

4 Digger deal  
Murdoch buys  
share of Kylie's  
Aussie label

6



Eastender  
Michelle Gayle  
turns from soap  
star to singer

12 Prize picks 32  
Industry figures  
choose Mercury  
contenders



Base boon  
Ace Of Base  
boost London's  
market share



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# music week

For Everyone in the Business of Music

24 JULY 1993 £2.80

## Macca's manager quits

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

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

But he describes as "absolute bollocks" reports

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

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

Previously managing direc-

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

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

Using hi-tech special effects and featuring a two-and-a-half-hour show with 32 songs

dating back to *I Saw Her Standing There*, it comes to the UK in September.

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

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

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

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

## EMI placates Shapiro

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

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

Portraying her fight on the leaflets as a "real David and Goliath Battle", Shapiro and

manager John Williams paraphrased one of her hits to claim "EMI is Walkin' Back To Happiness with their £290m profit".

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

Speaking on behalf of the singer, Roberts says many of the claims made in the leaflets, such as the repeated charge that Shapiro's royalty rate was

based on her 1960 deal, have now been withdrawn.

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

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

Lawyers acting on behalf of the singer, Roberts says are due to serve an amended statement of claim on EMI alleging non-accounting of North American royalties.

## 16-page Datafile expands charts data

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

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

Among the changes are:  
● the introduction of the new independent radio Network Chart, based on

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

## Music among top export earners

The music industry is the UK's second highest invisible export earner after tourism.

According to new figures just released by the BPI, invisible music-related exports such as publishing royalties totalled around £500m in 1991. The figure is expected to have remained constant for 1992.

Meanwhile, Government figures show tourism contributed £7.1bn and films and television £464m during 1991. The Central Statistical Office figures do not give a detailed breakdown for music exports.

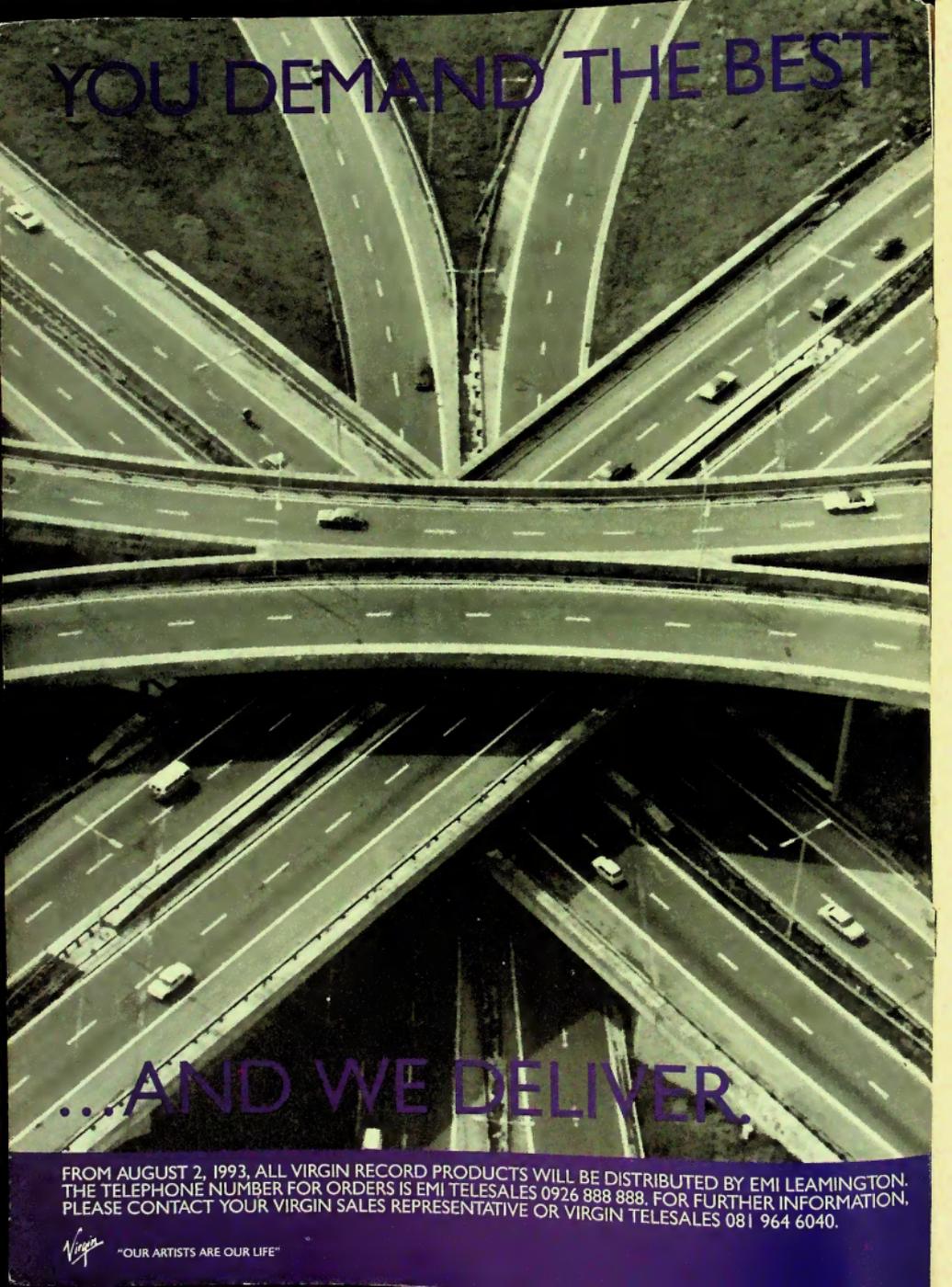
BPI director general John Deacon says, "The figure shows just how strong British music is abroad."



Sony Music's Licensed Repertoire Division has sealed an international licensing and UK distribution deal with leading UK dance label Network. Network, whose single *Please Don't Go* by KWS reached number six in the US chart, joins labels such as Creation which are already licensed to Sony through the division. Pictured (from left) are Sony LRD managing director Jeremy Pearce and Network directors Neil Rushton and Dave Barker. Both Creation and Network are clients of sales and strikeforce 3MV, which entered into a partnership with Sony in May.

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*Virgin*

"OUR ARTISTS ARE OUR LIFE"

# Miro joins Spotlight stable

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

Spotlight is pledging to invest in and develop Miro services which include:

- *Miro Silver*, the weekly newsletter which includes a full range of information from management and publishing contacts of new entries to who's recording where and a

full digest of industry news

- *Miro Gold*, the monthly version of *Miro Silver*

- *Songplugs*, the monthly newsletter for the music publishing industry

- *Promo*, the monthly update for the promo video business

- *Tour News*, the weekly information service for the live music business.

Spotlight managing director Doug Shuard says, "We believe

the Miro business is a good one. The combination of its existing staff and Spotlight's writing editorial and management skills should enable us to give an even better service to the music industry."

Key members of the Miro editorial team - including *Miro Silver* editor Lee Fisher, *Promo* editor David Knight and *Songplugs* editor David Stark - are joining the remodelled Miro team under the

supervision of *MW* editor Steve Redmond. Miro publications will be run separately from *MW*. Miro's sister retail and radio trade weekly *RPM* ceased publication last week, however, after the publishers declared that subscription and advertising revenue had failed to reach targets.

● Miro can now be contacted at Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR. Tel: 071-620 9636.

## Dealers pledge support for 1993 Mercury Prize

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

All the multiples except Woolworths and Boots have already pledged window space for the main posters which will be available from August 9. These will feature the sleeves of the nominated titles alongside the judges' citations. In total some 36,000 items are being produced for the campaign including posters, shelf strips, header cards, centre boards and stickers. Around 2,000 shops are expected to use the in-store and window kits, which have been co-ordinated with B&W.

The sampler album will be available from August 16. Mercury Music Says director David Wilkinson says this year's promotion will be "bigger and better" than that for the inaugural prize because retailers now have greater awareness of the award.

# 4-Play to repay 25p in the pound

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

At a meeting near Heathrow last Wednesday 4-Play, whose debts total £1.9m, gained acceptance for a company voluntary arrangement to avoid liquidation.

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

Major label representatives were among creditors who voted for amendments to the business plan, which will now provide them with a dividend of 25p in the pound within 30

days, rather than the proposed 50p in the pound deferred until January next year.

This will be paid from a cash injection of around £750,000 from the Caan trust, which includes payment of the £333,000 owed to preferential creditors HM Customs & Excise and the Tax Office.

The Caan trust, which is owed £200,000 by 4-Play, is also providing "substantial" working capital, according to Gerald Kramer of accountants Bartfield & Co. He adds that the "supervisor" will be installed shortly to work alongside 4-Play founder Philip Ames, who is owed £65,000.

Ames says that self-distribution from the company's warehouse proved a big stumbling block to 4-Play's £11m-a-year

business. In preparation for the restructuring 4-Play returned around £280,000 worth of stocks to suppliers in May and June. Under the terms of the deal, neither Ames nor the Caan trust will be paid until the other creditors receive their money.

After the Caan trust PolyGram is the biggest creditor, owed a total of £188,480 according to the accountants. Others include: BMG (£112,291); Columbia Entertainments (£86,046); EMI Music Services (£108,842); Intervention (£113,121); Pickwick (£70,899); Sony Music Operations (£127,581); Tring International (£62,266); Thats Entertainment (£98,897); TBD (£161,623); and Warner Music (£23,013).

## EG threatens libel writ in Fripp battle

The legal battle between EG Music Group and guitarist Robert Fripp is gathering pace with the management group now threatening a libel suit against the former head of King Crimson.

EG claims that the King Crimson founder libelled principals Mark Fenwick and Sam Alder in the hundreds of letters he has written since he left their management in 1991. "The Fripp Letters", which have been circulated widely around the industry to leading managers, lawyers, artists, and record companies, form the basis of the artist's campaign against EG, which has also involved the hiring of five groups of lawyers.

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

Also named in the writ are BMG and Virgin, who respectively acquired EG's publishing and record companies in 1991.

EG has pledged to vigorously defend itself against all charges coming from the Fripp camp.

## UK bosses line up for New Music Seminar

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

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

William Booth of Sony Music Publishing and John Fugarty of Minder Music will talk about worldwide publishing, while former Happy Mondays manager Nathan McCough, now with EastWest Records, will appear on the panel billed How To Be An Effective Manager.



Bennett: NMS speaker

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



Last week it was possible to see one of the UK's of soul music, one of the UK's most influential guitarists, a rising model-turned singer and one of the best UK pop groups of the past decade - and all playing live in a west London venue little bigger than the stage at some stadiums.

The venue was a small studio in BBC Television centre and the event was the recording of the last in the current series of Later...With Jools Holland.

If you didn't see the wonderful Al Green, Richard Thompson, Efun and Squeeze do their stuff, you missed a treat.

Later is precisely the music TV programme much of the industry has been demanding for years.

It shows real musicians playing their instruments with no fancy camera angles, no silliness, no attempt to make it something it's not. Just music.

Unfortunately, there are currently no plans for any more shows before next April.

That means the business and the public will miss out during the busiest musical period of the year, the autumn.

If the Birt regime is really committed to a BBC which offers a distinctive public service, it should reconsider this decision immediately.

UK executives travelling to the New Music Seminar in New York this week have more to talk about this year than for a long, long time.

Just take a look at some of the names highlighted in our New Music issue this week, and it's clear that British music is on the move once more.

From PJ Harvey to Take That, it seems the UK is producing strong new talent at a greater rate than at any time since the late Eighties.

It all leaves Tony Parsons and his tedious "pop is dead" punditry looking just a little bit sick.

Steve Redmond

# Cash drought holds back piracy fight

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

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

But now Bard and the MCPS have hit back.

"We don't have the resources to offer funding to any other industry activity. Bard is run on a shoestring," says Simon Burke, chairman of the body.

He adds that Bard has offered other non-financial resources including seconding people to the APU and has also proposed a fund-raising compilation album which could be

supported by the whole industry.

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

MCPS chief executive Frans De Wit meanwhile says the rights society has in the past given a contribution when MCPS members shared in PPL

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

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

# Murdoch buys into Mushroom

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

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

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



Ashley: overseas expansion

The total value of the deal is undisclosed, though News Corp will finance the label's expansion in addition to buying the holding. Ashley says his partner Michael Gudinski will have the casting vote on the company's board, adding that News Corp will leave Mushroom to operate independently. "They're looking at us to get on with it," he says.

Mushroom, founded 21 years ago, expects to release

around 13 albums a year in the UK - where it will be distributed by Total/BMG - and Europe drawn from its 50-strong Australian roster.

Next year the label hopes to launch an operation in the US, where it currently licenses releases artist by artist. "I'm not in a big hurry to go running into America. We have to have English artists and European success first - we need to expand our talent base," says Ashley.

He adds that News Corp funds will enable the label to develop its roster internationally in a way it could never do through individual licensing deals.

"We have been restricted not having the success here that some of our artists deserved," he says. While UK labels have been keen to sign acts such as Kylie and Dannii Minogue and Jason Donovan, they were less interested in artists such as Jimmy Barnes, he adds.

# Stores slam Sunday plan

Music retailers have criticised the Government's latest four-option plan to end the Sunday trading chaos.

Prime Minister John Major has pledged support for scrapping all restrictions to Sunday trading, but this is just one of four alternatives put forward last week by Home Secretary Michael Howard to overhaul the 1950 Shops Act.

The House of Commons is to hold a free vote this autumn on the choices, which are:

- total deregulation
- unlimited opening for small shops and six hours for big stores
- limited opening for small convenience shops
- opening for all shops on four Sundays before Christmas



Burke: government fudge

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

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

But he adds, "Although we are in favour of the first two choices, there is a danger that one could be chosen by a narrow majority, which would cause more problems than it would solve."

Leading indie retailer Adrian Rondeau, who has opened his Wickford, Essex, store on Sunday for 12 years, says he favours the second option. "Seven-day trading is here to stay, but it is a sensitive issue. Sunday opening should take into account religious sensitivities by maybe allowing just small stores to trade," he says.

Virgin Retail opened its Paris Megastore last Sunday in a protest at the withdrawal of permission for it to trade on Sundays.

# Court orders Bassey to pay £40,000 bill

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

Last week the Court of Appeal overturned an earlier High Court decision that the case brought against the singer and her record company Dreamscape by producer Robin Millar and four session musicians be thrown out.

Bassey was also ordered to foot the £40,000 legal bill which had been run up contesting the claim so far.

The case arose after Dreamscape approached Millar to produce an album for Bassey in autumn 1990. Following discussions about material, musicians, budgets and royalties, Bassey herself met Millar to discuss songs and schedule rehearsals.

It is claimed she personally guaranteed the agreement with Dreamscape through her management company SSM Productions Inc, but subsequently withdrew from the project.

Lord Justice Beldam said that the facts in the case were in dispute and could only be resolved at a full trial.

# Menzies retains faith in music

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

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

In John Menzies stores, CD sales went up 8% but cassettes fell 12%.

But group managing director Ransald Noel-Paton says the results were expected. "Music did suffer a bit but there is no gloom and despondency. Already July and August are looking a lot more encouraging," he says.

Overall pre-tax profits for the Menzies group rose 17% to £30.1m on turnover up 6% to £1.17bn.



So Pickwick chairman Ivor Schlosberg reckons he made a mistake in recruiting someone from outside the music industry (MW, July 17).

I used to agree with this sentiment. Many think the music industry is somehow special and impenetrable to outsiders, but why should that be the case?

We are after all an industry that sells software in a fast-moving environment which is not so different to many others.

The strong influence of the charts, particularly the singles chart, and the fact that record companies usually have exclusive rights to an artist do however make us a bit different.

A few years ago I was involved in trade negotiations with a commercial director recently arrived from the DIY arm of a major chain. When the going got tough he stated that if we couldn't agree terms then he would buy somebody else's Peter Gabriel album rather than Virgin's. He soon learned.

That I believe is the key to working in this business. It's not so different from many others but newcomers must be prepared to look, listen and learn. We are not selling soap powder; we have artists to deal with who can be as unpredictable, illogical and uncommercial as it's possible to be. But if the willingness to learn is there and pre-conceived notions can be put aside then who knows what benefits may accrue?

After all the very fact that we think we are unique can often lead to insularity - especially when it comes to embracing new ideas. Outsiders can often question established practices that need reappraisal and that people from within take for granted. Just because it was OK five years ago doesn't necessarily mean it's OK now.

Jon Webster's column is a personal view

## BBC rejects call for single body

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

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

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

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

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

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

# Media tunes into radio

A record 390 delegates attended the 11th Radio Academy Festival last week at Birmingham's International Convention Centre.

The future of the BBC dominated the discussion sessions, two thirds of whose audiences were corporation staff. Veteran reporter Mark Tully's scathing

attack on director general John Birt's reforms earned him a standing ovation on the Tuesday, while Birt's reply the next day gave the festival unprecedented national media coverage.

"Some delegates from independent radio came up to me and said that the festival cov-

erage was dominated by the BBC, but I told them that any coverage gave radio as a whole a higher profile," says festival committee chairman Brian West.

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

# Birt: it's time to modernise 1FM

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

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

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

Birt attributed the "unique" station's strength to the "lively



Birt seeks 'daring' changes

and commanding leadership" of outgoing controller Johnny Beering. One FM plays three times as many different records a week as a typical commercial station and two thirds of all new records are first played on the station, he claimed.

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

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

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

# Park hails Take That as new Beatles

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

Park, the man who pioneered the gold classic hits format, was replying to a speech by John Revell, Virgin 1215's

joint programme director. Revell claimed the singles charts do not represent the nation's musical tastes and are just marketing tools.

"I listened to a selection of radio stations this morning and five of them played Pray by Take That. They played it because that is what their

audience want to hear," said Park. "Take That are, whether you like it or not, the Beatles of 1993."

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

Revell said that if the Top 40 is not dead then it is seriously ill. "As the UK radio market expands, the singles chart will not reflect what people listen to," he claimed.

"It already has no relevance to our programme schedule. There is a need for more specialised charts," he said.

Taylor Gotham, the accountant selling Rough Trade's remaining assets, is considering taking legal action to stop company founder Geoff Travis and his new backer Brian Bonnar from using the name Rough Trade Records. Offers for the group's assets including the name had to be submitted by the end of Friday.

Paul Tomkinson's Boorskale has won the 1993 Vivian Ellis prize. Tomkinson, 34, wins £1,000 for the musical, which was selected by a jury including Ellis, Don Black, and Sheridan Morley.

Rondor Music has signed Leo Sayer for a five-year publishing deal covering future material as well as a catalogue that includes titles such as Moonlighting.

Warner Classics International has appointed James Pitman, formerly UK sales manager at Pearson, as commercial manager and Mike Griffiths, previously marketing manager for Business Machines, as marketing consultant/analyst.

Gramophone magazine is celebrating its 70th birthday in September with a new design and the launch of a Blue Riband scheme ranking more than 500 recommended dealers in four categories.

MS Magazine is issuing a free tape with its August issue in conjunction with K Gider featuring 12 unsigned Scottish acts. A dance tape including a track by The Shamen will be on the September issue.

M4 text  
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M4 music week

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# MARKET PREVIEW

## JAZZ

**GEOFF KEIZER:** Other Spheres (D.I.W. DIW 871). Yet another reason why Keizer is most to become one of the most important keyboardists of the Nineties. All the material on Other Spheres is his, including We Are Dancing, sung by Dizay Gillespie's daughter Jennie Bryson, with lyrics by her mother. Apart from Keizer's constantly inventive playing, there are fine individual statements from various sidemen, especially trumpeter Bill Maloy and vibist marimbait Steve Nelson. **★★**

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

**GONZALO RUBALCABA:** Suite 4 20 (Blue Note CP 7800642). This, Rubalcaba's fourth release in the new series, presents more than adequate proof that the Cuban is far from being simply a formidable technician. Mixing original material with standard pop (Love Letters, Here, There And Everywhere), he and his colleagues have produced an admirable addition to the plethora of piano releases. **★★**

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

### PICK OF THE WEEK

**CHARLIE PARKER:** Charlie Parker On Dial: The Complete Sessions (Spotlite SPJ-CD4-101). This splendid four-CD boxed reissue comprises Parker's entire output for the former US indie jazz label - from some of his greatest



Candlebox: an impressive debut from Madonna's Mavericks

recordings to the depths, in the shape of the less than successful Lover Man session. It also includes a series of live recordings and two booklets covering the West and East Coast Sessions. Over four hours of music with a dealer price of £18.15. Its title alone is recommendation enough. **★★**

Stan Britt

## ROCK

**CANDLEBOX:** Candlebox (Maverick/Sire/Warner Bros 9362-45313-2). That Madonna's label has signed a rock band in the Pearl Jam mould does, on the face of it, smack of tokenism. Yet the American band clearly have talent: Candlebox's debut is an impressive collection of trenchant, in-your-face rockers that places the four-piece among the frontrunners of those bands chasing the sizable pot of gold tapped by Soundgarden, Alice In Chains

et al. Play in store. **★★**

**PAW:** Couldn't Know (A&M 580 345-2). The Kansas band's debut single, Jessie, we acclaim aplenty but failed to make an impression on the mainstream charts. Whatever, breaking new - and genuine - talent these days is a slow process, and Couldn't Know is a step in the right direction. The band will have garnered some fans following their tour with Monster Magnet in May, so expect this to raise expectations for the debut album, *Dragnite*, which is due out next month. **★★**

**TYPE O NEGATIVE:** Bloody Kisses (Roadrunner RR 9100 1/4/2). This apocalyptic, mind churning of an album will probably inspire extremes of emotion among rock fans: they'll either love its intense, ferrous onslaught or hate it. It's certainly a vigorous and demanding record that should

sell well to the informed punter. **★★**

**BLUE MURDER:** Nothin' But Trouble (Geffen cat no n/a). Fronted by former Tygers Of Pang Tang, Thin Lizzy and Whitesnake guitarist John Sykes, Blue Murder produced a stormer of debut and promptly vanished. The follow-up, however, veers closer to Whitesnake's bombast than Lizzy's eloquence. That said, Sykes clearly has a firm grip on the commercial, and Blue Murder's cover of the Small Faces' classic *Itchycoo Park* would be a fair choice as single to help tag the album. **★★**

### PICK OF THE WEEK

**MANIC STREET PREACHERS:** *The Tristesse Dura* (Scream To A Sigh) (Columbia 659477 2). Now the fey boys are a careerist rock band, they appeared to have forsaken the vibrant sloganeering of their debut album. Instead, this single shows the Manics are equally adept producing tuneful rock-pop songs, albeit with sufficient navel-gazing introspection, that is still winning them new fans. Stock plenty. **★★**

Andy Martin

## CLASSICAL

**BEETHOVEN:** String Quartet Opus 130, Gross Fuge, Bartok Quartet (Hungaroton White Label/Conifer CHRC 136). Conifer has just acquired rights to manufacture White Label titles in the UK, ensuring more constant supply of this fast-moving

super-budget series. Underlining that, Conifer relaunches 10 of the most popular titles, including this finely performed cycle of late Beethoven quartets. **★★**

**BACH:** Brandenburg Concertos, Amsterdam Baroque Orchestra/Kooyman (Erato 4509 91835-2). The latest in a rush of classical twofers is Erato's Duo Bonsai range - slimline duo-pack versions of the popular Bonsai budget series. They are excellent value at a dealer price of £7.70 per pack, particularly with some strong Baroque titles among the first 10 releases. **★★**

**MOROSS:** *Symphony No. 1, The Last Judgment, Variations On Waltz, London Symphony Orchestra/Falletta (Koch International 371832 HI)*. Jerome Moross is not a name that leaps immediately to many lips, but Koch is continuing its contemporary music crusade with a big campaign for this appealing album, including full-page ads in the September issue of *Gramophone*. **★★**

**BRITTEN:** *Early One Morning, Sarah Brightman, Geoffrey Parsons. (Classics For Pleasure CD/TC 694366)*. Brightman's tone is not everyone's ideal for Britten's folk song arrangements, but the crossover aspects of the album are drawing media attention - it already has a Classic FM chart show Sure-Shot recommendation - and the songs themselves have instant appeal. **★★**

# MAINSTREAM - SINGLES

**PETE TOWNSHEND:** English Boy (East West 756787332). Working almost as well outside the concept album *Psychodelic* as within it, Townshend's powerful return is a pace-changing juggernaut of a song, with an attacking vocal, rock instrumentation and literate lyrics.

Not perhaps a big hit in its own right, but more than useful in directing attention to the album. **★★**

**THE GOOMBAS** featuring **GEORGE CLINTON:** *Walk The Dinosaur* (Capitol CDCL303). Not, as you might expect, a track from Jurassic Park. In fact this remake of Was' (Not Was) hit (produced by Don Was) features the Super Mario Brothers movie. Given that the film itself is aimed at kids, and that, despite faint maestro Clinton's best efforts, this is an inferior remake, don't expect too much. **★★**

**MARTHA REEVES & THE VANDELLAS:** *Dancing In The Street* (Motown TMGCD 1418). This classic song was a welcome return to tiem in with its use on the Citroen AX Salsa TV ad. There's an interesting



Janet Jackson: unusual

bonus in the shape of I Can't Dance To That Music You're Playing - as sampled by Betty Boo's rap hit and sung not by Martha (then in dispute with Motown) but by Syreeta. **★★**

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

Washington's recording was first out in January sporting a Hi-NRG backing track. That is now relegated to the B-side, and is replaced by a sinewy garage groove with a powerful vocal from the Donna Summer school of disco divas. Capital Radio is already plugging away, and the record explodes on promo this week to enter the Club Chart at 19. **★★**

**ULTRAMARINE:** *Kingdom* (blanca y negro NEG 65). "It may be on the playlist, but I don't have to like it," said Steve Wright on One FM recently. He may not like it but others will be beguiled by Robert Wyatt sweetly intoning lyrics of the 130-year-old Song Of The Working Classes. A bizarre record with an outside chance of a Top 40 placing. **★★**

**THE LISTENING POOL:** *Oil For The Lamps Of China* (Telegraph TLGCD 001). This is a likeable, quirky and commercial song that is more faithful to the trio's OMD roots than the current single by Andy McCloskey, who alone carries the torch for the

group now. Had it been released as an OMD single it may have made the Top 40, and still might. Either way it's well worth stocking. **★★**

**JANET JACKSON:** *Hi (Virgin VSCD1147)*. It's kick-started by a howling rock guitar which subsides into a sample from Diana Ross & The Supremes' *Someday We'll Be Together* before Jackson embarks on a tribal chant verse and sweetly sung chorus against a jacking-backing. Numerous mixes fine tune it to a number of dance idioms. Certainly unusual, and certainly a hit. **★★**

### PICK OF THE WEEK

**MADONNA:** *Rain* (Maverick/Sire WD190CD). One of the less inspired tracks from *Erotica*, but the fact it's the Pops premier last week, its impact it's remixed and the inclusion of Open Your Heart and the previously unreleased 12-minute duet track *Down South* are all compelling reasons for believing that it will continue her record sequence of consecutive Top 10 hits. **★★**

Alan Jones

## PICK OF THE WEEK

**BARBER:** Knoxville, Summer Of 1915 plus other works. Dawn Upshaw, Orchestra Of St. Luke's/Zimman (Elektra-Nonesuch/Warner 7559-79187-2). Warner Classics believes Samuel Barber's dip into old American nostalgia has the makings of another Gorescki Third, so has repackaged this 1989 release and will follow the same marketing plan it had for the Gorescki, with extensive press advertising. **★★**

Phil Sommerich

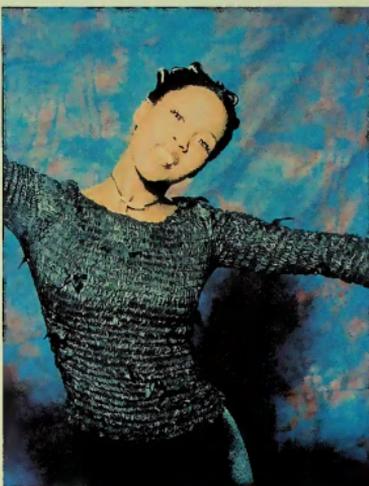
## DANCE

**SPACE CADET:** Third Wave EP (Sapho SAPH20). This EP brings together six tracks of tough techno and acidic madness created by Londoner Mike Ash. Only for the headstrong. **★★**

**MICHELLE GAYLE:** Looking Up (RCA 4321154531). Soap star in credible record shock! The Eastenders actress has received a helping hand from Steve Jervis, who gives a funky edge to her optimistic soulful vocals. Worth watching. **★★**

**FPI PROJECT:** Come On (And Do It) (Synthetic SYNTH006). Already a club favourite on Italian import, this irrepressible funky house

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Michelle Gayle: a soap star with a credible song

track now gets a UK release with the added attraction of remixes by Mother's Lee Fisher. **★★**

**VARIOUS ARTISTS:** Full On Edition 2 (deConstruction 743211536124). This compilation includes the Mother and Sub Sub hits plus a well chosen international selection of underground club favourites from the likes of Van Basten, Rejuvenation and XPress 2. It retails at mid-

price, but, sadly, is only available on CD and cassette. **★★**

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

basis of Snowboy's formidable reputation alone. **★★**

**WOLFMAN:** Deeper (Spish SPLSH7). Following on from last year's cult fave, Free, comes another bold meeting of Wolf's heavy guitar riffs and thumping house rhythms from Barry's Steve Travell. There are mixes of varying grunginess to suit different tastes. **★★**

**DJ KROME & Mr TIME:** The Slammer (Suburban Bass SUBBASE26). Following last year's This Sound Is For The Underground, The Slammer is a fast and furious, bass-heavy hardcore tune, dedicated to "all ganja man" and lightened by chirpy synth sounds. **★★**

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

## PICK OF THE WEEK

**SECRET LIFE:** Love So Strong (Cowboy RODE018). This has all the right ingredients: a killer tune that is both cool and catchy; memorable lyrics; a passionate vocal performance; and top mixes from the Play Boys and Heller/Farley. It is shaping up to be even larger than As Always and should give Cowboy its first hit. **★★★**

Andy Bevers

## REISSUES: MID-PRICE

**THE YARDBIRDS:** Train Kept-A-Rollin' - The Complete Giorgio Gomelsky Productions (Charly CDLIRBOX 3). A dealer price of £16.40 makes this four-CD boxed set a budget line. It comes with an enamel badge, a superb 64-page booklet, a T-shirt and includes 89 recordings. Its completist nature makes it one for fanatics rather than casual buyers with previously unissued, unfinished recordings and as many as five different takes of some tracks. That it contains some fine blues, R'n'B and pop almost goes without saying. **★★★**

**BOBBY WOMACK:** Womack Winners: The Best Of Bobby Womack 1968-1975 (Instant CDINS 5074). The compiler has selected some of the choicer tracks from Womack's spell with United Artists, during which time his talent was only eratically applied to making records. It's a better album than any Bobby himself put together in that period. **★★★**

**BILL WITHERS:** Still Bill (Collectors Choice/Pickwick 9829482). A sombre-looking WEA on the sleeve may deter some, but this 1972 album is well worth the price of admission. Withers' unusual style struck a rare balance between folk and soul. Lyrically he's a bit of a martyr, as the titles *Use Me* and *Lean On Me* suggest, but much of an excellent album is both melodic and soothing. **★★★**

**PATTI LABELLE:** Patti LaBelle (Collectors Choice/Pickwick 9829492). Prone to vocal gymnastics above and beyond the call of duty, LaBelle gets several opportunities to indulge herself here on this 1977 album that includes some dated disco workouts plus more leisurely and sophisticated soul like *Do I Stand A Chance* and *You Are My Friend*. A curate's egg of an album, but it's on CD for the first time and will appeal to LaBelle's many fans. **★★★**

## PICK OF THE WEEK

**VARIOUS:** The Summer Of Love (Premier/MFF CDRP 108). The balmy, flower power days of 1967 are evoked via this selection which carefully includes songs about "Frisco - the Flowerpot Men's hippy Let's Go To San Francisco and Eric Burdon's more heady San Franciscan Nights - a bit of phasing (the Small Faces' *Itchycoo Park*) and any number of pop classics from the Beach Boys, The Mamas & The Papas, Donovan and the Walker Brothers. Most will want to trip on this. **★★★**

Alan Jones

## MAINSTREAM - ALBUMS

**BIG DADDY:** Sgt Pepper's Lonely Hearts Club Band (Rhino 8122703712). Parodists Big Daddy give a fresh view of the Beatles album: With A Little Help From My Friends as if by Johnny Mathis, Jerry Lee Lewis on Lucy In The Sky With Diamonds, and Elvis tackling *Love Rita*. Vocally and instrumentally, they're spot on. So this is well worth pitching at Beatles fans, and useful for radio to jolt audiences. **★★**

**VARIOUS:** Super Mario Bros Original Soundtrack (Capitol COESTU 2201). Soundtrack albums can do big business, but the Super Mario Brothers spin off will struggle to succeed. George Clinton's retake of Walk The Dinosaur (see singles) and the Divinyls' attempt at Rocky Music's *Love Is The Drug* are less than stunning, as are Roxette's two new tracks. And you wouldn't have thought the disparate talents of Joe Satriani and Tracy Spencer belonged on the same album. Facesavers include Queen's *Tie Your*



Billy Ray Cyrus: back to roots

Mother Down, USA's classically Cantaloup and I Want You, a likeable Marky Mark rap. Stock with caution. **★★**

**THE BILLY RAY CYRUS:** It Won't Be The Last (Mercury 51473824-2). Whether *Achy Breaky Heart* proves to be a milestone or a mistake in the career of Billy Ray Cyrus remains to be seen. Here Billy Ray sticks much closer to the country mainstream though he does so in a melodic and

undemanding way. A fair album, though it lacks a big hit single and will accordingly sell far fewer copies than its predecessor. Some Give Ah! **★★**

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

**ARMY OF LOVERS:** The Gods Of Earth & Heaven (Stockholm/Polydor 5191332). Myriad influences - opera, cabaret, Hi-NRG, classical, pop and rap to name but a few - collide in a

way that will endear few on The Gods Of Earth & Heaven. The camp Swedish-based group's single *Israelism* has attracted some attention, but this album you order at your peril. **★**

## PICK OF THE WEEK

**VARIOUS:** Greatest Hits Of The Seventies: Get It On (The Hit Label AHLD 12). This hits package is released to tie in with UK Gold's admirable 18-week, 30-show re-run of classic Top Of The Pops programmes. Of course, not all the potential audience have satellite dishes, so this album will sink or swim on the strength of other promotional activity. That includes a lot of TV ads and window displays. The strong line-up of tracks includes The Times' stately *Ms Grace*, Rod Stewart's *Maggie May* and Mango Jerry's *In The Summer*, as currently used in the Government's anti-drink/drive TV campaign. **★★★**

Alan Jones

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Jamiroquai to



Verve

Suede; Dina Carroll to Lena Fiagbe; Apache Indian to Verve; The

Auteurs to US3;

Radiohead to Take That and Gabrielle to Sunscreen,

PJ Harvey and Tasmin Archer – there's suddenly a

**flood**

of new talent! UK music is

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**hot**

acts and labels poised to break out into the wider world. New music...



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# The chart busters

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

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

As expected, the majority have been dance or club acts. But even in this arena the chart has seen a huge variety of styles from the pop of East 17, who were the biggest singles-selling new act in the first half of 1993, to the stylish jazzed-up funk of Jamiroquai.

Simultaneously East 17 and Take That have captured the teen market by playing the pop star role to perfection with hits such as *Deep and Why* and *Can't I Wake Up With You*.

Other dance-based acts like Utah Saints, Sunscreen, Sub Sub, D-REAM and M-People have also made the grade with almost quintessential crossover records: tracks that go down just as well at the trendiest of clubs as the smallest school discos.

But it hasn't just been the straightforward club tunes that have sold the best. As well as Jamiroquai –

who, almost at a stroke, have probably made a new generation immediately more aware of jazz and funk music – there has been Asian rapper Apache Indian and his two singles, *Arranged Marriage* and *Chok There*. If these represent the beginnings of a whole new musical culture that has hardly ever graced the Top 40, then we have a lot to look forward to.

Louchie Lou & Michie One's single *Shout* may have revived the old *Isley Brothers* classic, but with it they have helped bring dancehall reggae into the public spotlight.

On the other hand, more traditional singers and songwriters have also made a strong resurgence in the first half of 1993 – led by platinum album seller Dina Carroll and Tasmin Archer's follow-ups to last autumn's *Sleeping Satellite* smash. But Gabrielle's meteoric rise from nowhere, selling nearly half a million copies of *Dreams* in only five weeks, has put them both in the

shade. It must be the success story of the year so far.



Gabrielle

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

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

Of course, pop and dance are again heavily-represented with Carroll's phenomenally successful *So Close* by far the biggest seller, leaving East 17, Jamiroquai, Utah Saints, Felix, B-M Ex and Apache Indian lagging way behind.

But perhaps the more significant trend of 1993 so far has been the return of the guitar band, seemingly revitalised after a couple of years playing second fiddle to synthesizers and samplers.

Suede scooped all the honours on their way to becoming the second biggest-selling new act. In the run-up to the album's release, Brett Anderson and the crew received the sort of wide press coverage rarely seen since The Smiths first appeared.

It was all symptomatic of a nationwide search for "the next big thing". Luckily the album, and its sales, fulfilled everybody's expectations.

And to prove *Nude* didn't have a monopoly on indie rock, the Virgin-affiliated Hut label took The Auters and Verve into the charts too.

The success of Radiohead's Pablo Honey album proved a major like *EMI* still has the

knack to break a new guitar band, while Fiction's *God Machine*, Ultimate's *Radiohead* *Ozric*

Tenacious' offshoots *East Static*, *Clawfoot's* *Gallon Drunk*, *Creation's* *Adorable* and A&M's *Dodgy* suggest it's still worth the time and trouble building a band's career from the grassroots up.

That's always been the heavy rock way too. But so far only one band, *Terrorvision*, have scrapped into the half yearly new music chart.

So next time anyone leaps to criticise the lack of originality in today's music, make sure they take a closer look at the roots of new talent that are growing firmer and wider from the bottom of the chart all the way to the top. ■

Nick Robinson

## TOP 20 ALBUMS BY NEW UK ACTS

Title/Artist	Label/Distributor
1 SO CLOSE - Dina Carroll	A&M/PolyGram
2 SUEDE - Suede	Nude-RTM/Pinnacle
3 WALTHAMSTOW - East 17	London/PolyGram
4 EMERGENCY ON PLANET EARTH - Jamiroquai	Sony S'/Sony Music
5 UTAH SAINTS - Utah Saints	ffrr/PolyGram
06 WRESTLEMANIA - THE ALBUM - WWF Superstars	Arista/BMG
07 PABLO HONEY - Radiohead	Parlophone/EMI
08 APOLONIA - B-M Ex	Union City/PolyGram
09 NUMBER 1 - Felix	deConstruction/BMG
10 NO RESERVATIONS - Apache Indian	Island/PolyGram
11 NEW WAVE - The Auters	Hut/RTM - Pinnacle
12 SUPERNATURAL FEELING - JTO/Noel McKoy	Big Life/PolyGram
13 SCENES FROM THE SECOND STOREY - God Machine	Fiction/PolyGram
14 ABDUCTION - Eat Static	Ultimate/RTM - Pinnacle
15 THE DODGY ALBUM - Dodgy	A&M/PolyGram
16 FROM THE HEART OF TOWN - Gallon Drunk	Clawfoot/Revolver-APT
17 AGAINST PERFECTION - Adorable	Creation/Pinnacle
18 A STORM IN HEAVEN - Verve	Hut/RTM - Pinnacle
19 FORMALDEHYDE - Terrorvision	Total-Vegas/EMI
20 GREATEST HITS - Sheep On Drugs	Transglobal/PolyGram

Sales period Jan-July 1993. © CN, Compiled by EA

## TOP 20 NEW UK SINGLES ACTS

Artist/Label	Publisher/Distributor
1 EAST 17 - London	PolyGram/PolyGram
2 GABRIELLE - Go! Discs	Perfect Songs/PolyGram
3 TAKE THAT - RCA	EMI/BMG
4 SUB SUB/MELANIE WILLIAMS - MCA-WarnerChappell/Pinnacle	Robs Records
5 M-PEOPLE - deConstruction	BMG-EMI/BMG
6 JAMIROQUAI - Sony S <sup>2</sup>	EMI/Sony Music
7 SUEDE - Nude	PolyGram/RTM - Pinnacle
8 LOUCHE LOU & MICHIE ONE - ffrr	Windswept Music-Global Music-Copyright Control
9 D-REAM - Magnet	Pumphouse/Warner Music
10 TASMIN ARCHER - EMI	EMI/EMI
11 UTAH SAINTS - ffrr	NTV/PolyGram
12 DINA CARROLL - A&M	PolyGram/PolyGram
13 SUNSCREEN - Sony S <sup>2</sup>	BMG/Sony Music
14 APACHE INDIAN - Island	MCA-Copyright Control/PolyGram
15 MARXMAN - Talkin Loud	Island/PolyGram
16 FRANK & WALTERS - Setanta	Chrysalis/PolyGram
17 EVOLUTION - deConstruction	Copyright Control/BMG
18 BILL TARMY - Arista	BMG/BMG
19 UNDERCOVER - PWL International	Skatch/Warner Music
20 PETER POLYCARPOU - Soundtrack Music	Select TV-BMG/EMI

Sales period Jan-July 1993. © CN, Compiled by EA

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<b>1</b>	<b>Janet</b> Janet Jackson	<b>ALBUM</b> 29/5/93
<b>1</b>	<b>EMERGENCY ON PLANET EARTH</b> Jamiroquai	<b>ALBUM</b> 26/6/93
<b>1</b>	<b>CANT HELP FALLING IN LOVE</b> UB40	<b>SINGLE</b> 12/6/93

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| 3 Austria.            | 25 Macedonia.      |
| 4 Belarus.            | 26 Malta.          |
| 5 Belgium.            | 27 Moldova.        |
| 6 Bosnia-Herzegovina. | 28 Monaco.         |
| 7 Bulgaria.           | 29 Netherlands.    |
| 8 Croatia.            | 30 Norway.         |
| 9 Cyprus.             | 31 Poland.         |
| 10 Czech Republic.    | 32 Portugal.       |
| 11 Denmark.           | 33 Romania.        |
| 12 Estonia.           | 34 Russia.         |
| 13 Finland.           | 35 San Marino.     |
| 14 France.            | 36 Serbia.         |
| 15 Germany.           | 37 Slovakia.       |
| 16 Greece.            | 38 Slovenia.       |
| 17 Hungary.           | 39 Spain.          |
| 18 Iceland.           | 40 Sweden.         |
| 19 Ireland.           | 41 Switzerland.    |
| 20 Italy.             | 42 Turkey.         |
| 21 Latvia.            | 43 Ukraine.        |
| 22 Liechtenstein.     | 44 United Kingdom. |



# Mercury baromete

With 1993's Mercury Music Prize shortlist due out this week, Caroline Moss asked 21 industry

When the Mercury Music Prize shortlist was announced last July one of the albums - Simply Red's Stars - had already sold more than 2m copies in the UK.

No such blockbuster is set to grace this year's list, Take That's double platinum Take That & Party being the biggest seller of those eligible for entry.

Yet there are plenty of big names in the running, David Bowie (Black Tie White Noise), Sting (Ten Summoner's Tales), Eric Clapton (Unplugged) and Peter Gabriel (Us) among them.

But more than 40% of the 127 albums entered are debuts which shows that the British and Irish record industry is alive and well - popular music is not dead!

This diversity will no doubt be reflected in the shortlist of 10 albums due to be announced at London's Roof Gardens on Thursday.

Simon Frith, Mark Goodier and the other eight official judges will

have benefited from listening to all the albums which have been entered before choosing the final list.

But it seems likely that the favourite albums selected here by a broad selection of industry figures will provide an indication of which titles are in the running.

Ashley Newton, joint deputy managing director of Virgin Records, had no trouble in selecting 10 albums which encompass "impressive debuts, solid second or third albums and

powerful statements from a couple of mature acts". D-Influence's Good 4 We, The Beloved's Conscience and Depeche Mode's Songs Of Faith & Devotion are among his selections.

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

"Exciting inspiring music



New Order: Republic

**JEFF SMITH**  
producer, Radio One FM

New Order - Republic  
Blur - Modern Life Is Rubbish  
Stereo MCs - Connected  
Kingmaker - Sleepwalking  
Therapy? - Nurse  
Suede - Suede  
The Prodigy - The Prodigy  
Experience  
Radiohead - Pablo Honey  
PJ Harvey - Rid Of Me  
The Orb - UForb

**BARRY ADAMSON**  
musician, shortlisted last year

C - Witch  
David Bowie - Black Tie White Noise  
Apache Indian - No Reservations  
808 State - Gorgeous  
Jason Rebello - Keeping Time  
Val Doonican - Thank You For The Music  
Markxman - 33 Revolutions Per Minute  
Mica Paris - Whisper A Prayer  
Sultans Of Ping - Casual Sex In The Cineplex  
William Orbit - Strange Cargo III

**TAMZIN ARONOWITZ**  
manager, Right Said Fred

Terence Trent D'Arby - Symphony Or Darn  
Lulu - Independence  
Mica Paris - Whisper A Prayer  
Jamiroquai - Emergency On Planet Earth  
New Order - Republic  
Stereo MCs - Connected  
Genesis - The Shorts  
Manic Street Preachers - Gold  
Against The Soul

Eric Clapton - Unplugged  
Jesus Jones - Perverse

**MOIRA BELLAS**  
managing director, WEA

Elvis Costello & The Brodsky Quartet  
- The Juliet Letters  
Eric Clapton - Unplugged  
Jamiroquai - Emergency...  
Terence Trent D'Arby - Symphony...  
World Party - Bang  
Mike Oldfield - Tubular Bells II  
New Order - Republic  
Radiohead - Pablo Honey  
Saint Etienne - So Tough  
Stereo MCs - Connected

**HARRIET BRAND**  
MTV director of talent  
and artists relations

Depeche Mode - Songs Of Faith & Devotion  
Jamiroquai - Emergency...  
New Order - Republic  
PJ Harvey - Rid Of Me  
Peter Gabriel - Us  
Saint Etienne - So Tough  
The The - Dusk  
Van Morrison - Too Long In Exile  
Waterboys - Dream Harder  
World Party - Bang

**PAUL CONNOLLY**  
creative director, MCA Music

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

**GORDON DICK**

HMV divisional operations manager,  
north  
Depeche Mode - Songs Of Faith...  
Duran Duran - Wedding Album  
Hothouse Flowers - Songs From The Rain  
Jamiroquai - Emergency On Planet Earth  
New Order - Republic

Sting - Ten Summoner's Tales  
Suede - Suede  
The Shamen - Boss Drum  
World Party - Bang  
Eric Clapton - Unplugged

**MALCOLM DUNBAR**  
managing director, Mother Records

C - Witch  
D-Influence - Good 4 We  
Depeche Mode - Songs Of Faith & Devotion  
Duran Duran - Wedding Album  
Julian Cope - Jehovahkill  
Radiohead - Pablo Honey  
Stereo MCs - Connected  
Suede - Suede  
The Orb - UForb  
William Orbit - Strange Cargo III

**ROS EARLS**  
manager of producers Flood, Ed Buller,  
Adrian Sherwood

Cranes - Forever  
Depeche Mode - Songs Of Faith...  
Elvis Costello & The Brodsky - The Juliet Letters  
The Auteurs - New Wave  
Therapy? - Nurse  
Verve - A Storm In Heaven  
Suede - Suede  
Stereo MCs - Connected  
Kingmaker - Sleepwalking  
Radiohead - Pablo Honey

**LINCOLN ELIAS**  
A&R director, Sony Soho Square

Vivienne McKone - Vivienne McKone



Stereo MCs: Connected

JTQ - Supernatural Feeling  
Stereo MCs - Connected  
Terence Trent D'Arby - Symphony...  
Mica Paris - Whisper A Prayer  
Paul Weller - Paul Weller  
Blur - Modern Life Is Rubbish



Suede: Suede

**STEVE ALLEN**  
A&R manager, WEA

The Rockingbirds - The Rockingbirds  
The Shamen - Boss Drum  
Manic Street Preachers - Gold  
Against The Soul  
St Etienne - So Tough  
Stereo MCs - Connected  
Suede - Suede  
East 17 - Walthamstow  
Gallon Drunk - From The Heart Of Town  
The Orb - UForb  
Jamiroquai - Emergency On Planet Earth

# er points to debuts

try figures to select their own top 10s – and the poll shows new talent is breaking through

breaking down the barriers," comments DJ Paul Oakenfold of Connected, while Radio One producer Jeff Smith says, "The album consolidates the Stereos' years of working away at their own unique sound without this newly found commercial success."

Close behind Stereo MCs were New Order with Republic, which polled nine votes. "It's great to dip into for one or two songs and then go back to later for more," says Jeff Smith who cites it as his definitive album of the year. Whisper A Prayer by Mica Paris

meanwhile attracted four votes. "I was never a fan until I heard this album – I think she's really come into her own," says Tamzin Aronowitz, manager of Right Said Fred. Aronowitz also reckons that Terence Trent D'Arby has got it right with his third album. "I'm really pleased he has come back with an album which easily matches The Hardline," she says.

Steve Allen, A&R manager at WEA, chose St Etienne and East 17 "to keep the pop flag flying", while producer Stephen Hague, the only person to select Sinead

O'Connor's Am I Not Your Girl, says of it, "Phil Ramone did an outstanding job recreating a classic big band sound."

A disappointment this year was the shortage of contemporary classical albums.

Wilkinson attributes this to the withdrawal of the Arts Council grants which last year funded shortlisted classical artist John Tavener and Steven Isserlis' The Protecting Veil.

Classical musicians who were asked for their Top 10 consequently found it impossible

to choose from a list which consists mainly of rock and pop albums.

Several top producers also declined to participate as they didn't deem 10 albums worthy of nomination.

Steve Lipson, who produced Annie Lennox's Diva, could only cite Sting, World Party and The Shamen as deserving of being shortlisted. And Avril MacRory, the BBC's head of music programmes, could only name seven albums that she was familiar with.



## KEVIN SIMPSON

manager, Jamiroquai

Stereo MCs – Connected  
Sade – Love Deluxe  
Paul Weller – Paul Weller  
Mica Paris – Whisper A Prayer  
Vivienne McKone – Vivienne McKone  
The Tyrrel Corporation – North East Of Eden  
The Beloved – Conscience  
Neneh Cherry – Home Brew  
The Orb – UFOrb  
JTQ – Supernatural Feeling

## ASHLEY NEWTON

joint deputy managing director, Virgin Records

Stereo MCs – Connected  
PJ Harvey – Rid Of Me  
The Orb – UFOrb  
New Order – Republic  
Neneh Cherry – Homebrew  
Jamiroquai – Emergency On Planet Earth  
Verve – A Storm In Heaven  
The Beloved – Conscience  
Depeche Mode – Songs Of Faith & Devotion  
D-Influence – Good 4 We

## JO KENNEDY

product and marketing manager, BMG Classics & Jazz

Balanescu Quartet – Possessed  
Dina Carroll – So Close  
Duran Duran – Wedding Album  
JTQ – Supernatural Feeling  
Jamiroquai – Emergency...  
Marc Almond – Twelve Years Of Tears  
Paul Weller – Paul Weller  
Stephen Duffy – Music In Colours  
The Shamen – Boss Drum  
Vivienne McKone – Vivienne McKone

## STEVE LEWIS

director of Chrysalis Music Division

Gary Clark – 10 Short Songs...  
Van Morrison – Too Long In Exile  
Terence Trent D'Arby – Symphony...  
Peter Gabriel – Us  
Stereo MCs – Connected  
The Orb – UFOrb  
Jamiroquai – Emergency...  
P J Harvey – Rid Of Me  
Tasmin Archer – Great Expectations  
Saint Etienne – So Tough

## PAUL OAKENFOLD

DJ/remixer/head of Perfecto Records

Stereo MCs – Connected  
The Orb – UFOrb  
Utah Saints – Utah Saints  
Mick Jagger – Wandering Spirit  
William Orbit – Strange Cargo III  
World Party – Bang  
Marxman – 33 Revolutions Per Minute  
Sade – Love Deluxe  
New Order – Republic  
Neneh Cherry – Home Brew

## RICHARD SKINNER

programme director, Virgin Radio

Heidi Berry – Heidi Berry  
Blur – Modern Life Is Rubbish  
Eric Clapton – Unplugged  
Peter Gabriel – Us  
Manic Street Preachers – Gold...

Ian McNabb – Truth And Beauty  
New Order – Republic  
Robert Plant – Fate Of Nations  
Suede – Suede  
Van Morrison – Too Long In Exile

## STEVE WOOLFE

head of A&R, A&M Records

Deacon Blue – Whatever You Say ...  
Dina Carroll – So Close  
Jamiroquai – Emergency ...  
Peter Gabriel – Us  
Stereo MCs – Connected  
Sting – Ten Summoner's Tales  
Sunscreen – O'  
The Shamen – Boss Drum  
Therapy? – Nurse  
Van Morrison – Too Long In Exile



Jamiroquai: Emergency On Planet...

## NICK ANGEL

head of A&R, Island Records

Depeche Mode – Songs Of Faith & Devotion  
Jamiroquai – Emergency On Planet Earth  
The Orb – UFOrb  
Therapy? – Nurse  
Utah Saints – Utah Saints  
Various – Ruby Trax  
Marxman – 33 Revolutions Per Minute  
New Order – Republic  
Radiohead – Pablo Honey  
Suede – Suede

Sting – Ten Summoner's Tales  
Doctor Phibes – Hypnotwister  
The The – Dusk

## DON GALLAGHER

manager PJ Harvey

Verve – A Storm In Heaven  
Gallon Drunk – From The Heart Of Town  
Julian Cope – Jehovahkill  
Mary Black – The Holy Ground  
Stereo MCs – Connected  
The The – Dusk  
The Orb – UFOrb  
Depeche Mode – Songs Of Faith And Devotion  
Suede – Suede

Radiohead – Pablo Honey

## STEPHEN HAGUE

producer, New Order, Pet Shop Boys

Cranes – Forever  
Elvis Costello & The Brodsky Quartet – The Juliet Letters  
Morrisey – Your Arsenal  
Peter Gabriel – Us  
Radiohead – Pablo Honey  
Sinead O'Connor – Am I Not Your Girl  
Stereo MCs – Connected  
Suede – Suede  
Terence Trent D'Arby – Symphony Or Damn  
The Auteurs – New Wave

MORE NEW MUSIC ON PAGE 27

## AD FOCUS

Oleta Adams' *Evolution* is released next Monday through PolyGram which is focusing its campaign on retailers. The title will feature as HMV's album of the week and will be positioned on Virgin's secondary windows as well as being an Our Price A-pack window display for two weeks. Other window displays will be carried by Tower stores in Kingston, Piccadilly and Whiteleys shopping centre, and by 150 independent outlets. PolyGram plans to run tower browsers and display material in Boots stores and four-sheet posters will appear on national BR sites supported by solus ads in Q and *Blues & Soul*.

**Blues Brother Soul**  
Sister Volume 20, Dino's compilation featuring Al Green, John Lee Hooker and Bonnie Raitt. Aretha Franklin and James Brown, continues a national TV roll-out from July 26 as part of its eight-week campaign. A two-week ad drive on Ulster TV kicked off on July 15.

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

**Deep Purple's The Battle Rages On** featuring the band's Mk II line-up will be advertised in *Kerrang!*, *Metals*, *Road* and *Metal CD* by RCA/BMG which releases the album today. A half-page co-op ad with HMV will run in the September issue of Q. A national poster campaign kicks off at the same time. John Menzies stores will carry a special display pack and 150 independents will receive in-store material including posters, mobiles, logo boards



*Jammin'*, a new TV-advertised dance compilation from the Cookie Jar stable, will be pitched at young buyers with a hard-hitting 30-second commercial. Directed by Mark Arthurwey of Cookie Jar, the ad will feature selected clips from the album. PolyGram is clearly banking on the number one success of Gabriella's *Dreams* to boost sales. Other cuts include Haddaway's *What Is Love* and Stereo MC's *Creation*. PolyGram is devoting most of its budget to TV.

Record label: Cookie Jar  
Media Agency: The Media Business  
Media executive: Marin Cowie  
Product manager: Nigel Goddard  
TV national co-op ads with HMV (excluding Ulster) plus one-week bursts on BSkyB, Channel Four, LWT, Carlton, Central, Meridian and Scottish TV regions.  
Radio: two-week campaign on Capital, one-week burst on Kiss FM.  
Posters: co-op campaign with Tower (on London Underground and street sites).  
In-store: national window display in HMV and Key West End stores. In-store material available to about 100 independent retailers.  
Target audience: 16 to 25-year-olds.

and window stickers. A second burst of advertising is planned for the autumn to coincide with a UK tour in November.

**Michelle Gayle's** debut single *Looking Up* is out next Monday on RCA, which has booked solus ads in *Sley*, *Smash Hits*, *Mix Magazine*, *RM* and *Echoes*. The release from EastEnders' Hattie will feature as single of the week in Our Price and WH Smith

stores, while HMV will be running C-pack material (every purchaser of the single will receive a promotional leaflet). A national poster campaign is also planned.

**Janice Ian's** *Breaking Silence*, her first album on the Morgan Creek label through PolyGram, is released next Monday and will feature on Virgin listening posts. A more intense marketing effort is

planned later in the year to coincide with a UK tour.

**David Morales & The Bad Yard Club's** *The Photograph*, out next Monday on Photograph, will be advertised in Q (within Our Price's recommended release section), *ID*, *The Face* and *Select*. The album will also feature on Virgin listening posts from the first day of release.

Oui 3's debut album *Oui Love You*, released next Monday through MCA, is backed by ads in *Melody Maker*, *The Face* and *Scotland's V8*. Co-op partners are HMV in *Vox*. Our Price in Q and Tower in *Time Out*. About 145 independent stores will receive window displays.

**Ragga Heat Reggae Beat**, Telstar's top five compilation of hits from artists including Inner Circle, Shaggy, Shabba Ranks and Snow, will be advertised on LWT, Carlton, Central, Granada, ITV, Meridian, Anglia, West Country and Channel Four's *Big Breakfast* from next week.

**Patti Scialfa's** *Rumble Doll* will be advertised in Q and *Vox* (the latter within the HMV selection) as part of Columbia's campaign for the title, which is released next Monday. The album will feature on Virgin listening posts nationwide during its first week and a poster is also going out to retailers.

**Welcome To The Summer Of Love '93**, a 16-track compilation featuring Undercover, Lindy Layton and Positive Gang from FWL, is being advertised on various radio stations including Kiss FM, Piccadilly, BRMB and Invicta Radio. The campaign will be backed by press ads in *MixMag Update*, *DJ* and *World Of Mixing*. In-store material will be available to independent retailers (details still to be confirmed).

## EXPOSURE



PICK OF THE WEEK

**Naked City**, Friday July 23, Channel Four: 11pm-midnight. With a mission to put the fan back into music over six weeks, Naked City features celebrity buskers, performances, quirky interviews and wacky contributions from assorted oddballs. Presented by Caitlin Moran and Johnny Vaughan (above) the line-up tonight includes Evan Dando, Jason Donovan and Björk.

## MONDAY JULY 19

**Evening Session featuring Collapsed Lung**, Radio One: 6.30-8.30pm

**The Beat** featuring Jess And Mary Chain, Phareye and an interview with Michael Hutchence, ITV: 12.30-1.30am (regions vary)

## TUESDAY JULY 20

**Rock With Laugher** featuring Barbara Dickson, BBC1: 7-7.30pm

**Earshot** featuring The Time Frequency, Radio Five: 10.10pm-midnight

## WEDNESDAY JULY 21

**The O Zone** featuring Take That in Japan, BBC2: 10.45-11am

**Hit The North** featuring the Boo Radleys in session, Radio Five: 10.10pm-midnight

## THURSDAY JULY 22

**Simon Bates: Live From The Mercury Music Award** featuring Barbara Dickson, BBC1: 7-7.30pm

**Take That and Tammy Wynette**, ITV: 8.30-9.30pm

**No Stiletos** featuring Eddi Reader And The Patron Saints Of Imperfection, The Lemonheads and Aztec Camera, BBC2: 11.15-11.55pm

## FRIDAY JULY 23

**Lee T Rockumentary** profile of the controversial rapper, MTV: 11-11.30pm

## SATURDAY JULY 24

**Jagger At Fifty** features a profile of the Rolling Stones frontman, Radio One: 2-3pm

**BPM from The Ultimate Night** in Plymouth features Phareye and David Morales, ITV: 2.30-3.30am (regions vary)

## SUNDAY JULY 25

**Rockline** featuring Kim Appleby and Kurt Smith, Radio One: 2.30-4pm

**Hypnosis** featuring Soap, Utah Saints and Lisa B, Channel Four: 5.30-6pm

## NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
<b>BACKFRONT</b>	house trio from Southend	<b>DEEP DISTRACTION</b>	none	two singles with three album option	Richard Ford - "They had an instrumental out last year with a great chorus. It screamed out for a vocal remix." Zak Zoran - "I met them through Pete Lawton at Photograph and liked the music."
<b>THE BUNCH</b>	rock trio from London	<b>ROCK RECORDS</b>	Hugh Phillimore	album	Derek Britts - "We're putting out a joint single with Circle To The Nation in September."
<b>CHUMBAWAMBA</b>	indie/folk eight-piece from Leeds	<b>ONE LITTLE INDIAN</b>	Doug Smith	album	Derek Britts
<b>CREDIT TO THE NATION</b>	political hip hop duo from Walsall	<b>ONE LITTLE INDIAN</b>	Simon Lazenby	album	Geoff Travis
<b>DISCO INFERNO</b>	alternative sampling trio from Bradford	<b>ROUGH TRADE</b>	Mike Collette	album	Nick Harris - "I met them in a distributor's foyer, got chatting and listened to their track."
<b>NEW TROPIC</b>	north London house duo	<b>SUB ROSA</b>	none	singles with option	Richard Ford - "Their track was signed to Sub Rosa but when we heard it, we had to have it."
<b>PROHIBITION</b>	production duo feat. Vivian Weir	<b>PROFILE</b>	none	four albums	Zak Zoran - "A producer called Rator introduced us." Gina Walters - "The band have tremendous songs and longevity."
<b>SHINING</b>	London industrial hard-rock trio	<b>ROCK RECORDS</b>	none	album	John Lloyd - "Johnny Marr discovered them, Marcus is also his manager."
<b>SINGING RINGING TREE</b>	Liverpudlian rock five-piece	<b>WARNER CHAPPELL</b>	Laurie Jay and Kevin McManus	worldwide publishing	
<b>TRANSMISSION</b>	guitar-busted duo from Liverpool	<b>POLYDOR</b>	Marcus Russell	album	

**16 Simply the best**  
Madonna's 'best of II'  
leads new releases



**20 Wanted!**  
Jon Secada takes on  
singles challengers

**24 Double first**  
Bjork debuts at the  
top in indie albums



**26 Floor-filler**  
Johnny Gill keeps  
clubbers jumpin'

# music week

# datafile

The Information Source for the Music Industry

24 JULY 1993

## CHART FOCUS

**A**nother lethargic Top 10 singles chart again this week, (a feature of recent charts), with **TaKe That** comfortably retaining the number one position they grabbed a week ago, when they became the first RCA act to have a single debut at number one since Elvis Presley placed *It's Now Or Never* at the top of the stack in 1960.

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



John Williams' incidental music.

Another former movie favourite, *You're The One That I Want*, which was a number one for John Travolta and Olivia Newton John for nine weeks when *Grease* was all the rage in 1978, re-appears in the chart this week in its new version by **Debbie Gibson** and **Craig McLachlan**, who take on the Newton-John and Travolta roles in the West End stage version of the musical. It debuts at number 14 giving McLachlan his biggest hit since he reached number two with *Mona* in 1990, and

Gibson her biggest hit since 1989, when *Foolish Beat* peaked at number nine.

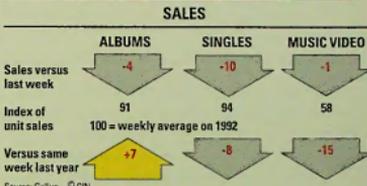
Meanwhile, at the top of this week's album chart, **UB40** dethrone **U2**. According to reports, it was a close contest. UB40 have had only one previous number one album from 13 attempts, topping the list with 1983's *Labour Of Love*.

Apart from UB40 and U2, most of the big selling albums in Britain at present are compilations. According to record company sources, U2's *Zooropa* was the best selling album by a large margin last week, but sandwiched between it and Jamiroquai's *Emergency On Planet Earth* were no fewer than six various artist compilations all consisting wholly of dance tracks.

Alan Jones.

● Due to an error at chart information supplier Era, last week's Top 75 singles chart carried incorrect information in the "last week's position" column. MW apologies for any inconvenience.

## UPDATE



### LATEST SALES AWARD

- Platinum**  
Enya: *Shepherd Moons* (K)
  - Gold**  
UB40: *Promises & Lies*
  - Silver**  
Hardaway: *What Is Love* (single)
- Various:** *The Blues Experience*
- Jane's Addiction:** *Ritual De Lo Habitual*
- Utah Saints:** *Utah Saints*

### NEXT WEEK'S HITS

- |  |  |
|--|--|
| <b>Singles</b>   | <b>(Paraphrase)</b>  |
| <b>D-REAM:</b> <i>Unforgiven</i> (Magnet)                            | <b>JULIE ROBERTS:</b> <i>Caught In The Middle</i> (CooTempo) |
| <b>GOOMBAS/GEORGE CLINTON:</b> <i>Walk The Dinosaur</i> (Capitol)    | <b>SADE:</b> <i>By Your Side</i> (Epic)                      |
| <b>WHITNEY HUSTON:</b> <i>Run To You</i> (Arista)                    | <b>PETE TOWNSHEND:</b> <i>English Boy</i> (Atlantic)         |
| <b>JANET JACKSON:</b> <i>If (Virgin)</i>                             |  |
| <b>MADONNA:</b> <i>Rain</i> (Maverick)                               | <b>Albums</b>  |
| <b>MANIC STREET PREACHERS:</b> <i>La Tristesse Durera</i> (Columbia) | <b>DEBORAH HARRY:</b> <i>Debravation</i> (C-mystic)          |
| <b>FREDDIE MERCURY:</b> <i>Living On My Own</i>                      |  |
- Predictions compiled by Era. Last week's score: 10 out of 11.

## CHART NEWCOMERS

**39 SQUEEZE:** *Third Rail* (A&M) UK 18th hit  
**Producer:** Pete Smith/  
Squeeze  
**Publisher:** Virgin  
**Writer:** Difford/Tilbrook  
**First hit:** *Take Me In Your Arms* (19, 1978)  
**Biggest and last hit:** *Cool For Cats* (2, 1979; re-issue: 62, 1992).  
**Line-up:** Chris Difford (G), Glenn Tilbrook (V/G), Keith Wilkinson (B), Pete Thomas (D), Paul Carrack (K).  
**Notes:** This is the first Squeeze release since their return to A&M after a stint on Reprise.  
**Album:** *Some Fantastic Place* (September 13).



**Line-up:** Paul Hammond (B/K), Ian Cooper (G/MK)  
**Notes:** Hammond and Cooper were formerly in the Essex-based band *A Primary Industry*, whose debut album was called *Ultramarine*. They disbanded and the duo released two albums on Les Disques Du Crepuscule before signing to Rough Trade and then to Blanco Y Negro.  
**Album:** *Ultramarine* (August 23)

**5 BREAKER**  
**ZERO B:** *Reconnection EP*

**(Internal) UK 2nd hit.**  
**Producer:** Diss-Cuss  
**Publisher:** NTV  
**Writer:** Zero B  
**Notes:** Better known as Bill, Zero B is a 22-year-old keyboard player from Durham. This single is the follow-up to last year's number 32 hit *The EP*. It features the voice of Kinky Gerlinky's Princess Julia.  
**Album:** none planned.

**11 BREAKER**  
**LENA FIAGBE:** *You Come From Earth* (Mother) UK debut.  
**Producer:** Martyn Ware/  
Lena Fiagbe/Michael Graves  
**Publisher:** Copyright Control  
**Writer:** Fiagbe/Graves  
**Notes:** Sometimes known as just *Lena*, Ms Fiagbe is a 24-year-old Londoner who "went down a storm" supporting *Leony Kravitz* on his recent UK dates.  
**Album:** later this year

**2 BREAKER**  
**ULTRAMARINE:** *Kingdom* (Blanco Y Negro) UK debut.  
**Producer:** Ultramarine  
**Publisher:** EMU/Rough Trade  
**Writer:** Cooper/Hammond/Wyatt

**lee ritenour maxipriest**

waiting in vain (marley)

"a damn good record" steve wright

cd - mcstd 1921 12" - mcst 1921 cass - mcsc 1921  
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BGMCA

## NEW RELEASES

Album releases for 26 July 1993-1 August 1993: 226  
Year to Date: 6542Send new release dates to general manager  
ERA, Eighth Floor, Lodgegate House,  
245 Blackfriars Road, London SE1 8UR,  
Tel: 071-626 3636. Fax: 071-928 2861

## HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 5 CHART PLACINGS MOST RECENT, RIGHT	COMMENT
DEEP PURPLE	THE BATTLE RAGES ON	ROCA	CD "42115432" MC "43119434" LP "42115431 (BMG)			Rock	10 9 8 7 6	Rock returns well up to 800K
MADONNA	THE BEST OF MADONNA: ANOTHER REPLAY CD	GEAR	1841 "1841" MC "1841" LP "1841" (RCA)			Pop	2 1 1 1 1	Dependable and always with that extra edge
MARTINI	John No LITTLE BOY PERMANENT	CD "PERM 14" MC "PERM 14" LP "47-651-39 (TRC/BMG)				Pop/Rock	1 2 3 4 5	Disco complications mean big extra edge
VARIOUS	EUROPEAN DANCE HITS 93 - THE 2ND ANNUAL EUROPEAN CD	DISCO 52	CD "DISCO 52" MC "DISCO 52" LP "DISCO 52" (EAS)			Pop/Dance		

ARTIST	TITLE	LABEL	CAT NOS.	DISTRIBUTION	CATEGORY	JOINT TRACKS	LABEL	CAT NOS.	DISTRIBUTION
JAMAL	OHM EVOLUTION FONTANA CD	314862 MC	314862 CD	314862 LP	314862 (BMG)				J
JAMES	OHM EVOLUTION FONTANA CD	314862 MC	314862 CD	314862 LP	314862 (BMG)				J
JAMES	OHM EVOLUTION FONTANA CD	314862 MC	314862 CD	314862 LP	314862 (BMG)				J
ADAM	THE BEST OF MADONNA: ANOTHER REPLAY CD	GEAR	1841 "1841" MC "1841" LP "1841" (RCA)						J
MARTINI	John No LITTLE BOY PERMANENT	CD "PERM 14" MC "PERM 14" LP "47-651-39 (TRC/BMG)							J
VARIOUS	EUROPEAN DANCE HITS 93 - THE 2ND ANNUAL EUROPEAN CD	DISCO 52	CD "DISCO 52" MC "DISCO 52" LP "DISCO 52" (EAS)						J
ARTIST	TITLE	LABEL	CAT NOS.	DISTRIBUTION	CATEGORY	JOINT TRACKS	LABEL	CAT NOS.	DISTRIBUTION
JAMAL	OHM EVOLUTION FONTANA CD	314862 MC	314862 CD	314862 LP	314862 (BMG)				J
JAMES	OHM EVOLUTION FONTANA CD	314862 MC	314862 CD	314862 LP	314862 (BMG)				J
JAMES	OHM EVOLUTION FONTANA CD	314862 MC	314862 CD	314862 LP	314862 (BMG)				J
ADAM	THE BEST OF MADONNA: ANOTHER REPLAY CD	GEAR	1841 "1841" MC "1841" LP "1841" (RCA)						J
MARTINI	John No LITTLE BOY PERMANENT	CD "PERM 14" MC "PERM 14" LP "47-651-39 (TRC/BMG)							J
VARIOUS	EUROPEAN DANCE HITS 93 - THE 2ND ANNUAL EUROPEAN CD	DISCO 52	CD "DISCO 52" MC "DISCO 52" LP "DISCO 52" (EAS)						J
ARTIST	TITLE	LABEL	CAT NOS.	DISTRIBUTION	CATEGORY	JOINT TRACKS	LABEL	CAT NOS.	DISTRIBUTION
JAMAL	OHM EVOLUTION FONTANA CD	314862 MC	314862 CD	314862 LP	314862 (BMG)				J
JAMES	OHM EVOLUTION FONTANA CD	314862 MC	314862 CD	314862 LP	314862 (BMG)				J
JAMES	OHM EVOLUTION FONTANA CD	314862 MC	314862 CD	314862 LP	314862 (BMG)				J
ADAM	THE BEST OF MADONNA: ANOTHER REPLAY CD	GEAR	1841 "1841" MC "1841" LP "1841" (RCA)						J
MARTINI	John No LITTLE BOY PERMANENT	CD "PERM 14" MC "PERM 14" LP "47-651-39 (TRC/BMG)							J
VARIOUS	EUROPEAN DANCE HITS 93 - THE 2ND ANNUAL EUROPEAN CD	DISCO 52	CD "DISCO 52" MC "DISCO 52" LP "DISCO 52" (EAS)						J

## DISTRIBUTORS

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continued on p25



FIVE NIGHTS OF  
PEACE, LOVE & MUSIC  
& NOTHING BUT  
PEACE, LOVE & MUSIC  
& DURING THE DAY  
IT'S WAR

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## IN THE CITY, THE DIRECTORY

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

**ISSUE DATE 11<sup>TH</sup> SEPTEMBER**  
**AD BOOKING DEADLINE 18<sup>TH</sup> AUGUST**

CONTACT: THE MUSIC WEEK AD DEPARTMENT ON :  
**071 921 5939**

**IN  
THE CITY**

IN ASSOCIATION  
WITH

**music week**

## TOP 5 SINGLES

## THE OFFICIAL music week CHART

LAST WEEK		THIS WEEK		TITLES A-Z (WRITERS)	
Rank	Artist (Producer/Publisher)	Label/CD (Distribution)	Rank	Artist (Producer/Publisher)	Label/CD (Distribution)
1	1 PRAY That's What I Need (Jennifer/Wales) EMI	RLA 7432115450/7432115454 (BMG)	38	23 SWEAT (A LA LA LA LA LONG) Inner Circle (Lewis/Harvey/Lewis) Madhouse/WC	Magnet 903177882/9031778784 (W) 9031778787/9031778790 (W)
2	5 WHAT'S UP? Non Bonides (Rickfall/Falanga) RCA	InterScope A 84120/DA 8412C (W) A 8412Z	39	NEW THIRD RAIL Squeeze (Smith/Squeeze) Columbia	683902/683903/683904 (W) 683905 (W)
3	6 DREAMS Gabor Daye (Felix) Perfect Songs/Zomba	Go Beat GDDCD 99/GDDC 99 (F) 7432114857/7432114851	40	37 RUNAWAY TRAIN Soul Asylum (Barnett/WCF) London	LONDON LONCD 3441/LONCD 344 (F) 6533247 (F)
4	4 TEASE ME Chaka Demus & Pliers (Dunbar/Shakespeare) Blue Mountain/Polystar/WC	Mango CDIM 806/MCAT 806/2BMG 36 (R) (F) Chaka Demus & Pliers	41	24 WEST END GIRLS Eamonn 17 (Eurovision/Conroy/Riley) EMI	Virgin VSCDT 1463/VC 1463 (W) US 1463/VT 1463 (W)
5	3 WHAT IS LOVE Hollywood (Hollywood) A La Carter/EMI	Logic/Arista 7432114620/7432114634 (BMG) 7432114657/7432114651	42	46 SOMEWHERE Elton (Bany/Garnette/Hill & Runty/Hill/CC	Virgin VSCDT 1463/VC 1463 (W) US 1463/VT 1463 (W)
6	5 ONE NIGHT IN HEAVEN M People (M People) BMG/EMI	Deconstruction/RCA 7432115187 (BMG) 7432115184/7432115183 (BMG)	43	27 EVERYBODY DANCE Eminem (Eminem) WJLB	Logic/Arista 7432114721/7432115204 (BMG) 7432115207/7432115201 (F)
7	NEW 7 ALMOST UNREAL Roc-A-Fella (Roc-A-Fella) EMI	EMI CDEM 289/TEM 288 (E) EMI 126/EM 290 (W) US 126/EM 290 (W)	44	20 YOU SEE THE LIGHT... Steph 44 (Steph 44/Garnett/Bettes) EMI	Mercury MERC 390/MERC 390/MERC 390 (F) David Morales/Tucker/Dunbar/Innerzone/WC
8	5 I WILL SURVIVE (REMIX) Gloria Gaynor (Hikaru) PolyGram	PolyGram PZCD 270/PZCS 270 (F) US 270/PZ 270 (F)	45	NEW 46 KINGDOM UltraMental (UltraMental/EMI/Rough Trade	Blanco Y Negro NEG 65/CDNEG 65C (W) NEG 65 (F)
9	3 WILL YOU BE THERE Michael Jackson (Jackson/Sweden) WC	Epic 65922259/224 (SM) 659227 (F)	47	34 BIG GUN AC/DC (Hobart J. Albert & Son) UJI/Carlin	Atco B 8396/CD B 8396C (W) B 8393 (F)
10	18 CAN'T HEEL FALLING IN LOVE UB40 (UB40/Mary/Carrin)	DEP-CD 40/DEP 40/DEP 40 (F) MCA MCST2 1790/MCST 1790 (BMG) MCA 1790/MCST 1790 (F)	47	31 SWEAT Ariana (Ariana) Arista	Deconstruction/RCA 7432115402/7432115404 (BMG) 7432115407/7432115401 (F)
11	15 THIS IS IT D'arcy (D'arcy/Miracle/Laever/Hercy) WC	MCA MCST2 1790/MCST 1790 (BMG) MCA 1790/MCST 1790 (F)	49	3 ZEROS & ONES Jesus Jones (Lusticy) EMI	Food CDFOCD 441/CDFOCD 44 (F) CDFOCD 44 (F)
12	12 I CAN'T HANG UP Ken Wilton (Wilton) Brother/SBMG	MCA KM10 18/KM 18 (BMG) KM11 18 (F)	50	NEW 51 THIS SWEAR Richard Durand (Durand/Morisi) WGB/B 24	Dome DDD 1003/2DD 1003 (F) WGB 24 (F)
13	5 HAVE TOLD YOU LATELY Red Stearns (Leonard) PolyGram	Warner Bros W 0185/CD W 0185 (W) W 0185 (W)	51	NEW 51 LIVING IN THE ROSE (THE BALLADS EP) New Model Army (Dobell) Atark Atark/EMI	Epic 6592492 (F) 6592492 (F)
14	NEW 14 CRY ME TELL ME THAT I WANT Craig McLaughlin & Debbie Gibson (Walt/Walt)	Epic 65922259/224 (SM) 659227 (F)	52	41 DELICATE Tereza T (Tereza T) featuring Diefree (Diefree) Columbia	683902/683903/683904 (W) 683905 (W)
15	14 CAN'T GET ENOUGH OF YOUR LOVE Tina Turner (Turner) EMI	Arista 7432114785 (BMG) 7432114787/7432114783 (BMG)	53	35 THREE LITTLE PIGS Ernie & Ann (Ernie/Bucaro) Chrysalis	Zoo 7423115422/7423115424 (BMG) 7423115427/7423115421 (F)
16	11 TWO PRINCES Spice Doctors (Danielsen/Spice Doctor/La Rocka) Sony	Epic 6591428/591454 (CM) 6591455 (F)	54	NEW 54 RECONNECTION (EP) Zero B (Dixie Cass/D) Zoro B (U) Interm	Internal UCCO 616/EMC 6 (R) MP 1 - UJARB 6 (F)
17	23 BREAK FROM THE OLD ROUTINE Out 2 (Out 2) EMI	MCA MCST2 1790/MCST 1790 (BMG) MCA 1790/MCST 1790 (F)	55	29 NEW 55 MIST MIST Richard Durand (Durand/Morisi/Manning) EMI	Virgin CUDS 110/CD 110 (F) CUDS 110 (F)
18	12 ALL THAT SHE WANTS * Ara D (Ara D) PolyGram	Metromoney/London 861/2CD M 861 (F) 861/2CD M 861 (F)	56	32 BY THE TIME THIS NIGHT IS OVER Kennedy & Peabo Bryson (Mafabed/Edwards) WGC/EMI	Arista 7423115742 (BMG) 7423115746 (F)
19	16 SUNFLOWER Paul Weller (Lynch/Weller) NTV	Go! Discs GDDCD 102/GDDMC 102 (F) GDDC 102 (F)	57	NEW 57 JUST AS LONG AS YOU ARE THERE Vanessa Paradis (Krawitz) Miss Bessie/EMI	PolyGram PZCD 272/PZCS 272 (F) PZ 272 (F)
20	23 THE KEY THE SECRET The Roots (The Roots) Pensive	Pulse 8 CDLO 55E 48/CDLO 55E 48 (F) 1234/55E 48 (F)	58	43 RUINED IN A DAY New Order (New Order) WC	Centredisc CD LONDON NUDD2 29/NUDDC 2 (F) NUDD 2 (F)
21	11 IN ALL THE RIGHT PLACES Lisa Stansfield (Devenney/Morris) Famous/WGB/B 24	MCA MCST2 1790/MCST 1790 (BMG) MCA 1790/MCST 1790 (F)	59	42 I GET IT ALL AWAY World Party (Waininger) PolyGram	Ensign DUNCE 69/UNCE 69 (F) UNCE 69 (F)
22	23 STAY Kenny Rogers (Green) Zomba/CC	Cooltempo CDDCD 271/CD 271 (F) CD 271 (F)	60	26 DRUNKARD LOG Felix La Sogno (Delcombe) Interm	East West VZ 736/CD VZ 736C (W) VZ 736C (F)
23	NEW 23 DOWN THAT ROAD Shara Nelson (Feldin) MCA/MCA/Minder	Cooltempo CDDCD 275/CD 275 (F) CD 275 (F)	61	11 NO ORDINARY LOVE Sade (Sade/Patel) Epic	Epic 6592561/6592564 (SM) 6592562 (F) 6592563 (F)
24	NEW 24 DREAM OF ME (BASED ON LOVE'S THEME) Orchestral Manoeuvres in the Dark (McCurley/Conroy) WC	Virgin VSCDT 1461 (F) VSC 1461 (F)	62	21 MAN-SIZE P.J. Harvey (Arbuz) Not Head/EMI	Island DCD 559 (F) DCD 559 (F)
25	21 I WANT YOU Ivan Sables (Ivan Sables) NT/WVC	ffm FDD 213/F 213 (F) F 213 (F)	63	NEW 63 L'ESPÉRANCE Sara Yuthi (Sara Yuthi) Various	Fanta EDE 275/CD 275 (F) EDE 275 (F)
26	21 NOTHIN' MY LOVE CAN'T FIX Ivan Sables (Ivan Sables) NT/WVC	EMI CDEM 201/TEM 201 (F) EMI 201 (F)	64	50 I JUST HAD TO HEAR YOUR VOICE Olivia Newton-John (Linn) Pensive/MCA	Fentona OLECD 44/OLEMS 4 (F) OLETA 4 (F)
27	NEW 27 NIGHTSWIMMING Warner Bros W 0184/CD W 0184 (W) W 0184 (W)	Warner Bros W 0184/CD W 0184 (W) W 0184 (W)	65	33 I DON'T KNOW WHY BUT I DO Clifford (Hogman) Virgin (U) credited, Jewel/WC	MCA MCST2 1790/MCST 1790 (BMG) MCA 1790/MCST 1790 (F)
28	4 I WANNA LOVE YOU Jade (Bierford) WCMCA	Giant 7432115186/7432115184 (BMG) 7432115187/7432115186 (BMG)	66	47 I CAN SEE CLEARLY Deborah Harry (Baker) Siskin Baker/WC	Chrysalis CDCHS 490/CDCHS 490 (E) CDCHS 490 (F)
29	NEW 29 GLASTONBOY The Waterboys (Scahy/Pric) Watermark/Sony	Geffen GFSTO 44/GFSC 44 (BMG) GFST1 44 (F)	67	42 CAN YOU GIVE SOME? Pet Shop Boys (Pet Shop Boys/Rogue) EMI	Parlophone CDR 6347/CD 6348 (E) CDR 6348 (F)
30	32 DO YOU REALLY WANT ME Jon Secrest (Jon Secrest) WJLB	CSK SDBSK 41/CSBK 41 (F) CSBK 41 (F)	68	29 ENERGIZE Street Child (Wideman) All Boys	PWL International PWCD 266/PWMC 266 (W) PW 171/266 (F)
31	21 THE POWER ZONE (EP) The Time Frequency (Campbell) Zomba	Internal Affairs KGBD 010/KGBM 010 (W) KGBT 010 (F)	69	NEW 69 YOU COME FROM EARTH Lisa (Wainwright/Barnes) DC	Mother MUMCD 42/MUMSC 42 (F) MUM 42 (F)
32	21 HANG YOUR HEAD (EP) Damon Dash (Damon Dash/Outland) 7Deacon/Blue D (Blue D)	Columbia 659462/659464 (SM) 659463 (F)	70	13 SOON BE DONE Shirley (Langstaff) Livingston	Greenleaf/GRECO 380/CD 380 (BMG) US 380 (BMG)
33	NEW 33 THE DRUMSTUCK EP Nip (Frensky/Champion) EMI	Deconstruction/RCA 7432115482 (BMG) 7432115483/7432115483 (BMG)	71	NEW 71 JUST A DREAM Dionne (Dionne/Lyons) WJLB	MCA MCST2 1790/MCST 1790 (BMG) MCA 1790/MCST 1790 (F)
34	36 RIDDIM US Beat Tukka (Vito) Wikinsky/Simpson (US) Livingstone/WC	Blue Note/Capitol CDCL 686/CD 686 (E) CDCL 686 (F)	72	46 FIELDS OF GOLD Sinead (Padgugan/Sinn) Magenta	A&M 58001/58003/58004 (F) 58002 (F)
35	19 BECLARUSE Leslie (Leslie) EMI	China WOODS 2934/WOODS 2934 (F) WOOD 2934 (F)	73	21 IT'S ALL OVER NOW BABY BOY The Motown (Motown) Sony	A&M 58013/58013 (F) 58013 (F)
36	NEW 36 TAKE A FREE FALL Deacon 2 (Deacon 2) BMG	Logic/Arista 7432115302/7432115304 (BMG) 7432115307/7432115301 (BMG)	74	12 I'VE LIVED (EP) George Michael & Dweez (Michael/Dweez) Dweez/EMI/MCA/BMG	Parlophone CDPS 6347/CD 6348 (E) CDPS 6348 (F)
37	37 CHEMICAL WORLD Blue (Street/Dunbar/Waininger) MCA	Fox CDFOCD 45 (F) CDFOCD 45 (F)	75	NEW 75 JUST CALL ME Good Girls (Barnes III) John Barnes	Motown TMGCD 1417 (F) TM5C 1417 (F)

As used by Top Of The Pops and Radio One

English Boy  
pete townshend

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Plus 12" Picture Disc

MUSIC WEEK 24 JULY

**TOP****40****THE OFFICIAL <sup>MMV</sup> music week CHART****JUL****24****1993****SINGLES**

<b>1</b>	<b>PRAY</b> 1 TAKE THAT RCA
<b>02</b>	<b>WHAT'S UP?</b> 5 4 NON BLONDES INTERSCOPE
<b>03</b>	<b>DREAMS</b> 2 GABRIELLE GO BEAT
<b>04</b>	<b>TEASE ME</b> 4 CHAYA DENNIS & PUERS MANGO
<b>05</b>	<b>WHAT IS LOVE</b> 3 HADAWAY LOGIC/ARISTA
<b>06</b>	<b>ONE NIGHT IN HEAVEN</b> 6 M PEOPLE DECONSTRUCTION/RCA
<b>07</b>	<b>ALMOST UNREAL</b> <b>new</b> ROXETTE EMI
<b>08</b>	<b>I WILL SURVIVE (REMIX)</b> 7 GLOBAL GAYNOR POLYDOR
<b>09</b>	<b>WILL YOU BE THERE</b> 9 MICHAEL JACKSON EPIC
<b>110</b>	<b>CAN'T HELP FALLING IN LOVE</b> 8 UR40 DEP INTERNATIONAL

**manic street preachers**  
la tristesse durera (scream to a sigh)

<b>21</b>	<b>IN ALL THE RIGHT PLACES</b> LISA STANSFIELD MCA
<b>22</b>	<b>STAY</b> KENNY THOMAS COOLTEMPO
<b>23</b>	<b>DOWN THAT ROAD</b> SHARA NELSON COOLTEMPO
<b>24</b>	<b>DREAM OF ME (BASED ON LOVE'S THEME)</b> ORCHESTRAL MANOEUVRES IN THE DARK VIRGIN
<b>25</b>	<b>I WANT YOU</b> UR40 FERR
<b>26</b>	<b>NOTHIN' MY LOVE CAN'T FIX</b> JOEY LAWRENCE EMI
<b>27</b>	<b>NIGHTSWIMMING</b> REM WARNER BROS
<b>28</b>	<b>I WANNA LOVE YOU</b> JADE GANT
<b>29</b>	<b>GLASTONBURY SONG</b> THE WATERBOYS GEPHEN
<b>30</b>	<b>DO YOU REALLY WANT ME</b> JON SECCO S&W
<b>31</b>	<b>THE POWER ZONE (EP)</b> THE TIME FREQUENCY INTERNAL AFFAIRS
<b>32</b>	<b>HANG YOUR HEAD (EP)</b> DEACON BLUE COLUMBIA



# RECORD MIRROR

## DANCE UPDATE

24 JULY 1993  
FREE WITH **musik** week

ACID  
JAZZ

## COLDCUT DUO SIGN TO ARISTA

Remixing and recording duo Coldcut have signed to Arista.

The move follows the group's departure from Big Life earlier this year amid an atmosphere band member Jonathon Moore describes as "increasingly argumentative".

Coldcut's relationship with Arista dates from 1989 when they worked with Lisa Stansfield on 'People Hold On'.

Since leaving Big Life, Coldcut have been concentrating on releases through their own Ninja Tunes label and projects including computer graphic CDI and video soundtracks.

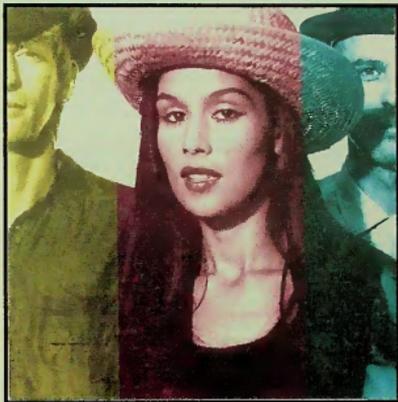
Arista head of A&R Chris Cook

cites Coldcut's history and status along with their diverse abilities as the reasons for signing the act.

Coldcut's career started in 1988 with the release of the Top 10 single 'Doctorin' The House', featuring fellow Big Life artist Yaz. They had a second hit, 'Stop This Crazy Thing', prior to their work with Stansfield.

Their debut album for Arista, 'Philosophy', was completed before the new deal and will be released in October. It features new vocalist Janice.

Two singles will precede the album. The first, 'Dreamer', is out on August 23.



## NETWORK BRANCHES INTO US

Birmingham's Network label is the latest UK dance independent to break into the US with a major licensing deal.

The label, home to Inner City and Nexus 21 among others, has expanded its UK distribution deal with Sony Music to cover the world.

Network and subsidiary label Six6 will now be marketed and distributed through Sony's Licensed Repertoire Division.

Label boss Neil Rushton is also setting up a new label, Network USA, at the label's New York studio and office complex.

Forthcoming albums which will now be distributed worldwide include releases by Inner City, Nexus 21, The Reese Project, Groove Corporation and Ronni Simon.

"Network has expanded rapidly in many areas and it was obvious this partnership made good sense," says Rushton.

But he says the new deal does not mean Network is turning its back on the independent scene in favour of what he calls the "fat, bloated" majors.

"Anyone who says we are selling out our indie ethics is talking nonsense," he says.

## SASHA ACTS OVER LIVE BOOTLEGGERS

Sasha and his management are considering legal action over a cheeky bootleg purporting to be one of the DJ's live mixes.

The 73-minute CD, 'Sasha Vol II', has been advertised in music magazines and even appeared in shops. But Sasha and manager Seven Webster claim it is not his work and are seeking to catch the culprits. They have reported the bootleg to the BPI and the MCPS.

Sasha was the victim of CD bootleggers earlier this year but the DJ was unable to track down the makers of 'Sasha Vol I'.

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ARISTA

# ONE FOR THE ROAD IN UK TALENT HUNT

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

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

Colton says he is establishing a permanent base in Europe because he is depressed with the US dance market — and because the continent

accounts for around 70% of One's sales.

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

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



## STUDIO ALBUM

Video company Studio KT is to launch a new series to showcase dance labels. The new X-MIX videos will also be out on vinyl, cassette and CD through the relevant label. The German company decided to start the new series after the success of its XL releases. X-MIX-1, through RTM-1, is out August 23, features German trance label MFS.

The soundtrack to MFS, which includes its first three UK releases, is mixed by trance DJ Paul Van Dyke.

## INDIAN SUMMER

Fresh from a successful multi-tour of India, Apache Indian is calling on other acts to recognise the musical opportunities in his homeland. Apache has just performed sell-out shows in Bombay and Delhi accompanied by some of India's top musicians and vocalists. He says the time is right for more UK acts to perform in the country. "Indians are far more aware of Western music than we realise and there is a lot of people here who can do for the people there," he says.



During the visit, he met India's president Yash Sharma, who has invited him back in October. The return trip will mark the world premiere of Apache's first full live show with a band. Meanwhile, his 'Nuff Vibes EP' with its lead track 'Boom Shack-A-Lak' is released on Island Records on August 2.

No, the XL Recordings crew haven't formed a dance band with Rick Rubin. This is just how those wacky Def American guys decided to celebrate their recent US deal with XL. L-R: XL label manager Richard Russell, Def's Gary Richards and Rick Rubin with XL MD Tim Palmer.

# Directory

by James Hamilton

MCA PARIS' 'Two In A Million' (4th + B-way 12 BRW 285), Rod Temperton created classy soul in gloriously blingy 08.8bpm Alabaster, sensibly syncopated 106.8bpm Ditalone, smooth rolling 107.7bpm Blacklight Machine with the sophisticated club storm 74.0bpm 'Blasphemy'. KATHY BROWN 'Can't Play Around' (US Cutting CD 778), space-disco walled sturdily striding 120.8bpm real garage scene, extremely swinging 110.7bpm Blacklight Machine 'Freedom'. POSITIVE GANG 'Sweet Freedom' (Epic 264), faster beltway thumping 131.6bpm. The Return' (Big UP/Wal 118-114.8bpm) 'On 8'...HYPER GO-GO 'Never Let Go' (Positiva 12 TV 3), 82bpm rave in strings saved janglely jumping Piano, spryly techno Global and 68 bpm, exciting electro throbbed 128bpm Mukka Mike's...DREAM 'Unterberg' (Magnet/FXU MAD 1017, WM), home-pack promo's sombre humming but bright harmonica wailed catering 0-128.8bpm D-Reamz and Dub, Letti-Fix's powerfully throbbing 126.8bpm The Hard and Jerker 'The Hardz Mikez', Sine's hunky charmed patting and plinking 128.5bpm Club Camp's vocal and chant-less 127 bpm, EMP's rock guitar yowled 0-128.7bpm 'Mx', only four being 12-inch commercially...ESPIRITU 'Los Americanos' (Heavenly HWN 3112, SM), party Spanish-cooled Latin, Jazz and Don Gardner & Dee Dee Ford samples based 114.8bpm silky Barcelona-style sturdier with more astringent wallo-k-walked percussive salsa 110.8bpm Motör Mix, apertive 'Tramp' M.C. 'Everything's Gonna Be Alright' (MCA MCST 1788), 'Rapper's Delight'-type garage Club, 'Good Times' cracked chattering 108.1bpm lumber with powerful acappella punctuation from the soulful group chant, tougher jolting 0-97.7bpm 'Pep's Or Die...OPPRESS MIL' 'Inmate In The Brain' (Columbia/Ruf/House 695533 6), Public Enemy-ish misty jaunty jolting jolly rollers' 102.2bpm Extension LP 'Vanzol', heavy-duty 92.4bpm real crack 96bpm 'When The Sitt Goes Down'...BALLY SAGOOD 'Bally Sago On The Hill' (Magnet/FXU MAD 1017), bhanga super producer's factoring amalgam of disco styles and funk's funk vocalists, with a funkier wailing Ustad Nazrat Fatah Ali Khan's really soulful funk 102.2bpm 'Kinnie John' and reggae-ish astring 82.8bpm 'Jewel', Achana's featuring Double Impact's chugging hip top 108.3bpm 'Har-

gange', Malik Singh 'Golden Star' (UK's centring Shrapnel-a-curry type 118 bpm) (Jari)...JADE 'Cherish The Day' (Epic 659481 6), lovably languid tranquil smoocher's 86bpm Sals, Jay Love, more percussive 80.8bpm Robin Ramirez...RODOE JONES feat. Johnny Tretton 'Ain't No Sunshine' (Epic 553282-1), sweet Grit-lab musky 92.8 bpm sweet awayer (not Whites), rendered soulful old 'Gee Wee' in Phil...JAMES 'I'm Not A Real DJ' (B&B 119.8bpm) 'Dub Mix', 119.8bpm 'Brendan' in Eddie Gordon's 'Gangster' (everb) punctuating 121.6bpm...DUB. STATE OF GRACE 'Not Over You' (MCA MCST 1917 3), R&B 'Sweetest Thing' cooed commercial techno scamper...130bpm Perfecto, percussively charged sultry 100.8bpm...FRANK, former leading 124bpm State Of Grace Mike's...BLACK BOX 'Rockin' To The Music' (DeConstruction 74231 128 121, the jam pumping 119.2bpm Master, locking 119.6bpm Lelove, better loping 115.1bpm Cool Jack...WEST END 'Appaloosa...MOTIV B 'Rockin' For Myself' (NUFF Respect MUFF 0021, P), Angie Brown charmed simple pop meets 128bpm Grenit, 127.9bpm Instrumental, 127.7bpm Dubrock Mixes...PUTURSE 'Bite From Your Grrr' (B & S R 93016, RE/AP), anti-occane chugger now in acidic barbling 134.8bpm Morley's Universe and Bouncer 129.8bpm Expansion Mixes, Battery 126bpm Cisco Ferreira Romz, slither spoken original style smoochy loping 123.9bpm Wake Part 1 + II...PURO SESSO 'Bump & Grind' (Rakamex) 'One Off FOREVER, RTM/1', reworked bubbling grooves' now smoochy loping 124.4-124.2-124-123.6bpm Rock 2 House (Rocky & Diesel), quaver leading 124bpm Goomhanna, whispering organic 125.2bpm...Johnnie Walker Mikez...HARDYNE 'Hardy' (US Strictly Rhythim SR 022), 'Little Love' wags's simple waver repetitive 123.8bpm...Dino...Jesse's plinking Dub, funky bump 119.8bpm 'Just Believe', MAW's shouting 123.8bpm 'No Cure', jolting 124bpm 'Maurice's Vice'...FELIX DA HOUSTICAT 'Nu-World' (Quavita GRN 67, R&G/RAL, janglely explosive "a world" looped monotonous swirling 126.8-127.3bpm Master, 127.8bpm Approach, slightly less tinny some 128-128.2-128.1bpm Houscat Destruction Mixes...MADONNA 'Rain' (Mercury MCST 19079), somber boogie 92.4bpm ballad and 1981's brighter lurching 114.8bpm 'Open Your Heart' (Mercury MCST 19079), 120bpm 12-inch with Shep's long sturdily striding 119.1bpm 'Up Down Side Dub'...MIX APREZ 'Light Of The World' (Starline phone 128 6352), Hi-NRG pop caricature's 124.8bpm remotes, janglely 124.6bpm...DINO...STAN STANSTAN 'Bang 12 BUM 1, TRC', Right Said Fred-style 121.2bpm novelty.

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

- 1 WHAT IS LOVE IN 11
  - 2 DREAMS DREAMS
  - 3 ONE NIGHT IN GA
  - 4 TWO PRINCES EP
  - 5 PRAT TIL THE
  - 6 WHAT'S UP 4 Mar
  - 7 ALL THAT SHE'S
  - 8 DELICATE TERENCE
  - 9 WE ALL THE RIGHT
  - 10 I CAN'T HELP FI
  - 11 WEST END GIRLS
  - 12 RUINED IN A DA
  - 13 TEASE ME Chaka I
  - 14 I WANNA LOVE Y
  - 15 CAN'T GET ENOU
  - 16 CHEMICAL WOU
  - 17 RIDDIM USZ FEAT
  - 18 I CAN YOU YOUNG
  - 19 HAVE I TOLD YOU
  - 20 STAY Kenny Thoma
  - 21 BELARUSE The Le
  - 22 DO YOU SEE THE
  - 23 NUMB U2
  - 24 DREAM OF ME B
  - 25 WILL YOU BE TH
- © Copyright EMI, Compiled by
- ## TOP 10 BI
- 1 THIRD RAIL
- 2 THIS I SWEAR
  - 3 COLD
  - 4 ALMOST UNREAL
  - 5 IF
  - 6 LA TRISTESSE DUR
  - 7 CAUGHT IN THE MI
  - 8 DISCO INFERNO
  - 9 NIGHTSWIMMING
  - 10 WAITING IN VAIN
- Records are inside the Beatbox
- ## US TO
- 1 CAN'T HELP
- 2 WEAK SIVV
  - 3 WHOOMP! THE Y
  - 4 THAT'S THE WAY
  - 5 KNOCKIN' ON DA
  - 6 SHOW ME LOVE
  - 7 SLAM Ortiz
  - 8 I'LL NEVER GET
  - 9 I'M GONNA BE
  - 10 HAVE I TOLD
  - 11 LATELY Jaded
  - 12 DAZZLE DUKS I
  - 13 DRE DAY, Dr. Dre
  - 14 WHOOT, The Who
  - 15 IDONT WANNA
  - 16 IF I HAD NO L
  - 17 COME UNDO
  - 18 WHAT'S UP 4 Non Blondes
  - 19 RUNAWAY TRAIN Soul Asylum Columbia
  - 20 CAN'T GET ENOUGH... Taylor Dayne Arista
  - 21 MORE AND MORE... Captain Hollywood Image
  - 22 ONE WOMAN, Jade Giant
  - 23 FIELDS OF GOLD, Sting A&M
  - 24 BABY MY YOUNG, Stan Gasol/Fox Street
  - 25 LOOKING THROUGH... PM Dawn Green Street

# The new single

## Out Now on 7", 12" & CD

### 12" features the Club & Hip-Hop mixes of U.K. Swing and the Sunrise & Sunset mixes of Sunshine

## 2 RM DANCE UPDATE

43 RIGHT HERE, SHV RCA	18 TEN SUMMOMER'S TALES, Saling ASB	43 SOME GAVE ALL, Billy Ray Cyrus Mercury
44 HER, David Cassidy/Phil Collins Atlantic	19 BACDAFUQUP, Onyx RAL	44 HOOTIE MACK, Billie Devane MCA
45 WILLO YOU BE THERE, Michael Jackson Epic	20 GRAVE DANCERS UNO, Jay's Army Columbia	45 SUNSHINE ON LEITH, The Proclaimers Chrysalis
46 - ANOTHER SAD LOVE SONG, Toni Braxton Epic	21 DURAN DURAN, Duran Duran Capitol	46 PABLO HENRI, Rodhaugh Chrysalis
47 BACK SEAT OF MY JEEP... L.L. Cool J Def Jam	22 ARE YOU GONNA GO MY WAY?, Lenny Kravitz Virgin	47 PROVOCATIVE, Johnny Gill Motown
48 - CRY NO MORE, 10 Extreme Goukin/Sire	23 NEVER LET ME GO, Luther Vandross Epic	48 DANGEROUS, Michael Jackson Epic
49 IN THESE PARTS, Boyz II Men Atlantic	24 SONS OF SOUL, Tony! Toni! Toné! Wing	49 TELME WHY, Wynonna Cash
50 ABC-123, LeVert Atlantic	25 UNPLUGGED, Eric Clapton Duck	50 HARD WORKIN' MAN, Brooks & Dunn Arista

Charts courtesy Billboard, 24 July 1993 & Anzons are awarded to those products demonstrating the greatest appeal and sales gain

UK acts, UK U.K. signed acts

## Cool focus

## cuts



## ● MONIE LOVE

- |    |            |   |                  |
|----|------------|---|------------------|
| 1  | (2)        | UNFORGIVEN D-Ream   | Magnet/FFXU      |
| 2  | (3)        | NEVER GIVE UP Monie Love  | Cooltempo        |
| 3  | (6)        | IF Janet Jackson  | Virgin           |
| 4  | <b>NEW</b> | SKINNY BUMBLE BEE Gipsy<br>Trancey garage groove – an excellent sequel to 'I Trance You'            | Limbo            |
| 5  | (9)        | SLAVE TO THE VIBE Aterhock  | Union            |
| 6  | <b>NEW</b> | FASCINATED Lisa B<br>Old Hi-NRG chestnut updated with Dias-Cuss mixes                               | ffrr             |
| 7  | <b>NEW</b> | TRANSATLANTIC Roach Motel<br>Farley & Hellars latest garage groover                                 | Junior Boy's Own |
| 8  | (8)        | ONE DROP/SURFER Sure le Fure  | Vinyl Solution   |
| 9  | (5)        | TO A BRIGHTER DAY Beat System   | ffrr             |
| 10 | <b>NEW</b> | LET YOUR BODY BE FREE Vulcano<br>Strong Euro garage groove  | Olympic          |
| 11 | (14)       | IT WAS ALL ABOUT LOVE Analogue City   | Planet 4 Comms.  |
| 12 | <b>NEW</b> | FINDERS KEEPERS No More Mr Nice Guy<br>Strong, building funky house track                           | Confusion        |
| 13 | (15)       | WHITE LOVE One Dove   | London           |
| 14 | <b>NEW</b> | NU-REALITY Nootropic<br>With Lee John on vocals and mixes by Mount Rushmore & Hyper Go-Go           | Subrosa          |
| 15 | <b>NEW</b> | OOH I LIKE IT/THE ANSAPHONE Jonny L<br>Fast Euro-tinged acid trance                                 | XL               |
| 16 | (18)       | REAL KISS Pleasure Box  | Om               |
| 17 | <b>NEW</b> | WET ANGELS/WHITE ANGELS D-Shake<br>Deep hypnotic Euro trance  | Go! Bang         |
| 18 | <b>NEW</b> | DON'T DESERT ME Lenit Lovecake<br>Deep funky house from the label that brought you 'Disco Biscuits' | Higher State     |
| 19 | <b>NEW</b> | DANCE FOREVER Gaucho<br>Old Italian track updated with mixes from John Kelly & The Ludup Boys       | 3 Beat           |
| 20 | (17)       | PLEASURE Uno Cito   | Third Floor      |

A guide to the most essential new club tunes as featured on 1FM's "Essential Selection", with Pete Tong, broadcast every Friday between 6.30-9pm.

Compiled by DJ feedback and data collected from leading DJs and the following stores: City Sounds, Flying Zoom (London), Eastern Bloc/Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).



## shop



**Shop:** Action Records, 47 Church Street, Preston, Lancs (dance area: 200 sq ft).

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

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

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

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



## club



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

**Capacity/PA/Special features:** 300/3.5K/ hot 'n' sweaty cellar atmosphere.

**Door policy:** Door staff are polite but they do body searches as a condition of the venue's licence.

**Music policy:** Upfront progressive house and garage with dashes of Euro techno. "We vary the guests each week to get a cross-section of styles," – Steve Forster, co-promoter.

**DJs:** Resident DJs – Scott & Scooby. Guests include John Kelly, Craig Walsh, Alistair Whitehead, John Digweed, Al McKenzie, Dean Thatcher and DOP.

**Spinning:** Cafe Latino 'Esta Es La Musica'; Freaky Realistic 'Reach'; Hyper Go-Go 'Never Let Go'; Klatsch 'Oh Boy'; Roach Motel 'Transatlantic'.

**DJ's view:** "I love it because it's small with a good atmosphere that carries right through the club. The sound system is good and easy to use. I'll go back any time they'll have me!" – Gordon Kaye.

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

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

Compiled by Sarah Davis. Tel: 081-948 2320.

Album	Artist	Genre
1	WHAT IS LOVE	Hi
2	DREAMS	Shabazz
3	ONE NIGHT IN MI	Hi
4	TWO PRINCES	Hi
5	PRAY TALK	Hi
6	WHAT'S UP	Hi
7	ALL THAT SHE W	Hi
8	DELICATE	Hi
9	IN ALL THE RIGH	Hi
10	IF I CAN'T HELP FI	Hi
11	WEST END GIRLS	Hi
12	RUINED IN A DA	Hi
13	TEASE ME	Hi
14	I WANNA LOVE	Hi
15	CAN'T GET UNDO	Hi
16	CHEMICAL WORL	Hi
17	RIDDIM	Hi
18	CAN YOU FORGIV	Hi
19	HAVE I TOLD YOU	Hi
20	STAY	Hi
21	BEARUSE	Hi
22	DO YOU SEE THE	Hi
23	NUMB	Hi
24	DREAM OF ME	Hi
25	WILL YOU BE TH	Hi

BRITAIN'S NEAREST HEAVY HILL  
**JULY 26**

# Club Chart

TOP 10 BI

Rank	Artist	Title
1	THIRD RAIL	THIRD RAIL
2	THIS I SWEAR	THIS I SWEAR
3	COLD	COLD
4	ALMOST UNREAL	ALMOST UNREAL
5	IF	IF
6	LA TRISTESSE DUR	LA TRISTESSE DUR
7	CAUGHT IN THE M	CAUGHT IN THE M
8	DISCO INFERNO	DISCO INFERNO
9	NIGHTS SWIMMING	NIGHTS SWIMMING
10	WAITING IN VAIN	WAITING IN VAIN

US TO

Rank	Artist	Title
1	CANT HELP	CANT HELP
2	WEAK SWE	WEAK SWE
3	WHOOPI! (THE	WHOOPI! (THE
4	THAT'S THE WAY	THAT'S THE WAY
5	KNOCKIN' DA B	KNOCKIN' DA B
6	SHOW ME DUKS	SHOW ME DUKS
7	SLAM	SLAM
8	ILL NEVER GET	ILL NEVER GET
9	IM GONNA BE	IM GONNA BE
10	HAVE I TOLD	HAVE I TOLD
11	LATELY	LATELY
12	DAZZEY DUKS	DAZZEY DUKS
13	DREDAY, Dr. Dre	DREDAY, Dr. Dre
14	WHOOT, THERE	WHOOT, THERE
15	IDONT WANNA	IDONT WANNA
16	IF I HAD NO L	IF I HAD NO L
17	COME UNDO	COME UNDO
18	WHAT'S UP	WHAT'S UP
19	RUNWAY TRAIN	RUNWAY TRAIN
20	CANT GET ENOUGH OF	CANT GET ENOUGH OF
21	MORE AND MORE	MORE AND MORE
22	ONE WOMAN, JOE	ONE WOMAN, JOE
23	FIELDS OF GOLD	FIELDS OF GOLD
24	BABY MY YOURS	BABY MY YOURS
25	LOOKING THROUGH	LOOKING THROUGH

Charts courtesy Billboard, July 24, 1993. Arrows are awarded to those products demonstrating the greatest display and sales gain.

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

TW LW

TW LW

TW LW

Rank	Artist	Title	Label
1	HARMANIA (STEVE PROCTOR REMIXES)	Don't Talk About Love (Mixes)	Bad Boy/Inc
2	DEAL MIX	Bourgeois	Real
3	SLAVE TO THE VIBE	Airbuck	
4	CANT PLAY AROUND	Suby Brown	
5	INSANE IN THE BRAIN (MIXES)	Cypress Hill	
6	EXCUSE ME (MIXES)	Direct 2 Disc	
7	EVERYBODY A DANCE (CHIC INSPIRATION MIX)	Evolution	
8	GIVE HIM A LOVE HE CAN FEEL	Tina Williams	
9	OOH LIKE IT WITH THE ANSAHONGIE	Jerry L	
10	RIGHT HERE RIGHT NOW	Jacko	
11	RUN AROUND	CARRY ON (MIXES)	
12	IS THAT LOVE (MIXES)	Mani Unwell	
13	NATURAL (MIXES)	Bryan Powell	
14	LORDS OF THE UNDERGROUND	Itzupack	
15	I WANT YOU	Uchi Sama	
16	THE KEY - THE SECRET	Urban Choice Collective	
17	DR LOVE (C&C REMIXES)	Inst-Choice	
18	JAZZ ENCORE (MIXES)	FCI	
19	CANT TAKE YOUR LOVE	B-Real	
20	SWEAT (MIXES)	Osira	
21	DANCE YOUR SOCKS OFF	EP: HERE I GONNA STOPPEELS REAL	
22	FRANCE EUROPE EXPRESS	LOP	
23	GIVE IT UP (MIXES)	Carli Noize	
24	DO YOU REALLY WANT ME	(WEST END MIXES)(TODD'S CLUB MIX)	SBK
25	I AM, IS THE WAY	A Man Called Adam	
26	LOCK UP	Zero B/Loove To Be In Love	
27	AIN'T GONNA WALK IN YOUR SHADOW	NO MORE	
28	DELICIOUS VINYL	(EAST WEST PROMO)	
29	LOVETOWN	(RACCON GARAGE MIX)(EXTENDED MIX)	

## 1 CAUGHT IN THE MIDDLE (MIXES)

Slam/Jam/Cooltempo promo  
Juliet Roberts

2	LOVE SO STRONG (PLAY BOYS ARENA DREAM THE HOUSE MIX)	Cowboy promo
3	JUNIOR STYLE (JUNIOR VOCAL MIX)	Heavenly promo
4	TWO IN A MILLION (MIXES)	4th & B'way
5	NEVER LET GO	Psyper Go-Go
6	DOWN THAT ROAD (MIXES)	Shara Nelson
7	UNFORGIVEN (MIXES)	Dream
8	GIMME GIMME (ORIGINAL MIXES)	WEST
9	AND HERE WE ARE	Jard Dighe/Phire
10	TAKE A FREE FLY (MIXES)	Dance 2 France
11	FREE TO LOVE AGAIN	Suzette/Carrere
12	IBIZA (CAPPELLA DJ PROFESSOR MIXES)	Black Diamond promo (for RCA America)
13	GIVE IT UP (BATAULU)	Yo! Yo! white label
14	YOU GOT (MIXES)	IT Company
15	THE SUMMER FRUITS	EP: PASSION (MIXES) FLOWATION/LU TRAP
16	BACK TOGETHER AGAIN (MIXES)	Inner City
17	SWEET FREEDOM (PART II - THE RETURN)	(PART I - THE ORIGINAL)
18	POSSIBLE GING	EP: WORKING
19	ORIGINAL (MIX)	EP: PROX
20	WILL ALWAYS LOVE YOU (LUUV'D UP MIX)	Sarah Washington
21	AFTER LIFE	EP: 19 Orbits
22	LOOKING UP (CLUB MIX)	Michelle Gayle
23	IF (BROTHERS IN RHYTHM) TERRY! D&D REMIXES)	Janet Jackson
24	CRITICAL (IF YOU ONLY KNEW)	Wall Of Sound
25	GET WISE (MIXES)	SURRENDER (MIXES)
26	AIN'T NO SHUNNING	Redwood promo
27	MY VAIN (MIXES)	Carli Noize
28	FREE TO LOVE AGAIN	Suzette/Carrere
29	TEN SUMMERS TALES	Silene
30	BACD&FUCP	Orpa
31	GIVERS DANCERS UNION	Send Ayrum
32	DURAN DURAN	Duran Duran
33	ARE YOU GONNA GO MY WAY?	Vanessa Kaye/Virgin
34	NEVER LET ME GO	Luther Vandross
35	SONS OF SOUL	Tommy Tenet
36	UNPLUGGED	Eric Clapton
37	SOME GAVE ALL	Bill Brannigan
38	HOOTIE MAKE	Hot Chili Peppers
39	SUNSHINE ON LEITH	The Proclaimers
40	PABLO HONEY	Johnny Gill
41	PROVOCATIVE	Robyn Givens
42	DANGEROUS	Michael Jackson
43	TELL ME WHY	Mykelti
44	HARD WORKIN' MAN	Brooks & Dunn

UK acts, US signed acts



1988 to 1993



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

The fact that it actually is moving – to bigger premises in the heart of Soho – is neither here nor there. The Acid Jazz HQ always looked this way.

Acid Jazz is, after all, quite unlike its big brothers in the music industry whose desire for corporate efficiency has sometimes created a civil service atmosphere. At Acid Jazz, what you get is what you see.

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

There are meetings to be held, boxloads of records and CDs to be signed in and mailed out, phones to be answered – with plenty of time dedicated to updating die hard fans – new bits of merchandising to be blagged from the label's own highly distinctive range, graphics to be critiqued, music to be listened to and ideas to be talked through.

And at Acid Jazz, everyone

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

You'd call it organised chaos if it happened to be organised!

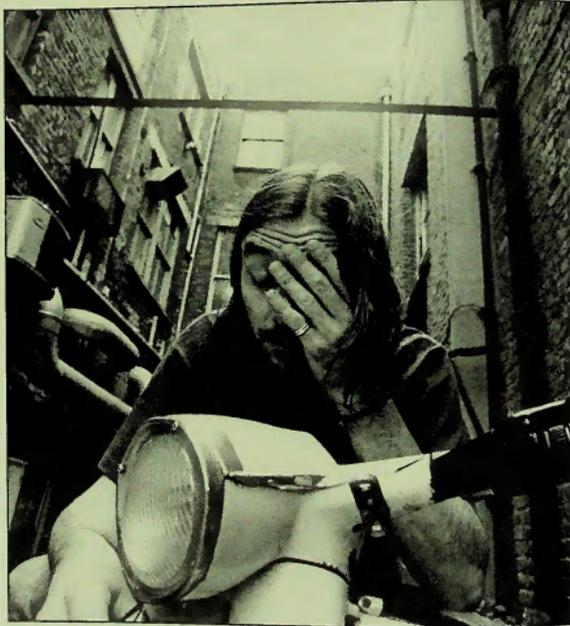
To many in the music industry, this might seem like the ultimate nightmare. But to others it's almost utopian, the Hollywood dream of "hey, let's do the show right here!" come true.

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

In the five years since he started Acid Jazz, Eddie Piller has let only two things grow more steadily than his label. And that is his hair and his beard. Whether he feels there could be some Samson-like repercussions should he ever visit a barber is not on record. But it's well

# ALL THAT AND MUCH, MORE

It may have started life as a laugh, but in five years Acid Jazz has cut a cutting edge of new sounds, but also as an innovator, crea...



Acid Jazz mainman and founder, Eddie Piller

documented that Eddie started the label "for a laugh".

And while many a giggle has been garnered over the years, there has always been, and still is, a lot more to Acid Jazz than that.

Five years ago, the two worlds of dance and pop music collided and the terms House and Acid House were coined.

If there was a 'Mr House', he would be a millionaire by now. Elements of house style have permeated into virtually every part of contemporary music.

But for a certain kind of dance fan, house still wasn't enough

to keep him on his feet all night long.

Many found what they were really looking for at club nights run by DJs like Gilles Peterson, Chris Bangs and Eddie Piller.

"We had a good little following of people", Eddie recalls. "They were all into soul, funk and jazz. I think as the whole acid house thing just got bigger and bigger, an element of the dance music audience began searching for an alternative."

So it was that one record Frederick Lies Still (built on

the original Curtis Mayfield groove Freddie's Dead) by a young poet named Galihano got made by a new label with a new and vaguely tongue-in-cheek name – Acid Jazz.

Eddie Piller and Gilles Peterson set about building a profile for this new label while the ever eccentric Bangs not only produced some of its earliest releases but came up with their first logo too – a bastardised 'Smiley' with buck teeth, flat top, goatee and Lennon glasses! It crystallised what has subsequently snowballed into a truly 'High

To all

at Acid Jazz

Happy Birthday

and Wishing you a

Long and Successful

Future from all

at MGR



MARTIN GREENE RAVENEL

Chartered Accountants  
and Business Managers

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

# AT JAZZ MUCH MORE

Acid Jazz has established itself as a label not only at the forefront of creating new fashions and movements. By Mark Webster



The Acid Jazz team

#### Street' scene.

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

"It was a genuine street thing and it was just too good not to happen," says Eddie.

"The great thing is that we

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

Simply releasing jazz music

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

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

co-writer with Paul Weller.

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

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

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

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

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

The James Taylor Quartet were one of the first. Eddie knew Hammond organ man

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

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

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

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

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

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



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Mother Earth

► various states of 'signedness' dip in and out, either guesting on each other's

sessions or just hanging out and soaking up the atmosphere. One person who is definitely a fan of the Acid Jazz vibe is Matt Deighton, leader of the group Mother Earth. This band are a classic example of

the Acid Jazz school of on-going artist development.

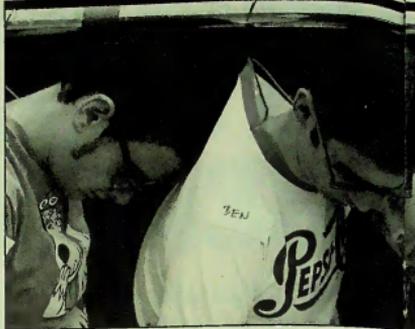
"The initial idea came around Christmas 1990," says Deighton. "We started to work as Mother Earth but it was actually on stage at the Acid Jazz Christmas party a year later that I found myself looking around and realising I'd finally got a real group together."

As a live act Mother Earth have developed considerably over the last 18 months and have just completed their second Acid Jazz album.

Not only have the tapes generated real excitement on Denmark Street but the band are poised to strike a big deal in the US too. Deighton attributes American label interest to the musicianship values which Mother Earth espouse.

"With our first album, there were a lot of samples – as well as the odd contribution from

James Taylor – but Acid Jazz has always encouraged us to develop a genuine band sound," continues Deighton. "They gave us the time we needed to do it too. If we'd been signed to a major, I doubt we'd have reached the stage we are at now because we would have been under too



Corduroy

much pressure. Acid Jazz even allowed us the luxury of writing the songs while we were recording them. Much of what you'll hear on the album came out of jam sessions. There are not many labels that will let you do that."

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

"Our music ranges from funk through to rock. Being on Acid Jazz means we can get to

an amazing range of people. We have been playing gigs around the country where bikers are stood next to guys with goatee beards and they're all getting into it.

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

Another way that the spirit

# 5 YEARS OF ACID JAZZ

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of Acid Jazz manifests itself is through a highly popular series of compilation albums called *Totally Wired*, now up to its tenth volume.

Not only did label A&R and marketing man Dean Rudland provide studio time for a number of UK bands to record material specifically for the *Totally Wired* series but, in keeping with Acid Jazz's roots, each album also features a classic 'rare groove' track to whet the appetites of the most ardent collectors.

These albums, it can be argued, have played a key role

in establishing UK dance music's reputation as probably the most innovative scene in the world. And, what's more, they've got great sleeves. So five years on, Acid Jazz is the name to drop with the music to match. And, as if any were needed, that's excuse enough for a party.

By way of celebrating the event, the label has instigated a few happening events that will help signpost its move into its sixth year and on into the future.

Firstly, the desperately cool Smith's Gallery in Covent

Garden will house a four day photographic exhibition by Philippe McClelland on July 28/29/30/31 featuring the Acid Jazz roster in all their glory.

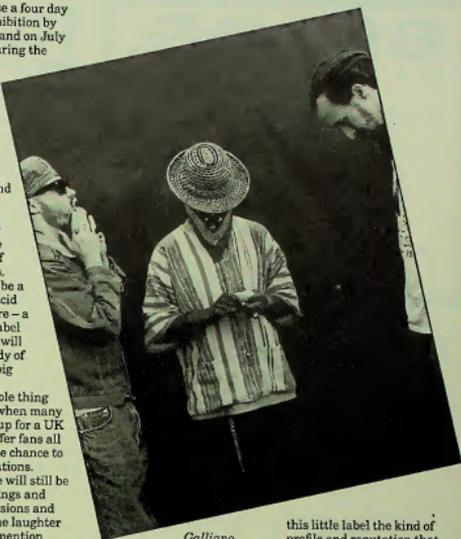
Also, August 6 will mark the opening night of *Magic Bus* - a new Acid Jazz club night in London's West End organised by the label's 'local character' Bunny and including the label boss himself back on the decks.

There will also be a party to launch Acid Jazz's new venture - a rock-orientated label called *Focus* that will give the granddaddy of popular music a big injection of hip.

Finally, the whole thing goes on the road when many of the bands join up for a UK tour which will offer fans all over the island the chance to join in the celebrations.

Of course there will still be all the usual comings and goings, the discussions and the arguments, the laughter and tears, not to mention sports and recreation.

(Anybody interested in putting up a cricket team for a match should contact Salena). It's all part of being Acid Jazz.



Galliano

Of course, this may not be everyone's idea of how to run a record company. But in five whirlwind years, it has given

this little label the kind of profile and reputation that many a corporate record company would chop off their accounting department for.

Perhaps Acid Jazz is doing it right after all!

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## A NATION UNDER THE ACID GROOVE

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

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

Further partnerships are being actively pursued in other countries with the USA being a priority. Says Simon Edwards of Real Time, "We have had a fantastic response to our presentation of Acid Jazz product all around the world. There are very few countries where the label's name and musical style is not already well

established.

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

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

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

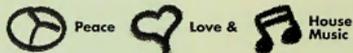
"We feel that we are able to offer our partners abroad a level of support which matches their enthusiasm for the label. Our objectives are clear: over the next five years we aim to develop the Acid Jazz reputation as a label with a really strong and recognised international presence."

Press Counsel PR  
wish

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**JAZZ 39T**  
Never Stop  
The Brand New Heavies

**JAZZ LP/CD 40**  
Descarga Mambite  
Snowboy & The Latin  
Section

**JAZZ 41T**  
Beads Things and  
Flowers Humble  
Souls

**JAZZ 42T**  
Lucky Fellow  
Snowboy  
featuring Noel  
McKoy

**JAZZ LP/CD 43**  
Totally Wired 7  
Various

**JAZZ 44T**  
Make Me Say It Again  
The Quiet Boys

**JAZZ LP/CD 45**  
Can't Hold The Vibe  
The Quiet Boys

**JAZZ 46/46T/46 CD**  
When You Gonna Learn  
Jamiroquai

**JAZZ 47T/47 CD**  
A Profound Gas  
Sandals

**JAZZ LP/CD 48**  
Stoned Woman  
Mother Earth

**JAZZ 49T**  
Ain't No Use  
Pure Wildness

**JAZZ LP/CD/MC 50**  
Totally Wired 8  
Various

**JAZZ LP/CD/MC 51**  
Acid Jazz Mo'Jazz  
Various

**JAZZ LP/CD 52**  
Dangerous Dubs  
Vol.1 Hazardous  
Dub

**JAZZ 53T**  
Watch My  
Garden  
Grow/Hitch  
Hike  
Humble  
Souls

**JAZZ LP/CD 54**  
Hippy House & Happy Hop II  
Various

**JAZZ 55T/CD 55**  
Hope You're Feeling Better  
Mother Earth

**JAZZ 56T/CD 56**  
Masterplan  
Diana Brown & Barrie K  
Sharpe

**JAZZ LP/CD/MC 57**  
Totally Wired 9  
Various

**JAZZ 58T / CD 58**  
The 3 Faces Of Snowboy EP  
Snowboy

**JAZZ 59T/CD**  
How Now?  
Humble Souls

**JAZZ LP/CD 60**  
Dadmancat  
Corduroy

**JAZZ 62T/CD 62**  
Mr Freedom EP  
Mother Earth

**JAZZ LP/CD/MC 63**  
Vibraphonic  
Vibraphonic

**JAZZ 64T/CD 64**  
Jazz Jupiter  
A-Zel

**JAZZ 65T/CD 65**  
Trust Me- Vibraphonic  
Alison Limerick

**JAZZ LP/CD/MC 66**  
Best Of Acid Jazz 2  
Various

**JAZZ LP/CD/MC 67**  
Thoughts And Sound  
Paintings  
Humble Sounds

**JAZZ 68T/CD 68**  
Something In My Eye  
Corduroy

**JAZZ 69T/CD 69**  
Use Me  
Raw Stylus

**JAZZ 71T**  
Taurus Woman (EP)  
The Subterraneans

**JAZZ LP/CD 72**  
Totally Wired 10  
Various

**JAZZ LP/CD 73**  
Dangerous Dub Vol.2  
Hazardous Dub Company

**JAZZ LP/CD 74**  
Ulf Sandberg Quartet  
Ulf Sandberg Quartet

**JAZZ LP/CD 77**  
Llego La India  
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# THEA

Dean Rudland provides  
sound of Acid Jazz, ki

**I**t's been five long years and  
many have passed through  
those Acid Jazz doors, in  
and out.

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

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

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

Like Galliano, who are now  
consistent album sellers  
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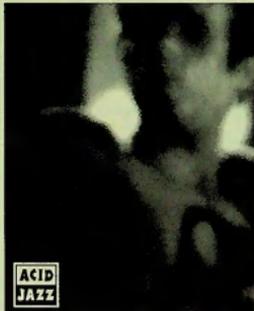
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*Matt Deighton of Mother Earth*

# ACID JAZZ TEST

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

monster. Or D-Influence. Not only are these boys now album artists for EastWest, but they have just re-mixed Mick Jagger's new single at his own request.

All three of these acts may have had their careers kicked started by the team at 21 Denmark Street, but we're not looking at series of one-offs here.

Don't forget the James Taylor Quartet. Although they never actually recorded for Acid Jazz, the band were signed to the label's management company from the day they first started playing little local gigs and released their first two albums *Mission Impossible* and *The Moneychanger* on Acid Jazz's subsidiary label, Re-elect The President. Now that James enjoys global fame, these releases have become sought after collectors' items and are to be re-released in August on Acid Jazz. James and the boys may no longer be with us, but they will always be part of the clan.



Simon Bartholomew of Brand New Heavies

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

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

*Mother Earth* are a classic example of the label's commitment to try absolutely anything. The band's first LP was recorded for £800 in a small studio in north east London, by a group of friends assembled by Acid Jazz mainstay Bunny. This album, *Stoned Woman*, was a massive success. It led to live gigs and sell out tours of Japan and Europe, two more marvellous EPs and a brilliant new album *The People Tree* due out this autumn. The band, now a four piece, Matt Deighton, Neil Corcoran, Chris White and Bryn Barklam, are just so



N'Dea Davenport of Brand New Heavies

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

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

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

The Acid Jazz juggernaut trundles ever onwards. May it never stop.

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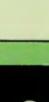
PICKWICK

- NEW (MIXES) (M) (S) (C) (R) (D) (L) (V) (A) (B) (G) (H) (I) (J) (K) (L) (M) (N) (O) (P) (Q) (R) (S) (T) (U) (V) (W) (X) (Y) (Z) (AA) (AB) (AC) (AD) (AE) (AF) (AG) (AH) (AI) (AJ) (AK) (AL) (AM) (AN) (AO) (AP) (AQ) (AR) (AS) (AT) (AU) (AV) (AW) (AX) (AY) (AZ) (BA) (BB) (BC) (BD) (BE) (BF) (BG) (BH) (BI) (BJ) (BK) (BL) (BM) (BN) (BO) (BP) (BQ) (BR) (BS) (BT) (BU) (BV) (BW) (BX) (BY) (BZ) (CA) (CB) (CC) (CD) (CE) (CF) (CG) (CH) (CI) (CJ) (CK) (CL) (CM) (CN) (CO) (CP) (CQ) (CR) (CS) (CT) (CU) (CV) (CW) (CX) (CY) (CZ) (DA) (DB) (DC) (DD) (DE) (DF) (DG) (DH) (DI) (DJ) (DK) (DL) (DM) (DN) (DO) (DP) (DQ) (DR) (DS) (DT) (DU) (DV) (DW) (DX) (DY) (DZ) (EA) (EB) (EC) (ED) (EE) (EF) (EG) (EH) (EI) (EJ) (EK) (EL) (EM) (EN) (EO) (EP) (EQ) (ER) (ES) (ET) (EU) (EV) (EW) (EX) (EY) (EZ) (FA) (FB) (FC) (FD) (FE) (FF) (FG) (FH) (FI) (FJ) (FK) (FL) (FM) (FN) (FO) (FP) (FQ) (FR) (FS) (FT) (FU) (FV) (FW) (FX) (FY) (FZ) (GA) (GB) (GC) (GD) (GE) (GF) (GG) (GH) (GI) (GJ) (GK) (GL) (GM) (GN) (GO) (GP) (GQ) (GR) (GS) (GT) (GU) (GV) (GW) (GX) (GY) (GZ) (HA) (HB) (HC) (HD) (HE) (HF) (HG) (HH) (HI) (HJ) (HK) (HL) (HM) (HN) (HO) (HP) (HQ) (HR) (HS) (HT) (HU) (HV) (HW) (HX) (HY) (HZ) (IA) (IB) (IC) (ID) (IE) (IF) (IG) (IH) (II) (IJ) (IK) (IL) (IM) (IN) (IO) (IP) (IQ) (IR) (IS) (IT) (IU) (IV) (IW) (IX) (IY) (IZ) (JA) (JB) (JC) (JD) (JE) (JF) (JG) (JH) (JI) (JJ) (JK) (JL) (JM) (JN) (JO) (JP) (JQ) (JR) (JS) (JT) (JU) (JV) (JW) (JX) (JY) (JZ) (KA) (KB) (KC) (KD) (KE) (KF) (KG) (KH) (KI) (KJ) (KK) (KL) (KM) (KN) (KO) (KP) (KQ) (KR) (KS) (KT) (KU) (KV) (KW) (KX) (KY) (KZ) (LA) (LB) (LC) (LD) (LE) (LF) (LG) (LH) (LI) (LJ) (LK) (LM) (LN) (LO) (LP) (LQ) (LR) (LS) (LT) (LU) (LV) (LW) (LX) (LY) (LZ) (MA) (MB) (MC) (MD) (ME) (MF) (MG) (MH) (MI) (MJ) (MK) (ML) (MN) (MO) (MP) (MQ) (MR) (MS) (MT) (MU) (MV) (MW) (MX) (MY) (MZ) (NA) (NB) (NC) (ND) (NE) (NF) (NG) (NH) (NI) (NJ) (NK) (NL) (NM) (NO) (NP) (NQ) (NR) (NS) (NT) (NU) (NV) (NW) (NX) (NY) (NZ) (OA) (OB) (OC) (OD) (OE) (OF) (OG) (OH) (OI) (OJ) (OK) (OL) (OM) (ON) (OO) (OP) (OQ) (OR) (OS) (OT) (OU) (OV) (OW) (OX) (OY) (OZ) (PA) (PB) (PC) (PD) (PE) (PF) (PG) (PH) (PI) (PJ) (PK) (PL) (PM) (PN) (PO) (PP) (PQ) (PR) (PS) (PT) (PU) (PV) (PW) (PX) (PY) (PZ) (QA) (QB) (QC) (QD) (QE) (QF) (QG) (QH) (QI) (QJ) (QK) (QL) (QM) (QN) (QO) (QP) (QQ) (QR) (QS) (QT) (QU) (QV) (QW) (QX) (QY) (QZ) (RA) (RB) (RC) (RD) (RE) (RF) (RG) (RH) (RI) (RJ) (RK) (RL) (RM) (RN) (RO) (RP) (RQ) (RR) (RS) (RT) (RU) (RV) (RW) (RX) (RY) (RZ) (SA) (SB) (SC) (SD) (SE) (SF) (SG) (SH) (SI) (SJ) (SK) (SL) (SM) (SN) (SO) (SP) (SQ) (SR) (SS) (ST) (SU) (SV) (SW) (SX) (SY) (SZ) (TA) (TB) (TC) (TD) (TE) (TF) (TG) (TH) (TI) (TJ) (TK) (TL) (TM) (TN) (TO) (TP) (TQ) (TR) (TS) (TT) (TU) (TV) (TW) (TX) (TY) (TZ) (UA) (UB) (UC) (UD) (UE) (UF) (UG) (UH) (UI) (UJ) (UK) (UL) (UM) (UN) (UO) (UP) (UQ) (UR) (US) (UT) (UU) (UV) (UW) (UX) (UY) (UZ) (VA) (VB) (VC) (VD) (VE) (VF) (VG) (VH) (VI) (VJ) (VK) (VL) (VM) (VN) (VO) (VP) (VQ) (VR) (VS) (VT) (VU) (VV) (VW) (VX) (VY) (VZ) (WA) (WB) (WC) (WD) (WE) (WF) (WG) (WH) (WI) (WJ) (WK) (WL) (WM) (WN) (WO) (WP) (WQ) (WR) (WS) (WT) (WU) (WV) (WW) (WX) (WY) (WZ) (XA) (XB) (XC) (XD) (XE) (XF) (XG) (XH) (XI) (XJ) (XK) (XL) (XM) (XN) (XO) (XP) (XQ) (XR) (XS) (XT) (XU) (XV) (XW) (XX) (XY) (XZ) (YA) (YB) (YC) (YD) (YE) (YF) (YG) (YH) (YI) (YJ) (YK) (YL) (YM) (YN) (YO) (YP) (YQ) (YR) (YS) (YT) (YU) (YV) (YW) (YX) (YY) (YZ) (ZA) (ZB) (ZC) (ZD) (ZE) (ZF) (ZG) (ZH) (ZI) (ZJ) (ZK) (ZL) (ZM) (ZN) (ZO) (ZP) (ZQ) (ZR) (ZS) (ZT) (ZU) (ZV) (ZW) (ZX) (ZY) (ZZ)

- 49 ALL OF ME (MIXES) BENEATH THE SHEETS (RTZARRE INC. 'KINKY BOOTS' REMIX) STATE OF MIND (VERTIGO MIX) Some Bizarre Third Floor promo Wide Boy promo Italian PLM promo Loaded Up promo Media white label US Big Beat Transcendental promo Big Life promo Eye Q promo Internal Dance Junior Boy's Own NuF Respect Epic Perfecto promo US Promo RCA promo No More Brothers promo Justice promo
- 81 NEW PLEASURE (MIXES) Uno Clio Ver'igo  
82 NEW MORE THAN A WOMAN (MIX VERSION) Moses  
83 NEW JAZZ BLUES (Remix) Corporation 2  
84 NEW FINITO (JAGGY BUNNET MIX) Jaga  
85 NEW FIND THE WAY (New Plastic)  
86 NEW I LIKE IT (E-SMOOVE MIXES) Jomanda  
87 SET U FREE (MIXES) Some Rapo  
88 SAVIOUR (Love To Infinity)  
89 SAUVOIR (RAIN DANCE MIX) Sven Math  
90 U GOT 2 KNOW (SERIE A MIX) (R.A.F.'S MAXIMIZE REMIX)  
91 U GOT 2 KNOW (SERIE A MIX) (R.A.F.'S MAXIMIZE MIX) Cappella  
92 (JAM ULTIMATE MIX) (4AM ULTIMATE MIX)  
93 ROCKIN' FOR MYSELF (MIXES) (Tab 8)  
94 LOVE HAS PUT A SPELL ON ME Kiss Or Life  
95 RUN TO ME (JOHNNY MUSTOPABLO FLORES REMIX) Gloria Estefan  
96 UNRELEASED PROJECT PART 4 (Todd Terry)  
97 NEW LONELY (New Elements)  
98 LIVING ON MY OWN (THE REMIXES) Freddie Mercury  
99 JUNGLE LOVE / UP / RISING (Rainbow Intervention Of Sound)

Highest Chart

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 071 620 3636.



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## VIDEO

Label	Cat No
& Party	BMG Video 74321120893
g Videos I	Geffen GEFV.29523
g Videos II	Geffen GEFV.39524
s In Australia	WMV 8536504393
is Is ...	SMV 491592
ith	PolyGram Video 0865143
st Hits Tour	BMG Video 74321147653
en Of Eden	Geffen GEFV.940
g Attraction	Telstar TVE.3005
s	PWL Continental VHF.27
giler	BMG Video 72445110353
our Illusion I	Geffen GEFV.39521
ed	WMV 7589383453
The NEC	Pickwick PGP.2127
All Areas	PMI MVB.491123

## Hot vinyl

buzzing

on promo &amp; import

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

**TARSK** 'Get On Up' (Slip 'n' Slide). How does Digger Barnes possibly follow the excellent 'Cowboy 7' Easy. He teams up with ravers Twin Bass and comes up with the most accessible techno acid track for a long while. With bass and vocals too insistent to ignore, this is another stormer with great mixes..... **BB**

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

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

**AKINYELE** 'Ak Ha Ha!' (US Interscope). This is a rough and punky rap along the lines of Onyx. Produced by the Large Professor, late of Main Source, the rap is completely out to lunch and certainly won't be winning any awards for political correctness, but has already picked up many fans. Continuing a trend for ever-shorter singles, 6 RM DANCE UPDATE

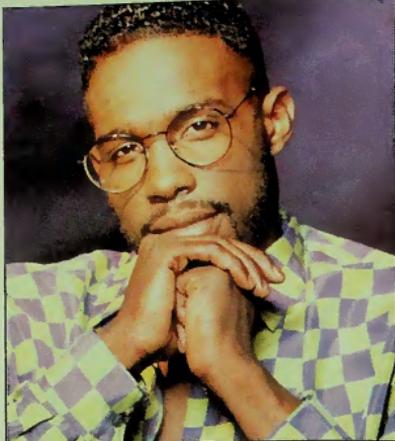
this track clocks in well short of three minutes. Short, but definitely not sweet..... **TF**

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

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

**DANNY CAMPBELL & SASHA** 'Together (Mount Rushmore Remixes)' (frrr). The 'Vibe That's Flowing' crew add a touch that allows this more subtle outing from Sasha to live up to some of its promise. Side A is little more than a blend of 'Vibe' with the original tune, but

## ● OUTSIDE



## ● FATHER MC

the Attack The Track rub on side B adds a low-down bassline to inject new life into what should have been a winner from the start..... **MC**

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

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

**AFTERSHOCK** 'Slave To The Vibe' (Virgin). A big buzz surrounded this track on import, so many have eagerly awaited its UK release. The strength of this track lies in the song - an excellent, infectious melody sung with a light, almost falsetto, voice. The production is in typical New York style and ranges from garage to a slow and low hip hop mix. A possible big cross-over hit..... **TJ**

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

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

The compact disc manufacturers



● **ARIEL**

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

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

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

harmonise together..... **SB**

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

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

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

**VARIOUS** 'TX5018' (Trax). New from Trax, the original Chicago house and acid label, are eight previously unreleased, untried, anonymous tracks. They range from melodic house through jazz-inspired material to electric acid. Fortunately this time they've sorted out the pressing — no cracks on the vinyl now. It's well worth picking up if you're a Trax spotter..... **SB**

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

**GIPSY** 'Skinny'/'Bumble Bee' (Limbo). Another superb Limbo

track from probably their most interesting and original outfit. This is a kind of garage trance groove with a neat vocal hook and hypnotic piano and synth lines. Add some acoustic guitar and you have a superb production that's subtle and smooth..... **TJ**

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

**Hot Hyp-sters:** Richard Russell, Mark (Nexus 21), Matthew Cole, Steve Bicknell, Tony Farsides, Tim Jeffery, Andy Beavers, Brad Beatnik.

● **RISING HIGH COLLECTIVE**



**VIDEO**

Label  
Cat No

- & Party **BMG Video**  
7432112083
- g Videos **Geffen**  
GEFV3923
- g Videos **Geffen**  
GEFV3924
- ks In Australia **WVW**  
8536504393
- is Is ... **SMV**  
491592
- ith **PolyGram Video**  
0985143
- st Hits Tour **BMG Video**  
7432114763
- en Of Eden **Geffen**  
GEFV340
- g Attraction **Telstar**  
TVE3005
- ts **PWL Continental**  
VHF 27
- iller **BMG Video**  
72445110363
- 'our Illusion' **Geffen**  
GEFV3924
- jed **WVW**  
7593833543
- t The NEC **Pickwick**  
PGP 2127
- s All Areas **FMI**  
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**PICKWICK**

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## beats &amp; pieces

SLIGHT confusion over at T&B Vinyl lately. **State Of Flux**, who released their 'Mind Weeds' track last week, rejected remixes by label bosses **Twitch & Brainstorm**. But T&B have decided to release them regardless under the name **330ml** and retitled 'Grow More Pot'. It's out next week...The **Radio Authority** was slightly bemused to receive a complaint from a **Kiss FM** listener when the station refused to play a record he had sent them. The authority's reply was no doubt more polite than the one **Kiss** could have given...New Polydor act **Mind Body & Soul** not only have a new single, 'Sacred Love', out but mainman **Greg Wilson** is producing the new white label from former Happy Monday **Shaun Ryder** and **Interstella**...**Fantazia** launched their new 'Twice As Nice' album at The Design Museum, London. Wonder how the nipple sleeve went down among the art cognoscenti...Be prepared for the latest triplepack from **Joey Negro**. **Virgin** is promoting his new album in a 1,000 limited edition of the format...**XL** would like it known that **The Prodigy** go through **Elektra** in the US and not **Atlantic** as stated last week...**Max** at London's **Flying Records** shop is moving from retail to record label **Slip 'N'**



● MIND BODY &amp; SOUL

Slide as A&R manager...Scotland's **The Time Frequency** have linked-up with dance/metal act **Marcha Fresca** for their new 'Love Is...' single on **United Rhythm**...New monthly club **Escape** at London's **Forum** has confirmed its opening line-up for Friday (23). **DJs Trevor Fung** and **Craig Walsh** will be supported by a **PA** from **Urban Cookie Collective**...**Steve Jervier**'s **Streethype** label has signed **Xavier** featuring **IV Red** whose 'Peace & Free' is out on August 9...**Dave Roberts** is now the main man behind **Love Energy '93** at **Milton Keynes** on August 28. His former partner **Tony Colton-Hater** says he's gone into retirement...Female rap collective **New Wave Sisters** which includes **Trouble & Bass**, **Cookie Crew** and **Dee II** headline a "slackness free zone" gig at the **Marquee** on July 28...**Hip Hop Connection** will be celebrating its fifth birthday with the help of **Normski** and friends on July 29 at London's **Subterrania**...**Jamiroquai**'s new single is a re-recording of his album's title track 'Emergency On Planet Earth'. The single also includes a previously unreleased version of 'Revolution'...This year's **International DJ Expo** will be held at the **Universal City Hilton & Towers** in **LA**, August 23-26...AND THE BEAT GOES ON!



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# TOP 30 VIDEO

THE OFFICIAL **musicweek** CHART

Pos	Weeks	Artist/Title	Category/Running time	Label	Cat no.
1	NEW	RED DWARF1: The End	Comedy/1 hr 29 min	BBC	BBCV 4914
2	NEW	DOCTOR WHO: The Silurians	Sci-Fi/1 hr 47 min	BBC	BBCV 4930
3	9	BLADE RUNNER - DIRECTOR'S CUT	Warner Home Video Sci-Fi/2 hr 51 min	Warner Home Video	PES 12682
4	17	PETER PAN	Children's/1 hr 14 min	Walt Disney	D 202452
5	2	BEETHOVEN	Children's/1 hr 23 min	CIC	VHR 1900
6	6	FULL METAL JACKET	Warner Home Video Action/1 hr 52 min	Warner Home Video	PES 11760
7	6	MAN UTD FC: End Of Season	Manchester Utd Sport/1 hr 30 min	Manchester Utd	MUV 5
8	5	STAR TREK VI: Undiscovered Country	CIC Sci-Fi/1 hr 48 min	CIC	VHR 2760
9	4	MY BEST FRIENDS	BVA Children's/1 hr 10 min	BVA	NCH 742
10	NEW	SAPPHIRE AND STEEL: Adventure 5H	ITC Sci-Fi/1 hr 37 min	ITC	ITC 8125
11	NEW	BOTTOM 2: Digger	BBC Comedy/1 hr 27 min	BBC	BBCV 4934
12	17	TAKE THAT: Take That & Party	BMG Video Music/1 hr 12 min	BMG Video	74321120853
13	6	FAR AND AWAY	CIC Drama/1 hr 30 min	CIC	VHR 1597
14	12	FRIED GREEN TOMATOES	Video Collection Drama/2 hr 4 min	Video Collection	PES 3405
15	RE	TERMINATOR 2 - JUDGMENT DAY	Guild Sci-Fi/2 hr 10 min	Guild	GLD 51162
16	15	WAYNE'S WORLD	Comedy/1 hr 30 min	CIC	VHR 2628
17	13	HAND THAT ROCKS THE CRADLE	Hollywood Pictures Drama/1 hr 46 min	Hollywood Pictures	D 913340
18	11	PINGU 4: Pingu The Chef	Children's/41 min	BBC	BBCV 4975
19	3	GUNS N' ROSES: F...ing Videos I	Documentary/1 hr	Geffen	GEFV 39523
20	10	GUNS N' ROSES: F...ing Videos II	Documentary/1 hr	Geffen	GEFV 39524
21	15	CHERFITNESS: Body Confidence	FoxVideo Special Interest/1 hr 30 min	FoxVideo	2577
22	NEW	CHERFITNESS: A New Attitude	FoxVideo Special Interest/1 hr 28 min	FoxVideo	2576
23	NEW	RG VEDA	Manga MANV 1014	Manga	MANV 1014
24	NEW	CURLY SUE	Warner Home Video Comedy/1 hr 37 min	Warner Home Video	SD 12118
25	14	RANGERS FC - 5 IN A ROW	Cameron Comm Sport/1 hr	Cameron Comm	CWRF 003
26	22	LETHAL WEAPON 3	Warner Home Video Action/1 hr 53 min	Warner Home Video	PES 12475
27	NEW	DIRTY DOZEN	MGM/UA Action/2 hr 26 min	MGM/UA	SO 50008
28	28	CINDERELLA	Children's/1 hr 30 min	Walt Disney	D 204102
29	RE	QUIET MAN	Drama/2 hr	Cinema Club	CC 1000
30	RE	KICKBOXER	Action/1 hr 38 min	4 Front	0888843

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# TOP 15 MUSIC VIDEO

Pos	Weeks	Artist/Title	Category/Running time	Label	Cat no.
1	3	TAKE THAT: Take That & Party	BMG Video Compilation/1hr 12min	BMG Video	74321120663
2	1	GUNS N' ROSES: F...ing Videos I	Documentary/1hr	Geffen	GEFV 39523
3	2	GUNS N' ROSES: F...ing Videos II	Documentary/1hr	Geffen	GEFV 39524
4	NEW	LEMONHEADS: Two Weeks In Australia	Compilation/45min	WMV	8536504393
5	18	MICHAEL BOLTON: This Is ...	Live/1hr 6min	SMV	491592
6	12	BON JOVI: Keep The Faith	PolyGram Video Live/1hr 25min	PolyGram Video	0865143
7	8	BARRY MANILOW: Greatest Hits Tour	BMG Video Compilation/60min	BMG Video	74321147563
8	5	GUNS N' ROSES: Garden Of Eden	Video/Single 12min	Geffen	GEFV 25 40
9	6	PINKY & PERKY: The Pig Attraction	Telstar Animation/55min	Telstar	TVE 3055
10	3	2 UNLIMITED: No Limits	PWL Continental Compilation/60min	PWL Continental	WHF 27
11	7	GREEN JELLY: Cereal Killer	BMG Video Live/1hr 30min	BMG Video	72445110363
12	12	GUNS N' ROSES: Use Your Illusion I	Geffen Live/1hr 30min	Geffen	GEFV 39521
13	10	NEIL YOUNG: Unplugged	WMV Live/1hr 10min	WMV	7599383543
14	15	BARRY MANILOW: Live At The NEC	Live/50min	Pickwick	POP 2127
15	22	CLIFF RICHARD: Access All Areas	Live/2hr 14min	PMI	MVB 491123

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12	DAVINI MINGOUE	MCA
112	IF I CAN'T HAVE YOU	MCA
12	KIM WIDE	
113	HAVE I TOLD YOU LATELY	WARNER BROS
10	ROD STEWART	
114	IF YOU'RE THE ONE THAT I WANT	ERIC
14	CHANG MACHUAN & DEBBIE GIBSON	
115	CAN'T GET ENOUGH OF YOUR LOVE	ARISTA
14	TAYLOR DAVINE	
116	TWO PRINCES	EPIC
11	SPIN DOCTORS	
117	BREAK FROM THE OLD ROUTINE	MCA
25	QUI 3	
118	ALL THAT SHE WANTS	METRONOME/LONDON
13	AGE OF BASE	
119	SUNFLOWER	GO! DISCS
16	PAUL WELLEN	
20	THE KEY THE SECRET	PULSE 8
29	URBAN COMIC COLLECTIVE	

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1	new	SOMEWHERE	Virgin
		ERUA	
02	new	KINGDOM	Balavo Y Nirop
03	new	THE I SHEAR	DONE
		RECORD OPERATOR	
04	new	LIVING IN THE ROSE (THE BALADS EP)	ERIC
		NEW MEXICO SNAKE	
05	new	RECONNECTION (EP)	INTERNAL
		ZIRO 8	
06	8	NEW MISTAKE	Virgin
		EXCELLENCE	
07	9	BY THE TIME THIS NIGHT IS OVER	ARISTA
08	new	JUST AS LONG AS YOU ARE THERE	PARLOPHONE
		WINTER PARKS	
09	new	LESERFARCA	EM G
		SMITH VAIN	
10	10	(I DON'T KNOW WHY) BUT I DO	MCA
		CHALLENGE "TRUCKER" HEART	
11	new	YOU COME FROM EARTH	MCA
		LIVE	
12	new	JUST A DREAM	MCA
13	new	JUST CALL ME	MCA
14	11	WHEN YOU GO AWAY	THE HIT LABEL/LONDON
		JACKNY GORGES WITH SHIRLEY MAY	
15	new	AIN'T NO SUNSHINE	AMM
		RECORD JONES FEAT JAMES TERTTON	
16	new	TERMINATOR 2 REMIX	REPERCUSO
		REPERCUSO	
17	new	THERE'S SOMETHING GOING ON	ZNY
		CHICK FRENKELSON'S JAZZ	
18	new	SOMETHING FOR JOEY	BRISONS DEMOIT
		SHOBY	
19	new	LITTLE BULLET	GAINUSA
		SHOBY	
20	new	OH FOR THE LAMPS OF CHINA	TELEGRAM
		THE ULTIMATE POOL	

Nico	THE UNKNOWN TRUCK EP	DECONSTRUCTION/KICK	new	33
Rodim	US3 Feat 'Tukka Yoot'	Blue Note/Capitol	36	34
BEARLURSE		CHINA	19	35
LEVELLERS				
TAKE A FREE FALL		LOGIC/ARISTA	new	36
DANCE 2 TRANCE				
CHEMICAL WORLD		FOOD	28	37
BLUR				
SWEAT (A LA LA LA LONG)		MAGNET	23	38
INNER CIRCLE				
THIRD RAIL		A&M	new	39
SOURCEZ				
RUNAWAY TRAIN		COLUMBIA	37	40
SOUL ASYLUM				

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# TOP 75 ALBUMS

## THE OFFICIAL Music Week CHART

The Last Weeks	Title Artist (Producer)	Label/CO (Distributor) Cass/Vinyl	The Last Weeks	Title Artist (Producer)	Label/CO (Distributor) Cass/Vinyl	The Last Weeks	Title Artist (Producer)	Label/CO (Distributor) Cass/Vinyl	
1	<b>PROMISES AND LIES</b> ● DEP International DEPFO 15 (F) URB0 (URB)	1	<b>BREATHLESS</b> ● Arista 07822 (AR) Kenny G (Manly G/Alanis/Hot/Foster)	26	<b>21</b> <b>21</b> ● Virgin DV15 (F) Are You Gonna Go My Way (Lenny Kravitz/Kravitz)	52	<b>21</b> <b>REPUBLIC</b> ● Centredata Co/London 8284132 (F) New Order (Hague/New Order)	28	<b>21</b> <b>TEASE ME</b> ● MCA 1021 (M) Dada Denis & Piers (Burn/Winn/Maings)
2	<b>ZOOPOKA *</b> Island CID22 9 (F) U2 (Fluff/The Edge/Edge)	27	<b>22</b> <b>22</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	28	<b>22</b> <b>22</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	53	<b>23</b> <b>23</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	29	<b>23</b> <b>23</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
3	<b>ALWAYS</b> ● Polygram 5196662 (F) Michael Ball (Smith)	28	<b>23</b> <b>23</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	29	<b>23</b> <b>23</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	54	<b>24</b> <b>24</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	30	<b>24</b> <b>24</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
4	<b>UNPLUGGED AND SEATED</b> ● Warner Bros 838245202 (W) Rod Stewart (Leonard)	29	<b>24</b> <b>24</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	30	<b>24</b> <b>24</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	55	<b>25</b> <b>25</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	31	<b>25</b> <b>25</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
5	<b>POCKET FULL OF KRYPTONITE</b> ● Epic 468252 (W) Spin Doctors (Spin Doctors/Dennenberg/La Rock)	30	<b>25</b> <b>25</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	31	<b>25</b> <b>25</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	56	<b>26</b> <b>26</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	32	<b>26</b> <b>26</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
6	<b>EMERGENCY ON PLANET EARTH</b> ● Sony SD 474094/474095 (M) Jamiroquai (J/Westerman/More)	31	<b>26</b> <b>26</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	32	<b>26</b> <b>26</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	57	<b>27</b> <b>27</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	33	<b>27</b> <b>27</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
7	<b>BIGGER, BETTER, FASTER, MORE!</b> ● Interscope 7507921122 (W) 4 Non Blondes (Tickle)	32	<b>27</b> <b>27</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	33	<b>27</b> <b>27</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	58	<b>28</b> <b>28</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	34	<b>28</b> <b>28</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
8	<b>AUTOMATIC FOR THE PEOPLE *</b> ● REM (J/Lireme) Warner Bros 83825552 (W) 4 Non Blondes (Tickle)	33	<b>28</b> <b>28</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	34	<b>28</b> <b>28</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	59	<b>29</b> <b>29</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	35	<b>29</b> <b>29</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
9	<b>TEN SUMMONER'S TALES *</b> ● A&M 5400732 (F) Song (Pardog/Briggs)	34	<b>29</b> <b>29</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	35	<b>29</b> <b>29</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	60	<b>30</b> <b>30</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	36	<b>30</b> <b>30</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
10	<b>BACK TO BROADWAY</b> ● Columbia 4736902 (SM) Barbra Streisand (Various)	35	<b>30</b> <b>30</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	36	<b>30</b> <b>30</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	61	<b>31</b> <b>31</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	37	<b>31</b> <b>31</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
11	<b>DEBUT</b> ● One Little Indian P13 CD (F) P13 (P13/Hotter/Bjork)	36	<b>31</b> <b>31</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	37	<b>31</b> <b>31</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	62	<b>32</b> <b>32</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	38	<b>32</b> <b>32</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
12	<b>UNPLUGGED</b> ● Raprice 8362462 (W) Neil Young (Briggs)	37	<b>32</b> <b>32</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	38	<b>32</b> <b>32</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	63	<b>33</b> <b>33</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	39	<b>33</b> <b>33</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
13	<b>TAKE THAT AND PARTY *</b> ● RCA 7421106232 (BM) Take That (Various)	38	<b>33</b> <b>33</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	39	<b>33</b> <b>33</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	64	<b>34</b> <b>34</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	40	<b>34</b> <b>34</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
14	<b>WHAT'S LOVE GOT TO DO WITH IT</b> ● Polygram 83825552 (W) Tina Turner (Various)	39	<b>34</b> <b>34</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	40	<b>34</b> <b>34</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	65	<b>35</b> <b>35</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	41	<b>35</b> <b>35</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
15	<b>THE SOUND OF SPEED</b> ● Blanco Y Negro 469993102 (W) The Just and Mary Chain (Red/Red)	40	<b>35</b> <b>35</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	41	<b>35</b> <b>35</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	66	<b>36</b> <b>36</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	42	<b>36</b> <b>36</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
16	<b>UNPLUGGED *</b> ● Dux 8362462 (W) Dave Navarro (Briggs)	41	<b>36</b> <b>36</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	42	<b>36</b> <b>36</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	67	<b>37</b> <b>37</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	43	<b>37</b> <b>37</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
17	<b>KEEP THE FAITH</b> ● Dux 8362462 (W) Bon Jovi (Rock)	42	<b>37</b> <b>37</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	43	<b>37</b> <b>37</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	68	<b>38</b> <b>38</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	44	<b>38</b> <b>38</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
18	<b>NO LIMITS</b> ● PAVL Continental HFC2 27 (W) 2 Unlimited (Wilde/Da Coster)	43	<b>38</b> <b>38</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	44	<b>38</b> <b>38</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	69	<b>39</b> <b>39</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	45	<b>39</b> <b>39</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
19	<b>CONNECTED</b> ● 4th & Broadway BRCD 589 (F) The Stereo Mics (The Stereo Mics)	44	<b>39</b> <b>39</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	45	<b>39</b> <b>39</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	70	<b>40</b> <b>40</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	46	<b>40</b> <b>40</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
20	<b>MI TERRA</b> ● Epic 4737992 (SM) Estrella Estrella (Estrella J/Casas/Oswald)	45	<b>40</b> <b>40</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	46	<b>40</b> <b>40</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	71	<b>41</b> <b>41</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	47	<b>41</b> <b>41</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
21	<b>DANGEROUS *</b> ● Epic 4680822 (SM) Michael Jackson (Walt/Jackson/Schwartz/Borden)	46	<b>41</b> <b>41</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	47	<b>41</b> <b>41</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	72	<b>42</b> <b>42</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	48	<b>42</b> <b>42</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
22	<b>WALTMOSTW</b> ● Island 8382462 (F) East 17 (Various)	47	<b>42</b> <b>42</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	48	<b>42</b> <b>42</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	73	<b>43</b> <b>43</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	49	<b>43</b> <b>43</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
23	<b>JANET</b> ● Virgin CDV 2720 (F) Janet Jackson (Liam/Lewis/Jackson)	48	<b>43</b> <b>43</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	49	<b>43</b> <b>43</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	74	<b>44</b> <b>44</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	50	<b>44</b> <b>44</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
24	<b>LET'S RUMBLE</b> ● RCA 742111511 12 (BM) Love/Route (Love/Route)	49	<b>44</b> <b>44</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	50	<b>44</b> <b>44</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	75	<b>45</b> <b>45</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	51	<b>45</b> <b>45</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)
25	<b>SO CLOSE *</b> ● A&M 5400342 (F) Dino Carroll (Lomax/Mackintosh/Cole/Ovines)	50	<b>45</b> <b>45</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	51	<b>45</b> <b>45</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	76	<b>46</b> <b>46</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)	52	<b>46</b> <b>46</b> ● Virgin DV15 (F) U2 (Fluff/The Edge/Edge)

# TOP 20 COMPILATIONS

The Last Weeks	Title Artist (Producer)	Label/CO (Distributor) Cass/Vinyl	The Last Weeks	Title Artist (Producer)	Label/CO (Distributor) Cass/Vinyl	The Last Weeks	Title Artist (Producer)	Label/CO (Distributor) Cass/Vinyl
1	<b>BEST DANCE ALBUM... EVER!</b> ● Virgin DV15 (F) VMD15 2 (F)	1	<b>TEMPTED</b> ● A&M/PolyGram TV 5100323 (F) 5103594 (F)	11	<b>BLUES BROTHER SISTER VOL 2</b> ● DINO DINO 413 (F) Various	1	<b>UNLIMITED</b> ● 18	<b>ORCHESTRAL MANUFACTURES</b> ● 18
2	<b>ENERGY RUSH DANCE HITS 93 (2ND DIMENSION)</b> ● DINO DINO 62 (W/M) DINO 62 (W/M)	2	<b>BLUES BROTHER SISTER VOL 2</b> ● DINO DINO 413 (F) Various	12	<b>HEART FULL OF SOUL</b> ● DINO DINO 413 (F) Various	2	<b>NON BLONDES</b> ● 28	<b>IN THE DARK</b> ● 85
3	<b>100% DANCE</b> ● Telstar T23 262 (W) Various	3	<b>HEART FULL OF SOUL</b> ● DINO DINO 413 (F) Various	13	<b>THE BLUES EXPERIENCE</b> ● PolyGram TV 5102282 (F) Various	3	<b>ARCHER, Tammis</b> ● 38	<b>PEARL JAM</b> ● 85
4	<b>RAGGA HEAT REGGAE BEAT</b> ● Telstar T23 266 (W) Various	4	<b>THE BLUES EXPERIENCE</b> ● PolyGram TV 5102282 (F) Various	14	<b>SOUL INSPIRATION</b> ● PolyGram TV 5102282 (F) Various	4	<b>BALL, Michael</b> ● 39	<b>PLANT, Robert</b> ● 85
5	<b>FRESH DANCE 93</b> ● Telstar T23 266 (W) Various	5	<b>NOW! 24 *</b> ● EMV Virgin CD 2266 (W) Various	15	<b>NOW! 24 *</b> ● EMV Virgin CD 2266 (W) Various	5	<b>BOOK, Jim</b> ● 11	<b>STREET MACHINE</b> ● 85
6	<b>NOW DANCE 93</b> ● EMV Virgin PolyGram CDND 9 (E) Various	6	<b>FANTAZIA - TWICE AS NICE</b> ● Fantazia Fantazia CD (RE) Various	16	<b>NOW! 24 *</b> ● EMV Virgin CD 2266 (W) Various	6	<b>ROCK CROWD</b> ● The Blackstone, Michael	<b>ROCKERS</b> ● 31
7	<b>THE BODYGUARD (OST) *</b> ● Arista 07822 (AR) Various	7	<b>FANTAZIA - TWICE AS NICE</b> ● Fantazia Fantazia CD (RE) Various	17	<b>THE LAST ACTION HERO (OST)</b> ● Columbia CDND 34 (E) Various	7	<b>BOY, John</b> ● 11	<b>SHADY</b> ● 87
8	<b>ORIGINALS</b> ● Columbia MDCD 23 (E) Various	8	<b>THE LAST ACTION HERO (OST)</b> ● Columbia CDND 34 (E) Various	18	<b>FANTAZIA - TWICE AS NICE</b> ● Fantazia Fantazia CD (RE) Various	8	<b>CARROLL, Eric</b> ● 16,19	<b>SMYLY, Fred</b> ● 87
9	<b>ON A REGGAE TIP</b> ● Moxie CDTV 5 (F) Various	9	<b>WOMAN TO WOMAN</b> ● PolyGram TV 5183235 (E) Various	19	<b>INNA DANCEHALL STYLE</b> ● EMV CDMD 70 (E) Various	9	<b>CLAVINAC</b> ● 12	<b>STREET DOCTORS</b> ● 87
10	<b>ON A REGGAE TIP</b> ● Moxie CDTV 5 (F) Various	10	<b>BLUES BROTHER SISTER</b> ● DINO DINO 56 (D/M) Various	20	<b>BLUES BROTHER SISTER</b> ● DINO DINO 56 (D/M) Various	10	<b>CLAYTON, Eric</b> ● 16,19	<b>STREET DOCTORS</b> ● 87

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## COMPUTER CONSOLES

This Last			
1	NEW MICRO MACHINES	MD NI	Code Masters
2	COOL SPOT	MD	Virgin
3	NEW STARWING	SN	Nintendo
4	3 ALIEN 3	MD SG NI GA GG	Various
5	SONIC THE HEDGEHOG 2	MD SG GG	Sega
6	4 LEMMINGS	MD SG SN NI GA GG	Various
7	SUPER KICK OFF	SG SN NI GA GG MD	Various
8	FLASHBACK	MD	US Gold
9	NEW WWF ROYAL RUMBLE	SN	LJN
10	PGA TOUR GOLF 2	MD	Electronic Arts

11	12 ECCO	MD	Sega
12	14 SUPER MARIO LAND 2	GA	Nintendo
13	10 SUPER STAR WARS	SN	JVC
14	17 SUPER MARIO KART	SN	Nintendo
15	8 SUPER STAR WARS	SN	JVC
16	16 MICKY MOUSE 2	SG GG	Sega
17	13 DESERT STRIKE	MD SN	Electronic Arts
18	10 TINY TOONS: BUSTER BUSTS	SN	Konami
19	40 MOHAMMED ALI BOXING	MD	Virgin
20	22 TINY TOONS: BUSTERS TREASURE	MD	Konami

Source: ELSPA. Compiled by Gallup

## PENGUIN ELSA

## COUNTRY

This Last			
1	1 OTHER VOICES/OTHER ROOMS	Nanci Griffith	MCA MCD 10796 (BMG)
2	2 ACROSS THE BORDERLINE	Willie Nelson	Columbia 472942 (SM)
3	3 FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZCD 701 (P)
4	5 COME ON COME ON	Mary Chapin Carpenter	Columbia 471892 (SM)
5	4 INFAMOUS ANGEL	Iris Desmond	Warner Bros 9362452382 (W)
6	8 SHADOWLAND	KD Lang	Warner Bros 9257242 (W)
7	13 SOME GAVE ALL	Billy Ray Cyrus	Mercury 5106352 (F)
8	7 I NEED YOU	Daniel O'Donnell	Ritz RITZCD 104 (P)
9	12 ROPI'N' THE WIND	Garth Brooks	Capitol CDESTU 2162 (E)
10	6 NECK AND NECK	Cher Atkins/Mark Knopfler	Columbia 4674352 (SM)

11	15 THE LAST WALTZ	Daniel O'Donnell	Ritz RITZCD 0058 (P)
12	11 NO FENCES	Garth Brooks	Capitol CDEST 2136 (E)
13	10 ABSOLUTE TORCH AND TWANG	KD Lang and The Reclines	Sire 9258772 (W)
14	9 SLOW DANCING WITH THE MOON	Dolly Parton	Columbia 4729442 (SM)
15	14 THE CHASE	Garth Brooks	Liberty CDESTU 2184 (E)
16	17 DON'T FORGET TO REMEMBER	Daniel O'Donnell	Ritz RITZCD 105 (P)
17	19 THIS TIME	Dwight Yoakam	Reprise 9362452142 (W)
18	RE SHOOTING STRAIGHT IN THE DARK	Mary-Chapin Carpenter	Columbia 467482 (SM)
19	18 FAVORITES	Daniel O'Donnell	Ritz RITZCD 0052 (P)
20	20 VOICES IN THE WIND	Suzy Bugguss	Liberty C 238585 (E)

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## SPOKEN WORD

This Last			
1	1 THE JUNGLE BOOK	Original Soundtrack & Story	Pickwick/Disneyland FDC35 (P)
2	4 THE ANIMALS OF FARTHING WOOD	Colin Dunn	BBC YBBC 1452 (P)
3	11 WHAT TIME IS IT, ECCLES?	Original Radio Cast	BBC ZBBC 1406 (P)
4	7 HANCOCK'S HALF HOUR 5	Original Radio Cast	BBC ZBBC 1128 (P)
5	3 RED DWARF	Chris Barrie	Laughing Stock LAFFC 14 (P)
6	6 THE QUEEN AND I	Original Radio Cast	BBC ZBBC 1410 (P)
7	2 DAD'S ARMY 3	Original Radio Cast	BBC ZBBC 1455 (P)
8	NEW BUSMAN'S HONEYMOON	Ian Charnichael	BBC ZBBC 1462 (P)
9	14 VICTORIA WOOD	VICTORIA WOOD	BBC ZBBC 1263 (P)
10	10 LIVE AT HAMMERSMITH 1989	Ben Elton	Laughing Stock LAFFC 16 (P)

11	8 ROUND THE HORNE 6	Original Radio Cast	BBC ZBBC 1403 (P)
12	9 GREAT PETERS - THE VIRGIN IN THE ICE	Original Radio Cast	BBC ZBBC 1451 (P)
13	5 ELLIS MEADOW/A POSTILION ...	Dirk Bogarde	BBC ZBBC 1466 (P)
14	19 DR WHO - THE TOMBS OF THE CYBERMEN	Patrick Troughton	BBC ZBBC 1343 (P)
15	NEW MISS MARPLE'S FINAL CASE	Various	Harper Collins (P)
16	RE BLACKADDER THE THIRD	ORIGINAL TV CAST	BBC ZBBC 1270 (P)
17	13 TALK FROM THE PERILOUS REALM	Original Radio Cast	BBC ZBBC 1461 (P)
18	NEW THE WORLD OF JEVES AND WOOSTER	Stephen Fry And Hugh Laurie	EMITCM 3382 (E)
19	12 THE TALE OF PETER RABBIT & T	Various	BBC YBC 1438 (P)
20	15 ROUND THE HORNE	Original Radio Cast	BBC ZBBC 1010 (P)

Source: © CIN. Compiled by ERA from Gallup figures

## INDEPENDENT: SINGLES

This Last			
1	1 2 BELARUSE	The Levellers	China WOKCD 2034 (P)
2	2 THE KEY: THE SECRET	Urban Cookies Collective	Palto 8 COLOSE 48 (P)
3	NEW 1 ROCKIN' FOR MYSELF	Moss Heat Arge Brown	Mut Respon NUF 9030 (P)
4	NEW 1 WALLFLOWER	Mega City Four	Big Life MEGAD 1 (REAPT)
5	3 4 CHERUB ROCK	Smashing Pumpkins	Mut HUTCD 33 (RIMP)
6	3 3 I FEEL IT	Moby	Equator/Instincts/Mate AXISCD 001 (P)
7	NEW 1 REZ	Underworld	Jasior Boy's Own COLLECTION 902 (CA/MO)
8	NEW 1 SHE'S A VISION/DON'T LOOK NOW	Chapierhouse	Dedicated HOUSE 803CD (RIMP)
9	NEW 1 WINDOW IN THE SKY	Aizen	Predication House PNC 053 (S&R)
10	7 4 RADIO	Teenage Fanclub	Creation CRESCD 130 (P)
11	6 5 HUMAN BEHAVIOUR	Bjork	One Little Indian 112 TP7CD (P)
12	5 2 DANCE YOUR SOCKS OFF (EP)	DDP	Genelia GREP 900CD (REAPT)
13	NEW 1 GO HAYLOUT ACTION	Die Chazzele	Die Chazzele ARSCD 006 (P)
14	3 2 BASS GO BOOM	D'Cruse	Saberhorn Bass SUBBASC 25R (S&R)
15	8 2 SPIRIT OF THE AGE	Hawknix	4 Real 4R 1CD (SRD)
16	11 2 HEAD TO THE LIGHT	Manic Street Preachers	Reinforced RIVET 1243CD (SRD)
17	NEW 1 BUMP AND GRIND (Remixes)	Puro Sesso	One DR FOF 005 (RIMP)
18	NEW 1 I LIKE	Serena	Mission COMES 2 (P)
19	RE 1 CALL IT WHAT YOU WANT	Credo To The Nation	One Little Indian 94 TP7CD (P)
20	NEW 1 I'VE GOT IT	Rolling Gear	UFG UFG 5 (GA)

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

## INDEPENDENT: ALBUMS

This Last			
1	NEW 1 DEBUT	Bjork	One Little Indian TPLP 31CD (P)
2	3 15 SUEDE	Suede	Nude NUDE 1CD (RIMP)
3	NEW 1 TALES OF EPIDURINA	Amorphous Androgynous	EBV EDBV 1 (RIMP)
4	NEW 1 EVERYTHING IS NOW	Drum Club	Butterfly/Big Life BFLCD 3 (REAPT)
5	7 5 LEVELLING THE LAND	The Levellers	China WOLCD 102Z (P)
6	1 3 A STORM IN HEAVEN	Verve	Hut CDUT 10 (RIMP)
7	3 9 BRING IT DOWN	Madder Rose	Seed 14232 (REAPT)
8	14 15 SONGS OF FAITH AND DEVOTION	Depaچه Mode	Mute COSTUMM 106 (RIMP)
9	4 3 PAINKILLERS	Babes In Toyland	Southern 185122 (SRD)
10	5 20 SO TOUGH	Steady State	Heavenly HWNLPE 62Z (P)
11	2 2 GINGER	Speedy J	Warp WARPCD 14 (RIMP)
12	8 7 ORBITAL	Orbital	Internal TRUCD 2 (RIMP)
13	6 5 IN ON THE KILLTAKER	Fugazi	Dischord DIS 790CD (SRD)
14	10 6 STAR	Billy	4AD CAD 300CD (RIMP)
15	NEW 1 HEIDI RERRY	Heidi Berry	4AD CAD 300CD (RIMP)
16	13 12 JURASSIC SHIFT	Ozric Tentacles	Dovetail DOVECD 6 (P)
17	RE 1 A WEAPON CALLED THE WORD	The Levellers	Musidisc 105571 (REAPT)
18	4 FOXBASE ALPHA	Saint-Gestic	Heavenly HWNLPE 1CD (P)
19	2 ABDUCTION	Est Static	Ultimate BARCD 3 (RIMP)
20	16 5 PATRIOT GAMES	Gunshot	Vinyl Solution STEAM 43CD (RIMP)

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# Indies befriended majors for talent breakthrough

When it comes to breaking talent, the old 'them and us' divide between major and indie has been replaced by a new co-operation - with the acts the winner. By Adrian Thrills

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

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

Nevertheless it still raised questions about the relationship between the two sectors. Like how much do the majors need independent acumen to help them develop new acts? And how much do independent labels need major muscle to secure commercial success both at home and abroad? And furthermore, what can the smaller labels do to protect their interest in the bands they discover and nurture.

In the case of PJ Harvey, of course, Island was involved almost from the beginning. An Island scout had seen the group's sixth gig and preliminary talks with the band had already taken place before the release of their debut *Too Pure* single, *Dress*. And when they ultimately signed to Island early in 1992, it was agreed that their first album, *Dry*, should appear on *Too Pure*, with whom the band had a longstanding verbal agreement.

The advantages of such an arrangement were immediately obvious. Secure in the knowledge that they had a long-term future with one of the country's most respected major labels, Harvey and her band were able to grow their music commercially, free of many of the constraints that might have applied had they signed immediately to a major.

Island Records stood to benefit too. *Too Pure*'s fully independent status meant that Harvey's profile could be developed modestly and independently through the national charts and a music press that is perceived

MUTE AND NUDE TAKE TOP INDIE LABEL HONOURS			
SINGLES		ALBUMS	
Label	Principal Acts	Label	Principal Acts
1 NUDE	Suede	1 MUTE	<i>Erasure/Inspiral Carpets/Depeche Mode</i>
2 MUTE (NOVA MUTE)	Erasure/Depeche Mode	2 CREATION	<i>Primal Scream/Sugar/Stowdley</i>
3 ONE LITTLE INDIAN	Shamen/Credit To The Nation	3 4AD	<i>Belly/Frank Black</i>
4 PULSE 8	Rage/Gloworm	4 ONE LITTLE INDIAN	<i>The Shamen</i>
5 ROBS	Sub Sub & Melanie Williams	5 CHINA	<i>Levelers/Chuck Prophet</i>
6 INTERNAL	Cappella/Rob Acid	6 NUDE	<i>Suede</i>
7 HEAVENLY	St Etienne	7 HEAVENLY	<i>Heavenly</i>
8 NETWORK	Altera/Riese Project/NWS & Tramps	8 SILVERTONE	<i>John Lee Hooker/Stane Roses</i>
9 4AD	Belly/Frank Black	9 BIG CAT	<i>Pavement/Carter</i>
10 FAZE 2	Urban Hypo/Grand Level	10 WARP	<i>PolygonWindow/Black Dog Productions/Biz</i>
11 SUBURBAN BASE	Smart Ex/D'Crize/DJ Hypo	11 DOWNTAIL	<i>Ozric Tentacles</i>
12 HARTHOUSE UK	Hardfloor/Barbarella	12 MUSEDISC	<i>The Lovellies</i>
13 CREATION	Boo Radleys/Sugar/Adorable	13 HUT	<i>Talking Midgets/The Autours</i>
14 ACID JAZZ	Sawboy/Lamiroquel	14 TOO PURE	<i>PJ Harvey/Strobeland</i>
14 PRODUCTION HOUSE	Baby D/House Crew	15 APOLLO/RBS AMB	<i>Aphex Twin</i>
16 VINYL SOLUTION	Bizarre Inc/Ginshut	16 UNION CITY	<i>B.M.Ex</i>
17 PROFILE	Run DMC/C Praeg Khan	17 EQUATION	<i>Ed Alleys - Johnson</i>
17 LIMBO	Muskaal/Havana/Hari	18 ALTER EGO	<i>Johns Holland</i>
19 BOYS OWN/JUNIOR BOYS OWN	Denim/X Press 2	18 ULTIMATE	<i>Est Static</i>
19 CITY SLANG	Superchunk/Hole	20 PROFILE	<i>Run DMC</i>
19 WARP	DIY/Polycom Window		
19 GUERILLA	Drum Club/Atomic/Spokey		

Based on label performance in CIB independent distribution chart, January to June 1993, weighed by average peak sales over the period

to be biased in favour of the independent artist.

Mutually co-operative and beneficial arrangements like this have become one of the dominant features of artist development in the UK over the last two or three years.

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

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

Phonogram director of A&R David Bates says major label

scouting systems are new so finely-tuned that no new band of note can escape their attention.

"If there is a sign of life in Bolton or Rochdale, there are immediately a dozen scouts on the case," he says. "The problem is that bands have been educated into thinking that an indie is the best place to start by a music press that

has a complete blind spot to anything on a major. That's fine to begin with but when they want to climb a little further up the ladder and earn a little money they realise the shortcomings of the indies. It happens to them all. "One of the most revered independent groups of the last 10 years were the Cocteau Twins. Yet even they have

turned their back on the independents and signed to a major," he says.

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

## SONY: THE INDIE-FRIENDLY MAJOR

Since its formation in February 1992, Sony Music's Licensed Repertoire Division has forged the closest ties of any of the UK majors with the independent sector.

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

Sony involvements range from a joint venture with Creation to international licensing with Nude, with both labels retaining independent distribution through Pinnacle in the UK.

The deals with Network and the Inevitable label also cover selling and distribution in the UK, with the Network agreement now extended to cover foreign licensing.



**Suede: number one hit**  
The partnership with 3MV allows the sales and strikeforce company to provide its services to Sony's licensed labels while offering new labels a complete package of their marketing services and Sony distribution.

Jeremy Pearce, the managing director of LRD, says the company is striving to redress the "us and them" mentality that often clouds relations between the two sectors, building

partnerships with satellite labels rather than one-sided agreements.

"We want to establish relationships with independent companies. When majors got involved in the past they would start imposing too many rules and stifle all the creativity.

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

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

► exciting new acts.

Former major A&R staffers turned independent label directors like Saul Galpern (Nude) and Korda Marshall (Infectious) recall the frustrations of working at the cutting edge for the big companies.

"Most talent scouts know what's new and good if only because there's a very strong grapevine and the guys tend to hunt in packs," says Galpern, who spent the Eighties at Elektra, Island and RCA before starting up Nude and signing Suede. "But more often than not they're prevented from signing and developing the best new bands by senior executives who are more out of touch with what is happening than at any time since punk," he says.

Indeed, if Korda Marshall is to be believed, then boardroom attitudes to new bands have hardened considerably since the free-wheeling days when, as head of A&R for BMG/RCA, he signed Pop Will Eat Itself, The Wedding Present, The Primitives and London Beat.

"Creativity and originality used to be what you looked for above everything else in a new band," he says. "But today all anybody talks about are the financial aspects. A&R has become about minimizing risks. The way most majors are set up it could cost at least

**WIIJJA: THE TALENT STARTS HERE**

Wiiija, the enterprising west London label that has grown out of the Rough Trade record shop, is one that carved itself an enviable reputation as a talent source when it discovered and nurtured two of 1992's most impressive independent guitar bands Silverfish and Therapy?

This year the label is currently concentrating on building the profiles of a clutch of bands including Huggy Bear, Camerchop, Linus, Skin Teen, Comet Gain and Pussycat Trash. Attuned to the needs and demands of grassroots record buyers, Wiiija label manager Gary Walker puts his faith in a format which the majors now largely ignore. He believes that seven inch vinyl is the key to initial success in the independent marketplace. And by pegging back recording costs,



*Therapy?: big through Wiiija*

Walker estimates that he can start looking at a profit after selling just 4,000 copies of each recording.

"You can't break a band until you've built a fanbase," he says. "The best and most cost-effective way to do that is to release a series of singles. Forget about formats and CD singles. From an independent viewpoint, a seven inch single is the easiest and most cost-effective way to get

through to people."

Keeping hold of their best bands once bigger companies start sniffing round is the perennial problem for those small labels who sign acts to very simple or short term agreements that rarely guarantee anything but the smallest advances.

Nevertheless Walker believes that there is a new generation of bands who are simply not interested in major labels: "There are a lot of groups who are trying to bypass the traditional routes to success. They are not so interested in the press, which they see as being fashion-led, but prefer to put on their own shows and get involved with fanzines. It's very much an underground scene. They have also seen bands being dropped by the majors and don't want to fall into that trap."

a million pounds to develop a band over three albums, so they're very reluctant to make longterm commitments.

Independent labels, on the other hand, don't have access to those kind of budgets. So they can afford to take greater artistic risks and take a longer view precisely because they don't have so much money at stake and don't have to sell so many copies to break even."

But there is evidence to suggest that the majors have

learned a thing or two from the independent example. Gone are the days, for instance, of open-ended recording budgets and studio schedules that lasted for a year or more.

Phonogram's most recent House Of Love album Audience With The Mind, for example, was recorded in 12 days while the Cocteau Twins were left to make an album in their own studio September Sound with minimum interference.

But if majors are becoming more cost-conscious, indies too are becoming more conventionally business-like.

As recently as the mid Eighties, Mute Records MD Daniel Miller relied entirely on his personal relationship and handshake deals with artists like Depeche Mode and Yazoo to keep his roster intact.

Recording contracts were only introduced at the insistence of band lawyers. Now, although the personal

relationship still remains fundamental, Miller has written contracts simply to protect Mute's long term interest in a band's career. And that's an interest which is now global.

"The international market is getting more difficult and to expect a small label to develop a band internationally in their own right is probably asking too much," he says.

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

Dealing with the majors inevitably involves delegating responsibilities and even diluting some of a label's driving spirit. But it also brings financial security which allows independents to keep recording the best of the new bands.

Independent labels used to pride themselves that they existed outside the system. Now they find they've not only got full access to it but they're an integral part of it too. ■

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**NEXT STOP DISTRIBUTION**

# Labels for export

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

It seems like only yesterday that the rest of the world's record industry was laughing behind its hands at the way acid house singles with no obvious international appeal were clogging up the UK charts.

But where British pop leads, everybody else eventually follows. And now that dance is booming globally, UK records are once more in great demand abroad.

Much of this new international interest in UK dance product has been driven by exporters. Direct exporting is not only ideally suited to fast turnover dance music but it's a vital lifeline to fledgling dance labels, who have yet to establish sufficient reputation and pedigree to merit long-term licensing deals.

Feedback from overseas importers is invaluable, for it can give an immediate indication of a release's commercial potential abroad long before it has secured a chart position at home.

Consequently exporters like Lightning, ZYX and Lasgo Exports now regularly service their worldwide network of wholesalers with pre-UK release white labels in order to gauge the international sales potential for a new dance title.

Lasgo sales manager Charlie Paulinski says, "We like to be able to get back to a label within days with reliable information about which territories like a new release and how it can be expected to sell abroad."

"If they want to try for a licensing deal at that point then that's their decision. We don't get involved in deal-making *per se*, because we're really only here to sell finished product. But we can point people in the right direction. And when a record is very hot, we can offer advice about publishing deals too."

"But the business is moving faster all the time. People now realise that what might be a hot platler on Monday could become a useless slab of vinyl by Friday."

Raz Gold, managing director of Great Asset, agrees that exporters have to be quicker off the mark now.

"It's increasingly important to get instant decisions out of customers abroad. Sometimes,

## TOP 20 UK DANCE SINGLES IN THE US CHARTS - JAN-JUNE 1993

Title/Artist	US label/UK label
1 I'M GONNA GET YOU - Bizarre Inc	Columbia/Vinyl Solution
2 REGRET - New Order	Qwest/Centredate Co.
3 BOSS DRUM/PHOREVER PEOPLE - The Shamen	Epic/One Little Indian
4 I FEEL YOU - Depeche Mode	Mute/Sire-Mute
5 FAITH (IN THE POWER OF LOVE) - Rozalla	Epic/Pulse 8
6 LOVE U MORE - Sunscreen	Columbia/Sony S <sup>2</sup>
7 BORN 2 B.R.E.E.D. - Monie Love	Warner Bros/Cooltempo
8 TOOK MY LOVE - Bizarre Inc	Columbia/Vinyl Solution
9 JUMP THEY SAY - David Bowie	Savage/Arista-Savage-BMG Int.
10 LITTLE BIRD - Annie Lennox	Arista/RCA
11 DON'T YOU WANT ME - Felix featuring Jomanda	Pyrotech/deConstruction
12 THING GOIN' ON - Betty Boo	Sire/WEA
13 PUSH THE FEELING ON - Nightcrawlers	Great Jones/4th & B'way
14 CATCH ME - Betty Boo	Sire/WEA
15 TEMPLE OF DREAMS - The Messiah	Def American-Warner Bros/Kickin
16 CONNECTED - Stereo MCs	Gee Street/4th & B'way
17 FOREVERGREEN - Finitribe	Epic/One Little Indian
18 U R THE BEST THING - D-REAM	Sire-Giant/FXU-Magnet
19 WALKING IN MY SHOES - Depeche Mode	Mute-Sire/Mute
20 ARE YOU READY TO FLY - Rozalla	Epic/Pulse 8

Compiled by Music Week by applying a weighted points system to the Top 50 Music Singles. Sales chart @ Billboard. Sales period: 9 January-3 July 1993

The UK has one of the fastest moving and most innovative dance markets in the world, so it's no surprise that UK dance is doing so well in America. In fact, in the first half of 1993, British acts and labels accounted for a more than respectable 17% of Billboard's maxi-singles dance chart.

As such they played a key role in revitalising a US singles market which grew by 15.5% last year, driven primarily by the explosive increase in sales of 'maxi-singles' - the CDs, cassettes and 12-inch vinyl that carry extended/multiple mixes of songs.

While the growth of the maxi-single has been tough on traditional pop and rock acts, numerous British artists have benefited from America's increasing receptiveness to dance.

Even so, the majority of British-originated dance material released in the US can broadly be classified as house or garage music - closely related genres that are yet to break through into the US mainstream.

Top DJ, producer and artist David Morales explains, "Black kids prefer rap and swing while white kids go for techno."



The UK's top three *Stateside* (from top): Bizarre Inc, New Order and The Shamen

Even Strictly Rhythm, the most prolific house and garage label in the US, struggles to sell 10,000 copies of many releases *Stateside*, and America accounts for a mere 11% of its business, a figure which continues to decline.

But there are hopeful signs - British rappers such as Monie Love, Betty Boo and the Stereo MCs have all gained a foothold, while British jack swing acts like Kreuz, seeking to Motown's UK subsidiary, are looking to follow in their wake.

It's noticeable that the vast majority of British dance records which succeed in the US are promoted and distributed by Sony Music and Warner Brothers, which jointly take care of 75% of records in the Top 20. Sony is especially bullish, picking up acts from UK independents like Pulse 8, One Little Indian and Vinyl Solution.

As more dance hits find their way through and attain the more mainstream success measured by the Hot 100, it's likely that dance music will help to improve further the UK's share of the world's most lucrative market.

Alan Jones

when time is particularly tight, we've been known to get orders by playing tracks down the phone," he says.

Frank Sansom, managing director of Pulse 8, currently home to Sue Chaloner and Urban Cookie Collective, is one label boss who advocates using exports to build profile overseas, which can later be used to advantage when negotiating licensing deals.

"When we started, we probably had a closer relationship with our exporter than we did with our UK distributor," he says.

"Exports were vital for us. Not only did they create cash-flow, but they got us known in the most important territories. Consequently we've already effectively broken Rozalla (now signed to Sony) internationally by the time we were ready to talk long-term deals. She provided us with a great calling card."

The shape and size of international deals is obviously different according to each label's requirements, the stage of its development and its level of success in the UK.

Most British labels make their first direct entry into the international arena with single-by-single licences - often including clauses giving limited options on further releases - which can be worth between a few hundred and a few thousand pounds each depending on the territory and the size of its market.

It's only after gaining a foothold both at home and abroad with a series of high-profile releases that a label can expect to talk megabuck deals with album options over five or seven years.

But, cash advances aside, most companies seeking longer and more meaningful relationships outside the UK believe that retaining their own local identity and securing a long-term commitment to future releases are two of the most important items on the agenda.

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

develop any kind of creative continuity if people were simply cherry picking from your catalogue to suit themselves.

On the other hand many labels find that growing overseas demand for British dance releases means they can bounce a new act straight into an international licensing deal on the strength of the chart success achieved by other artists' previous releases.

"Thanks to Altern 8 and KWS, we've built up a strong network of overseas contacts," says Network managing director Neil Rushton.

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

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

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



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

agreements are made on a sound legal footing.

"We try to issue our own contracts under English law," says Sansom. "It's costly but at least you know that you stand or fall on your own terms. The UK has become a very sophisticated market, and it's a lot more complicated now you have to include the extra costs of clearing samples, remixing and so on. "These aspects were never

part of standard contracts in the past and dance music has certainly brought them into focus. It always amazes me how many people release product without covering themselves for all the eventualities.

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

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

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

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

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

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

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

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

Of course, it is success in

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

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

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

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

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

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

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

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

"Def American has committed to putting out 50% of our releases, which means a minimum of 10 singles and two albums a year. Time will tell if the deal works or not. The important thing is that they're excited about it and we feel totally comfortable."

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

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

# Lightning EXPORT

See Us At NMS

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# Who will score in '94?

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

**Geoff Travis**  
MD, Rough Trade

"I think there'll be an upsurge of high quality young bands singing classic folk pop music"  
**Tips For The Top:** The Thieves

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

**Tips For The Top:** Radhead, Honky, Senser, Elastica, Collapsed Lung, The Divine Comedy

**Andrew Lauder**  
MD, This Way Up Records

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

**Keith Cullen**  
MD, Santara Records

"There'll be less looking towards the US. More British bands will emerge like Blur and The Aquarians"  
**Tips For The Top:** Radiohead, Spiritualized



**Saul Galpern**  
MD, Nude Records

"I expect some ambient art rockers and a surge of folk-disco"  
**Tips For The Top:** Elastica

**Doug D'Arcy**  
MD, Dedicated Records

"There's lots of talent about but the business approaches things in the wrong way. We think too much in terms of trends and don't look for good long term acts."  
**Tips For The Top:** Primal Scream, Stone Roses, Therapy? (all to go on to even better things) Black Dog, Verve, The Divine Comedy

**Lindsay Wesker**  
Head of programming, Kiss FM

"Blue Mink got it right with Melting Pot. We've already seen white ragga, Asian house, West Indian rock and music will be even more mixed up in 1994."  
**Tips For The Top:** Michele Gayle, Gabrielle, Juliet Roberts, Lena Fiasbe, Watergates, Shara Nelson, Jamiroquai, Fat Planet, Howard Francis, Bryan Powell.

**Marc Marot**  
MD, Island Records

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

**Graham Carpenter**  
Head of A&R, Polydor Records

"Rock music in general will get even more hardcore - bring back punk!"  
**Tips For The Top:** Bad Boys Inc, Elastica

**Stuart Hornall**  
MD, Rondor Music

"1994 will prove to be a huge pot-pourri of music mixes, from rave to bhangra, soul to reggae with more healthy fusions. Oh, and a stand-up



**Vince Power**  
Chairman, The Mean Fiddler Organisation

"My hope is that quality country music like John Prime is given the coverage it deserves."  
**Tips For The Top:** Marxman

guitar band will make it as usual."  
**Tips For The Top:** The Apex Twin, Sunchilde

**Ed Bicknell**  
Manager, Dire Straits

"I can't see anything coming through. The industry needs something like punk to shake it up."  
**Tips For The Top:** Bo Walton, Stereo MCs

**Mark Goodier**  
DJ, Radio One FM

"Rap as a music form will finally get the recognition it deserves."  
**Tips For The Top:** Credit To The Nation

**Henry Semmence**  
MD, The Total Record Company

"There will be a move back to new songs: cover versions will fade away."  
**Tips For The Top:** Love Decade

**Stephen Street**  
Producer

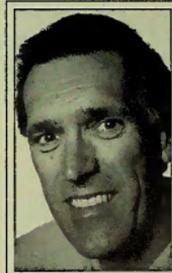
"I guess it's almost time for an early Eighties revival. Music was more open when bands like ABC, Soft Cell, and Echo & The Bunnymen got on Top Of The Pops."  
**Tips For The Top:** Elastica, Pulp, Ride

**Paul Burger**  
Chairman and CEO, Sony Music UK

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

**Peter Reichardt**  
MD, EMI Music Publishing

"The future will be kinda jazzy though not necessarily that sophisticated. Reggae always rises to the top when there's nothing else around - we desperately need something like punk."



**Muff Winwood**  
MD, Sony Soho Square

"1994 will be an open market - anything special, fresh and good will break through."



**Stuart Slater**  
President Chrysalis, Music Group

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

**Tips For The Top:** "I can't think of anyone good we haven't got signed already."

**Pat Collier**  
Producer

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

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# London and Columbia

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

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

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

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

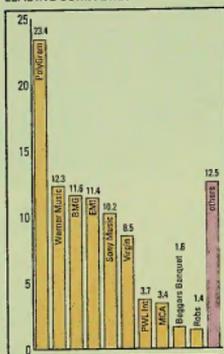
In the company rankings, all but two of the top 10 improved their shares over the last quarter. PolyGram strengthened its lead with a 23.4% chunk of the market which is almost twice that of Warner Music, its nearest rival; BMG slipped from the heights of the past six months but nevertheless clocked up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

At the top of the distributors' rankings it's business as usual, PolyGram ousting BMG from the pole position it held for just one quarter with an assertive 31.9% share. PolyGram's largest for 18 months.

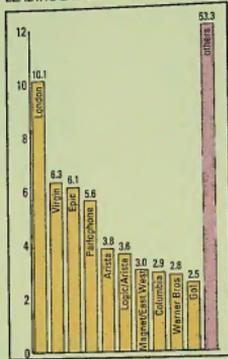
It was not a strong quarter for independent distribution, however, with Pinnacle and Southern both suffering year-on-year falls in share.

## SINGLES: QUARTERLY SNAPSHOT

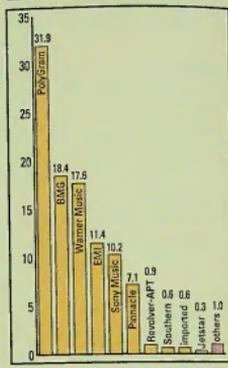
LEADING COMPANIES



LEADING LABELS

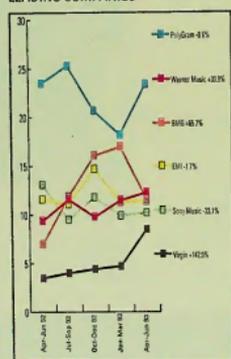


LEADING DISTRIBUTORS

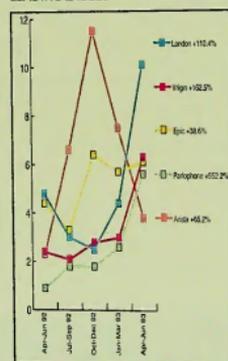


## SINGLES: 12 MONTH TREND

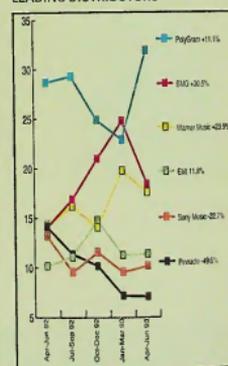
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



## SINGLES CHART PERFORMANCE

ARTISTS

- 1 Ace Of Base
- 2 UB40
- 3 George Michael and Queen
- 4 Inner Circle
- 5 Gabrielle
- 6 Haddaway
- 7 The Bluebells
- 8 Spin Doctors
- 9 Snow
- 10 Shabba Ranks

PRODUCERS

- 1 Pop/Joker/Buddha
- 2 UB40
- 3 Michael/Queen
- 4 Lewis/Harvey/Lewis
- 5 Fermie
- 6 Halligan/Torello
- 7 Fairley/Andrews
- 8 Deneberg/Spin Doctors/La Rocka
- 9 Jam/Lewis/Jackson
- 10 Wilde/De Coster

TOP 10 SINGLES

- 1 ALL THAT SHE WANTS Ace Of Base (London)
- 2 CAN'T HELP FALLING... UB40 (DEP Int)
- 3 FIVE LIVE EP George Michael & Queen (Parlophone)
- 4 SWEAT (A LA LA LA LA LONG) Inner Circle (Magnet/East West)
- 5 DREAMS Gabrielle (Gold Beat)
- 6 WHAT IS LOVE Haddaway (Logic/Arista)
- 7 YOUNG AT HEART The Bluebells (London)
- 8 TWO PRINCES Spin Doctors (Epic)
- 9 THAT'S THE WAY LOVE GOES Janet Jackson (Virgin)
- 10 TRIBAL DANCE 2 Unlimited (PWL Continental)

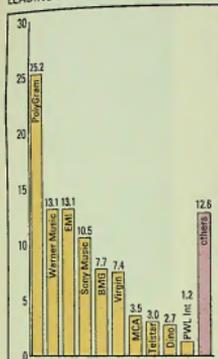


MUSIC WEEK 24 JULY 1993

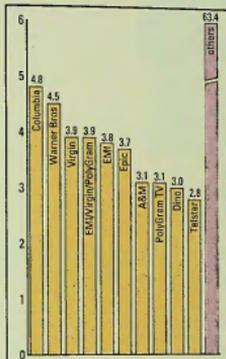
# Columbia share honours

## ALBUMS: QUARTERLY SNAPSHOT

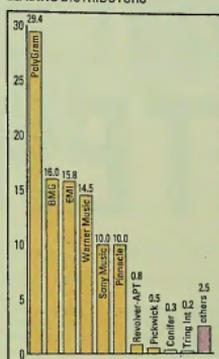
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



Last quarter something happened which for long had seemed unthinkable: Columbia lost its crown as the UK's biggest albums label.

The Sony label is back on top in the latest round of figures, but its dominance no longer seems so assured as the UK's biggest albums label.

The Sony label is back on top in the latest round of figures, but its dominance no longer seems so assured as the UK's biggest albums label. Not least among them is Warner Bros, just 0.3% behind, whose latest REM album is again the biggest selling artist album of the quarter - nine months after it was released. In fact Automatic For The People has strengthened its position, taking 1.7% of the market - 0.2% more than when it also topped the best sellers list for the first quarter of 1993.

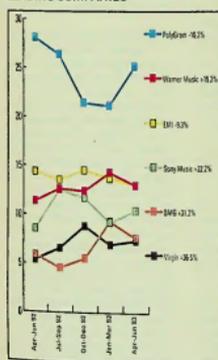
The biggest album overall was, however, a compilation, the EMI/Virgin/PolyGram joint venture's Now...24 which alone took 2.1% of the albums market. The combination of that album and Now Dance 93, the quarter's third-biggest compilation, spurred the trio towards 3.9% of the market to take third place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

Among companies, PolyGram is down 1.0% year-on-year with its 25.2% share, but it still pulls away from the pack with Warner Music (13.12%) marginally ahead of EMI (13.07%) in second place. PWL, with the quarter's second-biggest sellers 2 Unlimited, just one of several pop/dance acts to do well in the albums league, takes its place among the leaders with 1.2% of the market. Dino, meanwhile, increased its share year-on-year by 80% to take 2.7% of the market, just behind its rival Telex.

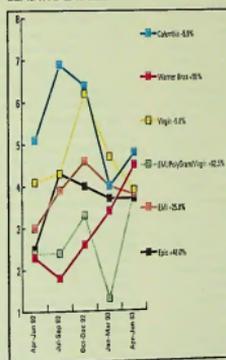
There are few surprises in the distributor rankings, although Sony, which was overhauled by Pinnacle last quarter, is now back on a par with the independent. Classical distributor Confine increased its share year-on-year by 50% and budget specialist Tring International also sneaks into the top 10 for the first time, with 0.2% of the market.

## ALBUMS: 12 MONTH TREND

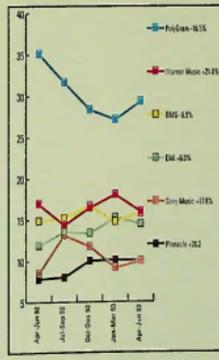
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



## ALBUMS CHART PERFORMANCE

ARTISTS

- 1 REM
- 2 2 Unlimited
- 3 Rod Stewart
- 4 Sting
- 5 Janet Jackson
- 6 Dina Carroll
- 7 New Order
- 8 Jamiroquai
- 9 Spin Doctors
- 10 Tina Turner

PRODUCERS

- 1 Lit/REM
- 2 Wilde/De Coster
- 3 Padgham/Sting
- 4 Jam/Lewis/Jackson
- 5 Lewis/Mackintosh/Cole/Civillies
- 6 Hague/New Order
- 7 Leonard
- 8 JK/Nielsen/Smith
- 9 Deenanberg/Spin Doctors/La Rocka
- 10 Richard/Moessi/Welch/Kershaw

TOP 10 COMPILATIONS

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

TOP 10 ARTIST ALBUMS

- 1 AUTOMATIC FOR THE PEOPLE REM (Warner Bros)
- 2 NO LIMITS 2 Unlimited (PWL Continental)
- 3 TEN SUMMONNER'S TALES Sting (A&M)
- 4 JANET JANET Jackson (Virgin)
- 5 SO CLOSE Dina Carroll (A&M)
- 6 REPUBLIC New Order (London)
- 7 UNPLUGGED... AND UNSEALED Rod Stewart (Warner Bros)
- 8 EMERGENCY ON PLANET EARTH Jamiroquai (Sony Soho Square)
- 9 POCKET FULL OF KYPRITONE Spin Doctors (Epic)
- 10 THE ALBUM Cliff Richard (EMI)

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

# WHY JAZZ IS MILES BETTER

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

It don't mean a thing if it ain't got that swing. At least that's one thing jazz fans can agree on.

Otherwise, the audience for what must be the most varied and creative of all popular music forms is hopelessly split.

It's not hard to work out why. Jazz merges with the MOR and nostalgia markets at one extreme and advances into the intellectually varnished realms of avant garde classics at the other, its outer limits further blurred by blues, fusion, hip hop and house. It's little wonder that one man's cool can easily become another man's cacophony.

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

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

it very difficult to develop the market," he says.

Not that there is any shortage of good jazz product available. Catalogue guide *Music Master* estimates that at least 2,000 new jazz titles are released every year.

But even though majors such as EMI, PolyGram, BMG, Warners, MCA and Sony together probably account for at least 30% of those releases – the rest coming courtesy of specialist UK independent labels such as Calligraph, EPZ, HEP and Spotlight or else directly imported from the US, Europe and Japan – the BPI collects and collates surprisingly few facts and figures on jazz.

"We reckon jazz holds steady at around 1% of the UK record market and is consequently worth about £10m at retail," says BPI director of development and research Peter Scapino. "That's really only an indication. We've never fully analysed the market because it would burden record companies with too much unnecessary paperwork for not enough return."

There is no

official weekly jazz chart either. Apart from the initial problem of finding a definition of jazz agreeable to the industry at large, chart compiler CIN says that jazz sales are neither concentrated nor varied enough to justify the expensive and labour intensive process of sifting through the full Gallup returns to compile a stand-alone jazz listing.

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

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

BMG jazz marketing executive Jo Kennedy, for instance, produces a high-quality quarterly free-sheet, *Jazz Newsletter*, which the company mails out to the 6,500 buyers of mid-price reissues from the classic Bluebird label – by such artists as Duke Ellington, Fats Waller, Coleman Hawkins or Sidney Bechet – who returned tear off questionnaires.

"You can't assume that everybody who's interested in jazz reads *Jazz Journal* or *Jazz CD*," says Kennedy. "Outside the big cities you can't guarantee that they're always dipping into a record store that stocks jazz intelligently either. So for

what costs substantially less than a page ad in *Q* or *The Wire*, I can get right to the target audience. And I know they buy because many write to tell me."

Recent editions of *Jazz Newsletter* have also begun to include news and reviews of forthcoming releases on BMG's contemporary jazz label Novus by such names as Delfayo Marsalis and UK pianist Jason Rebello.

"Now that I've gained [customers'] trust and loyalty," says Kennedy, "I feel it's time to make them aware of newer sounds and styles."

But it's one thing to re-introduce an ageing audience to the sounds of their youth on CD and entice them further with promise of rare or unreleased tracks. It's quite another to cause a stir in the marketplace over something untried. All the majors have been criticised, for deciding not to give a UK release to albums that are readily available in the US or Europe.

"You have to draw the line somewhere with new product," says Wendy Furness, EMI's product manager with special responsibility for the respected Blue Note label. "There are some releases you know won't sell in any great numbers, but it's imperative that they are available. In those instances our US company will have effectively absorbed the majority of the production costs, so we don't have to worry too much about not making money on them."

But Furness says it is often the case that pedigree names with nevertheless impenetrable styles will, ironically, sell more than newcomers who are more

Forever blue: Miles Davis's *Kind of Blue*

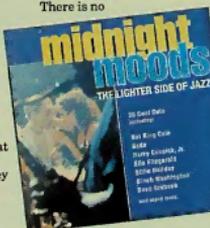
immediately accessible.

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

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

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

"Dance has certainly



*Midnight Moods: struck gold*



Blue Note is still a steady seller

# Long life is jazz's forte

Jazz may only appeal to a minority but it's a sizeable minority and a committed one at that.

Sales for jazz records have held surprisingly steady during a recession in which other music styles have taken more of a beating.

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

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

Which is especially important when a typical jazz purchase is just as likely to be a 30-year-old title by Dinah Washington as the latest album by Keith Jarrett or Jeff Lorber. For, unlike pop and rock, recognised and respected jazz titles do not have a limited shelf life. They often continue to sell consistently, long after their initial release.

"We probably get through more of Miles Davis's 'Kind Of Blue' than any other single recording," says Mike Chadwick, co-owner of Decoy Records, Manchester's leading jazz outlet. "It seems to be an automatic choice for people who are buying a serious jazz album for the first time. So it trickles out steadily in twos and threes week after week."

Despite the usual complaint that by phasing out LP's record companies have limited consumer choice, the advent of CD continues to prove a shot in the arm for the jazz market.

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

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



Jeff Lorber: cutting edge

chains like Andy's have proved very responsive."

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

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

"We ran a three-week campaign on MCA's GRP label in June where we racked the entire catalogue from the Yellowjackets to Dave Grusin and Chick Corea in with the rock and soul releases," says Tower's jazz and blues department manager Adam Sliet. "We played tracks over the in-store system too. GRP is a user-friendly label anyway but we saw a marked increase in sales among those people you really want to get to, who are not normally jazz buyers."

Ultimately, though, it's greater public awareness of the music itself which will grow the market for jazz.

"Nothing beats actually hearing the music," says Eddie Wilkinson, managing director of independent distributor New Note. "When Radio One started playing the Lee Ritenour single with Maxi Priest, Waiting In Vain, interest in his catalogue grew immediately."

Wilkinson commends Jazz FM - and other individual broadcasters across the BBC and independent networks - to popularise the music.

But he believes more joint marketing and promotional campaigns involving retailers, labels, distributors and concert promoters could work wonders on a market ripe for development.

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# Paying lip service to jazz

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

Jazz may be in the house but its arrival on the dancefloor has yet to mean anything other than an occasional diversion to raving or ragga from most clubbers.

But there's certainly no shortage of supply. Perhaps acts such as James Taylor Quartet, Galliano and Snowboy aren't jazz as Charlie Parker might have meant it, but he'd probably have appreciated their groove and sass.

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

Others taking the jazz-rap fusion to new heights are Digable Planets (WEA), with their mixture of poetry and

relaxed horns, and the unsigned UMCs, who have developed a cult following.

In the UK, there's no shortage of jazz-influenced rappers willing to pit their wits against classic breakbeats. Talkin' Loud's influential stable of Galliano and Urban Species has yet to crack the singles charts but really can cut it live, in keeping with Gilles Peterson's original manifesto. As can UK jazz-funk veterans Incognito, who are starting to make inroads into the huge US jazz-soul market.

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



Urban Species: adding rap to jazz backbeats

running too, with Latin-influenced acts such as Snowboy and India, the faintly tongue-in-cheek

Corduroy and an altogether rougher and funkier Mother Earth.

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

In New York, on the other

hand, DJ-producers like Pal Joey use jazz beats in bizarre ways on obscure 12-inch releases, while the 8 Ball and E labels are not afraid to mix jazz and house in an unlikely fusion.

However, those live players who aren't following the Marsalis brothers down the serious jazz trail still tend towards the Greg Osby (alto)/ Kenny G (tenor) style of bland MOR jazz.

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

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

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

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

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### BLOWING HOT AND COLD

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

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

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

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

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

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

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

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

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

Most appear with some regularity in London clubs like Camden's Jazz Cafe, Dingwalls or Subterranea and may even get their feet occasionally in the door at Ronnie Scott's, still the ultimate accolade for a straight-ahead jazzman. Tony Hall

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# DOOLEY'S DIARY

Remember where you heard it: Watch out for a successor to Johnny Beerling to be named over the next two weeks. Will it or won't it be Bill Morris?...Sir Johnny himself was in fine form at the **Radio Academy Festival**, looking forward to a new life producing radio and TV programmes. In the meantime he is heading off to Canada to go fishing with **Bruno Brookes**. Incidentally, Beerling denies rumours he is moving to Unique to head a new TV division...Clive "Mr DCC" Swan reveals that his move into the brown goods market has so far been successful. Sales at his **Capital Cameras** store in Crawley rose 30% after its refit...Watch out for a large and **outsspoken Scotsman** to



To help them relax before the weekend, Our Price head office staff were serenaded by the ever photogenic Robbie, Richie and Lee from Let Loose (front row) last Friday lunchtime. To judge from the expressions on some of those pictured, it was a moving experience. Pictured (back l-r) are: Our Price product manager Nicola Johnston, Phonogram product manager Candice Strickland and national accounts manager Tim Teer; Our Price senior buying manager Steve Gallant, tour manager Dominique Avellan, Our Price product manager Dave Adams and buyer Neil James; Let Loose manager Kim Glover and Our Price product co-ordinator Emma Carmelf.



It was time to bring out the balloons (blue and white) and blazers when Windswept Pacific Music hosted its official launch party at its new London office. Around 100 guests including Ricordi MD Frederico Monti, Music Sales chief Bob Wise, MCPS deputy chief executive Tom Bradley and assorted Japanese pop stars attended the bash at the West London premises. Pictured preparing to crack open the champagne are (l-r): Jonathan Stone, creative head at Windswept Pacific Music LA, UK MD Bob Grace, worldwide president Evan Meadow and Ichi Asatsuma, chief executive of Fujisaki Communications International.

publish details of some major staff changes soon...Could EMI be approaching the end of an era at Manchester Square as it considers new office premises in West London?...The newly-independent M&G is looking to score a hit with Arsenal's answer to Vinny Jones, footballer **Ian Wright**...Freelance hack **Alan Jackson** was celebrating last week after winning damages and costs against **The Sun**. The paper "borrowed" from sister title **The Times** excerpts from his interview with **Holly Johnson** in which the singer revealed he had Aids before the original piece had

even appeared...**Fiction Records** is hotly denying reports that it has dropped **The God Machine** and **Eat**, saying that redundancies, including A&R scout **Kate Dale** and marketing manager **Nik Myers**, were made because "staff were surplus to requirement". Myers awaits calls on 081-788 3546...Among 4-Play's many creditors is one **Norman Walker** of Blackburn, who is owed just £1. Under the terms of last week's settlement, Mr Walker will receive the grand sum of 25p...Songwriter's friend **Brian Engel** reckons EMI's switchboard policy is costing them business. So peeved was he to be told "we can't give out names" when he rang to find out who had replaced **Nick Gatfield** as head of A&R, he's vowed to take his hot masters of the first single from Cliff Richard writer **John Wilson** elsewhere...There was a good media turnout for PWL's **Slamm** reception at St George's Hotel in Langham Place, where stacks of bods from Radios One and Five, GMTV, Smash Hits and assorted other media outlets listened and learned...ITC MC **Tony Wilson** was preparing to reprise the notorious **A Rockstar Dies** hypothetical at this week's NMS with a line-up including Cocteau Twins manager **Ray Coffer**, Tommy Boy president **Tom Silverman** and Warner Bros business affairs v.p. **Rick Stryker**...It was the week of the **secret party**, with both the doyen of UK music retailers and one of the

most respected catalogue marketers due to have festivities sprung upon them at the weekend...A&M is celebrating its **second platinum album** of the year with **Sting's Ten Summoner's Tales (Dina Carroll** was the first). It's also something of a coup for PolyGram as another of its labels, **Island**, celebrated platinum success with **U2's Zooropa** last week...Sad to hear of the death of MCA operations manager **Rod Cunningham** last week after a fight against cancer. Cunningham, 47, joined Polydor as sales administration manager in 1971, subsequently working at RCA and IDS before joining MCA in 1985. "His dedication, experience, knowledge and sense of humour will be missed by everyone at MCA," says label MD **Tony Powell**.....

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