTEMBER 9**

- Pop Goes Summer** featuring Paul Young. BBC1: 9.20-9.45am

**FRIDAY SEPTEMBER 10**

- Pop Goes Summer** featuring Mike Oldfield. BBC1: 9.20-9.45am
- Future Past Present** Future charts the band's career to date. MTV: 7-7.30pm

**SATURDAY SEPTEMBER 11**

- The Record Producers** features a look at the career of **Hugh Padgham** who talks about his collaborations with Genesis, Phil Collins, The Police and Sting. One FM: 9-9.30pm
- In Concert** featuring 808 **State** at London's Town & Country, One FM: 7.30-8.30pm
- BPM** from Kinetic in Stoke On Trent features **Tony Toni Tone** and **Jazzy Jeff**. ITV: 2.30-3.30am (regions vary)

**SUNDAY SEPTEMBER 12**

- The O Zone** featuring **Cilla Black**. BBC2: 11.45am-12pm
- Concertal** featuring US clarinetist, **Richard Stoltzman**, Channel Four: 8-9pm

## ON THE BOX

SLLOT	MUSIC	ARTIST	AVAILABILITY
<b>ANTI DRINK: DRIVING CAMPAIGN</b> (TV ad)	In The Summerline	Mungo Jerry (1970)	Samba (180) MCA/CS (1CD single) E.M. COM 763 407-2
<b>ARIEL ULTRA</b> (washing powder ad)	La Gazza Ladra overture	Rocsin, version by Royal Pharmaceutical Orchestra (Sir T. Beacham)	
<b>CUSSONS PEARL</b> (soap ad)	Venus various	Frankie Avalon (1959)	EMI soundtrack CDSTM 5
<b>ERIE INDIANA</b> (Channel Four series)	various various	Gary Chang	on <i>America Two</i> , <i>PrimeTime</i> (Conti) TVP/MCD 803/C2
<b>HOUSE OF ELIOTT</b> (BBC1 series)	various various	Jim Parker	EMI soundtrack CDSTM 5
<b>TLLY AWAY</b> (Channel Four series)	various theme	W G Suffy/Walden	on <i>America Two</i> , <i>PrimeTime</i> (Conti) TVP/MCD 803
<b>LEVIS</b> (jeans ad)	Ring Of Fire	Johnny Cash (1963)	on <i>Biggest Hits Of Johnny Cash</i> , Columbia CD 32304
<b>MFI</b> (homeware ad)	Just My Imagination	The Temptations (1971)	on <i>Motown Greatest Hits: Motown/Polydor</i> (3 CD) 105-2020
<b>MAYNARDS JUST FRUITS</b> (juice ad)	Gimme Dat Ding	The Pinks (1970)	Old Gold (Pic/Walk) DG 5730
<b>MAYNARDS WINE FRUITS</b> (sweet ad)	Hittos Mon	Rock Rockingans XI (1956)	Old Gold (Pic/Walk) DG 3522 (CD)
<b>MERCURY COMMUNICATIONS</b> (phone ad)	Calling All Workers	Eric Coates Orchestra	on <i>Historic Recordings</i> , EMI CD/MV 1
<b>STANDARD LIFE ASSURANCE</b> (finance ad)	Wonderful Life	Black (1987)	on <i>Wonderful Life</i> , A&M CD/MVD 166

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





Mute Records wish  
it to be known that, from  
September 6th...

# erasure



The following **Erasure** singles  
will be available on UK **Compact  
Disc** issue for the first time:



- Who Needs Love Like That (cdmute 40)
- Heavenly Action (cdmute 42)
- Oh l'Amour (cdmute 45)
- Sometimes (cdmute 51)
- It Doesn't Have to Be (cdmute 56)
- Victim of Love (cdmute 61)
- The Circus (cdmute 66)

All reissued in digi-pack cases

Original UK CD issues of the remaining  
**Erasure** titles are also still available:

- Ship of Fools (cdmute 74)
- Chains of Love (cdmute 83)
- A Little Respect (cdmute 85)
- Drama! (cdmute 89)
- Drama! remixes (lcdmute 89)
- Crackers International (cdmute 93)
- You Surround Me (cdmute 99)
- Blue Savannah (cdmute 109)
- Blue Savannah remixes (lcdmute 109)
- Star (cdmute 111)
- Chorus (cdmute 125)
- Love to Hate You (cdmute 131)
- Am I Right? ep (cdmute 134)
- Breath of Life (cdmute 142)
- Abba-esque (cdmute 144)
- Abba-esque remixes (lcdmute 144)
- Who Needs Love Like That (cdmute 150)
- Who Needs Love Like That remixes (lcdmute 150)



# depeche MODE

The entire **Depeche Mode**  
singles catalogue is also  
available on UK **CD Single**:

- Dreaming of Me (cdmute 13)
- New Life (cdmute 14)
- Just Can't Get Enough (cdmute 16)
- See You (cdmute 18)
- The Meaning of Love (cdmute 22)
- Leave in Silence (cdbong 1)
- Get the Balance Right (cdbong 2)
- Everything Counts (cdbong 3)
- Love in Itself (cdbong 4)
- People are People (cdbong 5)
- Master and Servant (cdbong 6)
- Blasphemous Rumours /  
Somebody (cdbong 7)
- Shake the Disease (cdbong 8)
- It's Called a Heart (cdbong 9)
- Stripped (cdbong 10)
- A Question of Lust (cdbong 11)
- A Question of Time (cdbong 12)
- Strange Love (cdbong 13)
- Never Let Me Down Again (cdbong 14)
- Behind the Wheel (cdbong 15)
- Little 15 (cdlittle 15)
- Everything Counts live (cdmute 16)
- Personal Jesus (cdbong 17)
- Enjoy the Silence (cdbong 18)
- Policy of Truth (cdbong 19)
- Policy of Truth remixes (lcbong 19)
- World in My Eyes (cdbong 20)
- I Feel You (cdbong 21)
- I Feel You remixes (lcbong 21)
- Walking in My Shoes (cdbong 22)
- Walking in My Shoes remixes (lcbong 22)
- \* Condemnation paris mix (cdbong 23)
- \* Condemnation live ep (lcbong 23)
- \* Released 13.9.93

Dealer price for all titles is £2.56  
Order from Pinnacle Telesales  
on 0689 873 144  
Mute Records are distributed by  
RTM/Pinnacle









## DANCE

**JAMIROQUAI:** When You Gonna Learn (Sony Soho Square 658695 2). The single that started it all gets an inevitable re-release. When You Gonna Learn has already been issued twice by Acid Jazz and sold in pretty large quantities both times. However, this should still sell well enough to chart as a result of the man in the hat's current popularity combined with the facts that this is arguably his best song and it includes a funky new mix from Marco of The Young Disciples. **AAA**

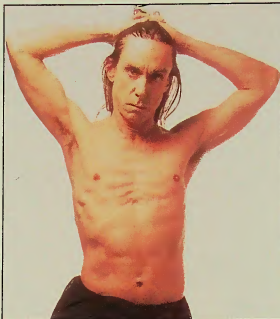
**US3:** Cantaloup (Blue Note/Capitol 12CL696). Following the chart success of Riddim, US3 are re-releasing their debut single which undeservingly failed to make the charts last year. Based on a sample from Herbie Hancock's Cantaloupe Island, the single is even more catchy than Tukka Yoo's Riddim. Rahsaan is the rapper this time and the vibe is funky rather than regga influenced. A subtle new remix from Nellee Hooper should help it charters. **AAA**

**DE LA SOUL:** Breakadawn (Big Life BLRT103). The daisy age rappers return with a typically laid-back single with a catchy female chorus, while Frankie Noncetti's UK remixes beef things up a bit. There is plenty of competition in the mellow rap stakes these days, but this single proves that De La Soul can still cut it with the best. **AAA**

**LUTHER VANDROSS:** Heaven Knows (Epic 659652 2). One of the best tracks on the recent Never Let Me Go LP, Heaven Knows has been remixed by the Moroles/Knuckles dreamteam. Their smooth classic mix is going to sound great on the radio, while the Work mix is the one for the clubs. **AAA**

**SHAKE YA BONES:** Shake Ya Bones (Fantasia 12FANTA004). This upbeat poppy house track, which has a strong disco feel and catchy female vocals, is making a pretty strong showing in the Club Chart. **AAA**

**THE WATERGATES:** The Scandal (Bump'n/Hustle Music BUMP20). The formidable partnership of producer Julian Jonah and singer Janette Sewell have already impressed soul fans with their three singles, including the particularly popular Never Gonna Give You Up. This album includes the singles plus seven new quality tracks. **AAA**



*Iggy Pop: lean burning rock*

**VARIOUS:** In Full Swing (Rumour-RULP4). The latest addition to Rumour's burgeoning range of specialist dance compilations focuses on the UK's embryonic but fast developing new jack swing scene. In Full Swing includes some of the best, and often hard-to-find, independent releases from recent months. **AAA**

**PICK OF THE WEEK**  
**M PEOPLE:** Moving On Up (deConstruction 74321166161). Mike Pickering's gang hit the spot once again with another dead catchy radio-friendly tune that will also keep most club DJs more than happy. Moving On Up, which has nothing to do with the Curtis Mayfield song of the same name, has a great bouncy sound that even Roger S has trouble improving on with his remixes. **AAA**

*Andy Bevers*

## ROCK

**THE WILDHEARTS:** Earth Versus The Wildhearts (East West 450993201-2). The *enfants terribles* of British rock have taken what seems like an age to deliver their debut album. And – for once conforming to expectations – Ginger and Co have produced a fine album of trust rock songs that point to the arrival of a significant talent, if only the Wildhearts can stifle their paranoid and nomadic instincts long enough to follow through. **AAA**

**INNERSTATE:** Protest To The Signs (Roadrunner Records RR 90544 1/2). Innerstate are one of the few UK bands, with the notable

exception of Ulster's 'Therapy', that are tapping rock's new eclecticism, as embodied by the likes of Rage Against The Machine and Living Colour. Their revamped line-up has produced a trenchant mix of

rap, hard funk and industrial motifs. A positive response in the rock press and the inclusion of Sing on this month's *Metal CD* coverdisc ups the ante. **AAA**

**MR BIG:** Bump Ahead (East West 756782495-2). The US rockers broke new ground in the UK with their second album, *Lean Into It*, and the number two single *To Be With You*. *Bump Up* offers no radical change in direction – heaps of fizzing guitar and slick balladery. Another hit, then. **AAA**

### PICK OF THE WEEK

**IGGY POP:** American Caesar (VUSMC64). Ever the enigma, the former Stooges frontman is just as capable of self-indulgent excess (the ambling title track and a lugubrious cover of Louis Louie) as he is of lean-burning rock *par excellence* (the tetchy *Boogie Boy*). It's these conflicting tendencies that makes Pop one of rock's most enduring characters, and while American Caesar is not a patch on its predecessor, Brick By Brick, editorial in the style and mainstream press ensure the publicity net is cast wide. **AAA**

*Andy Martin*

## MAINSTREAM - SINGLES

**PAULINE HENRY:** Too Many People (Sony Soho Square 6595942). The Chinese' untimely demise has enabled Pauline Henry – small frame, large voice – to pursue a solo career which will surely be highly successful. Her debut single, *Too Many People*, is a pleasant, soulful excursion that allows Henry to display her diva credentials. It perhaps lacks the punch required to become a big hit, though her club following should be enough to put it into the Top 40. **AAA**

**LITTLE ANGELS:** Sail Away (Polydor LAJAM 6). A low-key, melodic, carefree acoustic and superbly sung vignette reinforces the impression that Little Angels are highly talented. *Sail Away* will help broaden their appeal beyond their current rock following. **AAA**

**OMD:** Everyday (Virgin VSCD 1471). Jaunty, polished pop without a soul. Oh, for the more angst-ridden OMD of old. Still, it's the kind of song that will appeal to radio – very 'up' and sufficiently commercial to make the usual OMD splash. **AAA**

**DEBORAH HARRY:** Strike Me Pink (Chrysalis CDOCS 5000). Strangely redolent of Liza Minnelli's *So Sorry I Said, Strike Me Pink* is all muted



*Pauline Henry: diva credentials*

horns, swirly synths and dreamy vocals. Melodic, with a pleasing lilt of a chorus repeated at regular intervals. How can it miss? **AAA**

**THE POSIES:** Dream All Day (Geffen GFST50). With their recent Reading Festival appearance and the belated release of their 1990 album *Dear Z*, not to mention their current LP *Frosting On The Beat* (from which this single is taken), the Posies are drawing a lot of attention just now. *Dream All Day* is perhaps their most accessible song to date, vaguely reminiscent of Blue Oyster Cult's *Don't Fear The Reaper*, but with a dirtier, more grungy sound. A minor hit, at least. **AAA**

**FRANKIE GOES TO HOLLYWOOD:** Relax (MCMXIII (ZTT FFF13)) ZTT recently got its catalogue back from Island, and is about to embark on a

## CLASSICAL

**MACMILLAN:** Veni, Veni Emmanuel And Other Works. Evelyn Glennie, Scottish Chamber Orchestra/Saraste, MacMillan (Catalyst/RCA 09026 61916 2). Now modern composers seem to be rediscovering the musical language of pop, RCA has launched Catalyst, a niche label devoted to contemporary music. It is headlining the first five titles with MacMillan's percussion concerto, a big success at last year's Proms. Catalyst is being aimed at the twentysomething age range with music and lifestyle magazine advertising. Another strong launch title is Philip Glass *Organ Works* (09026 61882 2). **AAA**

**HENZE:** Symphony No 7, Barcarola. City of Birmingham Symphony Orchestra/Rattle (EMI

AAAA	Guaranteed banker
AAA	Should do well
AA	Worth a punt
A	Only for the brave
0	SDR only

high profile re-issue/remix campaign, of which this is the first fruit. Relax is updated by Dillie J in a stomping house mix, while Jam & Spoon's pumped-up Hi-NRG version is hard-core. With the original mixes added to the package, this is going to be big all over again. But will one FM play it? **AAA**

**WILL DOWNING:** There's No Living Without You (4th & B Way BRCD 278). One of the better tracks off Downing's rather disappointing album is a soulfully rolling strut that is ultimately a little bland, though beefier Frankie Knuckles mixes are helping it score in the charts. It's probably not going to help that dance music's other lurve man, Alexander O'Neal and Luther Vandross, also have new singles due. **AA**

### PICK OF THE WEEK

**DEF LEPPARD:** Two Steps Behind (Bluegenes RHfla LEPD 12). This is a graceful, acoustic, jangling anthem with widescreen orchestration and a fine vocal. Premiered on the Last Action Hero soundtrack, it is also on the forthcoming Def Leppard album, *Retrospect*. It is a tasty ballad, with a superb acoustic and previously unreleased take of *Tonight* as a bonus. A big hit. **AAA**

*Alan Jones*

0777 7 54762 2 4). Henze is an even tougher sell than most, but here the selling point is the charismatic Simon Rattle, whose recording of Weill's *The Seven Deadly Sins*, recoupled with Stravinsky's *Pulcinella* (0777 7 64739 2 5) is simultaneously reissued at mid-price. This is all part of EMI's on-going Rattle campaign, featured in full-page ads in the October issue of *Gramophone* with POS artist catalogues available. **AAA**

**BUSONI: Arlecchino, Turandot. Opera de Lyon/Nagano (Virgin 0777 7 59313 2 1).** With Kent Nagano's Poulenc album in the running for the conductor's second *Gramophone* award, Virgin is backing this two-disc set of Busoni opera rarities with a big campaign, including full-page ads in the October issues of all classical magazines plus extensive POS. **AAA**

**VARIOUS: A Child Is Born. Choir Of Trinity College, Cambridge/Marlow (CD/MC CDCF/MCF 517).** Despite September being barely upon us, this early starter in the Christmas stakes is a follow-up to the



Busoni: two-set of opera rarities follows Poulenc nomination

Carols From Trinity album that sold 50,000-plus last year. Both titles are being promoted this month at mid-price. **AAA**

**PICK OF THE WEEK**

**ROSSINI: La Cenerentola. Bologna Opera Orchestra And Chorus/Chaïly (Decca 436 902-2).** This album has sold in well to the multiples, and why not with a strong cast

headed by the delectable Cecilia Bartoli, who also features in a concurrently released Italian Songs album (CD/MC 440 297 2/4) and cassette issue of her Mozart Arias album (430 513-4). It is the focus of music magazine and national press ads plus a catalogue campaign with national displays. **AAA**

Phil Sommerich

**REISSUES: BUDGET**

**VARIOUS: Glam Rock (Repertoire REP 4312).** Not a wholly appropriate title for all the material present, but what the heck - this Seventies selection includes not only the expected Gary Glitter, Slade, Rubettes, Sweet, Mud, Suzi Quatro and Wizzard contributions, but also more difficult-to-find gems such as Sparks' *Girl From Germany*. **AAA**

**VARIOUS: The Pye International Story (Sequel NEDCD 239).** Sequel is a Castle Communications company, but even though Castle owns the Pye catalogue, this is a labour of love, since Pye International was for licensed material. It has all had to be renegotiated for this album and the result is a very impressive package, from rock 'n' roll greats such as Chuck Berry to bubblegum purveyors like Ohio Express. **AAA**

**TEDDY PENDERGRASS: Teddy It's Time For Love (Repertoire REP 4324).** One of a series of re-issues that put a pair of Philadelphia International albums on a single CD, this brace of beauties first saw the light of day in 1979 and 1981 respectively. Though guiding lights Gamble & Huff wrote their best material a few years earlier there's still much of great merit here, notably 'Turn Off The Lights, You're My Latest, My Greatest Inspiration and Can't Live Without Your Love'. **AAA**

**VARIOUS: The Deepest Soul (Goldmine GSCD 16).** This contains incredibly obscure but possibly high quality material from the Sixties that has been lovingly transferred to CD for the first time by this Teddington-based label. Singers such as Betty Willis and Little Mary Staten deserved greater fame than the local celebrity they achieved, while the powerhouse vocals of the Tenderloins put many more famous vocal groups to shame. One for purists and buyers of Kent albums everywhere. **AAA**

**THE TURTLES: Happy Together (Repertoire REP 4320).** Despite their self-mockery, The Turtles were genuinely talented and turned out a stream of complex and slick commercial songs of genuine merit. This 1967 album includes not only the hits *Happy Together* and *She's A Rebel*. Rather *Be With Me* and the eight other tracks which made it a million seller in the US, but also 10 bonus tracks, including singles mixes and B-sides. **AAA**

**PICK OF THE WEEK**

**VARIOUS: The Surf Set (Sequel NEDCD 240).** More than 70 songs and an illustrated booklet get you as close to recreating the Sixties surf experience as is possible. Naturally, there are a lot of Beach Boys tracks here, but the real delight is discovering which other stars decided to catch a wave - Duane Eddy, James Darren and Pat Boone all cut surfing tracks. **AAA**

Alan Jones

**MAINSTREAM - ALBUMS**

**THE KINKS: The Definitive Collection (PolyGram TV 516452).** Kinks compilations are commonplace, but the fact that PolyGram TV is behind this one, with national TV, Virgin 1215 and Woolworths campaigns already in place, means that it will have a higher profile than its antecedents. All the hits are here, including those on Arista as well as Pye. **AAA**

**ORIGINAL CAST: Sunset Boulevard - The Andrew Lloyd Webber Musical (Polydor 5197672).** Recording of this, Lloyd Webber's latest magnum opus, wasn't even completed until August 10. But it's by no means a rush job, with all his usual attention to detail evident. For the legions who will flock to the musical, it is a more than satisfactory souvenir. However, it lacks the impact of, say, *Cats* or *Joseph*, and is unlikely to spin off any hit singles. Proceed with care. **AAA**

**VARIOUS: Vorsprung Durch Logik Volume 1 (Logic 7421158832).** The German-based label's output thus far has shown an uncanny appreciation of the pop/dance style that is currently popular. This reprises some of the label's hits, including offerings from Dr Alban, Danc 2 Tracee and Rappin'az as well as previously unreleased versions of the monster



Paul Weller: time warp

hits *What Is Love* by Haddaway and *Snapp's Rhythm Is A Dancer*. **AAA**

**VARIOUS: Sleepless In Seattle [OST] (Epic Soundtrax 4735942).** This tasteful soundtrack to the hit movie includes a varied selection of oldies, both originals and re-recordings. In the former camp came Nat 'King' Cole's impeccable *Stardust*, Tammy Wynette's chart-topper *Stand By Your Man* and Jimmy Durante's *As Time Goes By*. There is also Dr John and Rickie Lee Jones melding beautifully on *Makin' Whoopee* and Canadian songstress Celine Dion's duet with Brit soulster Celine Griffin on *When I Fall In Love*. It will attract moviegoers to an album that will sell very well indeed. **AAA**

**PAUL WELLER: Wild Wood (Go! Discs 828432).** Retreating ever further into a late Sixties/early Seventies time warp, Weller has come up with a mellow, almost melancholy album of sweet and moody material. With two Top 20 hits already and more to come, it looks likely to become Weller's biggest album in some time. **AAA**

**NICK HEYWARD: From Monday To Sunday (Epic 4744582).** Heyward's current single, *Kite*, paces the pack on an album of songs where his sweet, appealing voice is immaculately dressed in stylish soundscapes. But apart from *Kite*, which is not setting the chart alight, there's little here that's strong enough to get noticed. **AA**

**PICK OF THE WEEK**

**MEATLOAF: Bat Out Of Hell II - Back Into Hell (Virgin CDV 2210).** Huge pre-publicity has whetted appetites for more Meat to the extent that the original *Bat* has returned to the chart - 15 years after it was first released. *Bat II* comprises 75 minutes of vocal and instrumental posturing of epic proportions, sometimes inspiring, sometimes silly. Not as big as the first, but a platinum album nonetheless. **AAA**

Alan Jones

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# SINGLES

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<b>02</b>	<b>IT KEEPS RAININ'</b> (TEARS FROM MY EYES) 2 BITTY McLEAN BRILLIANT
<b>03</b>	<b>RIGHT HERE</b> 5 SWV RCA
<b>04</b>	<b>THE RIVER OF DREAMS</b> 3 BILLY JOEL COLUMBIA
<b>05</b>	<b>HEART-SHAPED BOX</b> NIRVANA GEFFEN
<b>06</b>	<b>LIVING ON MY OWN</b> 4 FREDDIE MERCURY PARLOPHONE
<b>07</b>	<b>THE KEY TO THE SECRET</b> 6 URBAN COOKIE COLLECTIVE PULSE 8
<b>08</b>	<b>FACES</b> 10 2 UNLIMITED PWL CONTINENTAL
<b>09</b>	<b>MUFF VIBES (EP)</b> 7 APACHE INDIAN ISLAND
<b>10</b>	<b>DREAMLOVER</b> 9 MARQUAN CAREY COLUMBIA

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<b>23</b>	<b>PUSH</b> STONE TEMPLE PILOTS 24 EAST WEST
<b>24</b>	<b>MOVE</b> Moby NEW MUTE
<b>25</b>	<b>AGE OF SPADES (THE CCN REMIX)</b> MOTORHEAD NEW WEA
<b>26</b>	<b>HEY MR. DJ</b> ZHANE NEW EPIC
<b>27</b>	<b>I WILL ALWAYS LOVE YOU</b> SARAH WASHINGTON 15 ALMIGHTY
<b>28</b>	<b>REAL LOVE</b> MARY J. BLIGE 26 MCA
<b>29</b>	<b>VENUS AS A BOY</b> BLORK 41 ONE LITTLE INDIAN
<b>30</b>	<b>SO CALLED FRIEND</b> TEXAS NEW VERTIGO
<b>31</b>	<b>DREAMS</b> GABRIELLE 30 GO BEAT
<b>32</b>	<b>TEASE ME</b> CHAYA DRAHUS & PULERS 19 MANGO





11 9 93

# dance prize plan for brits

Dance music has won its battle for recognition at the music industry's annual Brit awards ceremony.

The decision to introduce a dance category at the prestigious event follows years of accusations from dance labels that the show favours rock acts.

"This is fabulous news for the whole dance industry," says Soxy head of dance Steve Ripley.

At this year's event hugely successful dance acts such as The Shamen were ignored by the judges, and during their meteoric rise in the late Eighties Soul II Soul were also overlooked.

The decision was revealed by the

BPI's spokesman at a recent symposium on Black Music at London's Shaw Theatre.

But the record industry body is unwilling to reveal further details of the prize, which seems to take the Brits closer to the US Grammys with its multiple categories.

Paul Oakenfold, nominated last year as best producer, says he is glad that dance music has at last been recognised by the BPI.

But Oakenfold adds: "I don't see why it should be categorised. The problem is not that dance did not have its own award but that it was ignored in the other categories."



Former Chimes vocalist Pauline Henry (pictured) has her highly rated solo debut 'Too Many People' released today (September 6). Best known for her cover of U2's 'I Still Haven't Found What I'm Looking For', Henry's next single will be a reworking of Bad Company's 'Feel Like Making Love'.

## inside

- 2 the big clear up
- 2 are the best dance shops always independents?
- 6 x-press 2 2 much

## club chart: WHAT HAPPENED TO THE MUSIC

1 JOY NEGRO

## cool cuts:

1 MOVING ON UP

M-people

## network wins race for e-bloc

Network Records took control of Eastern Bloc last week ending the month-long race to rescue the famous Manchester store.

The Birmingham-based label had been in talks with the liquidator KPMG since the business first came up for grabs. And it can now add an influential shop to its business empire which includes a van distribution service, several labels, a new studio and management interests.

Network founder Neil Rushton says: "It makes a lot of sense. The shop is a real magnet for A&R and we hope to have an Eastern Bloc label in the future."

Rushton says that E-Bloc founder John Berry will remain at the shop but that the rest of the staff's future is uncertain.

## oldies storm kiss top 10

The country's largest dance station Kiss FM has marked its third birthday with a listeners' poll that places Seventies grooves over current pop and dance trends.

In the listeners' Top 100, last year's winner Gwen McRae was pipped by Marvin Gaye. And eight of the top 10 tunes are more than 10 years old.

Other notable revivals include Don Hartman's 'Relight My Fire',

championed by DJ Juliet Jukes, which is the highest new entry at three, and Roy Ayers' 'Running Away', up to five from 54.

'Optimistic', last year's number two by Sounds of Blackness, falls to 62 and the third placed tune last year, Smart E's 'Sesame's Tree', failed to show.

**KISS LISTENER'S TOP 10**

- 1 Marvin Gaye 'What's Going On'
- 2 Gwen McRae 'All This Love I'm Giving'

- 3 Don Hartman 'Relight My Fire'
- 4 Billy Paul 'Me & Mrs Jones'
- 5 Roy Ayers 'Running Away'
- 6 Robin S 'Show Me Love'
- 7 Kani Burke 'Risins' To The Top'
- 8 Mel's Morgan 'Foot's Paradise'
- 9 Marvin Gaye 'Lef's Get It On'
- 10 Jean Carme 'Don't Let It Go To Your Head'

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19 GUNSHIP

20 HEY MR. DJ

18 CALLING TO YOU

19 GUNSHIP

20 HEY MR. DJ



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fantazia singled out in...

# the big clear up

The limited success of a scheme to ease legal clearance of rave tapes has sparked a new round in the war against mix cassette pirates.

As more top producers pay up for tracks, the movement to stamp out illegal tapes is growing. "The annoying thing for us is that

illegal tapes can be sold a lot more cheaply so they always undercut us," says Sarah Sandy of Groovy Connections, which issues legal mix tapes by DJs such as Fabio and Grooverider.

And now rave promoters such as Fantazia are being called on to ensure their names are not used on

unlicensed cassettes. "The Fantazia name has been on a few tapes which haven't been cleared with us," said Linda Hyman, dance music expert at the MCPS, on Tuesday.

Fantazia's James Perkins says the organisation's name is licensed to a separate company, and Fantazia itself does not get involved in mix tapes.

"We didn't want to have the headache of clearing tracks so I leave that to them. It is their responsibility," he says.

## heroes of hip hop

Hip hop - once branded as a disposable fad - has finally entered the classic collectors' market. Passion Music is blazing the trail with a compilation of the biggest top anthems of the past five years. And as a generation brought up on street rhythms graduates to the CD market, several other labels are poised to follow. "Heritage" includes killer cuts such as LL Cool J's "Mama Said Knock You Out" and N.W.A's "Express Yourself" through to "GPP" by Naughty By Nature (pictured). And it will be followed by "Just Jeeps" - a set of gangsta and hardcore jams. For a chance to win a copy of "Heritage", just answer this question: name Kris Kross' smash hit from 1992. Entries to Hip hop competition, RM, Ludgate House, 245 Blookings Road, London SE1 9UR by September 20.



**Club:** Cool Lemon, fortnightly on Fridays, alternating between the Citrus Club, Grindley Street, Edinburgh and The Glasgow School of Art. 11pm-4am.



**Capacity/PA special features:** 400/6K/black and white decor.

**Door Policy:** "If people come with the right attitude they get in." - Brian Connelly, promoter.

**Music policy:** Garagey house with a hard element.

**DJs:** Regulars - Trevor Price and Ian Paterson. Guests include Graeme Park, Lisa Loud and Rocky & Diesel.

**Spinning:** Mariah Carey 'Dreamlover (Morales Mixes)'; Mount Rushmore 'I've Got The Music'; M-People 'Moving On Up (Roger S Mixes)'; Silver City 'Love Infinity'; X-Press 2 'Muzak X-Press'.  
**DJ's view:** "Ian, Trevor and Brian have really got a following. Their attitude rubs off on the crowd. Brilliant vibe." - Lisa Loud.

**Promotions view:** "Musically, they're a very well educated crowd." - Spencer Baldwin, East West.  
**Average ticket price:** £6.

## global jam

Who needs samples when you have a world of musicians to call on? Jazz drummer Billy Cobham, South African singer Lucky Dube and boss guru Jah Wobble are just some of the contributors to a new album out of Peter Gabriel's Real World studios. Produced by Gabriel's studio team of John Gostling and Mark Rutherford, the 12 cool drum and bass cuts are peppered with a host of talent rounded up by world music organisation WOMAD. Chinese Violins, Barbadian percussion and singers from the UK, Algeria and Kenya all became part of one project entitled Jam Nation. The result is "Way Down Below Buffalo Hill" - world music for the club generation.



## say what?

**Billy Killee - 23rd Precinct, Glasgow**

"The best dance shops are definitely independent. They have the advantage of having staff that have knowledge because they either work in clubs or regularly frequent them. Dance shops aren't as busy as they used to be but they're holding their own

## are the best dance shops always independents?

because no chain can compete with their service."

**Jamie - Global Beat, Bradford**

"Independent stores definitely have a future but a lot of the bigger stores are picking up on records faster. They are in a position to undercut smaller shops and offer a better deal. A lot of people are shopping around for better prices. It's hard to keep up with the big boys but speciality shops are more on

top of the import side."

**Steve Mason - Pinnacle chairman and owner of Unity Records, Soho**

"The only dance shops are independent - bigger stores have to be more streamlined and can't cater for specialist tastes. Independents can stock imports, white labels and no chart material at all."

**John E-Block - Eastern Bloc, Manchester**

"The beauty of independents

is that they can sell what they want but when times are hard it is definitely an advantage having a strong backer behind you"

**Amanda - punter**

"You can't get much specialised stuff in big shops but it can be more expensive. It's good to think there is no one making them sell things and all records are treated the same. I hope truly independent shops survive."

# JADE

## ONE WOMAN

Taken from the album 'JADE TO THE MAX'

NEW SINGLE OUT NOW - 7" 12" MC CD

**FEATURING**

'DARK WALK' and 'MACK DADDY STROLL'  
mixes of DON'T WALK AWAY

12" & CD include  
ONE WOMAN (Ghetto Flava Extended Mix)

rm namecheck: editor: steve redmond @ deputy editor: selina webb @ associate editor: matthew cale @ designer/sub-editor: fiona robertson















# beats

# & pieces

The man once known as **Prince** has tapped into the underground party scene by booking London's **Bagley's Warehouse** for an after-four party tomorrow (September 7) promising surprise guest DJs. There's no guarantee the man himself will be there, though – and it costs £15 to get in... **Swingbeat** supremo **Teddy Riley** has not renewed his Life Of Riley production company's deal with MCA and is shopping for a new major partner... That's one for the big budget brigade, as is this – a brand new megabit. The **Billboard Dance Music Summit** is schemed in for next January in San Francisco. Full marks to anyone who manages to swing this and Miami's yearly **Winter Music Conference** beano... **John 'The Source' Truelove's** war with Food Records boss **Dave Balfe** grinds on as the track which prompted his split with Balfe's Synthetic and IT labels is promoted on Hood Choons... Meanwhile **Synthetic** and **IT** are said to be close to a new major deal after being let go by EMI... And who's going to be the first to snap up **Truce**, the Brit soul trio so rapturously received at the IAAM symposium's demo surgery last week? Call Paulette on 071-978 9488... At last London has a pure techno all



teddy riley

nighter on a Saturday – **Logik** at the Marquee. This week (11) the line up includes **Colin Faver** and **Luke Slater**... London night spot **Ministry Of Sound** was the location for **Take That's** new video... As reported in **RM** last week, Sunrise's **Love Energy** event at Milton Keynes bowl is on for this Saturday (11)... **Rumour Records** gets behind the UK swing scene with a compilation entitled 'In Full Swing' out next week (13)... **HOS Records** is compiling a malling list – DJs spinning hard trance and Euro style techno, apply to 081-671 6218... This Wednesday one **Andrew Weatherall** hosts Kiss FM's 'Givin' It Up' slot... No prizes for guessing the winner of Scottish music mag **M&S's** Stella-sponsored dance awards. Yes, it's the 'Runrig of Rave', **The Time Frequency**... Next Monday (13) The Hippodrome, London, hosts the **Disco International Awards** complete with a new dance event category... **D-Influence** are being funded by the British Council for a tour of Brazil, Columbia and Peru... **AND THE BEAT GOES ON!**



DEBUT SOLO SINGLE • RELEASED 6TH SEPTEMBER

TOO MANY PEOPLE

# PAULINE HENRY

THE VOICE OF THE CHIMES

INCLUDES MIXES BY:  
ABSOLUTE • BLACKSMITH • TEN CITY  
CD • CASS • 12"

CD INCLUDES: "I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR"

...latest

Neil Rushon and former Reactor boss John Mayoh have teamed up to launch Michi von distribution service...

Kiss FM gets a new eight-year licence. Choice bid for London-wide licence fails...

1	2	3	4	5	6	7	8	9	10	11
1	Ir K	RIG	THE	HEA	LVI	THE	FACT	NUF	DRE	HIGH
1	2	5	3	NEW	4	6	10	7	9	8
	BITTY	SWV	BILLY	HEA	FRED	URUB	2 UN	AVAC	MAU	GROUND
	5	3	3	NEW	4	6	10	7	9	8
	BITTY	SWV	BILLY	HEA	FRED	URUB	2 UN	AVAC	MAU	GROUND

<b>11</b>	Higher Ground	DEP INTERNATIONAL
<b>12</b>	BOOM! SHAKE THE ROOM JAZZY JEFF & FRESH PRINCE	JIVE
<b>13</b>	WORLD (THE PRICE OF LOVE)	CENTRADAT COL/LONDON
<b>14</b>	SLAVE TO THE VIBE	VIRGIN
<b>15</b>	DISCO INFERNO	PARLOPHONE
<b>16</b>	SHE KISSED ME	COLUMBIA
<b>17</b>	TRIPPING' ON YOUR LOVE	COOLTEMPO
<b>18</b>	SOMETIMES JAMES	FONTANA
<b>19</b>	WILD WOOD	Got Discs
<b>20</b>	WHAT'S UP?	INTERSCOPE
	13 4 NON-BLONDES	



available on 12" cd-cass. includes 2 new tracks  
7" limited edition red vinyl includes unreleased 's side

HEAT 33.7 • cd-cass. ©

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ABSOLUTE • BLACKSMITH • TEN CITY  
CD • CASS • 12  
CD INCLUDES: 'I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR'

# TOP 20 Breakers

<b>1</b>	STRONGER TOGETHER	PWL INTERNATIONAL
<b>02</b>	FANTASY	COLUMBIA
<b>03</b>	GROOVY FEELING	DISCA
<b>04</b>	ALRIGHT	BUIT HOUSE/COLUMBIA
<b>05</b>	TEENAGE PUNKS	ERIC
<b>06</b>	BLACK LODGE	ELECTRA
<b>07</b>	GIRL OF MY BEST FRIEND	VISION
<b>08</b>	WICKED	4TH & W
<b>09</b>	COME ON!	SHANTY
<b>10</b>	I LIKE IT	ATLANTIC/ATLANTIC WEST
<b>11</b>	MY SISTER	MANHATTAN WEST
<b>12</b>	SUNSET BOULEVARD	PARLOPHONE
<b>13</b>	SOME FANTASTIC PLACE	A&M
<b>14</b>	BEACH OF THE WAR GODDESS	EMI
<b>15</b>	CRAZ-E	4TH & W
<b>16</b>	FIND THE WAY	A&M
<b>17</b>	I CAN'T MAKE IT ALONE	GUTTEN
<b>18</b>	CALLING TO YOU	ES PARANORMICA
<b>19</b>	GIMME	REPRISE
<b>20</b>	HEY MR. DJ	CLEVELAND CITY

<b>33</b>	CHRYSGALLS	16
<b>34</b>	TRUST ME	new
<b>35</b>	TOO MUCH INFORMATION	43
<b>36</b>	PRAY	22
<b>37</b>	SOUND OF EDEN	new
<b>38</b>	PAYING THE PRICE OF LOVE	23
<b>39</b>	I CAN'T HELP MYSELF	29
<b>40</b>	SOMEbody TO SHOVE	34

**WORLDS APART** EVERLASTING LOVE

THE BRILLIANT NEW SINGLE RELEASED 13TH SEPTEMBER  
JUN 77 (7432116400) + P2 (7432116480) CD (7432116482)

LIMITED EDITION PAPER P-EN (7432116481)

12" CD • CASS • 12

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# ROCK



This Last			
1	2	<b>BIGGER, BETTER, FASTER, MORE!</b>	Bon Jovi Jamco 5141872 (F)
2	1	<b>KID, BETTER, FASTER, MORE!</b>	4 Non Blondes Interscope 756792122 (W)
3	2	<b>RACE AGAINST THE MACHINE</b>	Rage Against the Machine Epic 472242 (SM)
4	6	<b>TEN</b>	Pearl Jam Epic 468842 (SM)
5	4	<b>COLD AGAINST THE SOUL</b>	Manic Street Preachers Columbia 474049 (SM)
6	5	<b>SEX AND RELIGION</b>	Vai Relativity 473942 (SM)
7	8	<b>METALLICA</b>	Vertigo 5100222 (F)
8	15	<b>NEVERMIND</b>	Nirvana DGC DGC2 24425 (BMG)
9	12	<b>USE YOUR ILLUSION II</b>	Guns N' Roses Geffen GFED 24420 (BMG)
10	9	<b>BAT OUT OF HELL</b>	Meat Loaf Cleveland Int 2082419 (SM)

11	7	<b>LAST ACTION HERO (OST)</b>	Various Columbia 4739502 (SM)
12	NEW	<b>FUZZY</b>	Grant Lee Buffalo Slash 8283892 (F)
13	NEW	<b>CORE</b>	Stone Temple Pilots Atlantic 756782182 (W)
14	11	<b>CEREAL KILLER SOUNDTRACK</b>	Green Jolly Zoo 72454110382 (BMG)
15	14	<b>APPETITE FOR DESTRUCTION</b>	Guns N' Roses Geffen GFED 24148 (BMG)
16	13	<b>USE YOUR ILLUSION I</b>	Guns N' Roses Geffen GFED 24415 (BMG)
17	17	<b>BLOOD SUGAR SEX MAGIK</b>	Red Hot Chili Peppers Warner Bros 795956812 (W)
18	RE	<b>GET A GRIP</b>	Aerosmith Geffen GFED 24444 (BMG)
19	15	<b>DIRT</b>	Incin Chains Columbia 4723302 (SM)
20	18	<b>SLIPPERY WHEN WET</b>	Bon Jovi Vertigo VERHCD 38 (F)

Source: *ELSPA*. Compiled by *Gallup*

# CLASSICAL CHART

This Last			
1	1	<b>CONCERTO! SAMPLER</b>	Various RCA Victor 09026618802 (BMG)
2	NEW	<b>TI AMO - PUCCINI'S GREATEST ...</b>	Luciano Pavarotti Decca 4250992 (F)
3	3	<b>GORECKI SYMPHONY 3</b>	Zemlin/Uphawell/Sirton Elektra Nonesuch 7557202 (W)
4	2	<b>ESSENTIAL OPERA</b>	Various Decca 4382222 (F)
5	4	<b>FAVOURITE COLLECTION SAMPLER</b>	Various Classics For Pleasure CFP5 4633 (E)
6	6	<b>CLASSIC COMMERCIALS</b>	Decca 4406382 (F)
7	10	<b>JESUS' BLOOD NEVER FAILED ME YET</b>	Gavin Bryars POINT 438822 (GA)
8	18	<b>THE EARLY MUSIC COLLECTION</b>	Various Chandos CHAC2 (CS)
9	5	<b>THE CLASSIC EXPERIENCE</b>	Various EMI EMTV40 45 (E)
10	NEW	<b>HMV COLLECTION SAMPLER NO 3</b>	Various HMV hmvs588222 (E)

11	8	<b>GLASS ITAPU/THE CANYON</b>	Robert Shaw/ASO Chandos CHAC02 (CS)
12	11	<b>PAVARTOTTI AND DOMINGO</b>	Pavarotti & Domingo Marble Arch MCD2215 (BMG)
13	NEW	<b>THE ESSENTIAL HYPERION</b>	Various Hyperion HYP12 (CRC/BMG/GA)
14	15	<b>CONCERTO!</b>	Michael Tilson Thomas/LSO RCA 09026618712 (BMG)
15	7	<b>GLASS VIOLETT CONCERTO/SCHNITKE ...</b>	Dirnhoff/Von Dohnanyi/VPO Deutsche Gramm 437812 (F)
16	9	<b>CLASSIC EXPERIENCE IV</b>	Various EMI CDMTV70 72 (E)
17	12	<b>HOLST THE PLANETS</b>	Richard Hickox/LSO IMP Classics PCO 190 (PK)
18	13	<b>VIVALDI FOUR SEASONS</b>	Nigel Kennedy/EPCO EMI CDNIG62 (E)
19	RE	<b>DIVAI A SOPRANO AT THE MOVIES</b>	Lesley Garrett Silva Screen SONCD3 903 (CON)
20	NEW	<b>RE ESSENTIAL PAVARTOTTI II</b>	Luciano Pavarotti Decca 4304702 (F)

Source: *CIN*. Compiled by *Gallup*

# CLASSIC FM

# MID PRICE

This Last			
1	1	<b>WELCOME TO WHEREVER YOU ARE INXS</b>	Mercury 5125072 (F)
2	5	<b>SLIPPERY WHEN WET</b>	Bon Jovi Vertigo 8202542 (F)
3	10	<b>WAR</b>	Island lps21933 (F)
4	6	<b>HITS OUT OF HELL</b>	Meat Loaf Epic 4504472 (SM)
5	7	<b>NEW JERSEY</b>	Bon Jovi Vertigo 8363452 (SM)
6	2	<b>KICK</b>	INXS Mercury 827212 (F)
7	9	<b>TRACY CHAPMAN</b>	Tracy Chapman Elektra EKTAK46 (SM)
8	3	<b>THE SOUND OF SPEED</b>	JNS & Mary Chain bluesy & ego 610923104 (W)
9	4	<b>X</b>	INXS Mercury 8466882 (F)
10	8	<b>SHAKE YOUR MONEY MAKER</b>	The Black Crowes Def American 8425115 (F)

11	11	<b>THE BLUES BROTHERS (OST)</b>	Various Atlantic K 50715 (W)
12	12	<b>GREATEST HITS</b>	Bob Dylan Columbia 4660971 (SM)
13	15	<b>THE LOST BOYS (OST)</b>	Various Atlantic 7817671 (W)
14	14	<b>FOUR SYMBOLS</b>	Led Zepppelin Atlantic K 25008 (W)
15	14	<b>GOOD MORNING VIETNAM</b>	Original Soundtrack A&M COM1D 163 (F)
16	NEW	<b>AN INNOCENT MAN</b>	Billy Joel Columbia 4663291 (SM)
17	19	<b>VELVET UNDERGROUND/NICO</b>	Velvet Underground/Nico Polydor SPMEC20 (F)
18	17	<b>GOLDEN DAYS</b>	Ray Orbison Monument 4715552 (SM)
19	RE	<b>TRANSMISSION</b>	Voyager Union UCRC2 22 (F)
20	20	<b>HARVEST</b>	Neil Young Reprise K 54005 (W)

Source: *CIN*. Compiled by *Gallup*

# INDEPENDENT SINGLES

This Last			
1	1	<b>THE KEY: THE SECRET</b>	Urban Cookie Collective Pulse 8 CD058 48 (P)
2	NEW	<b>BLACKETRIETRACKER (EP)</b>	Curve Anxious ANXDC5 42 (P)
3	NEW	<b>VENUS AS A BOY</b>	Bjork One Little Indian 122 177CD (P)
4	NEW	<b>DAYDREAM</b>	Back To The Planet Parallel LLC0 8 (RTM/P)
5	2	<b>CANNONBALL</b>	The Breeders 4AD BA4 3011CD (RTM/P)
6	NEW	<b>BUILDING A BRIDGE</b>	Latitude NADA NU10 CD (RTM/P)
7	3	<b>LUSH 3</b>	Orbital Internal LIED2 7 (RTM/P)
8	NEW	<b>SKINNYRUMBLEE</b>	Gipsy Limbo LIMS 20CD (RTM/P)
9	NEW	<b>ANYTHING YOU WANT</b>	Delta Lady Hard Hands HAND 001 (RE/PT)
10	NEW	<b>TEMPLE HEAD</b>	Transglobal Underground Nation NR 20CD (RTM/P)
11	NEW	<b>FEVER CALLED LOVE</b>	Rising High Collective Rising High RSN 57CD (RTM/P)
12	4	<b>U GOT 2 KNOW (REVISITED)</b>	Cappella Internal DANCE IC08 2 (RTM/P)
13	4	<b>AIR/LANE GARDENS</b>	The Family Cat Dedicated FCUK 903CD (RTM/P)
14	NEW	<b>ANGEL</b>	Mertheades Synthetic SYNTH 007CD (SD)
15	10	<b>AFRO SLEAZEZ/TRANSATLANTIC</b>	Roach Metal Junior Boy's Own JBO 1412 (GAM)
16	NEW	<b>JENNY ONDOLINE</b>	Starelab Dauphine Ultra High DUNHFD 01 (RTM/P)
17	NEW	<b>CAFE DEL MAR</b>	Mantral Generation Effective EFTS 907 (P)
18	5	<b>INDIAN SUMMER (EP)</b>	Spectrum Silverstone 4033 86 (P)
19	7	<b>TILTED</b>	Super Creation CRE 156 (P)
20	NEW	<b>OOH, WHATCHA GONNA DO</b>	Run-DMC Profile PROFCD 040 (RE/PT)

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

# INDEPENDENT ALBUMS

This Last			
1	NEW	<b>11 THE LEVELLERS</b>	The Levellers China WOLCD 1034 (P)
2	8	<b>DEBUT</b>	Bjork One Little Indian TPLP312 (P)
3	6	<b>SIAMISE DREAM</b>	Smashing Pumpkins Hut CDHUT 11 (RTM/P)
4	2	<b>GIANT STEP</b>	The Boo Riders Creation CRECD 143 (P)
5	4	<b>12 LEVELLING THE LAND</b>	The Levellers China WOLCD 1022 (P)
6	NEW	<b>1 05:22:36:12 OFF</b>	Front 242 RRE RRE 022CD (RE/AP)
7	9	<b>A WEAPON CALLED THE WORD</b>	The Levellers Musicfile 105572 (RE/PT)
8	5	<b>THE STORY SO FAR</b>	Moby Equator/Mute ATLASCD 061 (P)
9	6	<b>SUEDE</b>	Suede NADA NU10 CD (RTM/P)
10	7	<b>3 ORBITAL</b>	Orbital Internal TRUCD 2 (RTM/P)
11	20	<b>SONGS OF FAITH AND DEVOTION</b>	Depeche Mode Mute CDSTUMM 106 (RTM/P)
12	4	<b>HOLY BISHOP</b>	The Dyster Band Cooking Vinyl COOKCD 058 (RE/PT)
13	16	<b>POP - THE FIRST 20 HITS</b>	Erasur Mute CDNUTL 2 (RE/PT)
14	NEW	<b>3 GISH</b>	Smashing Pumpkins Hut CDHUT 7 (RTM/P)
15	RE	<b>1 JURASSIC SIFT</b>	Ozric Tentacles Dovesail DOVECD 6 (P)
16	11	<b>13 STAR</b>	Bely 4AD CAD 3002CD (RTM/P)
17	13	<b>3 TECHNOS TIGRA</b>	Spiral Tribe Big Life PLCD 6 (RE/PT)
18	NEW	<b>1 PERFECT TALEN</b>	Unreal 4AD CAD 3003CD (RTM/P)
19	7	<b>8 YEARS OF EPHORIA</b>	Various Anxious ANXDC5 42 (P)
20	13	<b>BOSS DRUM</b>	The Shaman One Little Indian TPLP 42CD (P)

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

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# FESTIVAL LINE UP

PLUS FEATURED DJ'S

SUNDAY 12TH

The Dreaming • Dan Christian  
To Hell With Burgundy  
Jane Parker • Calvin Party  
Hank & The Woolls • The Immigrants  
Kimberley March • The Acrobats of Sa  
Passion Fruit & Holy Bread • Sleeper

MONDAY 13TH

DJ Andy D & The Zone posse  
Gala • Drox  
Purple Dreams • Global Noise  
Janet Lewinson • Ron E  
Bassrate

TUESDAY 14TH

Cleveland • Nice People from Straitsville  
Hurrod • Italian Love Party  
The Bed Bugs • Regga Head  
Flipped • Venus Beads  
Junglebone • Mr Rays Wig World  
Dr Phones & The House of Wax Equators

WEDNESDAY 15TH

Sundiver • Sandman  
Procession • Greedsville  
Monkey Machine • Rhythm Conspiracy  
Purple Effect • Wot The Funk  
Earth Mothers • Story Sleep  
The Real People









# N·E·T·W·O·R·K·C·H·A·R·T

11 SEPTEMBER 1993

INTERNATIONAL

This Week	Last Week	Title Artist	Label CD Number	This Week	Last Week	Title Artist	Label CD Number	This Week	Last Week	Title Artist	Label CD Number
1		<b>MR VAIN</b> Culture Beat	Epic 6594882	13	13	<b>WHAT'S UP</b> 4 Non Blondes	Interscope 4 841323	27	<b>NEW</b>	<b>TOO MUCH INFORMATION</b> Duran Duran	Parlophone CDUGS 18
2	2	<b>IT KEEPS RAININ' (TEARS IN MY EYES)</b> Britny McLean	Bright 432116042	14	17	<b>PAYING THE PRICE OF LOVE</b> The Beat Gees	Polydor PZCD 284	28	36	<b>WINDOW OF HOPE</b> Diana Adams	Fontana OLECD 7
3	5	<b>RIGHT HERE (HUMAN NATURE)</b> SWV	BCA 432116042	15	14	<b>LITTLE MISS CAN'T BE WRONG</b> The Spin Doctors	Epic 6564892	29	27	<b>LUV 4 LUV</b> Robin S	Champion CHAMPCD 301
4	3	<b>RIVER OF DREAMS</b> Bilal Jutil	Columbia 6595432	16	22	<b>ARIENNE</b> Teasem Archer	EMI CDEM 275	30	33	<b>TRIPPIN' ON YOUR LOVE</b> Kerry Thomas	Celestimo CDCOOL 277
5	<b>NEW</b>	<b>HEART-SHAPED BOX</b> Nirvana	Geffen GFSTD 54	17	15	<b>RAIN</b> Madonna	Sire W 0190CD	31	<b>NEW</b>	<b>GO WEST</b> Pet Shop Boys	Parlophone CDR 6386
6	4	<b>LIVING ON MY OWN</b> Freddie Mercury	Parlophone CDR 6385	18	24	<b>SLAVE TO THE VIBE</b> Akershock	Virgin America VUSCD 75	32	37	<b>SHE KISSED ME</b> Tarence Trent D'Arby	Columbia 6569322
7	6	<b>THE KEY THE SECRET</b> Urban Cookie Collective	Pulse 8 CDL0SE 48	19	11	<b>I WILL ALWAYS LOVE YOU</b> Sarah Washington	Almighty CDALMY 3	33	<b>NEW</b>	<b>AIN'T NOTHIN' GOIN' ON BUT THE RENT</b> Gwen Guthrie	Polydor CDRS PZCD 278
8	10	<b>FACES</b> 2 Unlimited	PWL Continental PWCD 288	20	30	<b>WORLD</b> New Order	Centreforce Co. NUCCD 3	34	29	<b>REAL LOVE</b> Mary J Blige	MCA MCSTD 1721
9	7	<b>NUFF VIBES EP</b> Apache Indian	Island CD 509	21	25	<b>I CAN'T HELP MYSELF</b> Joey Lawrence	EMI CDEM 271	35	19	<b>ALMOST UNREAL</b> Roxette	Capitol CDEM 268
10	9	<b>DREAMLOVER</b> Mariah Carey	Columbia 6594445	22	16	<b>PRAY</b> Tina Turner	RCA 7432115492	36	<b>NEW</b>	<b>BOOM! SHAKE THE ROOM</b> DJ Jazzy Jeff & The Fresh Prince	Jive JIVECD 325
11	8	<b>HIGHER GROUND</b> UB40	DEP International DEPX 41	23	26	<b>HEAVEN HELP</b> Lenny Kravitz	Virgin America VUSCD 73	37	<b>NEW</b>	<b>LET ME WAKE UP IN YOUR ARMS</b> Lulu	Dome CDDOME 1905
12	12	<b>DISCO INFERNO</b> Tina Turner	Parlophone CDR 6383	24	34	<b>WHEEL OF FORTUNE</b> Ace Of Base	London 8615452	38	31	<b>ONE NIGHT IN HEAVEN</b> M People	Deconstruction 4321151852
				25	23	<b>TEASE ME</b> Chaka Demus & Pliers	Island CDEM 806	39	<b>NEW</b>	<b>SOMETIMES</b> James	Fontana JIMCD 13
				26	21	<b>DREAMS</b> Gabrielle	Get Beat GDCD 98	40	20	<b>TUESDAY MORNING</b> The Pogues	East West VZ 75463

© ERIA. The Network Chart is compiled by ERIA for Independent Radio using airplay data and GIN sales data.



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# MUSIC VIDEO

THE OFFICIAL  
music week  
CHARTS  
11 SEPTEMBER 1993

This Week	Last Week	Artist Title	Category/running time	Label Cat No
1	2	<b>TAKE THAT: Take That &amp; Party</b>	Compilation/1hr 23min	BMG Video 7432112063
2	1	<b>ADAM ANT: Antmusic-Very Best Of</b>	Arca/Anc 310073	
3	5	<b>U2: Numb</b>	Video Single/13min	PolyGram Video 088123
4	4	<b>ELVIS PRESLEY: Elvis In Hollywood</b>	Documentary/1hr 46min	BMG Video 7432112963
5	NEW	<b>JASON DONOVAN: Live</b>	Live/2hr	PolyGram Video 088572
6	13	<b>BON JOVI: Keep The Faith</b>	Live/1hr 25min	PolyGram Video 088543
7	23	<b>ELVIS PRESLEY: 56-In The Beginning</b>	4 From PolyGram 083983	
8	10	<b>GUNS N' ROSES: F...ing Videos II</b>	Compilation/1hr	Geffen GEFV 35524
9	27	<b>U2: Achtung Baby</b>	Compilation/1hr 30min	PolyGram Video 085563
10	17	<b>2 UNLIMITED: No Limits</b>	Compilation/1hr	PWL Continental VHF 27
11	12	<b>GUNS N' ROSES: F...ing Videos I</b>	Documentary/1hr	Geffen GEFV 35523
12	57	<b>JAMES LAST: Berlin Concert</b>	From PolyGram 0546903	
13	44	<b>ABBA: Gold - Greatest Hits</b>	Compilation/1hr 30min	PolyGram Video 065343
14	24	<b>BLACK CROWS: Who Killed That ...</b>	PolyGram Video 064783	
15	10	<b>KISS: Konfidential</b>	Live/1hr 28min	PolyGram Video 0076033
16	21	<b>MICHAEL BOLTON: This Is ...</b>	Compilation/1hr 30min	SMV 43152
17	14	<b>VARIOUS: Future Shock</b>	Compilation/25min	From Leisure PLATV 951
18	13	<b>DANIEL O'DONNELL: Follow Your Dream</b>	Live/1hr 30min	RCA RTF297P1
19	28	<b>QUEEN: Live In Rio</b>	Live/1hr	Music Club/PML MC 218
20	12	<b>ABBA: More Abba Gold</b>	Compilation/55min	PolyGram Video 0873803
21	RE	<b>ERASURE: The Tank, The Swan ...</b>	Live/2hr 15min	BMG Video 7432112252
22	17	<b>CLIFF RICHARD: Access All Areas</b>	Live/2hr 15min	PML N1VB 4911123
23	11	<b>GUNS N' ROSES: Use Your Illusion I</b>	Live/1hr 30min	Geffen GEFV 35521
24	RE	<b>QUEEN: At Wembley</b>	Live/1hr 15min	PML M1VF 9912593
25	RE	<b>VARIOUS: Summer Hits Party Karaoke</b>	45min	Watershed WSP 1135
26	22	<b>DANIEL O'DONNELL: An Evening With</b>	Compilation/1hr 30min	RCA RTF297C 008
26	23	<b>U2: Rattle &amp; Hum</b>	Live/1hr 35min	VHR VHR 2308
28	RE	<b>BARRY MANILOW: Greatest Hits Tour</b>	Compilation/1hr	BMG Video 7432114363
29	20	<b>GENESIS: Live - The Way We Walk</b>	Live/1hr 30min	PolyGram Video 086363
30	27	<b>VARIOUS: X Mix 1-The MFS Trip</b>	Animation/1hr 28min	KT KT 023

This Week	Last Week	Artist Title	Category/running time	Label Cat No
1	NEW	<b>BEAUTY AND THE BEAST</b>	Children's/1 hr 21 min	Walt Disney D12852
2	4	<b>RED DWARF I: Confidence &amp; Paranoia</b>	Sci-Fi/1 hr 17 min	BBCV 4513
3	2	<b>THE ABYSS (Special Edition)</b>	Sci-Fi/1 hr 30 min	FoxVideo VCS 158
4	24	<b>PETER PAN</b>	Children's/1 hr 14 min	Walt Disney D12854
5	3	<b>RED DWARF I: The End</b>	Sci-Fi/1 hr 25 min	BBCV 4514
6	5	<b>STAR TREK: Deep Space Nine Vol. 1</b>	Sci-Fi/1 hr 30 min	DIC VHR 2763
7	2	<b>HOT SHOTS!</b>	Children's/1 hr 21 min	FoxVideo 1030
8	13	<b>TAKE THAT: Take That &amp; Party</b>	Compilation/1hr 12 min	BMG Video 7432112063
9	7	<b>ADAM ANT: Antmusic-Very Best Of</b>	Arca/Anc 310073	
10	8	<b>STAR TREK: Deep Space Nine Vol. 2</b>	Sci-Fi/1 hr 30 min	DIC VHR 2764
11	11	<b>THE GREEN BERETS</b>	Action/2 hr 16 min	Warner Home Video SD 31023
12	15	<b>MY BEST FRIENDS</b>	Children's/1 hr 21 min	BVA NCT 142
13	NEW	<b>LITTLE MERMAID: Whale Of A Tale</b>	Children's/1 hr 14 min	Walt Disney D12862
14	13	<b>CINDERELLA</b>	Children's/1 hr 30 min	Walt Disney D12812
15	12	<b>BLADE RUNNER - DIRECTOR'S CUT</b>	Sci-Fi/1 hr 51 min	Warner Home Video PES 12662

# DANCE SINGLES

THE OFFICIAL  
music week  
CHARTS  
11 SEPTEMBER 1993

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	NEW	<b>SOUND OF EDEN/ SWEET SENSATION</b>	Shades Of Rhythm ZTT Zang 44T (W)
2	NEW	<b>MOVE</b>	Mute 12MUTE 158 (RTM/P)
3	NEW	<b>HEY MR. DJ</b>	Zzame Epic 6596106 (SM)
4	19	<b>WORLD (THE PRICE OF LOVE)</b>	New Order London NJ304 3 (F)
5	2	<b>RIGHT HERE</b>	SWW RCA 74321150481 (BMG)
6	1	<b>Mr. Vain</b>	Culture Beat Epic 6594986 (SM)
7	NEW	<b>COME ON!</b>	Seals Sirestar/STOAT 003T (RTM/P)
8	NEW	<b>GROOVY FEELING</b>	Fluke Circa VRT 100 (E)
9	NEW	<b>FANTASY</b>	Ten City Columbia 6596046 (SM)
10	NEW	<b>TRUST ME</b>	Gene Funk N'Dea Davenport Coaltrane 12CCOL 278 (E)
11	NEW	<b>BOOM! SHAKE THE ROOM</b>	Jazzy Jeff & Fresh Prince Jive JIVET 305 (BMG)
12	3	<b>REAL LOVE</b>	Mary J. Blige MCA MCST 1822 (BMG)
13	NEW	<b>HEY MR. DJ</b>	Screen 11 Cleveland City CEC 13010 (GRP/W)
14	NEW	<b>I LIKE IT</b>	Jomanda Atlantic/East West A 8377T (W)
15	4	<b>TRIPPIN' ON YOUR LOVE</b>	Kenny Thomas Coaltrane 12CCOL 277 (E)
16	5	<b>SLAVE TO THE VIBE</b>	Altarrock Virgin VU5T 75 (E)
17	NEW	<b>FIND THE WAY</b>	Mars Plastic ABM 580251 (F)
18	NEW	<b>STRONGER TOGETHER</b>	Sybil PWL International PWL7 269 (W)
19	6	<b>2 FACED</b>	Unites PWL Continental PWL7 268 (W)
20	15	<b>TOO MUCH INFORMATION</b>	Duran Duran Parlophone 12DD 18 (E)
21	NEW	<b>ALRIGHT</b>	Kim Kiss Columbia 6595696 (SM)
22	7	<b>AIN'T NO CASANOVA</b>	Snclair Deane 12DOME 1004 (E)

## DANCE ALBUMS

This Week	Last Week	Title Artist	Label/P/Cassette (Distributor)
1	NEW	<b>MINISTRY OF SOUND: THE SESSIONS VOL 1</b>	Various Ministry Of Sound MINLP 1/AMINSTM 1 (R)
2	1	<b>REGGAE HITS VOL 14</b>	Various Jellstar JELP 1014/JELC 1014 (JS)
3	NEW	<b>DREAMFISH</b>	Dreamfish Rising High RSNLP 91 (SRD)
4	3	<b>IT'S ABOUT TIME</b>	SWW RCA 7863602/41- (V)
5	0	<b>BLACK SUNDAY</b>	Various Hill/Rothouse Columbia 474075/4740754 (SM)
6	NEW	<b>ENERGY RUSH FACTOR 5</b>	Various Eric DINTV 65/DINMC 86 (P)
7	0	<b>BACOFACUP</b>	Oxyx Columbia 472980/4729804 (SM)
8	NEW	<b>MIX HARD OR DIE</b>	Technohead/React/REACTLP 22/REACTMC 22 (R/BMG)
9	NEW	<b>PART 1</b>	David James & David Anthony MRLP55130 import
10	RE	<b>BIZARRE RIDE II THE PHARYNCE</b>	The Pharynce Atlantic/East West 7563222/175632224

This Week	Last Week	Title Artist	Label (12") (Distributor)
23	NEW	<b>I DON'T WANT IT</b>	Opaz feat Ray Haydon Opaz OPH 021 (P)
24	NEW	<b>UNDERWORLD 2</b>	Bac Mice Moving Shadow SHADWW 26 (SRD)
25	10	<b>SLAM</b>	Oxyx Columbia 6596306 (SM)
26	13	<b>SKINNYBUMBLEBEE</b>	Limbo LIMB 20T (RTM/P)
27	11	<b>IF I HAD NO LOOT</b>	Tony Toni Tone Polydor PZ 292 (F)
28	NEW	<b>BEACH OF THE WAR GODDESS</b>	Carca Wheeler EMI 12EM 282 (E)
29	0	<b>LIGHT MY FIRE</b>	Clubhouse PWL Continental PWL7 272 (W)
30	NEW	<b>GIMME</b>	Cheryl "Pepsi" Bille Raprise W 0230T (R)
31	8	<b>AIN'T NO'NTHIN' GOIN' ON BUT THE RENT</b>	Green Gubbins Polydor PZ 276 (F)
32	18	<b>FEVER CALLED LOVE</b>	Rising High Collection Rising High RSN 57 (SRD)
33	NEW	<b>THE CUTTING EDGE</b>	Deme Patrol XL Recordings XL 145 (W)
33	NEW	<b>WICKED</b>	Ice Cube 4th + B Way 12BRW 282 (F)
35	17	<b>DREAMER</b>	Coldcut Anista 74321156841 (BMG)
36	NEW	<b>CRAZIASKOWBOI</b>	La Tour Blunted Vinyl 12BLN 3 (F)
37	NEW	<b>CRAZE</b>	4th + B Way 12BRW 272 (F)
38	12	<b>ANYTHING YOU WANT</b>	Delta Love Hard Hands HARD 006T (RE-APT)
39	4	<b>POSITIVE EDUCATION</b>	Slam SOMA SC04A00 REP
40	14	<b>LET ME WAKE UP IN YOUR ARMS</b>	Lulu Deane 12DOME 1005 (E)

© DIN. Compiled by ERIA from Gallup data collected from dance outlets. MUSIC WEEK 11 SEPTEMBER 1993

# REMIXES DELIVER DANCEFLOOR HITS

With the dance scene fragmented into approaching 40 individual styles (see next page), Alan Jones explores how labels are tailoring remixes to attract fans of different genres

This year may go down as the one in which UK dance finally came of age. Not only have singles by dance artists like Gabrielle, M-People and Sub Sub featuring Melanie Williams dominated the singles charts, but albums by Apache Indian, Dina Carroll and The Stereo MCs are among the favourites to win the 1993 Mercury Music Prize.

No longer can it be said that dance does not sell albums.

But, despite the dance market's obvious maturity, new styles continue to emerge from the hothouse atmosphere of the clubs with bewildering speed. Indeed, when you talk dance today, you could be referring to any of around 40 immediately identifiable genres.

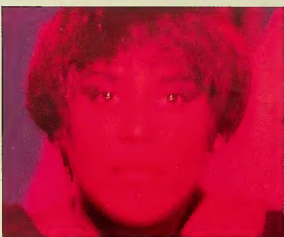
They range from almost tempo-less ambient to ultra-frenetic hardcore, which peaks at around 160 bpm. But the fastest dance track yet recorded is Moby's Thousand which - you guessed it - clocks in at 1000 bpm.

Not surprisingly, most sub-genres have created their own thriving club scenes. A few years ago, when there were fewer styles and far fewer dance singles, clubs would generally offer punters a variety of dance styles rather than focus on one exclusively.

Record companies have risen to the challenge of breaking singles through today's fragmented club scene by remixing tracks in a variety of styles, thereby making them accessible to the widest possible audience.

The prime example of this is the year's biggest pop hit so far - Ace Of Base's All That She Wants. It has been released in a number of mixes, with bpm's ranging from about 95 in its original and most familiar reggae-shuffle form to a rave-style remix that clocks in at around 125bpm. And, significantly, it was this rave mix that generated much of the pre-release club play and helped to turn a debut disc by an unknown act into a platinum platter.

Even labels as rooted in pop



Juliet Roberts: top-selling dance diva for the year so far

## 1993's TOP CLUB CUTS

1	CAUGHT IN THE MIDDLE Juliet Roberts	Slam Jam/Cooltempo
2	THE LOVE I LOST West End featuring Sybil	PWL Sanctuary
3	AINT NO LOVE (AINT NO USE) Sub Sub featuring Melanie Williams Robs	PWL/Sanctuary
4	LOOKS LIKE I'M IN LOVE AGAIN Keywest featuring Erik PWL/Sanctuary	PWL Continental
5	SWEET FREEDOM Positive Gang	Arista
6	I'M EVERY WOMAN Chaka Khan	PWL International
7	WHEN I'M GOOD AND READY Sybil	Ten
8	GOOD LIFE Inner City	RCA
9	GIVE IT TO YOU Martha Wash	Cowboy
10	LOVE SO STRONG Secret Life	Cooltempo
11	THE POWER Marie Love	Union
12	HARMONY TC1993	fr
13	BELIEVE IN ME Ulan Saints	Nervous
14	FEEL LIKE SINGIN' Sandy B	Sony Soho Square
15	PRESSURE US Sunscreen	Rumour
16	HAPPINESS Serious Rope featuring Sharon Dee Clarke	Mercury
17	GIMME LUV David Morales & The Bad Yard Club	Network
18	SO DEEP The Reese Project	Media
19	EVERYTHING 49ers featuring Anne Marie Smith	Cowboy
20	ONLY YOU Talizman	A&M
21	ROCKIN' TO THE RHYTHM Convert	Go Beat
22	DREAMS Gabrielle	Pulse 8
23	LIFT MY CUP Gloworm	A&M
24	I'M GOING ALL THE WAY The Sounds Of Blackness/Perspective/A&M	Cooltempo
25	MR WENDAL Arrested Development	freedom
26	BELIEVE IN YOU Our Tribe	PWL International
27	WE GOT THE LOVE Lindy Layton	Internal Dance
28	U GOT 2 KNOW Cappella	Positiva
29	DE NIRO Disco Evangelists	Logic/Arista
30	EXTERMINATE Snap	

Compiled from Record Mirror Club Charts 12 January-27 August 1993

as PWL realise that adaptability is the name of the game. Keywest's Looks Like I'm In Love Again, a number one club hit, was promoted in a plethora of mixes including trance, italo house and soul, as well as pop styles.

with a house beat. But while house represents the main route to dancefloor acceptance, it doesn't always follow that the artists themselves appreciate their record companies' efforts to bring their music to a wider audience.

The current upsurge in interest in rap has a lot to do with slipping a house beat underneath the rhymes and getting two separate dance audiences for the price of one. But it's doesn't always meet with the approval of the acts themselves.

One of the hottest dance cuts of the year is Arrested Development's Mr Wendal.

But the Perfecto mix that lifted the track to number two on the club chart, was most widely played by radio and generated a number four pop hit, was never made commercially available because Arrested Development wouldn't sanction its release. They figured it identified them more as a house act than as rappers.

By stripping out or combining elements of existing styles, dance music continues to mutate at a dizzy pace. As long as this process continues, dance seems likely to remain at the cutting edge of popular music.



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# of dance

rch by Sarah Davis

## POP DANCE/COMMERCIAL

Anything from 2 Unlimited to Kylie Minogue – although it doesn't necessarily have to be on PWLI  
**BPM:** various  
**Clubs:** Carwash (London), Peppermint Park (East), Disco Damnation (North)

## POP RAP

Radio-friendly rhythms – practised by such as PM Dawn and De La Soul – fusing catchy samples with more accessible vocals.  
**BPM:** 80–100  
**Clubs:** Yo Yo (London), Miros (Midlands), Showbar (South West)

## PROGRESSIVE HOUSE

Instrumentals built up from repeated loops and sequences. Can be remorselessly monotonous.  
**BPM:** 114–135  
**Clubs:** Strutt (London)

## RAGGA

As much an attitude as a musical form, regga pushes stripped down rhythm tracks as far as they will go.  
**BPM:** 90–110  
**Clubs:** House Of Roots (London), Hummingbird, Marcus Garvey (Midlands), Dub Me Crazy (North)

## RAGGAMUFFIN RAP

A reggae and rap hybrid pioneered in the UK but only popularised

when US majors signed Jamaican producers and put them together with homegrown hotshots.

**BPM:** 80–100

**Clubs:** Mutiny (London), Miros (Midlands), Showbar (South West)

## RAVE

Commercial amalgam of house and techno featuring out-of-it female vocals and wacky samples.  
**BPM:** 130

**Clubs:** Resurrection, Dementia (Scotland)

## RARE GROOVE

Obscure, collectable soul cuts from the early Seventies.  
**BPM:** various  
**Clubs:** Intermezzo, (London), New Musico (Midlands), Parkers (North)

## ROOTS

Digital drums meet roots reggae, as pioneered by veteran dub warrior, Jah Shaka.  
**BPM:** various  
**Clubs:** City Vibe, Trends, (London) Porsche (Midlands), Dub Me Crazy (North)

## SOCA

Soul meets Calypso with an upbeat feel, as typified by Arrow's Hot Hot Hot. Popular with black audiences, it has yet to crossover significantly.  
**BPM:** 120  
**Clubs:** Granaries (London), The Dome (Midlands).

## SOUL

The mother of all dance styles. Americans call it R&B.  
**BPM:** various

## STREET SOUL

Former UK reggae and lovers' rock singers orbiting to cheap soul tracks with low production values but lots of charm.  
**BPM:** 70–110

**Clubs:** Soul Independence (London), New Musico (Midlands)

## TECHNO

Originally Detroit's answer to Chicago's house, now associated with the Belgian and Dutch scenes – and Stafford, hometown of UK contenders Altern 8 and Nexus 21.  
**BPM:** 126–138  
**Clubs:** Knowledge (London/South East), Dance Factory (Midlands), Space (Scotland).

## TRANCE DANCE

Swimming, swirling progressive house with plenty of ambience and psychedelia.  
**BPM:** 114–135  
**Clubs:** Nude, DanceKult (London), Orbit (North)

## TRIBAL

Percussive, chanting junglistic hardcore.  
**BPM:** 130–140  
**Clubs:** Drum Club (London), Golden (Midlands), Sub Club, Space, (Scotland).

## 2-STEP

Unpolished and loose mid-to-slow-tempo soul in 2/4 time which appeals to reggae dancers.  
**BPM:** 70–110  
**Clubs:** Soul Independence (London), Chicago Rock Cafe (East), Soul Fraternity (Midlands)

## IN THE CITY

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& NOTHING BUT  
PEACE, LOVE & MUSIC  
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## Compiler calls for equal space

I'm very disappointed to see that you have removed the Top 20 breakers chart from the main body of the singles chart.

A lot of thought and effort has gone into this initiative and I felt it deserved more than a few weeks' airing.

I was interested to read the editor's column (*MW*, Aug 28) in which he justified the decision to drop the breakers on the grounds that independent retailers prefer the Top 75 format. Would not the same retailers prefer the Top 100 album chart to reflect actual sales in that week and incorporate compilation albums as well as single artist sales?

Should you choose not to support the wishes of the independent retailers over the album issue, then please review the space that you currently give the artist-only chart, compared to the compilation chart.

Currently, and indeed for most of this year, compilation albums appear to be out-selling their artist-only cousins. Is this discrimination?

**Sean O'Brien**  
Managing Director  
Telstar Records  
London SW13

## Black event was not a 'carnival'

I am writing to express my concern over the use of the word "carnival" in the title of a news item on the IAAAM black music symposium (*MW*, Aug 21). Don't get me wrong, I love a carnival but in this context the word was inappropriate. Although the rest of the article seems to take this event seriously, I cannot believe that a conference of white music executives would ever be described as a "white music carnival".

This just stresses how much an event like this is needed to convey the power and importance of black music today.

**Raquel Thomas**  
Brixton, London SW9

# Code sends confusing message

I was concerned to read an oversimplified description of the MCPS indemnity granted to manufacturers when adhering to the Code of Practice, as outlined in your manufacturing supplement (*MW*, Aug 28).

In theory, by following the MCPS code a manufacturer is guaranteed indemnity from legal action. So far so good, but – and manufacturers should note well – this indemnity holds good only for action by MCPS members, as I learned to my cost.

I reported an incident to the BPI's Tim Dabin last year. My company had, by manufacturing an item for a customer, innocently and inadvertently infringed a copyright.

Out of a regular output of between 60,000 to 100,000 units each week, this particular infringement concerned an order of 500 units – a quantity within the provisions of the MCPS code. The problem should have been sorted professionally between professionals so that the real

offender – the customer – could be dealt with speedily. But the impotence of the BPI became apparent within 24 hours when we were threatened with very heavyweight action by the BPI member company.

Perhaps I should add that I spent countless hours with MCPS and manufacturer colleagues attempting to refine and hone a workable code. Apparently, those hours were wasted.

I remain convinced that in essence, and with common-

sense prevailing, the code is helpful to the industry generally. However, your article is wrong to suggest that manufacturers who follow the code and who therefore gain MCPS indemnity are necessarily protected from legal action. Sadly, as is increasingly the case in this fragmenting industry, nothing could be further from the truth.

**Adrian Owlett**  
Vice-chairman  
Adrenaline Records  
Slough, Berks

# Singles fan pops the big question

Why is it that the current singles crisis has intellectually paralysed a multi-national, billion-dollar industry? The problem could be solved any Friday night by three blokes in the pub with a pen, a bit of paper and a few pints.

History shows that the UK singles market has been written off before. Following the Sixties boom, the early Seventies saw singles sales plummet but they later grew to an all-time high at the end of the decade.

Even in the current recession we have witnessed massive sales for those singles which have both had the breaks and delivered the goods. The goods being a great song or tune, an inspiring performance and that magic 'x' factor – relevance to the lives of the audience. This formula applies equally to, for example, Whitney's *I Will Always Love You* as it does to KLF's *3am Eternal*. Call me old-fashioned, I just call it great pop!



Whitney Houston and KLF: both possess the magic 'x' factor

The format fog, a completely self-inflicted wound, only serves to confuse the purchasing public – and all for those occasional "hits" that come off the back of clever-format marketing.

The three fellas in my pub came up with the following common-sense ideas to bring order to the chaos.

● Strictly limit singles to just three formats: the CD single, seven-inch vinyl and 12-inch vinyl. This would cover the "serious" purchaser, the "pop kid" and the "clubber". Seven-

inch vinyl should be retailed at the lowest viable price, thus attracting more impulse purchases. The CD and the 12-inch would provide the quality product for the serious buyers and collectors.

● A maximum of 20 minutes of music across any format. After all, a single is supposed to be a single, not an album!

● Finally, let's start trying to only release singles which we really think are singles.

**Dave Wiberley**  
Momentum Music  
London SW18

## PolyGram claim provokes blast of indie-gnation

Wonderful exposure you gave the much talked of PolyGram overhaul – front page news no less (*MW* Aug 7). Nigel Hayward, sales director, boasts proudly of "a better service to dealers... in every nook and cranny of the country". I have never heard such a load of corporate cobbles!

We have not gained an improved service from PolyGram representatives. In fact, the situation is quite the opposite – we are now visited less frequently by the company's reps.

This is not a case of one dealer with a gripe – we know of other independent stores in the same position. Meanwhile, old displays provide tangible evidence of past favours as, once again, the small independents are overlooked by the majors.

*Music Week* has fought the independents' corner many a time. All I ask is that you don't allow record company executives to use your pages to blow their own trumpets.

This particular fanfare was badly out of tune and bellowed out some whopping fibs!

**Tony Allen**  
Dominion Records  
Thomas Street  
Chepstow

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# DOOLEY'S DIARY

Remember where you heard it: William Hill closed the book on the Mercury Music Prize on Saturday with the Stereo MCs still hot favourites at 7/4 and Suede at 2/1. The late money was going on the Autours at 20/1, including a fiver from William Hill's own press officer Graham Sharpe... Unfortunately tears and not champagne were flowing at XFM's offices last week where the staff were trying to come to terms with the station's failure to win an LLR licence to broadcast rock to the capital. Station manager Phil Ward-Large vows that the battle goes on... Meanwhile at the Radio Authority press conference to announce the licence winners, Lord Chalfont and his partners in judgement stumbled their way through a barrage of press questions about why LBC lost out. If that wasn't bad enough, he had to negotiate a mini picket outside the authority's offices where angry staff and listeners had already gathered... Don't hold your breath, but Sony is convinced the Michael Jackson Dangerous video will still come out in "mid-October", even though there is still no news from America about a delivery date for the master tapes... Meanwhile the company insists it remains committed to Jacko - unlike Paramount, which



Harrods Sound and Vision department buyer Michael Mulligan was so overcome by the top people's store allocating its first window to a music display that he donned baseball cap and sweat shirt to mark the happy day. The doorman, who is more used to dressing up, seemed less sure about it. Clearly Harrods bosses are pleased with the performance by Mulligan and his colleagues, however - they are doubling the music department's floorspace next year.

reportedly pulled the plug on a \$1m deal for him to sing the theme song to the film Addams Family Values... In The City A&R honcho Bindy Binning is wondering who her secret admirer is after receiving a delivery of 100 white lilies... Meanwhile former Ensign boss Nigel Grainge isn't being downhome about the country music panel he chairs at the convention. "Expect some fireworks," he warns... And what's the betting on Factory 2 being unveiled in Manchester?... Dooley isn't suggesting Pickwick director of audio Melvin Simpson is self-conscious about his baldness, but he spent most of his presentation at the company's sales conference referring to his upper regions. "For those of you who think I'm going bald, I'm not: I've had some flesh-coloured highlights put in," was one of many quips... Good luck to Music Sales press officer Philip Glassborow, whose comedy musical The Great Big Radio Show opens at Newbury's Watermill Theatre tomorrow (Tuesday). Music Sales has won a BSIS award from the Association for Business Sponsorship of the Arts for sponsoring the show... 4th & B'way's Julian Palmer was surprised to find a stranger in the office last week listening to Apache Indian. Before throwing out the interloper,

Palmer luckily realised he was none other than QPR/England striker Leslie Ferdinand. Apparently Ferdinand was invited over by a mate who plays in the Island football team; now he has promised to turn out for Island in return for a supply of Mica Paris and Apache Indian albums... Tower's store in London's Piccadilly Circus is to give unsigned bands a push by not only getting them in to PA, but also selling their tapes, T-shirts and other merchandise in-store. Andy Smith (tel: 071-439 2500) is also looking for a sponsor to back a tour of Tower's US outlets by the best unsigned band who appear this year... Boxing promoter Barry Hearn is moving into the music biz with new label Matchco, which has signed Irish rockers The Government. First



Sharp End Promotions, sharp as ever, has seen a gap in the market for PRs and pluggers able to work in sign language. Consequently all its executives were sent on a crash course last week to master the lingo - not instead, (l to r) the six-year-old company's press director Sue Foster, director Ron McCreight, promotion co-ordinator Maria Philippou and director Robert Lemon descended on Lord's Cricket Ground to celebrate their 10th Top 40 hit following 2 Unlimited's chart entry at number 10 with Faces.

release, Judgment Day, trails the forthcoming Benn/Eubank bout... Arnold George Disney (aka Englebret Humperdinck) is the latest Sixties act to get litigious - he's suing publishing/distribution husband-and-wife team Paul and Jessie Murphy in a dispute over German licensing... Competition reminder time: entries for the contest to win a copy of Ken Garner's excellent In Session Tonight book (see last week's Dooley) must send their tasteful postcards to Dooley by Friday (September 10).....

Music Collection International execs were so concerned about their football form - or lack of it - while playing Portuguese locals at their sales conference in the Algarve in June that they have signed up (front l to r) Rodney Marsh and George Best for this winter's five-a-side industry tournament. Joining the pros at the London Palladium last week for the launch of MCI's first Comedy Club release, Best and Marsh, On-Stage and On-Cut, were (l to r) MCI product manager Dave McGeachie, special projects chief Steve Bunyan and head of marketing/product development Danny Keene. No jokes about dribbling into the charts, please.



# music week

Incorporating Record Mirror

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