

4 Glad tidings

Music sees 10% rise in television viewers over Christmas period

**Safe bet**

Arista positions singer Curtis Stiger for AOR market

25 Lip service

Miming on TV is mixed blessing for dance acts



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music week

For Everyone in the Business of Music

25 JANUARY 1992 £2.50

US sample verdict puts UK on alert

Samplers could be risking a jail sentence, after a US hearing ruled that it amounts to "theft".

Although the Biz Markie case, over a sample of Gilbert O'Sullivan's *Alone Again (Naturally)*, was fought in the US, has global significance as the first major adjudication on sampling, says O'Sullivan's lawyer James Ware.

Ware, a partner with Daventry Lyons, says it raises the spectre of criminal proceedings against samplers in the UK. Under section 107 of the Copyright Act 1988,

It is the same section used by record companies to tackle piracy. Ware says: "It is a very real threat."

The Biz Markie case was settled out of court after a federal judge ordered Warner Music and WEA International — among other defendants — to withdraw every copy of the album worldwide.

He also referred the case to the US attorney to consider criminal prosecution. See Opinion, p4.

Revolver FM in Sony link

Revolver FM Records has signed a distribution deal with Sony Music.

The move comes just three months since owner Paul Birch bought back the company assets from the receivers, appointed in September.

The new deal, which takes effect on February 1, covers Revolver FM, FM and Heavy Metal Records.

The old company was distributed by BMG, with an in-house sales-team.

Birch says: "We spoke to a lot of different people. But the Sony deal had greatest potential."

Sony Music deputy chairman Tony Woolcott says: "This deal will give him stability in distribution."

Pinnacle trio launch rival

Three top staff from indie distributor Pinnacle's import company have defected to start a rival with backing from PolyGram.

Far Imports is headed and owned by Paul Hallett, managing director until last month of Pinnacle Imports — previously known as Windsong Imports.

The move comes just six months after the launch of Rio, a PolyGram-backed distributor which targets Pinnacle's main market, independent label distribution.

Rio, which will distribute Far, is run by George Kimpton-Howe, previously the



Mason: import threat

deputy of Pinnacle chairman Steve Mason.

Hallett says the company can exploit gaps in the market while giving retailers the benefit of major distribution.

"We are working hand in

hand with a company retailers speak to every day. It couldn't be easier for them."

But Pinnacle chairman Mason says: "This is a very competitive market. It is beyond my comprehension why PolyGram want to get involved."

Hallett, a former general manager of Cherry Pie Records, says he expects much of the new company's business to come from overseas labels which have been unwilling or unable to strike a UK distribution deal.

Two other members of Mason's staff, Peter Arnold and Graham Kelly, have also left Pinnacle to join Far.

Columbia and A&M top sales

A&M was the UK's top singles label in 1991 for the first time in its history after scoring four of the year's Top 40 singles, including Bryan Adams' record-breaking *(Everything I Do) I Do It For You*.

The label accounted for 5.9% of the UK singles market last year, according to CIN data. Even without the Adams single the label had its best year for at least five years.

Managing director Howard Berman says: "I am very, very delighted." He says the emphasis this year will be on home-grown acts.

A&M's win deprived second-placed singles label, Columbia, previously known as CBS, of a double in its first year under its new name. Columbia was 1991's top albums label with a marketshare of 6.5%.



Berman: delighted

10% higher than last year.

Managing director Tim Bowen says: "I am extremely pleased with our performance and proud of my people."

The top performing record companies and music publishers of 1991 will be recognised at the *Music Week* Awards. Details from Jane Herd on: 071-620 3636 ext 5478.

Next week: Fourth quarter market shares.

Virgin MD Foster quits

Simon Foster has quit as managing director of Virgin Classics four years after setting up the operation, writes Phil Somersmith.

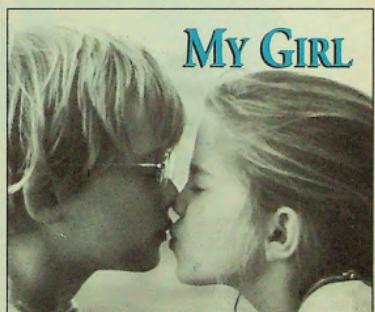
Foster will not be replaced as managing director, and general manager Katherine Copisarow will take over.

Foster was not available for comment, but it is understood that he plans to continue working in the record industry.

He is believed to have been disappointed when Virgin decided late last year to cut back on releases in 1992.

Copisarow says the slowdown was "natural" after the quick build up of a 300-title catalogue. "It is just a change of emphasis," she adds.

Foster's departure is thought to be unrelated to the expected arrival of Paul Conroy as MD of Virgin Records. Foster reported directly to Ken Berry, MD of Virgin Music Group.



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Agencies clinch media merger

The Leisure Process has closed its media division to set up a joint venture with major media buyer The London Media Group.

TLP's media director Dave Parker has quit over the move, which sees both companies take a 50% share in The Leisure Process Media (TLPm).

TLP managing director Douglas Coates insists the split is amicable, adding:

"What we were doing didn't really suit him."

Broadcast manager Mal Dale has left to join TMD, but key staff Kris Rigby and Lisa Buckler have been retained in the new company, with London Media Group CEO Bob Blatchford heading the operation.

The new venture will rely on TLP's creative and marketing strength in the youth market

as well as London Media's research data and media buying muscle.

The first clients to come over from TLP's media list include Island, Factory, Castle and Cooking Vinyl. But Circa says it is reviewing its account. Initial billing will be around £4m.

Although the recession is a factor, the venture has been discussed for a year. The

changing media world, with satellite, new radio stations and changes in TV, made the market too complex for TLP to operate on a small scale, says Coates, especially overseas.

• London Media has secured the £3m account of HMV, which moves from mainstream agency PHD. London Media has ended its association with Tower Records to avoid a conflict of interests.



Faure: won first round

PPL claims early victory

Phonographic Performance Limited is claiming a first round victory in its Copyright Tribunal battle with the independent radio industry.

A preliminary hearing of the tribunal upheld PPL's request to have Unique Broadcasting struck off the list of radio representatives.

The Association of Independent Radio Contractors, which will oppose PPL in the tribunal over broadcast royalty rates, had listed the radio production company as an intervenor on its side.

But PPL argued that Unique is not a broadcaster and therefore not eligible.

"This is an excellent first round victory for us," says Trevor Faure, PPL's head of legal affairs.

Simon Cole, chief executive of Unique Broadcasting, says: "We felt we had a substantial interest, the tribunal felt we did not." The tribunal is due to begin on June 29.

Video grows, but by 32%

Last week's front page story "Video sales leap 41%" was based on incorrect figures supplied by CIN.

A re-weighting of the Gallup data to take account of Woolworth's adoption of Epos has revealed that the retail video market in fact grew by 32.5% in 1991 over 1990.

In unit terms that meant 1990's figure of 42m units sold in 1990 grew to around 55.7m last year.

CIN has apologised for the error.

Tribunal rivals to thrash out details

The BPI and MCPS are hoping to settle most of their outstanding differences before the Copyright Tribunal resumes for what is hoped to be the final time on Thursday and Friday.

The two sides are meeting throughout this week to discuss details still unresolved despite the full case in September and a one-day hearing 10 days ago.

The BPI is also hoping to meet MCPS over the tribunal's decision to order record companies to mark all promotional product at the point of manufacture. The ruling, a counterbalance to the tribunal's acceptance of the BPI's appeal for unlimited promotional cop-



John: compromise?

ies, is unworkable, says Sara John.

Many majors have CDs, cassettes and vinyl produced at different plants, John says. A compromise may be possible,

which would force companies with an unlimited promotional allowance to mark all products, while those with a limit wouldn't need to, she says.

The tribunal also agreed to reaffirm the status quo on re-tentions, allowing record companies to retain royalties on 10% of ordinary albums and 25% of TV-advertised titles.

The BPI had wanted the level raised to 50%, because TV specialists Telstar and Dino often suffer higher returns.

However, the tribunal accepted the MCPS case that returns on TV-advertised products are not necessarily high for many companies, because most big albums are the subject of TV campaigns.

Rock CD launch set to trigger titles war

Magazine publisher Northern & Shell threatens to spark a rock publishing war with the launch of *Rock Compact Disc (RCD)*, a mass market magazine with cover-mounted CD.

A similar battle blew up in autumn 1990 when *Classic CD* was launched offering a free CD with a cover price just above its competitors'.

The dummy of *RCD*, produced by the launch team behind *The Guitarist Magazine*, will appear next month before full launch in early summer. The editor is Paul Trynka and art manager Clive Jordahl, previously at *Blitz*.

At £3.95 it will undercut indie CD magazine hybrid *Volume* — which costs £10 — aiming at a market between *Vox* and *Select*'s age range and Q.



faced by classical CD magazines, which all have lower cover prices, but he says it will cover both ends of the market.

Trynka says the magazine needs a minimum 60,000 circulation to start, from an initial print run of 100,000. Distribution is by Seymour.

MW and ERA chart the year

Music Week and chart analysts Era have joined forces to publish the first comprehensive guide to a year in the life of the official UK music charts.

Published on January 30, *The Chart Book — The Definitive Guide To The Top 75 1991* brings together detailed official chart information on both singles and albums.

Listing the Top 75 hits in both charts for each week of last year, it also carries chart profiles of all hit artists.

The first in the new *Chart Book* series from Era is published in association with *Music Week* and features the official CIN charts, as used by the BPI, Top Of The Pops, BBC and BBC Radio One FM.

The *Chart Book* is available by mail order at £14.99 (plus £2.50 p&p) from *The Chart Book*, CBL, 120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP. Credit card orders can be placed on 081-640 6031.

The most frightening fact in this week's issue comes in our feature on pop which reveals that *Smash Hits*' most popular pup-in-up is not a musician but the child star of a teatime soap.

The music industry is clearly failing to communicate with kids in the way that it once did.

Part of the reason is that pop is no longer seen within the business as a priority market. It is neither smart nor trendy. And no doubt for that very reason, the article's advocacy of out-and-out pop will not do much to irritate some.

Warner Music, for example, has just had a very successful year with a roster almost entirely composed of adult-oriented rock acts.

It would be ridiculous to criticise the company for steering clear of pop when it does so successfully.

The problem is that virtually everybody in the industry is adopting the same tactic. It is effectively a form of niche-marketing which targets the older buyer, already accustomed to purchasing music, while ignoring the potential teeny-bopper.

It has proved a very effective short-term tactic for the few. It cannot be a long-term strategy for everyone.

The issue of which acts are signed and the attitude within the industry towards certain kinds of act could not be more crucial.

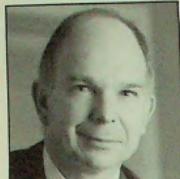
It is undoubtedly the case that many retailers believe A&R departments take more notice of their peers than of consumers.

A&R executives counter that retailers display a lack of understanding of the creative process.

One leading retailer confessed to me last week that he had never met an A&R director.

If he really is typical, no wonder there's a lack of understanding between the two sides.

Steve Redmond



"Thou Shalt Not Steal" has been an admonition followed since the dawn of civilisation."

These words, from Judge Kevin Duffy, Federal Judge of the United States Court for the Southern District of New York, are a salutary reminder that, in essence, sampling without consent is theft.

His interim restraining order against the defendants, Warner Brothers Records, WEA International and various others in respect of the Biz Markie album *I Need A Haircut* is the first occasion on which an American court has made a ruling on sampling.

It provides a useful point of reference for the music community in the UK and other countries where there is a widely held belief that sampling, without consent, is acceptable and, indeed, lawful.

Judge Duffy reminds us that the law stems from morality. Basically, sampling without consent is unlawful, even if many lawyers have worked hard at finding technical arguments against that principle.

Much has been made of the wording in the current UK legislation that to be an infringement, any copying must be a substantial part of the original copyright. But, if something is worth copying it will, almost certainly, even if the extract is very short, be a substantial part of the original.

The Biz Markie case highlighted one particular anomaly within the industry.

It was argued that sampling without consent was a perfectly legitimate and common practice and so the defendant's conduct should be excused.

Judge Duffy rejected that suggestion.

In the event, record companies should be delighted with the decision: it should help reinforce their own efforts to reduce piracy and the theft of their property, as well as that of other copyright owners.

James Ware is a partner in Davenport Lyons and represents Gilbert O'Sullivan.

R1 unveils new dance show

Radio One is to launch an hour-long dance show straight after the Top 40 rundown on Sunday evenings.

The programme will be hosted by Pete Tong and produced by Mike Hawkes and heralds further changes to the network's schedule due to come into effect on March 13.

Tong's existing Friday night

show will now shift to the earlier slot of 7.30pm, while his Thursday evening rap show will be axed.

Other changes include new slots for John Peel and Andy Kershaw. The existing 11pm-2am Peel show will move from Saturday/Sunday to Friday/Saturday; and Kershaw's world music slot on Sunday

nights at 9pm-11pm moves to Saturday.

Gary Davies, who recently announced his move from the lunchtime show to the weekend breakfast show, will get a new Ted Beston-produced slot, on Sunday evenings between 10pm and 1am.

And In Concert is to move to Thursday 9pm-10pm. Tom-

my Vance's Friday Rock Show will appear in the 9pm-11pm slot, while Fluff Freeman's Saturday moves to the earlier time of 6pm-9pm.

Simon Gavin, head of promotions at Circa Records, says: "Radio One must have realised that dance is a major force in music today, and will be for a long time to come."

Music lifts share of Christmas TV

Top Of The Pops' position as TV's most popular Christmas music show has slipped, with its figures down 20% on last year.

The drop came in the face of a strong overall showing for music on TV. Viewing figures for the top 10 were 10% up on last year, after changes in calculation methods were taken into account.

The BBC's flagship Christmas Day show retained its pole position despite a slip which saw its 7m lead last year slip to just 1.6m.

Its nearest rival, the repeat of *Wogan Meets Madonna*, grabbed 6.8m, while ITV's Chart Show was up 60% on last year to 3.3m.

Top of The Pops executive producer Stanley Appel blamed the loss on a decline in viewing figures across the board, as viewers turn increasingly to video, and the tough competition in such a high-profile slot.

The traditional 2pm show still took 52% of the total viewing in direct competition to Disney's *Pinochio* on ITV, which took 41%.

"It's very good, indeed to take that large a share of the audience," says Appel.

Elsewhere, music TV remained up on last year thanks to superstar acts like Ma-

MUSIC'S HAPPY CHRISTMAS

Channel	Date	Programme	Audience millions
1 BBC1	Wed 25	Top Of The Pops	8.45
2 BBC1	Mon 23	Wogan Meets Madonna	6.91
3 ITV	Sat 27	ITV Chart Show	3.34
4 C4	Tue 24	Tina Turner: Live ...	3.12
5 ITV	Sat 28	Amnesty Int Big 30	2.73
6 BBC2	Fri 27	John Lennon	2.40
7 C4	Wed 25	Pavarotti In The Park	2.10
8 BBC1	Tue 24	Mozart Is Alive And Well	1.20
9 BBC2	The 25	Paul Simon In Central Park	1.29
10 BBC2	Tue 24	La Cucaracha Americans	1.28
11 C4	Wed 25	Ghosts Of Oxford Street	1.24
12 C4	Wed 25	Status Quo: Rock Till ...	1.15
13 BBC2	Sun 26	Gala From The Met	1.14
14 BBC2	Sat 28	Hall Hall! Rock 'n' Roll	1.05
15 BBC1	Mon 23	Mozart In London	1.04
16 BBC2	Sun 29	Pet Shop Boys In Concert	0.99
17 C4	Thu 26	Mozart's Violin Concerto	0.63
18 BBC2	Sat 28	Candide	0.52
19 BBC2	Thu 26	The Stone Flower (ballet)	0.51
20 C4	Thu 26	Spirituals Gala	0.42

Source: BARB (w/e 29-12-91) supplied by DPA

donna, Tina Turner and John Lennon and a wealth of classical output.

While a change in the method of calculating the figures — which now include viewers who record programmes to watch within seven days — lifts the totals, it does not account for all of the average rise of around one-third in the top 10.

Time-shifting is, however, thought to be the reason for

programmes such as Mozart In London and Mozart And Living In Milton Keynes achieving figures over 1m despite their 9.25am slots, says Adams Turner, media planner for David Pilton Advertising (DPA), which handles Sony Music's account.

"Classical music attracted very consistent audiences," he adds. "Several of them were just over 1m viewers."

Woolies and EMI parents in FT top 50

Retail giant Kingfisher and EMI parent Thorn EMI are among the FT's 50 most valuable companies, according to a *Financial Times* survey, published last week.

Kingfisher — owner of Woolworths and wholesaler Entertainment UK — improved its 1990 position by 26 places to appear at 46 in the *FT's* Top 500 UK companies listing — one place above Thorn EMI.

The list, based on market capitalisation, the total value of issued shares, prices Kingfisher at £2.52bn with turnover of £3.12bn. Thorn EMI is valued at £2.48bn with turnover of £3.66bn.

WH Smith, ranked at 135 last year, rises to 99th position (£value £1.11bn) while London-based broadcaster Capital Radio slips from 327 to 343 (£value £1.53m).

The *FT's* list of Europe's Top 500 companies places PolyGram parent Philips at 86 with market capitalisation £5.32bn. Kingfisher leaps from 189 to 111 in the European rankings and WH Smith's improved year sees it rise from 394 to 250.

Thorn EMI appears at 112, up five places on its position last year.

Bertelsmann, BMG's German parent, is not rated as one of the continent's Top 500 despite having one of the largest turnovers.

EMI twins plot Midem shindig

In Cannes, the story goes, success is judged not by the size of your yacht, but the size of the helicopter on your yacht. But not when Midem comes to town — then it's the size of your party that counts.

Sadly, however, when the US industry's unofficial sleeveless twins Charles Koppelman and Martin Bandier are in town, there's little room for competition.

And they are set to throw this year's most extravagant shindig, with journalists from *Paris Match*, *Bild*, *Hello*, *The Times*, MTV and assorted US teen magazines being flown in to swell tomorrow's (Tuesday) 300-plus guest list.

After missing last year's conference because of the Gulf War, Koppelman and Bandier are in the mood to make a bigger splash than usual this year

— they've even got the Midem Organisation to help them.

"The parties have been successful in the past, so Midem said, 'Why don't you do it with us?' So it's in the Palais des Festivals," says Koppelman.

It will reflect a strong EMI theme, however, with Koppelman attending his first Midem as chief of EMI Records North America and Bandier as head of EMI Music Publishing

Worldwide for the first time.

As well as showcasing Roxette and Smokey Robinson, the party will highlight the pair's latest tips for the top: Jeffrey Jaimes and John Secada, being introduced by Gloria and Emilio Estefan.

Past shindigs have spotlighted "unknowns", such as Michael Bolton in 1989 and Wilson Phillips in 1990.



Davis: back in the fray

Davis returns to new post at PolyGram

Allen Davis, the former president of CBS Records International, has emerged from retirement to take on the new position of president, continental Europe, at PolyGram.

The announcement was made by PolyGram president and chief executive Alain Levy. Davis, 61, will handle all operations throughout the European territories, but will report to PolyGram executive vice president Maurice Oberstein for UK business.

Says Levy: "Allen will bring his experience and understanding of the international music business to this key position, which controls around 45% of PolyGram's business."



Final judging for this year's new-look Song For Europe has produced a shortlist of 12 songs from the 585 originally entered. These will be performed by the UK's artist Michael Ball on BBC1's *Wogan* over four weeks starting on March 8, culminating in a prime-time, hour-long, Saturday night Michael Ball show in April on BBC1 featuring the top eight. The judging panel pictured at the MPA is, back, Paul Moessl, Howard Goodall, Nick Davies, Alan Terney, ~~Mike Smith~~, Jonathan Simon, Alan Jacobs; front: Muff Winwood, Alan Winstanley, Lynsey de Paul, Bruce Welch, Michael Ball, Graham Carpenter.

BBC lead slipping as IR closes gap

Independent Radio has once again increased its audience share, according to figures just released by JICRAR.

In the final quarter of 1991 it claimed a listening share of 37.9%, a rise of 8% on its figure for the same period in 1990. The BBC's share fell by 4.7% to 56.8%.

Several stations around the country scored notable successes. Piccadilly AM frequency which now offers a gold service showed a 40% increase in its reach to 28% and a 23% increase in average hours listened to 9.8. The gold format made healthy increases across the board.

In London Kiss and Melody showed substantial gains, though not at the expense of the other London commercial stations.

Sheila Porritt, managing director of Melody, says: "I think we've made most of our gains from Radio Two, but I suspect

IR's FASTEST MOVERS			
Station	Oct-Dec	Oct-Dec	Change
Piccadilly Gold	20	28	(+8)
Levianta Supergold (formerly Coast Classics)	10	16	(+6)
Cool FM	26	31	(+5)
Piccadilly Key	22	27	(+5)
Beacon Radio	38	42	(+4)

Source: JICRAR

we've also picked up some disadvantaged jazzers."

The Jicrar figures differ significantly from those produced recently by the BBC, which gave itself an audience share of 52%.

Brian West, director of the Association of Independent Radio Companies, says: "This is further evidence, if it were needed, of the desirability of moving to a single system of radio audience measurement

for the UK."

A joint independent radio/BBC radio research programme known as Rajar is due to begin in September.

But Guy Holmes, of pluggers Gut Reaction, remains adamant that such figures are of limited use to the record industry. They do not alter the reality of the business.

"If you want to sell records you've got to be on Radio One and Capital," he says.

Production of the first pre-recorded Mini Discs will begin in the autumn at the Sony-owned DADC pressing plant in Austria.

The Hammersmith Odeon is celebrating its 60th birthday this year with a series of events sponsored by Levi, including live dates by Lou Reed and Barry White.

The Radio Academy's annual Music Radio Conference takes place at the QEII Conference Centre, Westminster, on March 9/10.

Jazz FM has removed its posters from British Rail property after a complaint over its slogan "Even British Rail don't serve up cream this old". The Advertising Standards Authority is to review the posters.

The Outdoor Event Exhibition takes place this Tuesday to Thursday (21-23) in Hall 2 of the Wembley Exhibition Centre.

Former CBS Records head of A&R Irving Martin has joined PolyGram-owned television production company Working Title Television as head of special projects.

Island group founder and chief executive Chris Blackwell has joined the board of Sonet.

Distributor New Note has signed up contemporary classical label Factory Classical and NMC, which is funded by the Holst Foundation.

There will be between 600 and 700 titles available on Philips' new digital compact cassette (DCC) format at its September launch and not 60-70 as stated in last week's issue.

Chop Em Out is to become the first independent facility in Europe offering a complete mastering and preparation service for Philips' DCC format.

Dino ploughs £3m into new compilation label

A new compilation label, Quality Records, has been set up under the umbrella of Dino Entertainment.

Quality plans to release 12 TV-advertised collections throughout 1992, each with a budget of around £250,000.

Managing director Colin Ashby says the label will operate on a pan-European basis and "put a new slant on compilations".

Marketing will be handled by Dave Harmer, former director of sales at BMG. Distributor

is through Pinnacle.

Using Dino's administrative expertise only, Ashby hopes to license product from across Europe territories and has terrestrial and satellite TV space booked for the next 12 months.

"We're looking to generate a very high profile by giving top notch, full TV-ad support for each of our releases," says

Quality's debut release is Hit The Decks, a 40-track collection from the Megabase and Two Little Boys mixing teams, out on February 3.

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THE EAR

MW's Talent Tipsheet

LONDON

SENSEUR

A recent tour with Ozric Tentacles has widened awareness of Senser's style. Their focus is widening: ragga snippets creep into the conscious raps and a bubbly rave sequence drives Door Game, top track on their Don't Lose Your Soul tape. Very impressive live. Interest is building and should bear fruit.

Contact: Yvonne
Tel: 081-540 8136

SPEAKING IN TONGUES

Despite being an eight-piece with a trio of electric violinists, SIT are no hippy-folk combo. Instead the sound is an almost laid-back mix of blues and dance rhythms. The A-side of their demo single is a fair run-through of Cream's I Feel Free, but on the flip Devil's House and Red Dust show a band with a few ideas of their own.

Contact: Keith Clouston
Tel: 071-729 7234

THE LOVE

Solid, jangly indie rock is on offer from this four-piece. Big Town is the stand-out track on

their demo with its pummeling drumming and pleasing guitar part.

Contact: The band
Tel: 081-853 2905

DUBLIN

THE SEWING ROOM

Led by Stars Of Heaven guitarist Stan Erraught, this four-piece offer tuneful, but slightly warped songs which are gently nagging rather than instantly accessible. The vocalist's low-key delivery recalls Momus, but the use of the background fiddle and the delicate guitar patterns give them a unique edge. Enterprising indies should take note.

Contact: Stan Erraught
Tel: 010 35 31 74069

SKELLEFTEA (SWEDEN)

These northern Swedes harmonise brilliantly in English. Their four-track demo is a little better with a host of guitar-driven indie pop gems, and though the overall feel is slightly post-anorak, the excellent Wonderlust shows they can crank it up if necessary.

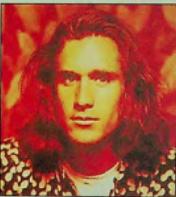
Contact: The band
Tel: 010 46 910 38507

POPSICLE

These northern Swedes harmonise brilliantly in English. Their four-track demo is a little better with a host of guitar-driven indie pop gems, and though the overall feel is slightly post-anorak, the excellent Wonderlust shows they can crank it up if necessary.

Contact: The band
Tel: 010 46 910 38507

Arista's safe bet



Stigers: AOR market

Breaking a new artist whose musical style is aimed squarely at the AOR market is a notoriously difficult task.

But when the debutant is a handsome 26-year-old who writes all his own material and belts it out in a distinctive soulful voice, the odds for success are favourable — provided the marketing is right.

This is the task Arista UK has set itself with Curtis Stigers, a lantern-jawed American who has already had a Top 10 single in the US.

Stiger's UK debut I Wonder Why entered the singles chart last week at number 54 and it will be followed by a self-titled album on February 17.

Although likening him to Michael Bolton is something Arista is keen to avoid, clearly the company intends to push him just as hard as Sony produced Bolton, and at a similar market — older CD buyers.

Indeed Stigers' album has the pedigree for AOR success. Produced by Danny Kortchmar and Glen Ballard, a former staff producer with Quincy Jones, the 11 songs move from stadium-sized rock anthems to slick pop ballads and heartbreakin soul.

journalists to New York for a showcase. Stigers followed this with a flying visit to HMV, Our Price and Entertainment UK all making it record of the week," says Prior.

"The retailers are already behind the single with HMV, Our Price and Entertainment UK all making it record of the week," says Prior.

"It is impossible to put a figure on the marketing campaign, but I have a serious budget in mind. If the product is deliverable, it will be delivered. The album is so strong that I can already see it producing three or four singles."

Arista's campaign for Curtis Stigers does, however, rely on a traditional, non-gimmicky approach. And, unlike Sony's campaign for Michael Bolton, there are no immediate plans to TV advertise.

But all the initial indications are good, and Arista is fortunate in having an artist who is prepared to work hard for UK success — tour dates are being finalised for March, and Stigers is already pulling his weight by agreeing to a gruelling two-week schedule of interviews.

Sue Sillitoe

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EXTREME GET THE FUNK OUT	19		22	
EXTREME MORE THAN WORDS	2		2	
EXTREME DECADENCE DANCE	36		18	
EXTREME HOLE HEARTED	12		1	A&M WISHES TO THANK ALL THE ARTISTS, MANAGEMENT, AIM AND POLYGRAM DISTRIBUTION.

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To their contemporaries, Charles Dickens was considered a writer of pulp fiction. Mozart a down-market minstrel and Van Gogh little more than a mad painter with a taste for gaudy colours. Only in hindsight are they recognised as masters of their respective arts.

The music industry has its own line of misunderstood talents. From Phil Spector and Berry Gordy to Pete Waterman and Maurice Starr, the top pop gurus of the past 40 years have all been derided in their most prolific periods. Similarly, recognition has come only with the passing of years.

Today, even Warner Music chairman Rob Dickins, whose company owns a half-share in Pete Waterman Ltd International, speaks for many when he says: "If the whole industry was based on the premise that PWL has got it right, I wouldn't want to work in it."

And EMI's A&R director Nick Gatfield admits he too invariably signs self-sufficient rock bands over pretty-faced pop artists. "I tend to be wary about signing pop acts," he says.

Pete Waterman puts the industry's blind spot down to "snobbery", born of the personal musical preferences of top executives brought up on pop's more serious relative – rock. "It just isn't credible to like pop," he says.

The implication is that a traditionally hard-headed industry has in fact let its heart rule its head for more than three decades. And this despite the continuing success of teen pop from Motown to the Bay City Rollers, Abba, Culture Club and, more recently, New Kids On The Block and Dannii Minogue.

Slogging away at building rock acts like Van Morrison, Bryan Adams, U2 and REM fulfills the A&R executive's street-cred criteria; creating a Dannii Minogue in the studio does not.

While the image of the music industry is one of giddy hedonism, it is an almost puritan work ethic which prevails.

The primacy of rock over pop dates back to the Sixties, ironically, a period in which "pop culture" first began establishing itself as accepted "art" through a new generation of painters, such as Andy Warhol.

Early in the decade, the fun, blue-eyed pop of Cliff Richard, Bryan Adams and Tommy Steele played at rebellion but was rooted in Tin Pan Alley.

"Serious" music changed all that, rendering the old school apparently naive and childish. The Beach Boys, the Beatles and Jefferson Airplane made popular music "progressive" instead of "fun".

Through the Seventies, the polarisation of modern music into "serious" (for boys) and "fun" (for girls) ventured even further as rock reached a pompous pinnacle in Led Zeppelin, Yes and Cream. Pop, meanwhile, took a more trivial turn into bubblegum, glam rock and disco.

Twenty years on, says Waterman, rock still rules because the record industry is run by people brought up on Captain Beefheart and the Velvet Underground rather than out-and-out commercial pop.

"So many of today's MDs were college entertainment secretaries," he says. "They weren't going to book acts like Gary Glitter unless it was to take the piss."

And even Warner Music International's chairman Ramon

Lopez recognises that his UK MDs "don't do certain pop music, not because they undervalue it but because it's not their musical taste."

One record company chairman argues it's a class-based division.

"Pop music has always been younger in audience and more working class in construction than the industry in general," he says. "So it's very easy for it to behave as if pop is sub-standard."

While rock often aspires to "high art" values, pop has no desire to be anything other than itself. It has one simple purpose – to sell records and make money.

Nigel Wright, the man behind Sonia, Bombalurina, Sophie Lawrence and the UK Mixmasters, says the approach demands a focus, even ruthlessness, not seen elsewhere in the business. If an act's debut flops, he has no problem in dropping it immediately.

Chrysalis did the opposite when it dropped Sonia in 1990 – it dispensed with a successful artist despite selling 150,000 albums and scoring five Top 20 hits. One view had it that the company's management simply couldn't abide having such a "naff" act on the label.

Contrast its attitude to Sonia with its view of the far less successful Chesney Hawkes. The main difference between the two acts is that Chesney plays guitar and writes songs.

"He is not just a lightweight pop star," emphasised the label's international president Paul Conroy last April. A cynic might argue that is exactly the problem. But Conroy points out that staking hard cash on acts which cannot supply their own songs, production, or sometimes even performance, can be a very risky proposition.

"Most companies have had very bad experiences with this sort of act," he says. "There is a nervousness about signing them."

It was no doubt exactly that kind of nervousness which caused Take That such problems before they eventually signed with RCA.

The anti-pop attitude reflects a UK obsession with the self-reliant singer-songwriter which first began to dominate with the Beatles.

A market dominated by singer-songwriters has "authenticity" as its touchstone, the high point of which comes with someone like Van Morrison, with a critical and industry reputation far in excess of his record sales.

Fed by the "inky" music press with an influence on the industry likewise disproportionate to its sales, this attitude scorns "puppet" artists who rely on a hidden operator to supply creative input.

But in their methods at least, Pete Waterman and Maurice Starr are little different to Berry Gordy and Motown. No-one would dispute Motown's claim to have created great pop music, despite its conveyor-belt methods. But that hasn't helped Waterman or New Kids.

Paul Conroy says: "In a way Stock Aitken Waterman have made pop too manufactured. They have taken all the character out of it."

Number One editor Nicky Smith says for her part that SAW have made

Putting credibility before sales is a luxury the 'serious' rock. But without it, what chance has

pop too naff. But an examination of the facts suggests both of them have a rose-tinted view of pop's past.

A look at last month's TV re-run of a 1973 Top Of The Pops complete with Mud, Wizzard, Gary Glitter and the Bay City Rollers showed "credibility" has never been pop's strong point. The lesson that time should have taught is that naughtiness doesn't matter.

The other argument against pop is that it's just not profitable. Pete Waterman, whose personal fortune last year amounted to £60m according to the *Sunday Times*, might dispute that.

Certainly the kind of pop which really succeeded last year was profitable. Nobody could help but make money on sales of 550,000 singles (*The Shoop Shoop Song*, 530,000 singles (*I'm Too Sexy*) or 490,000 singles (*Do The Bartman*)).

A true mass pop audience may be difficult to target, but, says Nigel Wright, "The potential is phenomenal."

In 1988 – a vintage year for pop which saw PWL and Bros at their peak – Kylie Minogue scored four of the year's Top 20 singles and sold an average of 460,000 units of each.

She also proved that pop can sell albums, shifting nearly 1.3m units of her debut and, along with Jason Donovan, Michael Jackson and

"Pop is of the moment, like a newspaper only better. It doesn't aim to have lasting qualities whereas rock aims to be part of a body of work and to last. You can't ask where a good pop group will be in five years time, because they'll have broken up."

Neil Tennant, Pet Shop Boys (1986)

"In a word, successful."

Rob Dickins, Warner Music chairman

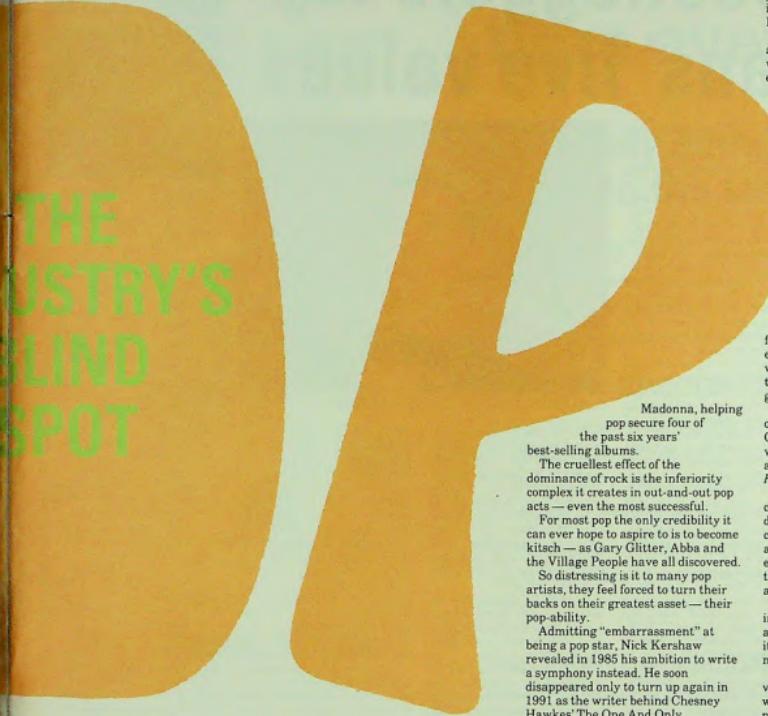
"If it's popular it's pop. So even Andrew Lloyd Webber is 'pop'; he is popular with the public."

Nigel Wright, Sonia and Bombalurina producer

"Instant, disposable music. The dance hits of today are our equivalent to what was the pop of the Sixties."

Jonathan King, Brit Awards producer

music business can ill afford. Yet pop is a pariah in an age of the industry of creating new album buyers? by Martin Talbot



WHAT IS POP?

"Maurice Oberstein once wrote to me: 'You don't make pop records, you make hit records.' That's what pop music is, a disparaging term for 'successful'."

Pete Waterman, founder of PWL Records

'A true pop star is someone who performs really good songs with mass appeal, which inspires a generation of young people to love and buy records.'

Sue Hawken, publisher of *Smash Hits*

'Ultimately it should be a completely disposable commodity; longevity is something that almost happens by accident. It should be throwaway but not naff.'

Adele Nozedar, joint managing director of Rhythm King

'A pop song is horribly catchy and even

if you don't like it, it sticks in your head. You just can't stop humming it.'

Fiona Atkinson, teacher

'Pop encompasses so much, but it is traditionally a track which lasts about three minutes and has a bit of a hook; a catchy line.'

Paul Connolly, managing director of Virgin Records

'In the Stock, Aitken & Waterman sense, it is a triumph of production over artistic talent. Material specifically designed to be uncomplicated; music for the masses.'

Nick Gattfield, EMI Records A&R director

'It's a combination of good production, a great song and an artist who is appealing to TV.'

Simon Cowell, MD of IQ Records

Madonna, helping pop secure four of the past six years' best-selling albums.

The cruellest effect of the dominance of rock is the inferiority complex it creates in out-and-out pop acts — even the most successful.

For most pop the only credibility it can ever hope to aspire to is to become kitsch — as Gary Glitter, Abba and the Village People have all discovered.

So distressing is it to many pop artists, they feel forced to turn their backs on their greatest asset — their popularity.

Admitting "embarrassment" at being a pop star, Nick Kershaw revealed in 1985 his ambition to write a symphony instead. He soon disappeared only to turn up again in 1991 as the writer behind Chesney Hawkes' "The One And Only."

The transition from pop star to serious adult artist has been attempted time and again since the successful half of Wham! managed to turn himself into George Michael. But for most it is a road paved with disappointment.

Curiosity Killed The Cat, Wet Wet Wet, A-Ha, Bros and Rick Astley have all struggled to move on to adulthood.

Even Kylie Minogue's success has faltered — though her credibility has strangely rocketed — since she decided to make her image more raunchy and dance-oriented.

Waterman admits: "She has lost her marketplace. But that's what she wants to do."

The problem is, however, that the dominance of credibility over popularity means pop itself could be in danger of extinction.

The dominant popular music of the moment — club-oriented dance — has turned its back on pop convention and has created a rash of faceless, non-star acts like Moby, Oceanic and Bizarre Inc.

Smash Hits publisher Sue Hawken says the results could be disastrous. "We've all had idols," he says. "I was in love with Jimmy Osmond. But young children are not interested if they can't identify with someone."

Both *Smash Hits* and *Number One* have been forced to look to TV and films for their cover stars over the past year. *Smash Hits'* most popular pin-up is currently Jason Priestley of TV's *Beverly Hills 90210*.

Hawken says: "I would love to put a pop star on our front page every week, but there simply aren't enough."

Even if pop does eventually move higher up the industry agenda, there are signs that the golden days have gone forever. The voracious appetite for news from magazines, tabloid newspapers, kids TV and pop radio has made it very dangerous to play the pop game with a young career.

Chesney Hawkes' experiences last year illustrated how, by starving the press of new idols, the star famine has created huge pressures for those precious few who do emerge.

"We were all celebrating when he first came along," says *Number One* editor Nicky Smith. "But because he was the only idol we had, he was here, there and everywhere and teenagers got sick to death of him."

Within nine months of a number one single last February, the Chrysalis-signed 20-year-old was voted as having the worst single, album, video and haircut by *Smash Hits* readers.

Sadly, by almost destroying a young career, such a backlash can only discourage record companies from concentrating on the teen market again. Good looking, intelligent, blue-eyed Hawkes seemed tailor-made for the teen mags, but Chrysalis now admits it would not do the same again.

And while image was always important to the successes of A-Ha and Bros, Take That are proving how it can almost render records meaningless.

The group of five handsome hunks virtually became pop stars overnight without a single hit record. The painful message is that teenagers no longer associate their idols solely with music, says Hawken.

Likewise, within two weeks of winning a *Smash Hits* Award, Marky Mark's single *Wildside* flopped at 42. Nicky Smith says: "Teenagers like his image but not necessarily the music."

"It is very dangerous for the record industry," says Hawken. "These teenagers are the future of the record industry. The kids who are buying records when they are 15 will be buying albums when they are 25."

Many teenagers are not acquiring the habit, however, as computer games, videos and clothes spending rises.

It is arguable that a generation of teenage fans are losing the record buying habit for the simple reason that they don't share the huge music tastes of the industry. In short, the industry may love its music too much.

Pundit Jonathan King says: "The industry's executives don't understand what the kids are about. They are allowing the business to slip out of their fingers."

Pete Waterman admits pop predictions are dangerous, but he is certain a new generation of teen pop idols is just around the corner.

The industry can only pray he is right and that talk of pop's imminent death is exaggerated.

ROUND-UP

The UK's first "intelligent" concert barrier is being developed by Robbie Wilson Productions in conjunction with NNC. Robbie Wilson's latest barriers are to be combined with a new electrical sensory device developed by NNC in the wake of the Hillsborough disaster. "For the first time security staff will be provided with factual information about pressure levels along barriers and be able to make decisions based on it," says Robbie Wilson marketing director Vaughan Roberts. The new barriers received their first trial last weekend at Status Quo's Telford Ice Rink gig... Nottingham venue The Narrowboat is staging The Secret A&R Man's Ball, an 11-hour festival of unsigned local acts, on March 7. According to John Newark, joint organiser and member of local band The Waiting List, traditional songwriting guitar bands have been drawing out on A&R attention in the city.

"Nottingham has been a complete musical outpost in the last 50 years, but now things are beginning to happen," he says. "So far, though, the bands getting the attention seem to be in the jazz, funk and dance crossover area rather than rock. We're trying to change that..."

Marshall Arts is following up the UK leg of Bryan Adams' 1991 Waking Up The World tour with a further date at Wembley Stadium this Summer. The gig, on July 18, will be the first rock concert to be staged on Wembley's South Stand. Marshall Arts' Ray Edwards says the company first used a stage on the side of the stadium for its 1990 extravaganza featuring Asian artist Amitabh Bachchan. "Technically the stage will be right bang in the middle," he says. "Visibility is improved, and so is the sound quality."

Bootleggers tap fans' live values

Carter USM fans didn't have long to wait for a warts-and-all recording of the band's raucous set at last year's Reading Festival.

For bootleg tapes of the performance went on sale minutes after Carter left the stage, according to Adrian Boss, the band's manager.

Boss tells of hundreds of cassettes being duplicated and packaged with pre-printed inlay cards from the back of a van, alongside live recordings on vinyl being passed off as the band's new single.

"I don't have a problem with individuals recording a gig for themselves," says Boss, "but people like this are organised criminals making a lot of money. They are the only ones who gain from it — the bands are being ripped off and so is the punter who has no comeback if the quality is poor."

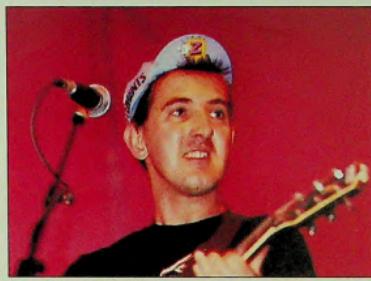
This case is now in the hands of the BPI, but despite the obvious copyright infringement, the live bootleg is widely regarded as the least harmful form of piracy.

"It is the case that most people feel most ambivalent about," says Sara John, the BPI's head of legal affairs, "but it's something we treat very seriously."

The market is certainly significant. Despite its diligence, the BPI estimates the 15,000 live bootleg items it seized last year was just 10% of the total produced.

And any clamp-down would undoubtedly be hindered by the fact that some bands are willing to support the bootleggers.

The Grateful Dead have long advocated the practice, setting aside special enclosures for bootleggers at



Carter USM: live bootleg was selling just minutes after show

their concerts. U2, meanwhile, printed cassette inlay cards for their 1990 New Year's Eve concert at The Point in Dublin.

"Bootlegs aren't usually very good, so U2 arranged to do a live album transmitted over BBC Radio One to the whole of Europe that New Year's Eve," says manager Paul McGuinness. "The BPI were not amused."

It could be argued that as fans were able to record the concert from the radio, at least the commercial bootleggers didn't profit.

Apart from the often inferior quality of the recordings, the key debate about live bootlegs is, of course, the money which is made and thus lost to the industry. The BPI puts average bootleg costs at £30-£40 for a CD, £15-£20 for a vinyl album and £10-£15 for a cassette.

Nigel Grainge, managing director of Ensign, does not believe this is taking a large amount of spending away from the industry, however.

"It's a drop in the ocean

when you compare it with home taping," says Grainge, who points out that bootleg buyers will invariably already own the band's commercial recordings. "I've never had a problem with live bootlegging and I don't know how you'd stamp it out because it's become so well established since the early Seventies."

Grainge admits to buying bootleg recordings of Waterboys whenever he sees them. "If the recordings were that good I'd have put them out on the label," he says.

Even though the technology used by bootleggers is becoming increasingly sophisticated, it is unlikely that it will ever match the quality of a bona fide live album recorded direct from the mixing desk.

But as long as there is a demand from fans and ambivalence among bands, it seems bootleggers will continue to profit from over-priced recordings produced at low cost and with no contribution to the industry.

Caroline Moss

FOCUS



ULU

Venue: ULU, Malet Street, London WC1.
Capacity: 800 standing; some seats in the balcony.

Recent acts: Hole, Ride, Thousand Yard Stare, Soho. Special Features: Emphasis on indie bands. "We fall between the Falcon and the T&C — an indie band's on the way up it'll play ULU. We have a regular audience which trusts us to provide a good evening's entertainment — and the bar prices are very cheap."

— Peter Robinson, events and promotions manager.

Artist's view: "It's one of our favourite gigs in London. We've played there four times and each time we've had a great response. It's brilliant because students from the other colleges all round London go there — it's recognised as a great gig. The acoustics are good and there's a wide choice of dressing rooms. There is a problem with the lift — if you want to shift gear in a hurry, it always seems to be occupied."

Tim London, Soho.

Promoter's view: "It's a perfect medium-sized venue. The sound is good and the crew who run it are easy to work with. And it's important that the drink prices are half the price of other West End venues. We've put on 10 shows there this year and every one has sold out."

Dave McLean, Riverman International for Thousand Yard Stare and Hole.

Merchandising: There is a specific area but no facility fee.

PA: 8K house rig but bands on tour bring their own.

Average ticket price: £5.50.



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MAINSTREAM

Albums

With 212 albums scheduled for release next week, the record industry is back up to speed. Though potential big sellers among the vast output are precious and few, there's a fair few esoteric delights which are worth considering.

Robert Burns, for example, remains Scotland's most admired poet, but recordings of his work are rare — until now. This week sees the release of four cassettes/CDs read by Killie, the most extraordinary aspect of this being that Killie, who has his own record label, is 79 years old.

Fans of Dame Edna Everage have also been poorly served by the record industry over the years, but they, and fans of the venerable old dame and other characters created by Barry Humphries will jump at Moonee Ponds Muse Volume 1, compiled by Australian rock writer Glenn A Baker for his Raven label, and available here via Revolver/Pinnacle. Recordings date from 1959 to 1972, and are highly

variable, both in terms of sound quality and merit. The young Humphries had clearly not honed his characters to the wicked perfection they later achieved.

Meanwhile, The Indie Scene 79, part of an ongoing celebration of British independents, ultimately scheduled to cover 1977-1986, is the best yet, with the first singles from Teardrop Explodes, Cabaret Voltaire, the Passions and Kirsty MacColl, as well as two tracks from Big In Japan, the Liverpool band whose line-up included future stars Holly Johnson (Frankie Goes To Hollywood) and Bill Drummond (The KLF) among others. A fine evocation of the era, with informative sleeve notes and fascinating reproductions of contemporary news stories from *Record Mirror*, including the revelation that Philips has developed a laser-read (compact) disc which will "play for an hour and last a lifetime". Said discs became the dominant album format last week for the first time, according to Gallup data, and this album makes several important

oldies available on the format for the first time.

PICK OF THE WEEK

SCOTT WALKER AND THE WALKER BROTHERS: *No Regrets (The Best Of... 1965-1976)* (Fontana 5108312). It's not long since Fontana released *After The Lights Go Out*, a 22-track mid-priced retrospective covering the Walker Brothers' career from 1965 to 1967. Its latest raid on the archives, includes all the group's hits from that period, as well as half a dozen cuts by Scott Walker and the superlative 1976 Walker Brothers comeback single, *No Regrets*. With TV advertising to support this collection of superior songs and performances, expect big sales, and a ready market for the new Scott Walker album, due from Fontana before the end of the year.

Singles

One of those records which really deserved to be a hit, but never made it, was *In Love With Yourself* by Millions Like Us, a propulsive dance song with



Tori Amos: intimate

an uncanny vocal similarity to Michael McDonald. The man responsible for those vocals was John O'Kane, now pursuing a solo career. The soulful Scot's latest single, the self-penned *Come On Up*, as he must be fed up with being told, finds him vocally and musically in the same terrain as Steve Winwood's *Higer Love*.

EMI's new *Classic Tracks* series of singles has thus far produced a hat-trick of hits with reissued oldies, most latterly Don McLean's *American Pie*. It should have no trouble maintaining its 100% track record with the pairing of two of Dr. Hook's biggest hits, *When You're In Love With A Beautiful Woman* and *Sexy Eyes*.

Another oldie, brought right up to date by Steve

Hurley's 12-inch mixes is the *Pasadenas*' remake of New York City's Seventies hit *I'm Doing Fine Now*. Produced by Ian Levine and former Miracles singer Billy Griffin, it shows off the *Pasadenas'* exceptional harmonies, and bodes well for their upcoming album.

The classic single of the week is London guitar virtuoso Ronny Jordan's reworking of Miles Davis' *So What*. Fusing a dance shuffle to a jazz beat, his cool and classy performance is already being heavily playlisted by specialist radio stations, and, while it may prove to be a fairly small hit in itself, it should guarantee a fine reception for his upcoming debut album, *The Antidote*, which is released next month.

PICK OF THE WEEK

TORI AMOS: *China (East West)*. Hot on the heels of her debut album's Top 20 showing, comes Amos' second single, a delicate and intimate song with unobtrusive strings hugging her understated piano doodlings. The 12-inch and CD include two tracks not on the album.

Alan Jones

DANCE

The Brand New Heavies came close to having a hit last year with *Never Stop*, their first single for frr. They follow it up with *Dream Come True* (FX180), which has been given a Latin-tinged disco remix by Joey Negro. It should crack the Top 75, but may struggle to make the Top 40. It is due out February 3, while the group's second LP is scheduled for February 24.

Debbie Malone's *Rescue Me* was a huge underground track, but failed to cross over when originally released in 1989 on the Krunch label. It is now being re-released by Pulse 8 (12LOOSE22) with new remixes by Phil Kelsey, who has given it an Ital house flavour. As an added bonus, the single includes a mix of the much more recent, *Say What You Want*.

Rave singles due out in the next couple of weeks and worth ordering now include: **MIG 29** by **MIG 29** (Champion CHAMP 12-292), a manic Italian hardcore track that should sell very well; **Work It Out** and **Rapper** by **FOAD** (D Zone DANCE021), two bass-heavy piano-driven tracks, the former being particularly good; **Project One's** *Cheeba EP* (*Rising High RSN16*), which combines techno with a reggae talkover to good effect; and **Violent Wake Up** by **Roel Butzen** (*Profile PROF353*), a typically relentless and ag-

gressive Belgian track licensed from Antwerp's Atom label.

PICK OF THE WEEK

LOUDS OF BLACKNESS: *Optimistic/Testify (Perspective/ARM PER849)*. This 40-member US gospel choir gave us two of 1991's best soulful dance singles in the shape of *Optimistic* and *The Pressure*. They just missed out on the Top 40, but this new double A-side single, which combines the reissued *Optimistic* with CJ Maitland's excellent remixes of *Testify*, should go all the way. If it does, then stock up on their *Jam and Lewis* produced LP, *The Evolution Of Gospel*.

Andy Beever

CLASSICAL

Show and film music labels are starting 1992 as they finished 1991 — with a solid stream of releases. For G&S fans, TER has two double boxes: *The Gondoliers* and *Ioanthe*, from *D'Oyly Carte Opera Company* conducted by John Pryce-Jones. *Silva Screen's* disc of 22 Cole Porter tracks marks the midpoint of the nostalgic musical *A Sweet Party's* six-month London run, and now out is the haunting soundtrack score of Zeffirelli's 1986 screen version of *Romeo And Juliet*, conducted and composed by the late Nino Rota.

Hyperion's major February release is also movie-linked,

Virgil Thomson's score for *Louisiana Story*, played by the *New London Orchestra*, conducted by Ronald Corp. Hyperion also completes the *New Budapest Quartet's* excellent Beethoven cycle with Opus 127 and 135, and no 13 should be lucky in its definitive Schubert song series: it features soprano Marie McLaughlin.

There is a strong early music line-up, with Andrew Lawrence-King showcasing the baroque harp, Christopher Herrick playing Bach organ partitas, the *Parley Of Instruments* playing six Arne keyboard concertos, and a follow-up to the *Westminster Cathedral Choir's* lovely first volume of Portuguese polyphonic music.

Harmonia Mundi France is aiming to repeat the success of its *Gramophone* award-winner with another Handel premiere recording, **Nicholas McGegan** and his period-instrument *Capella Savaria* plus soloists this time presenting *Appiranna*, on three discs.

PICK OF THE WEEK

A L'ESTAMPIDA: *Medieval Dance Music*. Dufay Collection (Continuum). Nothing ethereal about these courtly dances, the multi-instrumentalist sextet goes for a gutsy percussion base beat, keeping Arabic strings and a free-ranging improvisatory style which should pin back the ears of jazz and folk fans alike.

Phil Sommerich

Buffy Sainte-Marie
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NEW RELEASES

Album releases 13 January 1992-19 January 1992: 212
Year to Date: 578

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS MOST RECENT, RIGHT	COMMENT
FORTB, Steve	THE AMERICAN IN ME	GEFFEN (LPMC: GEFF 24499/GEFF 244 CD; GEFD 24499 (BMG))				Rock		US singer-songwriter in the Mellencamp mould aimed at Q market
LUSH SPOOKY ALIVE (LPMC: CAD 2002/CAD 2002 CD; CDS2002 (CD))						Rock		Indie stalwarts on the verge of a major cross over
NEW PERVERSE BBC RADIO 1 LIVE IN CONCERT	WINDSONG INTERNATIONAL (LPMC: WNLPL 011/WNLMC 01 CD; WNLCD 611)							Pick of a batch of BBC Radio One concerts
4.23/9.46								
VARIOUS, ALL THE BEST LOVE DUETS	TELSTAR (LHMIC: STAR 2867/SIAZ 295 CO; TCD 2057 5.6.11 (BMG))					Pop		Given the required push, a compilation charter
WET WET WET, HIGH ON THE HAPPY SIDE	PRECIOUS GRYPHONGRAM (LPMC: 510995/510994 CO; 510992 (CD))					Pop		Delayed, but primed to capitalise on a quiet period and should see WWW come of age and drop the teen tag
4.23/9.46								

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY	
4-SONGS, THE A FEW & MORE VOLUME 1 LINK	CD LINKED 015	AAMTHM&					KELLOR, Garrison	RADIANT ROMANCE	BBC	MC 286C	1289		E/P	
999 LIVE AND LOUD (CD)	LINKED 016	AAMTHM&					KILLIE, The	WORKS OF ROBERT BURNS, VOLUME 2	KILLIE	MC 181	101		Spokes	
ADAMS, JAMES SONGS DON'T POLISH - THE REAL ME ZENSOR	CD ZS 119 (7.29)	AAMTHM&					KILLIE, The	WORKS OF ROBERT BURNS, VOLUME 3	KILLIE	MC 183	103			
ANDREW, RICHARD	SHAKESPEARE, HOWARD BRUNFORD, WAKEMAN, HOWE ARISTA	ARIST					KILLIE, The	WORKS OF ROBERT BURNS, VOLUME 4	KILLIE	MC 184	104			
MC 42195 2CD 20215							KING KURT	BIG COCK STRUCTURE	CD	STCD 516	105			
ANTI-NORTH LEAGUE LIVE AND LOUD (CD)	LINKED 128	AAMTHM&					KNOBBLE, David	LET YOUR FATHER CHINNIE CHINNIE	EMI	CDR 181/181CH COO	CCD 1876 5.6.41/85		E	
ANTRUM, GUY	THE DOLLS	CD 1129					KNOTTIES, The	LET YOUR PANTS MIGARES CO. CO. COPANE 2/29/87	CD	CDR 182	29/87		Rock	
ASNER, Edward	ON THE TRAIL OF THE ASSASSINS	JIM GARRISON TALKING TAPE MC: FTC					KRAMER, Wayne	DEATH TONGUE CLOWD	CD	ITEMP 2 CD/ITEMP 2	2/25/87		PH	
ASTLEY, R.E. WHEREVER YOU NEED SOMEBODY	RCA MC: NK 1783 CO 7D 75150	BAG					LAI, Lai	LOVE SONGS	CD	CDR 183	2/26/87		Rock	
AUTOPSY SEVERED SURVIVAL (PICTURE DISC PEACEVILLE VLP: VILE 12)		REF					LED ZEPPELIN	THE STORY OF THE FAM BABAOK	MC	MBK 6047	0173		P	
BABY, MARY BABY (CD)	CD 1000	REF					LEE, Peggy, with BING CROSBY	IT'S A GOOD DAY PARROT	CD	PARCO 001	01/95		Jazz	
BARKER, Barry/Kenney/Billy ALL THAT JAZZ (CD)	EMI 1625 4/98	AMTHM&					LEES, John	THE LAST WORD	BABAOK	MC	MBK 6022	01/95		ARAB
BEATTIE, Courtney JAMES BASS RHYTHM	CD 1000	ARAB					LENNON, John	LET IT BE	CD	EMI 1625	01/95		ARAB	
BEATLES, THE TALK DOWN UNDER VOLUME 2 BARTAKA	MC: MBK 6023 03/45	ARAB					LEPPOLD, Gray	HOMESTEAD	LPCM: 151/151HMS	152A	152		World	
BEATLES, THE TALK DOWN UNDER VOLUME 2 BARTAKA	CD 1000	ARAB					LEPPOLD, Gray	ONE DAY CHRISTIAN	TRIO	LPCM: 152/152HMS	152		ARAB	
BEATLES, THE TALK DOWN UNDER VOLUME 2 BARTAKA	CD 1000	ARAB					LEPPOLD, Gray	ONE DAY CHRISTIAN	TRIO	LPCM: 152/152HMS	152		ARAB	
BLACK WET, HIGH ON THE HAPPY SIDE	PRECIOUS GRYPHONGRAM (LPMC: 510995/510994 CO; 510992 (CD))	AMTHM&					LINDEN, Linda	LET ME HEAR YOU WHINE	CD	CDR 184	2/26/87		Reggae	
BLACK ROSE THE ROOM INSIDE (CONTINUOUS LP)	CD 1000	AMTHM&					LIPSON, David	LET'S GET DOWN	CD	CDR 185	2/27/87		Rock	
BLESSING, THE PRINCE OF THE DEAD WATER MCA/EMI: MCA 1009/EMI: MCA 10070 CO MCAD 1009/CD MCAD 1009/CD	1000	BAG					LITZ, Litz	LET'S GET DOWN	CD	CDR 186	2/27/87		Rock	
BLUES MANNA HAZE ANOTHER CONFUSED YOUTH SEMAPHORE	CD SR 50514/142/CD	C7					LITZ, Litz	LET'S GET DOWN	CD	CDR 187	2/27/87		Rock	
BOALOGH, RAY	GO GOLD RARE PAPER	CD 1000					LITZ, Litz	LET'S GET DOWN	CD	CDR 188	2/27/87		Rock	
BOONE CURE BLISS	CD 1000	REF					LITZ, Litz	LET'S GET DOWN	CD	CDR 189	2/27/87		Rock	
BOULDERS, ALIEN ACROSS THE BORDER PRESTIGE	MC: ZPRRE 296 CO CD/CDP 795 (5.05/47)	REF					LITZ, Litz	LET'S GET DOWN	CD	CDR 190	2/27/87		Rock	
BOYS, THE	CD 1000	REF					LITZ, Litz	LET'S GET DOWN	CD	CDR 191	2/27/87		Rock	
BRECKER BROTHERS, THE COLLECTION	VOLUME 2 NOVUS CO 7D 75150	AMTHM&					LITZ, Litz	LET'S GET DOWN	CD	CDR 192	2/27/87		Rock	
BUSH, KATE THE INTERVIEW BARTAKA	MC: MBK 6029 03/45	ARAB					LITZ, Litz	LET'S GET DOWN	CD	CDR 193	2/27/87		Rock	
BUSHMAN, CLIFF	CD 1000	ARAB					LITZ, Litz	LET'S GET DOWN	CD	CDR 194	2/27/87		Rock	
CAMPBELL/ALLEGRI QUARTET VARIUS	CLARINET & PIANO	CD 1000					LITZ, Litz	LET'S GET DOWN	CD	CDR 195	2/27/87		Rock	
CAPALDI, JIM LET THE THUNDERS DO IT	MC: FTC 1000	TR/BC					LITZ, Litz	LET'S GET DOWN	CD	CDR 196	2/27/87		Rock	
CHERRY/PAUL LET THE UGLY DUCKLING WINDHAM HILL STORYBOOK	CL 1000	TR/BC					LITZ, Litz	LET'S GET DOWN	CD	CDR 197	2/27/87		Rock	
CHIT-LITE THE LOVE SONGS ARLOA	CD 1000	TR/BC					LITZ, Litz	LET'S GET DOWN	CD	CDR 198	2/27/87		Rock	
CLANNAD SIRIUS CLUA	MC: NK 75149 CO 7D 75150	TR/BC					LITZ, Litz	LET'S GET DOWN	CD	CDR 199	2/27/87		Rock	
CLICK CLOCK	CD 1000	TR/BC					LITZ, Litz	LET'S GET DOWN	CD	CDR 200	2/27/87		Rock	
CLOSE, CLAUDIO ISRAEL THE EMPEROR AND THE NIGHTINGALE WINDHAM HILL STORYBOOK	CL 1000	TR/BC					LITZ, Litz	LET'S GET DOWN	CD	CDR 201	2/27/87		Rock	
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COLLECTIVE, THE	CD 1000	TR/BC					LITZ, Litz							

The music week Awards

DINNER

at the Great Room, Grosvenor House Hotel, Park Lane,
the evening of Wednesday, February 26th, 1992

The music industry's own awards

MUSIC WEEK AWARDS NOT REQUIRING AN ENTRY

- | | |
|--|--|
| Market share singles (distributor,
label company) | Top compilation album |
| Market share albums (distributor,
label company) | Top Indie distribution single |
| Top album | Top publisher (individual) |
| Top single | Top publisher (corporate) |
| Top dance single | Top retail music video |
| Top full price Classical album | Top retail video (all categories) |
| Top mid price Classical album | The Strat Award for Exemplary
Service to the Music Industry |

MUSIC WEEK AWARDS REQUIRING ENTRY

- | | |
|--------------------|--|
| Best packaging | The marketing awards for compact
discs, cassettes and records |
| Best advertisement | |
| Best promo video | The PR Award |

MUSIC WEEK AWARDS WITH SPECIAL VOTING ARRANGEMENTS

- | | |
|-----------------------------|--------------------------------|
| Plugger of the Year (Radio) | Best UK Producer |
| Best record distributor | Best UK Recording Studio |
| Best recording engineer | Best UK Retailer (Independent) |
| Contribution to live music | Best UK Retailer (Multiple) |

Entries for the Music Week Award for P.R. (£20 per entry) are due by January 20th 1992 at the latest.

*The remaining three Music Week Award categories requiring entry, Marketing, Advertisement and
Packaging are due by January 24th at the latest.*

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071-620 3636 (ext 5478 or ext 5470)

TOP 75 SINGLES

THE OFFICIAL

music week

CHART

25 JANUARY 1992

TITLES AZ (WRITERS)

As used by Top Of The Pops and Radio One

KATYDIDS

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MUSIC MUSEUM JANUARY 1993



TOP 75 SINGLES

THE OFFICIAL **music week** CHART



ENEMY PUBLIC

SHUT 'EM DOWN



(ALL NEW MIXES)
1-TRACK CD
655763

**APOCALYPSE '91...
THE ENEMY STRIKES BLACK**

- | 1 GOODNIGHT GIRL | | Precious
Wet/Wet/Wet |
|------------------|---|-------------------------|
| 2 | 1 BOHEMIAN RHAPSODY/THESE ARE THE DAYS OF ... ♦
Queen | Paraphones |
| 3 | 2 EVERBODY IN THE PLACE (EP)
The Prodigy | XI |
| 4 | 4 ♦ GOD GAVE ROCK & ROLL TO YOU II
KISS | Interscope |
| 5 | 5 NEW ME JUST A LITTLE MORE TIME
Kylie Minogue | PWL |
| 6 | 7 WE GOT A LOVE THANG
Ce Ce Peniston | ARM |
| 7 | 10 I CAN'T DANCE
Genesi | Virginia |
| 8 | 8 TOO BLIND TO SEE IT ○
Kym Smart | Atlantic |
| 9 | 9 NEW TWILIGHT ZONE
2 Unlimited | PWL/Continental |
| 10 | 4 JUST FRIEND AND AGAINST ○
The KLF (featuring Missy Elliott) | KLF Communications |
| 11 | 11 NEW WELCOME TO THE CHEAP SEATS (EP)
The Wonder Stuff | Polydor |
| 12 | 6 HAMMERS GROOVE
Hammer | Capitol |
| 13 | 13 FEEL SO HIGH
Des'ree | Dusted/Sonique |
| 14 | 15 [CAN YOU] FEEL THE PASSION
Blue Pearl | Big Life |
| 15 | 20 PRIDE (IN THE NAME OF LOVE)
Civilians & Cole | Columbia |
| 16 | 8 DON'T JUST KISS
Right Said Fred (quest vocal: Jocelyn Brown) | Tug |
| 17 | 17 HIT
The Sugarcubes | One Little Indian |
| 18 | 18 WHEN YOU TELL ME THAT YOU LOVE ME ○
Diana Ross | EMI |
| 19 | 19 VIBRATO
Paula Abdul | Virgin America |
| 20 | 20 BLACK OR WHITE (CLIVELLES & COLE REMIXES) ○
Michael Jackson | Epic |
| 21 | 21 NEW SHUT 'EM DOWN
Public Enemy | Def Jam |
| 22 | 22 OLD RED EYES IS BACK
The Beautiful South | Goliath |
| 23 | 12 DIFFERENT STROKES
Isotonik | Friedmann |

PUBLIC ENEMY	SHUT 'EM DOWN
(ALL NEW MIXES) 45 RPM	
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THE ALBUM "91" IS BLACK	
THE ENEMY STRIKES BLACK	
38 ROCK TIL YOU DROP	Status Quo
39 VICTORY PLACE	Ventage
41 VOICE OF THE BETTERIVE	London
40 DIGITAL ORGASM	Dead Dead Goods
41 LOVE IS EVERYWHERE	Spaghetti
42 DON'T LET THE SUN GO DOWN ON ME	O
42 24 George Michael/Eton John	Epic
43 RIDE LIKE THE WIND	
43 28 East Side Beat	Irr
44 LIFE AND LET DIE	Geffen
44 25 Guns N' Roses	
45 INSTRUMENTS OF DARKNESS (ALL OF US)	J
45 49 Art Of Noise	Chrysalis
46 NIGHTBIRD	
46 29 CONCERT	A&M
47 HALF THE WORLD	
47 35 Belinda Carlisle	Virginia
48 FALL TO LOVE	F
48 51 Dredge Park West	Silverstone
49 WATERFALL	
49 27 The Stone Roses	East West
50 STARS	
50 34 Simply Red	C
51 LOVE MOVES (IN MYSTERIOUS WAYS)	Circa
52 DRIVEN BY YOU	R&B/Outer Rhythms
52 36 Brian May	Parlophone
53 THE COMPLETE DOMINATOR	R&B/Outer Rhythms
53 23 Human Resource	Warner Bros
54 THE SAINT	Columbia
54 44 Thompson Twins	Parlophone
55 MARTINA'S KITCHEN	Columbia
55 32 Martika	Parlophone
56 BLUE EYES	RCA
56 26 The Wedding Present	A&R
57 SAY IT	Curious
57 42 ABC	London
58 THE RUSH	
58 53 Luther Vandross	Epitaph
58 I LIKE IT	
58 59 Overweight Pooch feat Ce Ce Peniston	A&R
60 SHOW ME THE WAY	
60 67 Ostrodom Boys	Curious
61 DIAMANTE	
61 73 Zucchero with Randy Crawford	London

TOP 50 AIRPLAY CHART

Died '52
Age 31
Real Name: Walter Gossman

THE OFFICIAL music week CHART

Pos.	Label	1 Week	Title	Artist	Label	Station with Most Plays	Pos.	Label	1 Week	Title	Artist	Label	Station with Most Plays
1	1 CAN'T DANCE	Genesis	Virgin	CITY	26	KING'S HIGHWAY	Tom Petty & The Heartbreakers	MCA	CITY				
2	JUSTIFIED & ANCIENT	KLF/Tammy Wynette	KLF Communications	Capital FM	27	PRIDE (IN THE NAME OF LOVE)	Dionne & Cole	Columbia	Chilltron Network				
3	I DON'T TALK JUST KISS	Rick Springfield Fred Exocats: Jocelyn Brown	Tug	Power FM	28	WE COUNTING SHEEP	Ashead	Korova	Power FM				
4	OLD RED EYES IS BACK	Beautiful South	Geffen Discs	Power FM	29	GIVE ME JUST A LITTLE MORE TIME	Kylie Minogue	PWL	Chilltron Network				
5	IN ADDAMS GROOVE	Hammer	Capitol	Chilltron Network	30	WATERFALL	Stone Roses	Silverstone	Piccadilly Key 103 FM				
6	BLACK OR WHITE	Michael Jackson	Epic	Chilltron Network	31	PERFECT PLACE VOICE OF THE BEEHIVE	The Beehive	London	CITY				
7	GOODNIGHT GIRL	Wet Wet Wet	Precious Organisation	Clyde One FM	32	TO EVERYBODY MOVE	Cathy Dennis	Polydor	Power FM				
8	TOO BLIND TO SEE IT	Kym Sims	East West	Power FM	33	HIGHWAY 7	The Blessing	MCA	Capital FM				
9	STARS	Simply Red	West	Power FM	34	TO LIVE AND LET DIE	Gun' N' Roses	Geffen	Piccadilly Key 103 FM				
10	I WONDER WHY	Curts Rogers	Arista	Capital FM	35	GOD GAVE ROCK & ROLL TO YOU	Kiss	Interscope	Clyde One FM				
11	WE GOT A LOVE THANG	Ce Ce Peniston	A&M	Clyde One FM	36	HALF THE WORLD	Belinda Carlisle	Virgin	Capital FM				
12	WHEN YOU TELL ME THAT YOU LOVE ME	Diana Ross	Capitol	Capital FM	37	THE WAY I FEEL ABOUT YOU	Karyn White	Warner Brothers	CITY				
13	MY HAND OVER MY HEART	Marc Almond	Some Buzzard	Chilltron Network	38	STAY Shakespeare's Sister	London	Capital FM					
14	ICAN YOU FEEL THE PASSION	Blue Pearl	Big Life	BIRBFM	39	DIAMANTE	Zucchero & Randy Crawford	London	Essex				
15	MARTIKA'S KITCHEN	Martika	Columbus	Power FM	40	BORN OF FRUSTRATION	James	Fontana	Chilltron Network				
16	VIBEOLOGY	Paula Abdul	Virgin America	Chilltron Network	41	BOHEMIAN RHAPSODY/THOSE ARE THE DAYS OF OUR LIVES	Queen/Paraphone	BIRBFM	CITY				
17	DRIVEN BY	Brian May	Parlophone	Power FM	42	RUBBISH Carter-Ungarapoo Sex Machine	Big Cat	Fontana	Forth RRM				
18	MYSTERIOUS WAYS	U2	Island	Piccadilly Key 103 FM	43	FALL TO LOVE	Diesel Park West	Food	Clyde One FM				
19	ALL WOMAN	Lisa Stansfield	Arista	Chilltron Network	44	RIDE LIKE THE WIND	East Side Beat	IRL	Chilltron Network				
20	HIT Sugarbabes	One Little Indian	Invicta FM	Chilltron Network	45	IT WAS IT WORTH IT	IT/Pet Shop Boys	Parlophone	Power FM				
21	FEEL SO HIGH	Des'ree	Dusted Sound	Chilltron Network	46	IF IT ALL COMES TRUE	Chicquilly Guava	MCA	Cool FM				
22	DON'T LET THE SUN GO DOWN ON ME	George Michael/Ethan John	Epic	Capital FM	47	LOVE IS EVERYWHERE	Cicero	Spaghettis	Chilltron Network				
23	WELCOME TO THE CHEAP SEATS	Wendy Staff	Island	NorthSound	48	LOVE IS THE GROOVE	Benny Cook	East West	Chilltron Network				
24	CANT LET GO	Mariah Carey	Columbia	Chilltron Network	49	BEATEN UP IN LOVE AGAIN	Doves	Elektra	Forth RRM				
25	THESE ARE THE DAYS OF OUR LIVES	Queen	Parlophone	Piccadilly Key 103 FM	50	IM DOING FINE NOW	Passadas	Columbia	Chilltron Network				

© Copyright ERA. Compiled using BBC Romeo and RCS Selector software. Based on the plays of current titles on Radio 1 and contributing IRI stations. Station weightings are based on total listening hours as calculated by JCICAR.

TOP 10 BREAKERS

Position	Title	Artist	Label
1	LOUISIANA 1927	Aaron Neville	ASW
2	RUSH	Big Audio Dynamite II	Columbia
3	TWILIGHT ZONE	2 Unlimited	PWL Continental
4	SO YOU THINK YOU'RE IN LOVE	Roslyn Hitchcock/Egyptians	Geffen Discs
5	WHAT TO DO	Regine	Reprise
6	WINTER	Toni Ames	Slash
7	JOYRIDE	Tribes	Slash
8	IN BLOOM	Nevana	DGC
9	MURIA JANE'S CAFE	Definition Of Sound	Circa
10	WILL YOU BE THERE	Michael Jackson	Columbia

The following records are outside the Top 50 Airplay Chart and do not appear on last week's CIN
Top 200 singles sales chart. Figure in brackets is overall position.

REGIONAL CHOICE

Pos.	Title	Artist	Station
1	WHEN YOU TELL ME THAT YOU LOVE ME	Diana Ross	Trend
2	DON'T TALK JUST KISS	Rick Springfield Fred Exocats: Jocelyn Brown	Invicta FM
3	DON'T TALK JUST KISS	Rick Springfield Fred Exocats: Jocelyn Brown	Invicta FM
4	MARTIKA'S KITCHEN	Martika	Trend
5	MARTIKA'S KITCHEN	Martika	Clyde One FM
6	TOO BLIND TO SEE IT	Kym Sims	Piccadilly Key 103 FM
7	TOO BLIND TO SEE IT	Kym Sims	2CR
8	FEEL SO HIGH	Des'ree	Clyde One FM
9	WE GOT A LOVE THANG	Ce Ce Peniston	2CR
10	CANT LET GO	Mariah Carey	City

Top 10 titles showing most regional bias.

AIRPLAY PROFILE

GIVE ME JUST A LITTLE MORE...	
Kylie	Minogue Sharp End
1	Chilltron Network
2	Signal
3	County Sound Network
4	Downtown
5	Power FM

Stations showing most play for selected site

THIS WEEK'S CONTRIBUTORS:

Area FM, BIRBFM, Capital FM, Clyde One FM, Cool FM, County Sound Network, DownTown, Essex, Firth RRM, FM4, FM9, FM100, FM103, FM105, FM107, FM109, FM110, FM112, FM114, FM116, FM118, FM120, FM122, FM124, FM126, FM128, FM130, FM132, FM134, FM136, FM138, FM140, FM142, FM144, FM146, FM148, FM150, FM152, FM154, FM156, FM158, FM160, FM162, FM164, FM166, FM168, FM170, FM172, FM174, FM176, FM178, FM180, FM182, FM184, FM186, FM188, FM190, FM192, FM194, FM196, FM198, FM199, FM200, FM201, FM202, FM203, FM204, FM205, FM206, FM207, FM208, FM209, FM210, FM211, FM212, FM213, FM214, FM215, FM216, FM217, FM218, FM219, FM220, FM221, FM222, FM223, FM224, FM225, FM226, FM227, FM228, FM229, FM230, FM231, FM232, FM233, FM234, FM235, FM236, FM237, FM238, FM239, FM240, FM241, FM242, FM243, FM244, FM245, FM246, FM247, FM248, FM249, FM250, FM251, FM252, FM253, FM254, FM255, FM256, FM257, FM258, FM259, FM260, FM261, FM262, FM263, FM264, FM265, FM266, FM267, FM268, FM269, FM270, FM271, FM272, FM273, FM274, FM275, FM276, FM277, FM278, FM279, FM280, FM281, FM282, FM283, FM284, FM285, FM286, FM287, FM288, FM289, FM290, FM291, FM292, FM293, FM294, FM295, FM296, FM297, FM298, FM299, FM299, FM300, FM301, FM302, FM303, FM304, FM305, FM306, FM307, FM308, FM309, FM310, FM311, FM312, FM313, FM314, FM315, FM316, FM317, FM318, FM319, FM320, FM321, FM322, FM323, FM324, FM325, FM326, FM327, FM328, FM329, FM330, FM331, FM332, FM333, FM334, FM335, FM336, FM337, FM338, FM339, FM340, FM341, FM342, FM343, FM344, FM345, FM346, FM347, FM348, FM349, FM350, FM351, FM352, FM353, FM354, FM355, FM356, FM357, FM358, FM359, FM360, FM361, FM362, FM363, FM364, FM365, FM366, FM367, FM368, FM369, FM370, FM371, FM372, FM373, FM374, FM375, FM376, FM377, FM378, FM379, FM380, FM381, FM382, FM383, FM384, FM385, FM386, FM387, FM388, FM389, FM390, FM391, FM392, FM393, FM394, FM395, FM396, FM397, FM398, FM399, FM399, FM400, FM401, FM402, FM403, FM404, FM405, FM406, FM407, FM408, FM409, FM410, FM411, FM412, FM413, FM414, FM415, FM416, 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FM1124, FM1125, FM1126, FM1127, FM1128, FM1129, FM1129, FM1130, FM1131, FM1132, FM1133, FM1134, FM1135, FM1136, FM1137, FM1138, FM1139, FM1139, FM1140, FM1141, FM1142, FM1143, FM1144, FM1145, FM1146, FM1147, FM1148, FM1149, FM1149, FM1150, FM1151, FM1152, FM1153, FM1154, FM1155, FM1156, FM1157, FM1158, FM1159, FM1159, FM1160, FM1161, FM1162, FM1163, FM1164, FM1165, FM1166, FM1167, FM1168, FM1169, FM1169, FM1170, FM1171, FM1172, FM1173, FM1174, FM1175, FM1176, FM1177, FM1178, FM1179, FM1179, FM1180, FM1181, FM1182, FM1183, FM1184, FM1185, FM1186, FM1187, FM1188, FM1189, FM1189, FM1190, FM1191, FM1192, FM1193, FM1194, FM1195, FM1196, FM1197, FM1198, FM1199, FM1199, FM1200, FM1201, FM1202, FM1203, FM1204, FM1205, FM1206, FM1207, FM1208, FM1209, FM1209, FM1210, FM1211, FM1212, FM1213, FM1214, FM1215, FM1216, FM1217, FM1218, FM1219, FM1219, FM1220, FM1221, FM1222, FM1223, FM1224, FM1225, FM1226, FM1227, FM1228, FM1229, FM1229, FM1230, FM1231, FM1232, FM1233, FM1234, FM1235, FM1236, FM1237, 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RECORD MIRROR

25 JANUARY 1992 FREE WITH MUSIC WEEK

U P D A T E

Chart news

BY ALAN JONES

GROOVING GARLAND

Never judge a book by its cover or, it seems, a song by its title. For hot on the heels of Status Quo's 'Rock Till You Drop', which is actually a very tame waltz, veteran Garland Jeffreys' 'Hall Hall Rock 'N' Roll' turns out to be a seductive dance cut, with a groove that smacks away in a manner not unlike 'Justify My Love'.

This is something of a change of direction for Jeffreys (below), who registered his first and biggest US chart single 11 years ago with a remake of

? And The Mysterians' Sixties hit '96 Tears'.

Its lyrics address the thorny issue of racism — Jeffreys is a half-caste who grew up in a mixed neighbourhood in New York, and faced the dilemma of rejection from both blacks and whites.

Jeffreys also manages to namecheck a host of rock'n'roll stars — hence the title — from both sides of the racial divide. Michael Jackson's 'Black Or White' may contain laudable sentiments, but 'Hall' offers a more realistic view.

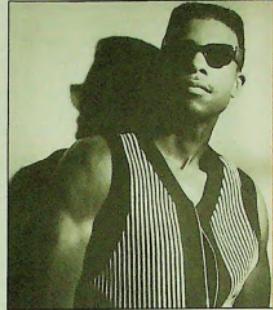
- Relaxing chart regulations to allow up to 40 minutes of mixes on a record has resulted in a noticeable increase in the number of mixes on 12-inch and CD singles, and a corresponding rise in sales. It's interesting to note that fewer very long mixes seem to be released than was previously the case.

Thus far, Karyn White's 'The Way I Feel About You' is the hit with most mixes on a single piece of vinyl, though its tally of eight is about to

be equalled by Marathon's 'Movin''. Several records have included seven mixes, among them the latest singles by Phase II, Keith Sweat and Keith Nunnally. All this added value is helping to subdue sales of US imports and, though a hot import will always be a viable commodity, there's further encouragement for UK labels in the recent dip in the value of sterling against the dollar and the fact that WEA has just broken ranks in America and raised its prices,

with suggested retail price now a dollar higher than before at

\$5.98. The situation regarding sterling's value against the US dollar remains highly volatile, however, and could easily swing the other way. With other companies expected to follow, imports could soon be up to £1 more expensive in the shops here.



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SWING MIX, STEVE
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MUSIC WEEK
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1C Chart

n e w s

BY ALAN JONES

WACKO JACKO ATTACKO

Since it was first released, the tabloids have had numerous swipes at Michael Jackson's 'Dangerous' album, culminating a fortnight ago in an article in the Daily Star which dismissed it as a flop, followed a couple of days later by the Daily Mirror's similar 'Jacko Floppo' piece, which revealed that in America 'Dangerous' hasn't even reached gold status, which comes with a mere 500,000 sales'. Both articles are way wide of the mark.

The fact is, no matter how many copies a record sells in the US, it cannot be certified gold, platinum or anything else until 60 days after its release – and the Mirror's jibe came long before that period was completed.

● Despite (or maybe because of) their hits album 'Discography' selling over 300,000 copies before Christmas, the Pet Shop Boys' latest single 'Was It Worth It?', one of two previously unreleased tracks on the album, under-achieved as a single. It debuted at number 24 and never climbed any higher, thus bringing to an end their run of 16 consecutive Top 20 hits. But all is not doom for the twosome, whose own record label Spaghetti registered its first hit when their 21-year-old Scottish protege Cicero entered the chart with 'Love Is Everywhere' last week. The record, which was produced by and features backing by the PSBs, is hi-NRG of a kind that is notoriously difficult to sell.

In its first six weeks on sale in America, 'Dangerous' actually sold between 1.5m and 2m copies. In Britain, it reached triple platinum – 900,000 sales – faster than either 'Thriller' or 'Bad'. Faster, indeed, than any previous album except Phil Collins's 'But Seriously'.

It also made a tremendous early impact in numerous other countries, including Australia, where it sold 310,000 copies in a month to become the fastest seller ever, not only for Jackson, but also for Sony.

Given that it was released so late in the year, it showed up very well in the year-end sales rankings too, particularly here, where it was placed fifth, and Norway, where it came second to Dire Straits' 'On Every Street'.

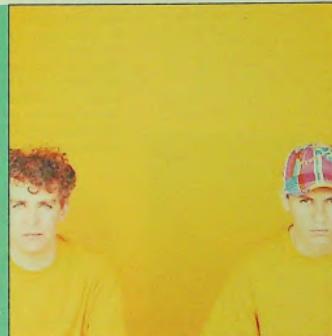


● MICHAEL JACKSON

Worldwide, it has sold over 10m. The single 'Black Or White' has topped the chart in more than 20 countries, matching the success of 'Billie Jean' and 'Thriller'. In America it has become Jackson's 10th million-selling solo single, and was number one for seven weeks until it was finally dethroned this week. Not bad going for a so-called 'flop'.

● The KLF's taste for crazy collaborations continues. Now they have re-recorded their old hit '3AM Eternal' as a limited edition in partnership with thrash metal group Extreme Noise Terror. Rumour has it that they are also wooing Pavarotti to work with them. Meanwhile, they are about to issue a brand new and barely recognisable version of 'What Time Is Love?', retitled 'America: What Time Is Love?'. Though replete with all the usual KLF hallmarks, it's very much a rock record. And in the year that we celebrate the 500th anniversary of Columbus' discovery of America, it contains the revelation that the JAMS actually got there a thousand years ago, in the year 992. Another certifiable chart smash, methinks.

● Good as it was to see gospel/soul singer Paul Johnson back on Top Of The Pops recently, it was also inappropriate. For Johnson appeared as vocalist on Isotonik's 'Different Strokes', when the refrain on the record was sampled from Ten City's 'Byron Stingsily'. A few weeks earlier, Gary Wilmet talked on TV about the UK Mixmasters' hit 'The Bare Necessities Megamix' and how he hit upon the vocal style he used on it, but then became embroiled in a dispute with the result that when it was on TOTP it was sung by someone else. It would appear that TOTP's new policy isn't just live, it's live at all costs, regardless of whether or not the featured studio vocal had anything to do with the record – and thus its chart success.



14 • I CAN'T DANCE G
2 • JUSTIFIED & ANC
3 • I DON'T TALK JUST
4 • OLD RED EYES IS
5 • ADDAMS GROOVE
6 • BLACK OR WHITE
7 • GOODNIGHT GIRL
8 • TO BLIND TOLD TO SE
9 • STARS Simply Red
10 • I WONDER WHY I
11 • WE GOT A LOVE
12 • WHEN YOU TELL
13 • MY HANNA OVER I
14 • CAN YOU FEEL 1
15 • MARTIKA'S KITCH
16 • VIBEOLOGY Paula
17 • DRIVEN BY YOU I
18 • MYSTERIOUS WA
19 • MIRANDA Liza
20 • HIT Sugarcubes
21 • FEEL SO HIGH De
22 • DON'T LET THE SI
23 • WELCOME TO THI
24 • CAN'T LET GO Mo
25 • THESE ARE THE 1

© Copyright ERA. Compiled usi

TOP 10 BI

1 • LOUISIANA 1927
2 • RUSH
3 • TWILIGHT ZONE
4 • SO YOU THINK YOU
5 • WHAT TO DO
6 • WINTER
7 • JOYRIDE
8 • IN BLOOM
9 • MOIRA JANE'S CAR
10 • WILL YOU BE THERE

The following records are out:
Top 200 singles sales chart. Fig

US TO

1 • ALL 4 LOVE, Color Me
2 • CAN'T LET GO, Mar
3 • DON'T LET THE SUN
4 • BLACK OR WHITE, I
5 • FINALLY, CeCe Peni
6 • DIAMONDS & PEARLS
7 • I LOVE YOUR SMIL
8 • SMELLS LIKE TEEN
9 • MYSTERIOUS'
10 • I'M TOO SEXY, Righ
11 • 2 LEGIT 2 QUIT, Har
12 • TELL ME WHAT YOU
13 • NO SON OF MINE,
14 • THE WAY I FEEL You
15 • IT'S SO HARD TO SAY
16 • ADDAMS GROOVE
17 • SET UPON ME

18 • WILDSCAPE, Marly Mark & The Funky Bunch Interisce
19 • KEEP IT COMING, Keith Sweat
20 • BROKEN ARROW, Rod Stewart
21 • THAT'S WHAT LOVE IS FOR, Amy Grant
22 • WHEN A MAN LOVES A WOMAN, Michael Bolton/Columbia
23 • TO BE WITH YOU, Mr Big
24 • LIVE FOR LOVING YOU, Gloria Estefan
25 • KEEP COMING BACK, Richard Marx

MYSTIQUE *

REKOIL *

MYSTIQUE

FIRE

TCUE008R

RE-RELEASED ON 13-1-92
DISTRIBUTED BY TOTAL/BMG

2 RM UPDATE

43 • SAVE UP ALL YOUR TEARS, Cher

Geffen

44 • SEND ME AN ANGEL, The Scorpions

Mercury

45 • VIBEOLOGY, Paula Abdul

Captive

46 • SPENDING MY TIME, Roxette

EMI

47 • SET THE NIGHT TO MUSIC, Robyn/Rick/Monster Preis

Atlantic

48 • LIVE AND LET DIE, Guns N' Roses

Geffen

49 • SWEET HOME, Morris Crus

Elektra

50 • THE UNFORGIVEN, Metallica

Elektra

18 • WE CAN'T DANCE, Genesis

Atlantic

19 • TWO MORE SONGS OF ELTON JOHN..., Various

Polyd

20 • SPLEDBOUND, Paula Abdul

Captive

21 • HEART IN MOTION, Amy Grant

A&M

22 • MUSIC FOR THE PEOPLE, Marly Marlyn Funky Bunch

Interisce

23 • FOR MY BROKEN HEART, Reba McEntire

MCA

24 • DECADE OF DECADENCE, Morley Cruse

Elektra

25 • I'LL KEEP IT COMIN', Keith Sweat

Elektra

* FATMAN

* ENIAC 2

cue
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AUTONATION
NEW ARTISTS FOR 1992

ENIAC 2 - "NEXT TO YOU" (TCUE 011P)

PROMO OUT 27TH JAN

FEBRUARY RELEASES: FATMAN (TCUE012P) AUTONATION (TCUE013P)

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dj directory



'Television, The Drug Of The Nation' will be released by 4th & B'way on February 17

Hiphoprisy

Rising from the ashes of cult San Francisco Industrial funk combo The Beatnigs, and coming on like the bastard offspring of Gil Scott Heron and The Last Poets, The Disposable Heroes Of Hiphoprisy have a little knowledge to impart. Their exceptional debut missive, 'Television, The Drug Of The Nation,' is a reworking of The Beatnigs' original critique of cathode tube corruption. The project of vocalist/writer Michael

Franti and percussionist Rono Tse, Hiphoprisy have retained the raging anti-government stance of their former band, but replaced the harsh metallic grind for a funkier hip-hop groove.

'Television' finds Franti sitting back and digging his teeth into foul-tasting "fast food culture" as a tough, rolling rhythm track hurtles through a flickering screen.

Obviously comparisons can be made with the more politically-conscious members of the rap world, but Hiphoprisy have an edge: real musicians.

"The Beatnigs played to a small audience, because it was challenging music," says Franti. "It was atonal and percussive, but there was no back beat."

Serious hip-hop DJs take note: The Disposable Heroes Of Hiphoprisy now have the baddest beats around. Stay tuned.

Davydd Chong

BIGGER AND BETTER IN '92

071-620 3636

With RECORD MIRROR advertising reaching 99% of all UK record dealers and influential club and radio DJs, advertising in the new look RM will ensure maximum in the new look for all your dance product. Also sales overseas territories to work with it -

and in turn - encouraging confidence both nationally and internationally. Your product reaches 99% of the new look RM at large - and to achieve awareness of new industry wants, to work with the dance industry at large - and to achieve this RM needs you - to work with it -

With RECORD MIRROR advertising reaching 99% of all UK record dealers and influential club and radio DJs, advertising in the new look RM will ensure maximum in the new look for all your dance product. Also sales overseas territories to work with it -

and in turn - encouraging confidence both nationally and internationally. Your product reaches 99% of the new look RM at large - and to achieve awareness of new industry wants, to work with the dance industry at large - and to achieve this RM needs you - to work with it -

071-620 3636

BIGGER AND BETTER IN '92

RM UPDATE 3

636

music week
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Died '52
Age 31
real name
Walter

dj directory

Hans G & YBU

Despite the fact that he is releasing two great singles in the next few weeks, Hans Grottheim does not own a turntable. "I'm always moving around so I have to make do with tapes and a ghetto blaster," explains the man responsible for 'Soul Magic' by YBU featuring Jonell and 'Apache' by Hans G.

Originally from Tromso, a Norwegian town 500 miles inside the Arctic Circle, Grottheim now divides most of his time between Oslo, Brussels and London. He first came to the UK in 1988 for a holiday. But, after stumbling across the acid house scene, he decided to stay for longer. "It was like heaven," he enthuses.

He had been training as a studio engineer and began creating his own dance music which got him a deal with Brussels' SSR/Crammed Discs operation. 'Soul Magic' is the second single he has recorded as YBU. Featuring dreamy



'Soul Magic' is released by Splish/Rhythm King this week. 'Apache' comes out on SSR via Rio on February 3

vocals by Londoner Jonell, the minimalist funky soul track was originally released in Belgium last summer, but is only now getting a UK release via Mark Moore's Splish label. The drum and guitar sounds are pure James Brown style funk, but the bass, vocals and arrangement owe more to house.

'Apache' by Hans G is Grottheim's latest recording. A relatively mellow house instrumental, it sounds as if it has come from New York rather than the continent. "Belgian and German tracks can get too much," he says. "I wanted to create something to balance them out."

Andy Bevers

Top 200 singles sales chart

TOP 10 B

Copyright ERA. Compiled by

Music Week

2000

1 LOUISIANA 1927

2 RUSH

3 TWILIGHT ZONE

4 SO YOU THINK YOU

5 WHAT TO DO

6 WINTER

7 JOYRIDE

8 IN BLOOM

9 MOIRA JANE'S CA

10 WILL YOU BE THE

The following records are outs

solds 200 singles sales chart

Feb

2000

1 ALL LOVE, COLOR M

2 CAN'T LET GO, MAR

3 DON'T LET THE SUN

4 BLACK OR WHITE,

5 FINALLY, CeCe Peni

6 DIAMONDS & PEARLS

7 I LOVE YOUR SMILE

8 SMELLS LIKE TEEN

9 MYSTERIOUS

10 I'M TOO SEXY, R&B

11 2 LEGIT 2 QUIT, HAR

12 TELL ME WHAT YOU'

13 NO SON OF MINE,

14 IT'S SO HARD TO SAY

15 ADDAMS GROOVE

16 JET ADOPT ON ME

17 WILDISC, Marry Mark & The Funky Bunch Intercom

18 KEEP IT COMING, Keith Sweat

19 BROKEN ARROW, Rod Stewart

20 THAT'S WHAT LOVE IS FOR, Amy Grant

21 WHEN A MAN LOVES A WOMAN, Michael Bolton/Columbia

22 TO BE WITH YOU, Mr Big

23 LIVE FOR LOVING YOU, Gloria Estefan

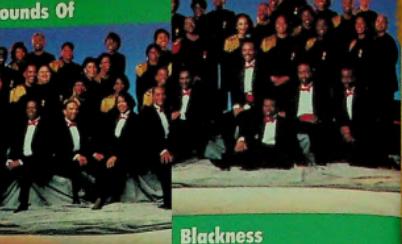
24 KEEP COMING BACK, Richard Marx

25 HOME SWEET HOME, Motley Crue

4 RM UPDATE

- 43 ≈ SAW UP ALL YOUR TEARS, Cher
- 44 ≈ SEND ME AN ANGEL, The Scorpions
- 45 ≈ VIBEOLOGY, Paula Abdul
- 46 ≈ SPENDING MY TIME, Roxy Petrucci
- 47 ≈ SET THE NIGHT TO MUSIC, Roberta Flack/Mary Prue Atlantic
- 48 ≈ LIVE AND LET DIE, Guns N' Roses
- 49 ≈ HOME SWEET HOME, Motley Crue
- 50 ≈ THE UNFORGIVEN, Metallica

- 18 ≈ WE CAN'T DANCE, Genesis
- 19 ≈ (S) TWO ROOMS: SONGS OF ELTON JOHN ... Various
- 20 ≈ SPINNED, Peabo Bryson
- 21 ≈ HEART IN MOTION, Amy Grant
- 22 ≈ MUSIC FOR THE PEOPLE, Moby/Mr Parky Bunch Intercom
- 23 ≈ FOR MY BROKEN HEART, Reba McEntire
- 24 ≈ DECADE OF DECADENCE, Motley Crue
- 25 ≈ I KNEW IT COMIN', Keith Sweat



Blackness

The Macalester College Black Choir has come a long way since its congregation-raising days in St Paul, Minnesota.

With the grinding gospel passion of Gary Hines guiding the soul children, and blessed with the Midas talents of Flyte Tyme Productions' Jam and Lewis on the mix, the 42-piece Sounds Of Blackness offer up a stunning, lightly-swinged soul opus, 'Optimistic', for discerning DJs.

Blackness are the first (and currently only) UK released artists on the new Jimmy Jam and Terry Lewis label Perspective. For Gary Hines it's a perfect partnership. "Jimmy

'Optimistic' is released by A&M on February 3.

and Terry were essentially executive producers for the album [The Evolution Of Gospel], released last May," he says. "We co-wrote some of the songs including 'Optimistic' and 'Testify'."

'Optimistic' appears on an exhaustive 11-track doublepack promo with the CJ Macintosh remixed 'Testify' before being released generally in February.

Dom Foulsham

Nightlife 10

- 1 (3) RAVE GENERATOR — Toxic Two (Vista 12")
- 2 (2) DO YOU WANT IT? — Degrees In Motion (Esquire 12")
- 3 (4) DANCE NO MORE — E-Illustrious (M.O.S. 12")
- 4 (NEW) MOVIN' — Marathon (Ten 12")
- 5 (11) DISCO FEVER VOL 1 — Lifeforce (Centrestage 12")
- 6 (1) CAN YOU FEEL IT (DUB) — CLS (Strictly Rhythm 12")
- 7 (6) I'M GONNA LOVE YOU — Jest-O-Funk (IRMA 12")
- 8 (5) KEEP THE FAITH — C-Bounce (Gem 12")
- 9 (NEW) MUTATIONS — Orbital (Iftr 12")
- 10 (NEW) GOT TO LIVE TOGETHER — Atelier (Oversky 12")

A guide to the hottest new club scenes, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: City Sounds/Vinyl Town (London); Warp (Sheffield); 23rd Precinct (Glasgow); Underground/Bloc (Manchester); 3 Beat (Liverpool).

DOOR RADIO

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THE MUSICIANS' GIG GUIDE — UK

Written by the same team who produced the much acclaimed Musician's Gig Guide '90, the UK version contains a listing of over 600 venues with Contact Names • Phone Numbers • How To Get There • Booking Policies • Stage Sizes • P.A. specs • Publicity Details • Venue Access • Set Times • Fees... plus many other facts and figures designed to save you time and money. A must for any gigging musician!

AVAILABLE DIRECT FOR ONLY £12.25 (plus £1.50 p&p — total £14.45) from The Musicians' Gig Guide, CPL, Dept MW4, 120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP or phone 081 640 8142 with your credit card details. Extra copies will be sent at no extra p&p cost. For a limited period only you can get the UK and the London Gig Guides for only £19.45 (inc p&p). Please allow 14 days for delivery.

Chic

Hard as it is to believe, nine years have passed since Chic last pushed something new and funky our way. Various compilations of classic Nile Rodgers/Bernard Edwards tunes and reissues have satisfied the newcomers, but diehard Chic freaks have been left itching for more.

Relief comes in the form of 'Chic Mystique', their comeback single, which sees the partnership stomping into the Nineties, with new singers **Jenn Thomas** and **Silver Logan Sharp**.

While the original album version retains the band's trademark disco sound, Louis Vega has been allowed to have his wicked way with the tune. His best is the **Lovely Club Mix**, which piles on horns, sax, piano and some great vocals, retaining a hefty chunk of the original song.

Production/songwriting work for other artists kept Rodgers and Edwards busy for six years, but an impromptu performance together at the former's birthday party two years ago prompted them to reform the band.

"It was the first time we had played together in six years," says Bernard.

"It was like we'd never been away," says Nile. "It just felt right."

Davydd Chong

'Chic Mystique'
is released by
WEA on January
27



Cool Cuts

- 1 (1) TESTIFY (REMIXES) Sounds Of Blackness A&M
- 2 (NEW) A WATCHER'S POINT OF VIEW PM Dawn 4th & B'way
- 3 (4) EVERYTHING AND MORE!! Todd Terry on the mix for this excellent club which will feature on the flip to their forthcoming single 'Really Used To Be A Friend Of Mine'
- 4 (NEW) PRESSURE Sunscreen MCA
- 5 (6) TAKE ON HIGHER Jennifer Lucas Columbia
- 6 (10) ARE YOU READY TO FLY Rozalla Pulse 8
- 7 (NEW) FEEL Ruth Joy MCA
- 8 (NEW) OOH SO NICE House Beat Mechanics Slam
- 9 (12) ANY LOVE/HYMN/BE THANKFUL Massive Attack Wild Bunch
- 10 (NEW) DON'T LET IT SHOW ON YOUR FACE Adena Cooltempo
- 11 (3) CHIME/SPEEDFREAK (REMIXES) Orbital frr
- 12 (NEW) MAGIC FLUTE Bass Kruncher Lafayette
- 13 (5) SPIRIT OF DESTINY Sly & The Family Stone Citybeat
- 14 (NEW) GET UP SAY IT LOUD The R.A.S.E. US Strobe
- 15 (8) DISCO FEVER VOL. 1 Lifelorce Centrestage
- 16 (15) CHEEBA EP Project One Rising High
- 17 (NEW) ALL NIGHT DJ Ivan Flying
- 18 (NEW) I'M GONNA LOVE YOU Jesh-O-Funk IRMA
- 19 (NEW) GOD INTENDED Ground Level White label
- 20 (NEW) RESCUE ME Debbie Malone Pulse 8

Thanks to City Sounds, 3 Princes St, London;
Flyte, Kensington Market, Kensington High
St, London, and Zoom, 188 Camden High
St, London NW1.

Phone now to hear the hot dance tracks

Cool Cuts clubline
0898 334334

Plays excerpts from the No.1 and new entries to the Cool Cuts Chart.
34p per minute cheap rate, 45p all other times. Original Artists PO Box 174, Brighton.



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JOEY NEGRO MIX

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JANUARY 27TH

RM UPDATE 5

636

MUSIC WEEK

Incorporating Record Mirror

THE club chart

THE RECORD MIRROR CLUB CHART IS FEATURED ON THE MARK GOODIER SHOW
ON RADIO 1 FM EVERY MONDAY AT 7.30pm



RECORD MIRROR

COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 500 DE RELEASERS

TW LW

1	I CAN'T DANCE I
2	I JUSTIFIED & AN
3	I DON'T TALK JUS
4	OLD RED EYES I
5	S ADDAMS GROOV
6	BLACK OR WHIT
7	GOODNIGHT GIRL
8	I TOO BLIND TO S
9	STARS Shiny Red
10	I WONDER WHY
11	WE GOT A LOVE
12	WHEN YOU TELL
13	MY HAND OVER
14	(CAN YOU) FEEL
15	MARTIK'S KITC
16	VIBEOLOGY Paule
17	DRIVEN BY YOU
18	MYSTERIOUS W
19	ALL WOMAN Lis
20	HIT Supergroov
21	FEEL SO HIGH D
22	DON'T LET THE S
23	WELCOME TO TH
24	CANT LET GO M
25	THESE ARE
26	LOUISIANA 1927
27	RUSH
28	TWILIGHT ZONE
29	SO YOU THINK YO
30	WHAT TO DO
31	WINTER
32	JORDY
33	IN BLOOM
34	MIRIA JANE'S CA
35	WILL YOU BE THE
36	THE FOLLOWING are the top 200 singles sales chart. It
37	is based on sales of
38	200 singles sales chart. It
39	is based on sales of
40	200 singles sales chart. It
41	NEVER GOING FIRE NOW (SILKY SOUL MIX) The Paudinas
42	THEIR FEEL GOOD (SILKY SOUL MIX) The Paudinas
43	THE HARD TIMES E.P. N. Music
44	QUIET CHILD (48 HOURS REMIX) Sound Foundatio
45	THE GREEN MANANUTOBIOGRAPHY OF A CRACKHEAD Linda Wright
46	I KNOW (FLUTE MIX) New Atlantic
47	COLOUR MY LIFE (MIXES) M People
48	PING PONG (FEATURING JACKIE TYENDANDER SPECIES (REMIX) Viva Vision
49	The Endangered Species

Colonial

Ten

Atco/East West

Big Life

Epic

Pulse-B white label

XL

Circa promo

Orange/Firewood

Pulse-B white label

Giant

Pulse-B white label

US A&W

Champion white label

Urban

East West promo

Raiders

China

Creation promo

Acid jazz promo

Captiv Virgin America

Urban

React

fire

Pulse-B

China

Creation promo

Acid jazz promo

Lafayette

Spish prom

Fabulous white label

Hollywood promo/Australian Razer

R&B

US Electr

DISCO

Ten promo

SPIN

Italian Flying

Stress promo

US Emotiv

Flying UK promo

Contestage promo

Elektra

Erico

fire

KLP Communications

Citybeat

Raiders

Gem pro

Suburban

East West promo

Electric

sonic

Reverberation

Health

Emphasis/Columbia promo

fire

TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Pos	Wk	ARTIST TITLE	Label	Label Cat no.
1	11	QUEEN: Greatest Flix II	PMI	VC4112
2	2	QUEEN: Box Of Flix	MVBB913243	Compilation/2hr 40min
3	3	QUEEN: We Will Rock You	Music Club MC 2032	Live/1hr 30min
4	6	QUEEN: Greatest Flix	PMI	MPV 991012
5	5	CARRERAS/DOMINGO/PAVAROTTI	PolyGram Vid. CFV 11122	Live/1hr 26min
6	15	TINA TURNER: Simply The Best	PMI	MV913085
7	7	LUCIANO PAVAROTTI: In Hyde Park	PolyGram Vid. 0711503	Live/1hr 30min
8	15	SIMPLY RED: Moving Picture Book	WMV	9031754343
9	11	JASON DONOVAN: Joseph Mega-Remix	Polygram 0842773	Video Single/15min
10	15	STATUS QUO: Rocking Through ...	4 Front/PolyGram LED 80152	Compilation/1hr 43min
11	10	LUCIANO PAVAROTTI: Pavarotti	Music Club/Video Col MC 2032	Live/1hr 17min
12	3	ROXETTE: The Videos	PMI	Compilation/1hr 10min
13	25	DANIEL O'DONNELL: Thoughts Of Home	Telstar TVE 1002	Compilation/52min
14	14	DANIEL O'DONNELL: An Evening With	Ritz RITZ 0008	Compilation/1hr 39min
15	13	ROD STEWART: The Videos 1984-1991	WMV	7598082833

(C) CIN Compiled by Geograp

TOP 15 VIDEO

Pos	Wk	ARTIST TITLE	Label	Label Cat no.
1	10	KYLIE MINOGUE: Let's Get to...	PWL	VHF 21
2	17	R.E.M. This Film Is On	7595887543	Compilation/2hr 30min
3	12	FOSTER & ALLEN: Souvenirs & ...	Telstar TVE1030	Compilation/1hr
4	19	MADONNA: The Immaculate Collection	WMV	7595832143
5	20	QUEEN: Rare Live	PMI	MV9 1189 3
6	1	ELVIS PRESLEY: 55-In The Beginning	4Front/PolyGram 0837883	Compilation/1hr
7	22	PET SHOW BOYS: Videography	PMI	MVD 9913333
8	3	KARAOKE PARTY	Watershed EUKV 4004	Compilation/50min
9	16	INXS: Live Baby Live	PolyGram 0837483	Live/1hr 34min
10	25	CLIFF RICHARD: Rock In Australia	Music Club/PMI MC 2056	Compilation/1hr 15min
11	27	PAUL YOUNG: From Time To Time	Sony 499482	Compilation/57min
12	27	SEAL: Seal	WMV	9031761283
13	28	ERIC CLAPTON: The Cream Of... 4	4Front/PolyGram 0838823	Compilation/1hr 25min
14	29	THE CURE: The Cure Play Out Winstons International	WIV 007	Live/2hr 4min
15	30	VARIOUS: Classic Opera	Virgin VVD 923	Compilation/1hr

Label

Cat no.

FORTHCOMING SUPPLEMENTS IN MUSIC WEEK

- | | | |
|---------|--------------------|---|
| FEB 15: | AUDIO ACCESSORIES: | A retailer's guide to the essential accessories |
| | MERCHANDISING: | UK market update – highlighting how companies are meeting the need for flexible and creative services |
| FEB 22: | STUDIOS IN THE UK: | A look at how recording budgets are best spent |
| | REISSUES: | How record companies are unearthing a wealth of unissued product along with reissues |
| FEB 29: | VIDEO RETAILER: | Product countdown for March and April |

For further details contact:

THE MUSIC WEEK AD DEPT on 071-620 3636

music week
Incorporating Record Mirror

25 Shift
I WONDER WHY

26 54 Curtis Singers
STAY

London

Arista

27 NEW Shakespeare's Sister

London

Arista

28 21 Lisa Stansfield

Austria

29 NEW FEEL SO REAL

Dream Frequency/Debbie Sharp

PWL Continental

30 11 EASY TO SMILE

Senseless Things

Epic

31 37 CAN'T LET GO

Marcia Carey

Columbia

32 36 IDIOTS AT THE WHEEL (EP)

Kingmaker

Stash

33 36 MY HAND OVER MY HEART

Mark Almond

Some Buzzers

34 41 HIGHWAY 5 '92

The Blessing

MCA

35 46 LOVE YOUR MONEY

Daisy Chainsaw

Deja

36 17 MOVIN'

Center: The Unstoppable Sex Machine

Big Cat/Chrysalis

37 NEW MOVIN'

Marathon

Ten

21 24 INSTRUMENTS OF

PLACE The Prodigy

PWL Continental

22 NEW TWILIGHT ZONE

2 Unlimited

23 13 THE COMPLETE

DOMINIA Human Record

24 22 LIKETR

WEIRD (The Woods) Sult

25 14 RUNNING OUT OF TIME

Digital Organ

26 19 GOD GAVE ROCK &

ROLL TO YOU!! Kiss

27 13 THEN I FEEL GOOD

Katherine

28 12 EASY TO SMILE

Senseless Things

29 17 ROOBARR & CUSTARD

Staff

30 21 JUSTIFIED AND ANCIENT

JUSTIFIED (Marc Almond)

31 22 COME ON!

Solo

32 20 MY HAND OVER MY

HEART Marc Almond

33 18 FUNKIN' FOR JAMAICA

(1991 Remake) Jon Brown

34 28 THE WAY I FEEL ABOUT

YOU Kylie/White

35 20 SHOT OF POISON

Lan Ford

36 NEW LOVE IS EVERYWHERE

Cicero

37 21 RUBBISH

Daisy: The Unstoppable Sex Machine

38 19 HOME SWEET HOME

Melody/Cure

39 NEW FREEDOM

Kathy Nunnally

40 24 RIDE LIKE THE WIND

East Side Beat

41 25 DIXIE NARCO EP

primal scream

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19 22 VIBROLOGY

Paula Abdul

20 14 IDIOTS AT THE WHEEL

(EP) Kingmaker

21 25 TWELVE INCH

JOSEPH MEGA-REMIX

DA

63 44 CRYSTAL WATERS

Jason Donovan/Variouous

64 56 THEN I FEEL GOOD

Katherine

65 45 RUNNIN' FOR JAMAICA (1991 REMIX)

Tom Browne

Arista

66 44 THE TRUTH

The Real People

Columbia

67 45 THE WAY I FEEL ABOUT YOU

Karen White

Warner Bros

68 43 AM I RIGHT? (REMIX)

Erasure

Mute

69 43 SHOT OF POISON

Lita Ford

RCA

70 74 ROCKET MAN (I THINK IT'S GOING TO BE A...)

Roy Orbison

Mercury

71 55 EVERYBODY MOVE

Carly Dennis

Polydor

72 64 MYSTERIOUS WAYS

U2

Island

73 71 TAKE CONTROL OF THE PARTY

BIG THIN/Off the Lip

Columbia

74 59 YOU SHOWED ME

Salt N' Pepa

It's

75 64 BLACK OR WHITE ○

Michael Jackson

Epic

Teenage Fanclub

Will Be Releasing Their New Four Track 7" • Cassette • Compact Disc and 12" Poster Pack

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Featuring "What You Do To Me" and Three Brand New Tracks

on January 27th

Currently On Tour

A Creation Records Project

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primal scream

dixie narco ep

moanin' up stone my soul carry me home see me maddalicia

* 12" inc. cd c/w 1991 new & shiny 22" cassette 117 cards 117

D Jam recordings

DA

ADAM

ABBA

TOP 75 ARTIST ALBUMS

THE OFFICIAL music week CHART

25 JANUARY 1992

This	Last	Title	Artist (Producer)	Label/Cassette (Distributor) CD/LP	This	Last	Title	Artist (Producer)	Label/Cassette (Distributor) CD/LP
1	16	STARS ★ 4	Simply Red (Levi)	EastWest 04721C (W) 9031750942/WX.427	38	29	THE WHITE ROOM ●	KLF (The KLF)	KLF - JAMASC 056 (APT) JAMCD 006 (AMP/06)
2	10	WE CAN'T DANCE ★ 2	Genie (Genie/Dex)	GENCD 3/GEP/2	39	25	THE IMMACULATE COLLECTION ★ 6	Modern Talking (Various)	76026442019X 3/B
3	10	REAL LOVE +	Ariola 412030 (BMG)	2630200/21200	40	38	BEVERLY CRAVEN *	Beverly Craven (Samuel Smith)	Epic 0419534 (BMG) 4679524025053
4	12	GREATEST HITS II ★ 4	Parlophone 007417 (E)	COMPTV 007417	41	14	EMOTIONS ●	Mariah Carey (Ariola/Civis/Carey)	Columbia 688514 (BMG)
5	16	SIMPLY THE BEST * 3	Capitol 02571 (E)	COEDTV 0071	42	37	USE YOUR ILLUSION II ●	Geffen 0472440 (BMG)	Geffen 905 (Rox) 0442 240
▲ 6	NEW	MAGIC AND LOSS	Sire 094 450C (W)	75092668290/WX.435	43	28	TOGETHER AT LAST *	Doris Day (Daymer Janis Laro) (Various)	EMI 0512541 (BMG) 5115253/5115251
7	281	GREATEST HITS ★ 10	Parlophone TCM/30 (E)	COEDTV 007417/MV 30	44	42	MCMX C.A.D. *	Enigma (Enigma)	Virgin International MCVR 1 (F) CQDN 1LPIVR 1
8	16	DIAMONDS AND PEARLS *	Polydor 007423 (E)	7509253/750925/WX.432	45	9	SCREAMADELICA	Primal Scream (Orbit/Miles/Priory Scream)	Capitol 0795260 (BMG) CRELP 078
9	9	ACHTUNG BABY! * 2	Island 028 (F)	CDU 380/11	46	42	JOURDIE *	Ronan O'Dowd (Various)	EMI 0471030 (BMG) CDEMO 0103/0109
10	17	NEVERMIND ●	DGC 02405 (BMG)	DGC 02405/0245	47	11	SEX MACHINE - THE VERY BEST OF ... *	Jamirović Brown (Brown/Various)	Polydor 0430204 (F) 8480520/8480531
▲ 11	NEW	NO REGRETS - THE BEST OF... 1965-1976	Fontana 5108314 (F)	5108312/510831	48	19	ON EVERY STREET * 2	Dee Snider (Kiss/The Stratovarius)	Virgin 501501604 (F) 5107950/510801
12	11	PLAYERS ANDREW LLOYD WEBBER *	Telstar 254 (BMG)	TC 254/254	49	14	LIVE YOUR LIFE BE FREE ●	Belinda Carlisle (Various/Petula Clark/Mrs Murphy)	Virgin 7C 7660 (F) CDZ 260/760
13	7	DANGEROUS ★ 3	Epic 458682 (SM)	458682/22602 (BMG)	50	67	TOO LEGIT TO QUIT ○	Capitol 02571 (F)	Capitol 02570/2571 (BMG)
14	15	LITTLE EARTHQUAKES	West 567123 (BMG)	567123/567238	51	DANGEROUS CURVES	RCA PK 09590 (BMG) PK 09590/09591	▲ 51	
15	22	JOSEPH... AMAZING TECHNOLOGY *	EMI 0471031 (F)	471031/471031	52	67	IN CONCERT - 5	Decca 4343314/434332 (F)	Decca 05125/05125
16	14	OUT OF TIME * 2	Warner Brothers 04304 (W)	04304/04304	53	54	WATERMARK * 2	WEA 195198C (IN)	Capitol 02570/2571 (BMG)
17	11	SHEPHERD MOONS *	WEA 094 431 (W)	094075/2294/431	54	68	INSPECTOR MORSE-MUSIC FROM THE TV SERIES	Bangkok Presario (Wkstar)	Virgin 19/20/21 (F)
18	20	THE COMMITMENTS (OST) *	MCA MCA 10086 (BMG)	MCA 10086/10086	55	71	LEVELLING THE LAND	China 100120 (P)	China 100120/100121
19	13	TIME, LOVE & TENDERNESS * 3	Curb 467813 (E)	467813/467813	56	43	TIMELESS - THE VERY BEST OF ... *	The Levellers (Gott)	Decca 102110/201102
20	16	FROM TIME TO TIME THE SINGLES COLLECTION * 2	Pau 000000 (Various)	000000/000000	57	73	NEVER LOVED ELVIS ●	Nev Sefton (Various)	Decca 05125/05125
21	21	THE FORCE BEHIND THE FUTURE * ●	EMI 10032 (E)	10032/10032	58	43	BANDWAGONESQUE	Creation 106/108 (F)	Creation 106/108
22	17	VOICES *	Copacabana 027012 (F)	027012/027012	59	INTO THE GREAT WIDE OPEN ●	MCA MCA 10037 (BMG)	59	
23	19	THE DEFINITIVE SIMON AND GARFUNKEL * 1	Capitol 00022/21 (BMG)	00022/00021	60	59	MARC COHN ○	MCAD 0021314/002132 (F)	MCAD 0021314/002132
24	22	LOVE HURTS * 3	Geffen 043427 (BMG)	043427/043427	61	15	THE BEST OF THE POGUES ○	Atlantic 576371154 (F)	Atlantic 576371154/576371155
25	11	DISCOGRAPHY *	Parlophone TOPN/3 (E)	TOPN 3/0073	62	14	METALLICA ●	Venice 5001024 (F)	Venice 5001024/5001025
26	17	WAKING UP THE NEIGHBOURS * 2	AAAM 0071844 (F)	0071844/0071844	63	64	LENDING A HAND *	Merck 144/1442 (U)	Merck 144/1442/1443
27	25	SEX * 2	ZTT 271 9C (W)	9031745572/271 9	64	14	THE BEST OF R.E.M. ●	IRS MBR 1/1B (BMG)	IRS MBR 1/1B/1M/1B
28	44	WIND OF CHANGE - CLASSIC ROCK	Columbia 000019 (BMG)	000000/000000	65	28	ESSENTIAL PAVAROTTI II *	Decca 0470404 (BMG)	Decca 0470404/0470405
29	31	MARTINA'S KITCHEN ○	Colombia 4671804 (BMG)	4671804/4671804	66	51	SHADES * 3	Tuff Gong BMW/1C/BMW/1C/BMW/1C	Tuff Gong BMW/1C/BMW/1C/BMW/1C
30	28	GREATEST HITS * 4	RCA PV 4656 (BMG)	4656/4657/4658/4659	67	51	THEMES & DREAMS ●	Polydor 011344 (BMG)	Polydor 011344/011345
31	24	THE GREATEST HITS * 5	Eurythmics (Steve/Nancy/Eve)	000000/000000	68	RE	THE BEST OF VAN MORRISON ●	Van Morrison (Various)	Decca 0471024/0471031
32	29	THE VERY BEST OF ELTON JOHN * 7	Rocket 0489474 (F)	0489474/0489474	69	52	THE VERY BEST OF	Ritz RIBZLC 700 (PRISMA/B)	Ritz RIBZLC 700/04700/04701
33	63	ELTON JOHN (Deacon/Dogen/John/Frank/Wasi)	8484726/848474	8484726/848474	70	APOCALYPSE 91... THE ENEMY STRIKES BLACK	Decca 0471040/4408751/0448751 (BMG)	Decca 0471040/4408751/0448751 (BMG)	
34	22	INNUENDO *	Parlophone TOPN/15 (E)	TOPN/15/100	71	58	FELLOW HOODLUMS *	Columbia 000556 (BMG)	000556/000556
35	27	CHORUS *	Mute 000000 (BMG)	000000/000000	72	61	101 DAMNATIONS	Big Cat 001/101/000/001 (RTMP)	Big Cat 001/101/000/001
36	33	MOVE TO THIS	Polydor 0489204 (BMG)	0489204/0489204	73	51/15	THE JOSHUA TREE * 5	Island 026 (F)	CDU 026/026
37	34	USE YOUR ILLUSION I ●	Geffen 0472445 (BMG)	0472445/0472445	74	74	BAT OUT OF HELL * 6	Cleveland 014/014/014 (BMG)	Cleveland 014/014/014
38	38	EXTREME I PORNOGRAFFITI ●	Daryl Hall & John Oates (Various)	000000/000000	75	50	BEST OF HALL & OATES-LOOKING...	RCA/Polydor PK 30080 (BMG)	PK 30080/00080/00080

TOP 20 COMPILATIONS

THE ULTIMATE RAVE

This	Last	Weeks	Artist (Producer)	Label/Cassette (Distributor) CD/LP	This	Last	Weeks	Artist (Producer)	Label/Cassette (Distributor) CD/LP
1	NEW	THE ULTIMATE RAVE	Various	EMI/Virgin/PolyGram TCEVP 2 (E)	1	THE ULTIMATE RAVE	Various	Dino 000000 (CD)	DINO 33/00/00/00/00
2	5	15	ESSENTIAL HARDCORE	Various	2	5	15	ESSENTIAL HARDCORE	Dino 000000 (CD)
3	2	9	NOW THAT'S WHAT I CALL MUSIC! 20 + 3	Various	3	2	9	NOW THAT'S WHAT I CALL MUSIC! 20 + 3	DINO 33/00/00/00/00
4	3	2	BILL & TED'S BOGUS JOURNEY (OST)	Various	4	2	9	BILL & TED'S BOGUS JOURNEY (OST)	Interscope 000000 (CD)
5	6	14	TWO ROOMS-ELTON JOHN & BERNIE TAUPIN	Various	5	6	14	TWO ROOMS-ELTON JOHN & BERNIE TAUPIN	Mercury 8475494/8457492/8457491 (F)
6	5	11	ESSENTIAL OPERA *	Various	6	5	11	ESSENTIAL OPERA *	Decca 438274 (F)
7	15	19	MOODS *	Various	7	15	19	MOODS *	Decca 438222/438222
8	4	12	BEST OF DANCE '91 *	Various	8	4	12	BEST OF DANCE '91 *	Telstar STC 2567 (F)
9	3	6	DEEP HEAT 11 - SPIRIT OF ECSTASY	Various	9	3	6	DEEP HEAT 11 - SPIRIT OF ECSTASY	Telstar STC 2565/STAR 2565 (BMG)
10	8	10	LOVE AT THE MOVIES	Various	10	8	10	LOVE AT THE MOVIES	Telstar STC 2545 (F)
11	11	11	THE GREATEST HITS OF 91	Various	11	11	11	THE GREATEST HITS OF 91	Telstar STC 2506/TCD 2506/STAR 2506 (BMG)
12	19	13	HARDCORE ECSTASY	Various	12	19	13	HARDCORE ECSTASY	Dino 000000 (CD)
14	12	14	SMASH HITS 1991 *	Various	14	12	14	SMASH HITS 1991 *	Dino 000000 (CD)
15	11	7	STEAMIN'-HARDCORE '92	Various	15	11	7	STEAMIN'-HARDCORE '92	Dino 000000 (CD)
16	15	10	MORE ROCK 'N' ROLL LOVE SONGS	Various	16	15	10	MORE ROCK 'N' ROLL LOVE SONGS	Dino 000000 (CD)
17	17	8	PARTY MIX	Various	17	17	8	PARTY MIX	Dino 000000 (CD)
18	16	8	LEGENDS OF SOUL - A WHOLE STACK ...	Various	18	16	8	LEGENDS OF SOUL - A WHOLE STACK ...	Dino 000000 (CD)
19	RE	RE	THE ESSENTIAL MOZART	Various	19	RE	RE	THE ESSENTIAL MOZART	Decca 433234 (F)
20	19	10	BURNING HEARTS	Various	20	19	10	BURNING HEARTS	Telstar STC 2495 (F)

ARTISTS A-Z

ABBA (Abba)	76	MELODI OF	74
ABRÖT, Tore	14	NEIL DISS	72
BOLTON, Michael	14	MORRIS, Vion	42
BROWN, James	47	NEIRVA, No	10
CARREY, Michael	41	DONALD, G	69
CARTER, Linda (Linda Carter)	49	PAULY, D & B (P. & B. BONNIN)	52
CARTER, THE UNSTOPPABLE SEX	52	PAVAROTTI, Luciano	25
CHEF	72	PAVAROTTI, Luciano	25
CLAYDAVEN, Richard James LAST	44	RODS, D & A	95
CIMA, Max	42	ROTH, R	46
COMPTONES, THE	40	POLE, D	40
CRANE, Rover	46	POLE, D	40
CRAWFORD, Michael (RFO)	40	PRIMAL SCREAM	45
DEFOE, Daniel	12	PRINCE & THE NEW POWER	3
DENISE, Cindy	35	PUBLIC ENEMY	70
DIRTY STRAITS	48	QUEEN	47, 23
CAST	17	REED, Lee	16, 64
ENGMA, G	44	RODS, D & A	95
FATKA	42	ROTH, R	46
ERASURE	34	SALT N' PEPA	31
EXTRAIMAGES	30	SEAL	27
FORD, Lee	37	SEBASTIAN, Nor	22
FORD, Lee	53	SHADES OF RHYTHM	65
GENESIS	2	SHADOWS, Th	67
GUARD, ROSES	34	SHOOTIN' GUNFARNS	23
HALL, D. & JOHN (D. & J.)	75	SIMPY VEE	1
HAMMER	50	STANFIELD, L. M.	3
HANSON, Michael	13	TELEVISION FANCLUB	58
JOHN, Paul	33	THOMAS, Tim	22
KLF, The	38	FLAMING LIPS	5
LEADERS, LEADERS	55	THOMAS, Tim	9, 73
SKOOGHORN, CHORAL SOCIETY	39	WALKER, Stevie	29
MADONNA	20	WALKER, Stevie (THE WALKER	11
MARLEY, Bob, and THE WAILERS	63	BROTHERS	57
MARTHA	57	WONDER, Stevie (THE WALKER	11
MARTHA	59	YOUNG, Paul	20

* Platinum Gold Silver Diamond ■ 100,000 □ 50,000 ▲ 25,000 △ 10,000 ▲ 5,000 ▲ 1,000 ▲ 500 ▲ 100 ▲ 50 ▲ 25 ▲ 10 ▲ 5 ▲ 2

■ Sales figures are made on combined sales of cassette, LP, CD and vinyl. Figures in parentheses relate to the previous week.

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TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer Artist, Orch	Cassette/CD/LP (Distributor)	Label
1	ESSENTIAL OPERA Various	CD 433822/MC 433824 (F)	Decca
2	THE ESSENTIAL MOZART Various	CD 433232/MC 433234 (F)	EMI
3	VIVALDI: FOUR SEASONS Kondroy/ECO	CD/CDEG 2MC 7TCHE 2 (E)	EMI
4	MCCARTNEY/DAVE LIVERPOOL ORATORIO John Lennon/McCartney	CD/CDAU 1MC/CD TOPAU 1 (E)	EMI
5	BRAHMS: VIOLIN CONCERTO Kondroy/Tennessie/LPO	CD/CNDEG 3MC/TCHE 3 (E)	EMI
6	MENDELSSOHN/BRUCH/SCHUBERT Various	CD COC 7472929/MC EL 740634 (E)	EMI
7	Britten: PIANO & VIOLIN CONCERTOS Bedford/Barenboim/Mstislavsky	CD/CDAU 2MC/CD TOPAU 2 (E)	EMI
8	HOLST: THE PLANETS Karajan/Barenboim	CD 4000283/MC 3302019 (F)	DG
9	ELGAR: CELLO CONCERTO/SEA Pictures Du Pre/Barenboim/Barbirolli	CD/CDAU 743290/MC TA056552 (F)	EMI
10	BEETHOVEN: MISSA SOLEMNIS Gardiner/Monteverdi/Choir	CD 4297373/MC 4297384 (F)	DG
11	PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS) Various	CD 4212452/MC KCT 579 (F)	Decca
12	ELGAR: CELLO CONCERTO/ENIGMA Variations Du Pre/Barenboim/Philhar. (F)	CD MK 76259/MC 407629 (S)	EMI
13	ESSENTIAL HIGHLIGHTS: NUTCRACKER Royal Opera House	CD ROM/GC/MC ROM/0001 (F)	RCA
14	VIVALDI: FOUR SEASONS Hogwood/AMM	CD 4102826/MC 4102826 (F)	DG
15	BIZET: CARMEN (HIGHLIGHTS) Karajan/Barenboim/Barbirolli	CD 413232/MC 413232 (F)	DG
16	MOZART: REQUIEM (EXCERPTS) Various	CD 4212452/MC KCT 579 (F)	Decca
17	MOZART: REQUIEM, ETC. Grove/BBC Singers	CD/CODCA 7517/MC ZCDC 757 (K)	AVS
18	HOLST: THE PLANETS Prokofiev/Orchestra	CD 801533/MC 801533 (F)	DG
19	DIVAT A SOPRANO AT THE MOVIES Garrett	Silva Screen 903/MC SONG 801 (K)	DG
20	VERDI: ADA (HIGHLIGHTS) Various/Paradowski	CD 4331623/MC 4331623 (F)	Decca
21	MOZART: ARIAS & DUETS Dom/Argo/Vanessa/Kahn	CD 75432920/MC L11 75294 (F)	EMI
22	ORCHESTRA Gavin Sutherland/Moore	Decca	
23	ELGAR: CELLO CONCERTO Lloyd Webber/Murphy/PO	CD 4135420/MC 4162544 (F)	EMI
24	ALBINONI: ADAGIO/PACHELBEL: CANON Karl/Bach/AMM	CD 413059/MC 413304 (F)	DG
25	LOVING/WEBER: REQUIEM Domingo/Britten/Maazel	CD: CDC 7417462/MC TCMAL 1 (F)	DG
26	ELGAR: MUSIC FOR VIOLIN & PIANO Kennedy/Pettinger	Chandos	
27	ESSENTIAL HIGHLIGHTS: SWAN LAKE Solti/Parrott/Te Kanawa/Ric	CD CHAN 8308/MC ABTD 1098 (CN)	EMI
28	VERDI: OTELLO Solti/Parrott/Te Kanawa/Ric	CD 4336982/MC 4336984 (F)	Decca
29	RAMIREZ: MISA CRIOLLA Various	CD 4209552/MC 4209552 (F)	Philips
30	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO Kennedy/Rattle/CSO	CD 7497172/MC 49174 (E)	EMI
31	VIVALDI: CONCERTOS Wittmaier/Franz List	Sony Classical	
32	GERSHWIN: RHAPSODY IN BLUE Various	CD SK 46536/MC ST 40505 (SM)	EMI
33	PUCINI: TOSCA (HIGHLIGHTS) Riccardo Muti/Parrott	CD 4174940/MC 4212494 (F)	EMI
34	BERNSTEIN IN BEETHOVEN 9th Various	CD 4298612/MC 4238612 (F)	DG
35	BEETHOVEN: SYMPHONIES 5 & 6 Karajan/BPO	CD 4139227 (F)	DG
36	BEST OF BEETHOVEN Various	CD CO 82040/MC 30 3040 (F)	Telstar
37	NIYAM PROSPERO'S BOOKS Michael Nyman Band	CD 4252242/MC 4252244 (F)	EMI
38	DRIFF: CARMINA BURANA Almandras/San Francisco SO	CD 4252423/MC 4252244 (F)	EMI
39	VAR: VIVALDI'S FOUR SEASONS Agnostini/Musci	CD 4268472/MC 4268474 (F)	EMI
40	MOZART: PIANO CONCERTOS 21 & 27 Perahia/ECO	CD MT 44845 (F)	Sony Classical

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DISTRIBUTION: INDIE SINGLES†

Pos.	Last Title Artists	Label 7" (12") (Distributor)
1	JUSTIFIED AND ANCIENT KLF feat Tammy Wynette	KLF Communications KLF 99 (K) IRT
2	HIT Kanye West/Dr. Dre	One Little Indian 62 TPF (62 TPF 2) (P)
3	WATERFALL The Stone Roses	Silverstone ORE/273 35 (P)
4	RUNNING OUT OF TIME Digital Garage	Dead Good - (GODOO 97) (R&P)
5	AIR I RIGHT (REMIX EP) Various	Mute 11/11MUTE 134 (TRIM/P)
6	THE COMPLETE DOMINATOR Human Resource	R&S Outer Rhythm (RSUK 4X) (TRIM/P)
7	INSTRUMENTS OF DARKNESS Various	China WOKT 12012 (P)
8	LOVE YOUR MONEY Dandy Charsaw	Reverb PWB/8 008 (ISRO)
9	FOR LOVE (EP) Various	442 BAOC 2001 (BAOC 2001) (TRIM/P)
10	COME ON! Solo	Reverb PWB/8 008 (ISRO)
11	PLAYING WITH KNIVES Various	Vinyl Solution STORM 385 (STORM 385) (SRD)
12	GOODAD Nitzer Ebb	Mute 1-MUTE 135T (TRIM/P)
13	FEVER CALLED LOVE Various	R&S Outer Rhythm - (RSUK 8) (TRIM/P)
14	MONKEY WAH Radical Rob	R&S Outer Rhythm - (RSUK 8) (TRIM/P)
15	AM I RIGHT? Ensue	Mute 11/11MUTE 134 (TRIM/P)
16	ACTIV B (COME WITH ME) Various	Network NWK/1 34 (P)
17	OBSESSION Army Of Lovers	Tan Son Ton WOKT 1009 (P)
18	INSANITY Various	Dead Dead Good 404 (RT) (P)
19	HORSEPOWER Ravenage II	R&S - (RSUK 6) (TRIM/P)
20	THE HARDCORE EP Various	Rising High - (RSN 13) (SRD)
21	BLACKOUT Apollo 440	Reverb PWB/8 009 (ISRO)
22	REACHIN' Joey Negro/Presents Phase II	Republic UIC/160 (P)
23	THE OMEN Various	R&S - (RSUK 7) (TRIM/P)
24	WICKED LOVE Oceanic	Dead Dead Good 404 (RT) (P)
25	MANIC MINDS Various	Reinforced - (RIVET 1209) (SRD)
26	IT'S GRIM UP NORTH Justified Ancents	KLF Comms JAMS 5028 (RTM/P)
27	EARTH Various	China WOKT 1010 (P)
28	FAR FROM HOME Various	Outer Rhythm FOOT 15C (FOOT 15) (P)
29	LOVE SEE NO COLOUR The Faim	Product MILK 1067 (P)
30	JAMES BROWN IS DEAD A.S.W.H.	ZYX ZYX 65802 (ZYX 65801 12) (P)
31	CUPPED Curve	ArKaos ANK/1 (P)
32	NEVER (EP) Various	Tutufo TUPI/1 25 (RUF)
33	CLOSE YOUR EYES Acen	Production House - (PTD 034) (P)
34	QASIR Various/Baylor	Expansion - (EXPAND 201) (P)
35	DIFFERENT STORY Bossa Lett Maia	Dead Dead Good 404 (RT) (P)
36	JUDGE FUDGE Various	Factory FAC 3327 (FACT 331) (P)
37	SUCH A FEELING Björk	Vinyl Solution STORM 325 (STORM 325) (SRD)
38	FREE YOUR BODY Various/Hat/Jade 01	Profile - (PROFT 347) (P)
39	GO MILLS Various	Inner Rhythm HEART 01 (HEART 01) (TRIM/P)
40	HAIL, HAIL 'N' ROLL Chris Berry	Dino TOUCH 1 (TOUCH 1) (P)

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DISTRIBUTION: INDIE ALBUMS†

1	ESSENTIAL HARDCORE Various	Dino DINTV 33 (P)
2	CHORUS Various	Mute STUMM 95 (RTMP)
3	THE WHITE ROOM Various	KLF Communications JAMSPL 996 (APT)
4	HARDCORE ECSTASY Various	Dino DINTV 29 (P)
5	SCREAMADELICA Primal Scream	Creation CRELP 016 (P)
6	THE MONSTERS Teenage Fanclub	Creation CRELP 106 (P)
7	LEVELLING THE LAND The Levellers	China WOL 102 (P)
8	NOISE Various	Jumpin' & Pumpin' LP/TOT 3 (P)
9	LOVELESS My Bloody Valentine	Creation CRELP 060 (P)
10	MR. LUCKY John Lee Hooker	Silverstone DREP 519 (P)

COUNTRY ALBUMS

1	NECK AND NECK Chris Young/Knifephitter	CRS 4674354 (C) (CD) 4674354 (P)
2	THOUGHTS OF HOME Daniel O'Donnell	Telstar STAC 2177 (BMG) TCD 23275/TAR 2172
3	FROM THE HEART Daniel O'Donnell	Telstar STAC 2377 (BMG) TCD 23275/TAR 2327
4	THE LAST WALTZ Daniel O'Donnell	RTZ 104/RTZ 105/RTZ 5985
5	I NEED YOU Daniel O'Donnell	RTZ 104/RTZ 105/RTZ 9038
6	DON'T FORGET TO REMEMBER Daniel O'Donnell	RTZ 104/RTZ 105/RTZ 106
7	FAVOURITES Daniel O'Donnell	RTZ 104/RTZ 105/RTZ 107
8	SWEET DREAMS Pauline McLean	CMC MCG 6003 (F) (CD) MCG 6003 (P) (CD)
9	LONE STAR STATE OF MIND Nanci Griffith	CMC MCG 5336 (F) (CD) MCF 3364/MCF 3364
10	EAGLE WHEN SHE FLIES Dolly Parton	Columbia 4675544 (SM) 4675544 (P) (CD) 4675544 (P) (CD)
11	ONE FAIR SUMMER EVENING Nanci Griffith	CMC MCF 3493/MCF 3493
12	HIGH LONESOME Randy Travis	Warner Bros 750296616 (W) 750296616/750296616
13	DREAMS & DREAMS 16 LOVE... Janice McLean	Prism Leisure HMIC 501 (P)
14	LOVE CAN BUILD A BRIDGE The Judds	RAE PK 60531 (BMG) PD 60531 (P)
15	NOTICES Dolly Parton	Capitol TCE 2136 (E) CDE 2136 (P)
16	ABSOLUTE TORCH AND TWANG KJ Lang & The Reclines	Sire WY 2526 (W) WY 2526/DWX 2526
17	SHOOTING STRAIGHT IN THE DARK Various	Columbia 4674684 (W) 4674684 (P)
18	ALWAYS AND FOREVER Randy Travis	WEA WY 102 (W) WY 102/556681 (P)
19	TRUE LOVE Dolly Parton	RAE PK 605308 (BMG) PD 605308 (P)
20	HEART OVER MIND Tammy Wynette	Columbia 4675545 (SM) 4675545 (P)

FOLK/ROOTS

1	SHEPHERD MOONS Various	WEA WY 431C (W) WEA WY 431C (P)
2	WATERMARK Ehy	WEA WY 212C (W) WY 212C/DWX 212
3	THE BEST OF THE POGUES Pogues	WEA WY 430C (W) WY 430C/DWX 430
4	IT'S A ROCK AND ROLL, I... Various	Shout! 800/THROCK 2
5	GRACELAND Paul Simon	Warner Brothers WY 52C (W) WE 52C/DWX 52
6	THE BIG WHEEL Various	Chrysalis 1000 (P) CCO 1000/CHRY 1000
7	PASTPRESENT Clannad	RTA PK 74074 (BMG) PD 74074/PL 7474
8	THE CHRISTY MOORE COLLECTION Various	EastWest 45420 (W) 45420/DWX 45420
9	THE RHYTHM OF THE SAINTS Paul Simon	Warner Brothers WY 34C (W) WE 340/DWX 34
10	BABES IN THE WOOD Mary Black	Gravitone GRAPE 008 (P) GRAPE 008/GRAPE 008

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SMITH, PATRI LUMIN WATERCOLORS NOV01 CD:WINCO 998 C-46
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SOFA HEAD ACRES OF GEESES SWR CD:CASE 10 (4) 2/97 29
SPASMODICS HOOKERS FOR JESUS MOLES MC:MRNLC 813 CD:MRNLD 813 (4) 2/97 29
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SPLEEN'S BIS NORD (MATHIAS KIRK) CD:RVCD 18 C7 89

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Rock	VARIOUS THE RHYTHM IS FINE COLUMBIA LPML-49802/49802A CO 49802	SM	Dance	
REPP	VARIOUS WE LIVE 91 WE BITE LP/WB 076 CD WB 81602 4.507.23	PH	Metal	
REP	VISITORS THIS TIME THE GOOD GUYS AREN'T PRESTIGE MC/CASSGP 916 CD/CDSGP 010	TDC/BMG		
PH	Metal			
REPP	WAYWARD SUNS SHOUT IT OUT LP/MTB 002 3.39	PH	Metal	
REP	PSR			

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 WEATHER REPORT WEATHER REPORT COLUMBIA CD 4682122 £5.05
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 CD 5235982
 WHITE, Artie THE BEST OF ARTIE WHITE ICHIBAN MC 10131MC CD 10131CD £4.29/£7.29
 WILLIAMS, John 1941 ORIGINAL SOUNDTRACK ALHAMBRA CD A 8913 £7.29
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E	Punk	WEATHER REPORT WEATHER REPORT COLUMBIA CD 462122 £12.95	SM	Jazz
F	Jazz	WE THREE KINGS ON THE HAPPY SIDE PRECIOUS ORG/PHONOREG UMC 5199881/5199884	SM	Jazz
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9799	E-457/29						One
WILSON, Jackie THE GREATEST HITS ARIOLA	LPMIC-211854/411854	CD 281854					Soul
WINTER, BONNIE KOTKKE PAUL BUNYAN WINDHAM HILL STORYBOOK CL	MC WT 8717					P	Child
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WRAITH CONTROL YOURSELF UNCOMPROMISE	CMGDL 905	CD CMGDL 905	E-257/29				FM
YANNI IN CELEBRATION OF LIFE PRIVATE MUSIC	CD 283242						BMG
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URNSANE URSANE CITY SLANG LP:EFA 04075 CO:EFA 04075CD
VARIOUS ALL THE BEST LOVE DUETS QESTAR LP:WMC STAR 2557/STAC 2557 CO:TCD 2557
VARIOUS ANOTHER DAMNED SEATTLE COMPILATION MUSICAL TRAGEDIES LP:EFA 11346

PH	Metal	Artist	Title	Label	Year	Country	
MTWHD	Punk	WILSON, Jackie	THE GREATEST HITS ARIOLA	LPMC 218564/41854	CD 26.1854	BMG	
SRD	Rock	WHITE STRIPES, The	NOTKIE PAUL BURVYN WINDHAM HILL STORYBOOK	CL MC WT 0717	P	Seal	
BMG	Pop	WRATH CONTROL YOURSELF	COMMUNIQUE CD CMQG 065	CD 065	24.57.29	BMG	Child
SRD	Rock	YANNI IN CELEBRATION OF LIFE PRIVATE MUSIQUE	CD CMCQ 242	CD 242	24.57.45	FH	Metal
		ZAP MAMA ZAP MAMA CRAMMED DISCS	CMCRWC 3 CD CMWC 3	CD CMWC 3	24.57.45	FH	World

Single releases 27 January 1992-31 January 1992- 99

SINGLES

Single releases 27 January 1992-31 January 1992: 99

SINGLES

HIGHLIGHTS

Single releases 27 January 1992-31 January 1992: 99
Year to Date: 291

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SINGLES TITLES A-Z

A	AWAY FROM DEM	B	CONFIDENCE	C	FACTS OF LIFE	D	FALL TO LOVE	E	GOLDEN BROWN	F	GREETED	G	HAPPY DREAMS	H	MEAT HOOK UP MY ARSE	I	PAY THE PRICE	J	TEACH ME	K	WHEN YOU'RE IN LOVE WITH
B	BEFORE MIDNIGHT	C	CRACK ATTACK	D	DEADLY	E	DEAR JOHN	F	DEE JAY	G	DEEJAY	H	DEEJAYS	I	DEEJAYING	J	DEEJAYING	K	DEEJAYING	L	DEEJAYING
C	DEEJAYING	D	DEEJAYING	E	DEEJAYING	F	DEEJAYING	G	DEEJAYING	H	DEEJAYING	I	DEEJAYING	J	DEEJAYING	K	DEEJAYING	L	DEEJAYING	M	DEEJAYING
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TOP 60 DANCE SINGLES

THE OFFICIAL

music week CHART

1 NEW **MOVIN'**
Marathon

Label (12")
(Distributor)

Ten TENX 395 (F)

Rank	New	Title	Artist	Label
2	NEW	FEEL SO REAL	Dream Frequency/Debbie Sharp	Citybeat CBE 1263 (W)
3	1	EVERYBODY IN THE PLACE	Prodigy	XL XLT 26 (W)
4	NEW	TWILIGHT ZONE	2 Unlimited	PWL Continental PWLT 211 (W)
5	4	WE GOT A LOVE THANG	Ce Ce Peniston	A&M AMY 846 (F)
6	NEW	SHUT 'EM DOWN	Public Enemy	Def Jam 6577616 (SM)
7	2	DIFFERENT STROKES	Isotonik	Freedom TABX 101 (F)
8	7	NIGHTBIRD	Converge	A&M AMY 845 (F)
9	3	PRIDE (IN THE NAME OF LOVE)	Cliviles & Cole	Columbia 6577016 (SM)
10	6	TAKE ME AWAY	Cappella/Cleatta Holloway/PWL Continental PWLT 210 (W)	
11	5	BLACK OR WHITE (REMIXES)	Michael Jackson	Epic 6577316 (SM)
12	8	(CAN YOU) FEEL THE PASSION	Blue Pearl	Big Life BLRT 67 (F)
13	9	FUNKIN' FOR JAMAICA (REMIX)	Tom Brown	Arista 614998 (BMG)
14	18	FEEL SO HIGH	Desree	Dusted Sound 6576896 (SM)
15	14	TOO BLIND TO SEE IT	Kym Sams	Atco B 86777 (W)
16	NEW	THE SAINT	Thompson Twins	Warner Bros W 00807 (W)
17	12	I LIKE IT	Overweight Poochi/Ce Ce Peniston	A&M AMY 847 (F)
18	16	VIBEOLOGY	Paula Abdul	Virgin America VUST 53 (F)
19	10	RUBB IT IN	Fierce Ruling Diva	React 12/REACT 3 (BMG)
20	12	THEN I FEEL GOOD	Katherine E	PWL Continental PWLT 213 (W)
21	25	CLOSE YOUR EYES	Acen	Production House PNT 034 (Self)
22	11	UNITY	Umoja	Urban URBX 83 (F)
23	20	INSTRUMENTS OF DARKNESS	Art Of Noise	China WOKT 2012 (P)
24	15	COME ON!	Solo	Reverb RVBT 008 (SRD)

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music week

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SURVEY TABLOID



Michael Jackson may have topped *MW's* tabloid survey for the second consecutive month, but not all of the coverage was complementary. The pop pages of *The Daily Mirror* and *The Daily Star* did not enthuse about his new album and both ran stories saying Dangerous had achieved disappointing sales. Linda Duff, pop editor of *The Daily Star*, polled 20 pop stars for their views on the single Black Or White which garnered a universal thumbs down. "Michael Jackson is a super legend but he's slipping," says Duff. "He hasn't changed his look or his sound and he's not exciting any more." Rick Sky, pop editor of *The Daily Mirror*, also believes the Jackson bubble is close to bursting, but adds that his readers are still interested in the reclusive star. "He's eccentric and totally mad which makes for lively reading," says Sky.

In the four weeks to January 8, Jackson featured in seven pop page lead stories.

MONTHLY RUN-DOWN

- 1 Michael Jackson PR: Joanna Burns
- 2 New Kids On The Block PR: Graeme Hill
- 3 Madonna PR: Barbara Charone
- 4 Queen PR: Roxy Meade
- 5 Jason Donovan PR: Peter Thompson/Lee Leschaisin
- 6 Right Said Fred PR: Carolyn Norman
- 7 Dannii Minogue PR: Sue Foster
- 8 Cathy Dennis PR: Jane Wilkes
- 9 Kylie Minogue PR: Sue Foster
- 10 Cliff Richard PR: Sandra Casali Source: Media Shadowfax

Dance mimes out of sync with TV

Top Of The Pops' live vocal policy is proving to be a mixed blessing. Proficient miming has, in some memorable cases, been replaced by painful caterwauling.

Yet it's not always the artist's ability which is at fault, reckons Judd Lander, Chrystal's director of promotions.

"When Carter USM performed their single, Rubbish, on TOTP I was not too happy," says Lander. "The vocals had too much echo and were too far back in the mix."

Broadcasting live music has always been a gamble — The Stone Roses' booming performance on *The Late Show* has passed into folklore — but TOTP producer Stan Appel says capturing a genuine performance outweighs the risk of disaster.

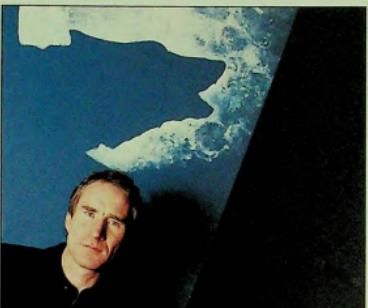
Although Appel reckons that not all of the voices on TOTP are "as good as they should be" he is adamant that every performer must sing live, even if the result is less than flattering.

"I won't accept any miming because the show should be fair to everyone," he adds. "And I haven't had to turn people down because they wouldn't sing live."

On BBC2's *Late Show* acts as diverse as Ice-T, Jane's Addiction and Richard Thompson have not only sung live but played their instruments too. Music producer Mark Cooper prefers live to lip sync because it generates "inspirational" television.

"Live may be rougher but it captures the adrenalin and the excitement," says Cooper.

The key to making live music work on television is time. *The Late Show* allows two hours to set up and sound



Cooper: live music generates 'inspirational' TV

check plus between two and four hours to rehearse to camera, but with eight acts per programme TOTP doesn't have that luxury.

However, time only goes part of the way. Mark Cooper says broadcasting live music involves marrying two art forms. "Television and music meet to create a third thing," he says.

Judd Lander responds that whatever the visuals, television engineers are unversed in the subtleties of recording pop bands.

"Most bands would love the chance to play live on television but they fear what it's going to sound like," he says. "If the sound isn't mixed right, television can do a record a great disservice."

But it's often the equipment rather than the engineer's know-how that colours the final result, as Charlie Parsons, executive producer of Channel Four's *The Word* admits.

"TV isn't CD yet," he says. "We transmit in stereo, but most homes receive in mono. The technology is frustrating but television has come a long way and the sound is as near perfect as we can get it."

It's also debatable whether live television brings out the best in dance music.

Most acts appearing on *The Hitman And Her Mime* to backing tracks on DAT — although occasionally the vocals are live — which according to producer Nick Wilson suits the show's nightclubs ambience and the nature of the music.

"Synthesized music that is sequenced and sampled doesn't lend itself to live performance," he says.

TOTP's decision to outlaw miming was courageous and commendable, but when largely-instrumental techno acts are forced to perform vocal samples live, there may be a case for its rigid policies to be relaxed.

Paula McGinley

EXPOSURE

TUESDAY JANUARY 21

Return To The Dome featuring Whycliffe, Curve and Julian Cope, Channel Four: 12.20-1.05am

WEDNESDAY JANUARY 22

Rapido featuring Lou Reed, Teenage Fan Club, The Joshua Trio and Les Negresses Vertes, BBC2: 7.30-8pm

Hit The North featuring The Farm, Radio Five: 10.10pm-midnight

THURSDAY JANUARY 23

Top Of The Pops, BBC1: 7.30pm

FRIDAY JANUARY 24

Hangar 17 featuring Boy Krazy and Johnny Hates Jazz, BBC1: 4.35-5pm

Wogan featuring Buffy Sainte-Marie, BBC1: 7.30pm

The Hitman And Her, ITV: 3.40-4.40am (regions vary)

SATURDAY JANUARY 25

The ITV Chart Show, 11.30am-12.30pm

Classic Albums: *Kate Bush's The Hounds Of Love*, Radio One: 2.30pm

Guitar Legends: The Concert featuring George Benson, Stanley Clarke and Larry Coryell, Radio One: 6-7pm

SUNDAY JANUARY 26

Cue The Music featuring Elton John, ITV: 12.05-1.05am

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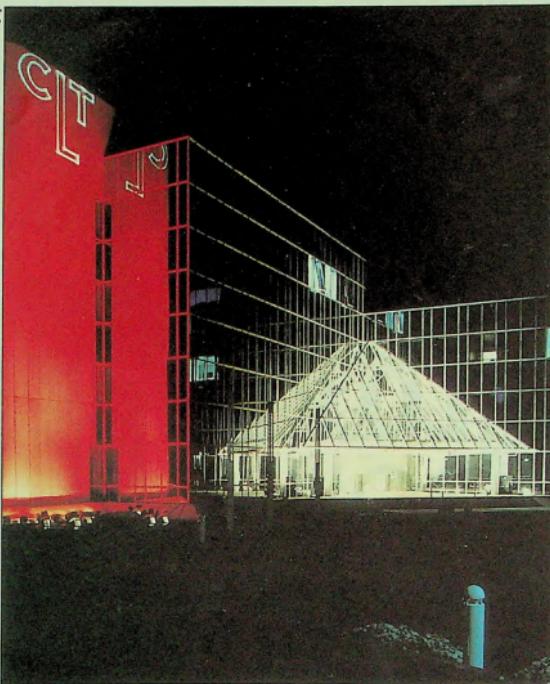
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station's switch
from medium
wave to satellite
heralds an
exciting new
future for a
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Grant Goddard
tunes in ...**



The much-loved "Station Of The Stars" attracted an unexpected avalanche of media attention at the very end of last year. But headlines such as "Luxembourg's Last Cracke" (*Evening Standard*), "Luxembourg Silenced" (*The Times*) and "Radio Luxembourg Fades Away" (*The Guardian*) gave the distinct impression that the final nail had been hammered into the 58-year-old's coffin.

Nothing could be further from the truth. In fact, the pop station merely relinquished its well-known "208" medium wave frequency, to move to a state-of-the-art satellite transmission system, replacing the all too familiar snap, crackle and pop with perfect high-fidelity stereo sound.

Radio Luxembourg has always maintained a pioneering role in

embracing new sounds and new technology. When it first came on-air in December 1933, the station used the most powerful long-wave transmitter in Western Europe to reach from the Grand Duchy of Luxembourg into Britain with popular music programmes unavailable on the BBC at the time.

Listening to Radio Luxembourg in those early days was considered a rebellious pastime for disaffected youth. A loyal follower of John Jeffery, who recalls his experience of living on a lonely Derbyshire farm with neither gas nor electricity:

"After working in the fields during the day, we arrived back for tea at four o'clock. We had time to tune in to Luxembourg and listen to our favourite soap 'The Adventures Of Marmaduke Brown', in the face of fierce

parental opposition."

Jeffery's radio was built from a kit and powered by a nine-volt battery, its aerial made from several hundred feet of copper wire strung from the farmhouse to the pigsty. He recalls the excitement of hearing artists such as Vera Lynn and George Formby for the first time:

"Radio Luxembourg provided an escape from the narrow confines of parental discipline and the restrictions of the BBC. It was about the only means of showing rebellion when family parties around the fire were confined to She Was Only A Bird In A Gilded Cage and When Father Papered The Parlour."

After the disruption caused by the War, Radio Luxembourg resumed broadcasting to Britain and then moved to its legendary 208 metres channel on Medium Wave in the Fifties. It pioneered

the now commonplace idea of "disc jockeys" introducing records without reading from prepared scripts.

Even Stephen Williams, the station's first announcer in 1933, expresses surprise at the speed with which this novel form of broadcasting caught the public's imagination:

"People playing gramophone records and chatting inconsequently between them for no particular reason at all, except that they liked to chat — that wasn't my idea of broadcasting. If it had been suggested to me in my time, I'd have said 'no, I won't have them on the air.' Experience proved later that this is what the people wanted."

And the British public continued to turn to 208 in their millions for Luxembourg's nighttime pop programmes through ▶

"The first words I announced were 'This is Radio Luxembourg'. Stephen Williams, Luxembourg's first announcer in 1933



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auditors and advisers
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(From left) Dave Christian, Tony Adams, Mike Hollis, Jodie Scott, Bob Stewart, Ollie Henry, Sandy Beech, Tony Prince, Rhoderick Bannature, Samantha Tuck, John N Catlett, Stuart Henry



Jeff Graham (programme controller)



(From left) Dave Christian, John N Catlett, Inge Graham, Bob Stewart, Tony Prince, Jodie Scott, Chris Carey, Mike Knight, Stuart Henry, Mike Hollis, Sandy Beech, Ollie Henry



In the studios at Radio Luxembourg

► the Sixties and Seventies. The BBC introduced Radio One in 1967 as a belated response to the audience pulling power of Radio Luxembourg and the offshore pirates, but their new network would only broadcast during the daytime in its early years.

Even the birth of legitimate commercial radio in Britain in 1973 had little immediate effect on Radio Luxembourg's dominant position at the time. These new stations tended to broadcast minority interest programmes in the evening, while 208 continued to blast out pure pop music for its teen audience.

But the more recent shift of listeners from Medium Wave to FM for music radio has been the catalyst for Luxembourg's move from 208 to satellite. FM transmission can reproduce CD-quality recordings far more faithfully and suffers little interference, hence the aggressive marketing of the medium over the last few years by both the BBC and commercial radio.

Because FM signals travel little more than 30 miles, a switch to FM was impossible for Radio Luxembourg, given its distant location in the heart of Europe. So the decision was made last year to ditch 208 and leap one step ahead to the even more sophisticated technology of satellite radio.

"People are suggesting now that we're a bit crazy coming off

Medium Wave and going on to satellite," admits Luxembourg's programme controller Jeff Graham. "I think it will be proved that we are not as crazy as people think. Anyone who does

'Radio Luxembourg was magic for me — it was very fast, very swift, very vital, and it faded the records about half way through.'

**Jimmy Savile,
Luxembourg DJ for
nine years**

something first is always regarded as being a bit rebellious and crazy."

Although satellite television has rapidly gained consumer acceptance, satellite radio is still little known. Each of the TV channels beamed down from Astra has room to accommodate separate audio services "piggybacked" onto it. Screensport uses this space to run commentaries in five different languages to accompany its TV pictures. Other stations lease the space to radio services.

Radio Luxembourg started an experimental satellite service in August 1990, and attendance at

last year's Cable & Satellite Exhibition at Olympia demonstrated substantial interest, as Graham recalls:

"We had people who run cable networks or satellite shops saying: 'Wow! I never even thought of radio. How could I be so stupid?' It was their sudden realisation that there was more to satellite than just TV," he says.

A new piece of equipment is about to be marketed by RBL Audiostar to satellite dish owners, costing around £30, that allows them to pick up these audio channels and listen to them on an ordinary FM radio anywhere within their home.

But while direct-to-home broadcasting provides a listener base, it is only a small part of Luxembourg's business plan for satellite, as John Catlett, the station's general manager, explains:

"We are not banking on people buying a TV dish and then using it to listen to us on the radio. Our concern for the next couple of years will be marketing the station to cable operators and to terrestrial broadcasters who could re-transmit our signal locally on AM or FM."

Already, Luxembourg can be heard on our British cable networks (Croydon, Windsor, Swindon and Aberdeen) and eight in Scandinavia. Cable is a significant distribution medium in mainland Europe — in Holland it reaches 86% of homes.

Student radio is another important outlet, and 12 British campus stations have signed up to carry Luxembourg when not broadcasting their own programmes. This tied in with a station promotion campaign aimed at new students during the start of the current academic year.

The Europe-wide popularity of the station's name and its place in broadcasting history give Radio Luxembourg the commercial edge over other less established companies' ventures into satellite radios.

"The primary strength of Radio Luxembourg is not that it has one of the most powerful commercial transmitters in the world," explains Catlett, "but the value of its name, which has meant so ►

'I remember all the record promotion people used to fly out to Luxembourg every day, and we'd have promotion men from seven countries wanting to take us out to lunch at the same time.'

**Alan Freeman,
Luxembourg DJ
from 1958**

"My background was classical music, and then suddenly here I was playing all this lovely noise. I adored it."

**Muriel Young,
Luxembourg's first woman DJ in 1961**



Thanks for a great 16 years!

(from the one on the right)

THE ROYAL RULER
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Stuart and Ollie Henry

► much to so many people for such a long time."

The move to satellite is only the most public of several changes at Radio Luxembourg in recent times. Early last year Catlett, a quietly spoken American radio

'I was in the Black Bess pub, and [fellow DJ] Bob Stewart had set it up for this American GI dressed as a cowboy to come in, load a gun, and fire it at me. I went white.'

Rob Jones,
ex-presenter of
"The Nivea
Bathfoam Show" and
"Golden Wonder
Rock & Rollers"

consultant, was appointed to the general manager post. He had programmed the highly successful offshore pop pirate "Laser 558" in the mid-Eighties and subsequently advised Atlantic 252 and Jazz-FM.

Until recently, Luxembourg's operation had been split in half. While the station's presenters were based in Luxembourg itself, the management and administrative staff had worked out of a London office.

The recent merger of the two parts has meant the loss of the London-based news team (replaced by Network News) and sales team (replaced by Paris-based "Information et Publicité").

"The frustrations of running a radio station from 300 miles away were quite phenomenal," says programme controller Jeff Graham, who made the move to Luxembourg last August. "It was very difficult to keep tight control over what was actually happening."

"The heart and soul of a radio station has to be where the presenters put it together," reasons Catlett, who moved to Luxembourg earlier this month. "We had to have a London office when we operated as a traditional

sales-supported entity."

Radio Luxembourg's ability to sell advertising space to UK companies had long been the cornerstone of its financial success, along with pioneering sponsored shows such as "The Palmolive Hour," "The Ovaltineys" and its Cadburys' radio "The Cocobubs."

But the growth of British commercial radio and the deregulation of sponsored programming has eaten away at Luxembourg's traditional revenue base. In the long run, Catlett expects the new satellite service to support itself from payments made by stations rebroadcasting its signal.

This long-term view of Radio Luxembourg's profitability is possible because the company has always been 100% owned by Compagnie Luxembourgeoise de Télédiffusion [CLT], one of Europe's biggest audiovisual communications groups.

CLT moved the English service of Radio Luxembourg, along with its five stations in other languages, into a brand new smoked glass and steel headquarters last December. In a suite of three spacious offices work the four-person management team - Catlett, Graham, operations manager Samantha Tuck, and a secretary.

On the other side of a wide corridor is the single-on-air studio and extensive record library, where a team of six presenters produce 24 hours a day of music programming. That is the full staff complement of the English service — much smaller than any comparable British radio station.

"We have to get along quite well," explains Jodie Scott, Luxembourg's Canadian presenter who joined three years ago after a stint on Radio Caroline. "We're usually a good 70% of each other's social life, so it's very important that there aren't any huge ego clashes."

The second floor studio she and the other DJs work in has a huge window at one end, with a clear view over the verdant Luxembourg countryside. The feeling of calmness in here is reflected by the tranquility of the country itself, a landlocked "little Switzerland" occupying a mere thousand square miles.

Scott enjoys the thrill of communicating with the whole of Europe and beyond. The winner of today's song lyric competition



Stephen Williams: first voice on Luxembourg

had phoned in from Andorra. "I once had a listener who wrote in from Northwest Africa," she relates. "And she was writing on behalf of her whole village. I thought that was dead cool."

Female presenters are nothing new to Radio Luxembourg. "We've always had women," explains Jeff Graham, "right back to Muriel Young in 1961. Radio One are making a big noise about having Jakki Brambles at lunchtime, but it's really their first daytime woman presenter."

A typical hour's music on Luxembourg includes five oldies, the station powerplay, a featured track, and seven records the presenter selects from a three-tier playlist.

"Radio Luxembourg is more recognisable for what it doesn't play," says Graham. "We do play Top 40 music, but we don't play all the dance stuff."

"We play a lot of current music," adds Scott, "but there's a selection made from that. We don't have much in the way of rap, the Kylie & Jason nonsense, or heavy metal. We're playing better music than most other radio stations."

"We play music that's fresh," says Graham, "we play music that's out on a limb, that might never become a hit, but we don't

'I touched all these knobs in the control room, and accidentally put out a Tampax commercial on five major radio stations and the Luxembourg TV Channel. I had captured 25m listeners.'

Chris Carey,
Luxembourg DJ in
1975

particularly care. We play music for the song, not for the singer. If a well-known artist comes out with a song that's just OK, we won't play it."

Presenter Bob Stewart has been with Radio Luxembourg since 1969 and admits that

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Tony Prince (former DJ) with Stuart Henry

although the hits-orientated format has remained constant, the recent change to satellite has taken some adjustment.

"Mainly, it's a headtrip for the DJ, trying to figure out that the new technology is working," notes Stewart. "We know it works technically. I guess that maybe, way back in the early days of Marconi, they turned the thing on and thought 'is there anybody out there?'"

So how does he foresee the future for "satellite" Radio Luxembourg?

"The answer is — when the listeners can take it and put it on a set of headphones to go jogging, put it in the car, take it to the beach, or more importantly, simply move it to the kitchen from the living room."

He means Digital Audio Broadcasting (DAB), a technology under development whereby satellite-delivered radio signals can be heard directly on new portable receivers. DAB will be to FM radio in the Nineties what CDs were to vinyl in the Eighties.

"We're only three or four years away from having DAB," says Jeff Graham. "Now is the time for Luxembourg to establish itself and develop its profile, so that when DAB comes along, we'll move on to it very quickly."

"We'll be more ready by jumping from where we are on Astra," agrees station manager John Catlett, "than we would be if we had stayed around on 208 Medium Wave until DAB came along."

But while the station's method of broadcasting is changing with the times, the overriding programming philosophy stays pretty much constant.

"Radio Luxembourg is still the exciting station," enthuses Graham, "even though you don't listen to it under the bedclothes anymore. You never know what to expect, and there aren't many stations that can do that."

Or as veteran listener John Jeffery commented, on hearing Luxembourg's last broadcast on 208, compared to its output 52 years ago: "Some of the songs are as incomprehensible to me as they must have been to my parents all those years ago... I am once again back in the forbidden world of commercial radio."

LUXEMBOURG LOWDOWN

First broadcast: 3 Dec 1933
208 Closedown: 30 Dec 1991, 3am
Satellite Channel: Astra RTL4 7.387/56 MHz stereo
Shortwave Channel: 15.350 kHz
Address: 74 Newman Street, London W1P 3LA.

Programme Schedule:

Mon-Thu:

1am-10am "Luxembourg Music Jam"
10am-1.30pm Jodie Scott
1.30pm-2pm "Lunchtime Gold"
2pm-5.30pm Shaun Tilley
5.30pm-6pm "Teatime Gold"
6pm-9.30pm Wendy Lloyd
9.30pm-1am Tony Adams

Fri:

1am-10am "Luxembourg Music Jam"
10am-1.30pm Jodie Scott
1.30pm-2pm "Lunchtime Gold"
2pm-5.30pm Shaun Tilley
5.30pm-6pm "Teatime Gold"
6pm-9pm Wendy Lloyd

9pm-11pm "London Calling" Jeff Graham

11pm-1am "Me Mark Page"

Sat:

1am-1.30pm "Luxembourg Music Jam"
1.30pm-2pm "Lunchtime Gold"
2pm-5.30pm Mike Hollis
5.30pm-6pm "Teatime Gold"
6pm-9.30pm Tony Adams

Sun:

1am-1.30pm "Luxembourg Music Jam"
1.30pm-2pm "Lunchtime Gold"
2pm-5.30pm Jodie Scott
5.30pm-6pm "Teatime Gold"
6pm-9.30pm Wendy Lloyd
9.30pm-1am "The Original Top 20" Shaun Tilley
(all times GMT)

Playlist:

15 tracks on A-list, 20 tracks on B-list, up to 35 tracks on C-list, 2 powerplays, 2 featured discs. Playlist compiled weekly by programme controller Jeff Graham

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APPOINTMENTS

**Researcher****BBC Television**

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With your application form, candidates should also enclose a brief programme idea for *The Ozone*, suggesting an act you would include and how you would present it. This should be on one A4 side of paper (maximum 350 words).

Offered as a 6 month contract starting in early March. Salary £14,021 - £19,022 p.a. plus an allowance of £1,500. Based West London.

For further details contact **Sandy Maier** on 081-743 8000 ext. 2916.

For an application form contact (quote ref. 9349/MS) **BBC Corporate Recruitment Services**, London W1A 1AA. Tel: 071-436 5555.

Application forms to be returned by February 5th.

Children's Presentation**Assistant****Music Copyright**

BBC Music Copyright requires an Assistant to provide support in advising and negotiating copyright relating to the use of music and sound recordings and to assist in the commissioning of music for Music & Arts and the Light Entertainment and Drama Groups, Television.

The successful applicant will have the ability to negotiate effectively with music publishers and record companies, good administrative and secretarial skills and an informed interest in the music and record industries. An awareness of copyright law in relation to music and records is desirable.

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For further details contact **Sally Dunsford** on 081-752 4977.

For an application form contact (quote ref. 9316/MS) **Pauline Rowe**, Room 3225, BBC White City, 201 Wood Lane, London W12 7TS. Tel: 081-752 5110.

Application forms to be returned by January 29th.

Interviews for this post are expected to be held during the week ending 7th February 1992.

WORKING FOR EQUALITY OF OPPORTUNITY**MORE APPOINTMENTS ON PAGE 34**

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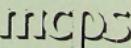
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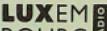
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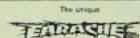
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"I buy a lot of CDs and I have very wide tastes. I have a real penchant for rock and roll still, and I bought the Nirvana album at the same time."

Peter Price is managing director of Warner Music (Ireland) and chairman of the Irish Federation of Phonographic Industries, spearheading the new Gullup-backed Irish chart.



Panel beaters: Linton and INXS

Lid artist puts the boot in

Getting a prize collection of star paintings exhibited should be easy, especially when the portraits include Frank Sinatra, Dire Straits, Luciano Pavarotti, Eric Clapton and INXS.

But artist Graham Linton just can't seem to close the deal. May be it's because he lists 12,000 miles away down under.

Or maybe it's because the portraits are not run-of-the-mill gallery offerings — they appear on car boot lids, and come personally autographed by the subject.

Starting 16 months ago with an airbrush and a boot lid from the wrecker's yard, Linton now has a collection of 85 car panels.

"The aim is to create something unique," he says.

They are certainly that. Now he's planning to crown his achievements and find a sponsor for a UK exhibition.

"Only then can I say I've put the boot in," he says.

Interested parties can call Graham on 010 618 312477.



Julia Collins reckons she is the perfect person to put on the music industry's bash of the year — "I don't drink and I hate parties," she says.

It's safe to assume that the same doesn't go for most of the guests at the Brits Awards banquet. But Collins is confident of her formula: "I think that if there is enough there to keep me amused everyone else will be."

That means no half measures. On the evening of the awards the Royal Lancaster Hotel will become her "Kingdom of Fun," with bumper cars, roller skating, simulated golf, and pool tables.

In her fourth year as party supremo Collins had hoped to

go one better on the bumper cars that provided 1991's highlight. "We were going to sink the car park to have bumper boats," she says. But after the fracas caused by last year between EMF and the Beautiful South the decision to stay on dry land seems wise.

With years of party fixing behind her when working in artist relations at CBS, Collins knows how much grown ups enjoy behaving like children. But she thinks the Brits has one advantage. "They leave less mess to clear up afterwards."

Let's see if we can prove her right, shall we boys and girls?

Tickets for the Brits are available on 071-379 3295.



Belly clever: Howard on Zajick

Exercises a PR can't stomach

It takes a strong stomach to be an opera singer, as American mezzo Dolora Zajick has proved to Sony Classical press officer Katherine Howard.

"She bet I could stand on her stomach," says statuesque 5ft 5ins Howard.

"I was amazed — here was this woman I hardly knew telling me to stand on her stomach — and she actually lifted me by about three inches!"

The unruffled singer then went back into the studio to tackle another heavyweight, Prokofiev's Alexander Nevsky.

TV legend takes final bow

As a man who has written and directed a musical about his own life, Jack Good sounds like a man fond of the limelight.

But the creator of BBC's Six-Five Special in 1956 and ITV's Oh Boy eight years later is planning to disappear — going to live as a hermit in his own wooden hut in a Carmelite Hermitage in Texas.

His musical, Good Rockin' Tonite, which transfers from Liverpool to the West End next week, is to be his swansong.

"I have been addicted to egotism for a long time," explains the born-again Catholic, who hasn't worked in TV since 1984.

"But this is like a final blast to let people know I've gone. I probably won't be heard of anymore."

Maybe his show should have been called Goodbye Rockin'.

QUOTE OF THE WEEK

"I think I should start billing PolyGram for training up their staff." Chairman of Pinnacle Steve Mason, at news that ex-staff have emerged at PolyGram's rival importer.

DOOLEY'S DIARY

Remember where you heard it: Is David Simone to return to the UK? . . .

Former Epic head of promotion Richard Evans is no longer with Fleming and Smallman and is taking calls on 081 995 3736 . . . Chelsea Music's Eddie Levy met his new wife Wendy after she took some songs written under her stagename,

Chelsea, to PWL's David Howells. He suggested she go to Eddie and he signed her up — for life . . . The lyric sheet of U2's *Achtung Baby* is now available in 13 languages, including Icelandic and Chinese! . . . Dave Balfe will be launching new electronic label, It, within the fortnight when he has signed up the chap who is going to run it . . . Dave Bates is not talking but sources close to the Cocteau Twins say a deal between them is imminent . . . So, Robin Godfrey-Cass is growing a beard shortly after Obie removed his. Could it be the same one? "No," says Godfrey-Cass, "but if it was, it would be the only thing

we've got out of the record companies since the tribunal" . . . The sweet smell of success? Australia's top record company MD is PolyGram's Michael Smellie. Our own HMV was top retailer . . . Does Polydor club promotions manager Terry "Maggot" Matthews have an identical twin brother? Then who was that in last week's *News Of The World*? . . . Nick Gatfield's absence from Manchester Square is nothing significant. He's on a jaunt to LA and Hawaii . . . Phil Cliff, ex-operations director of sales force 3mv, awaits your call on 0256 702018 . . . Original Kinks producer Larry Page is now to twiddle the knobs for the Wedding Present after masterminding the Troggs/REM sessions . . . MCPS chief Frans de Wit has asked former EMI Music Publishing PR Johnny Gordon to organise the wedding of his daughter . . . Circa is shortly on the move to the building nicknamed Brian in Virgin's Harrow Road complex . . .

music week

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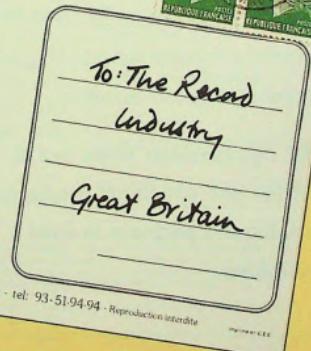
The Professionals:
Accountants and lawyers
offer some sound advice

Recession beaters:
Fighting the slump the
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Talking territories:
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New sense of purpose fuels UK survivors

Great Britain has long been Europe's most talented music territory and it's no idle boast to say the UK also has Europe's most talented music industry.

So it is fitting that once more the only magazine for the whole of the UK music business focuses on the companies and issues which will be making news at this year's Midem.

The publishers, manufacturers, lawyers, accountants, distributors, importers and exporters contained within these pages all have one thing in common — they have survived one of the toughest years the UK music business has ever seen.

But they approach Midem '92 in a more focused and business-like way than ever before.

A year ago, the dangers of the Gulf war forced many to cancel trips to Midem, but many of the smaller UK companies who did go



reported stronger business than ever and have returned in even greater strength. For Midem remains a place where the single-minded entrepreneur can strike a deal.

This year sees a Midem first with UK act October Fields taking their very own stand as they attempt to find a deal. It is imaginative ideas like this which are the hallmark of the successful.

By this time next year October Fields hope they'll be enjoying the success which new UK acts like Seal, Cathy Dennis and EMF enjoyed in 1991.

Inevitably, the European music industry is still digesting the implications of the removal of trade barriers which takes place at the end of the year.

But one thing remains certain — British repertoire and the British industry will continue to hold a pre-eminent position for many years to come.

Steve Redmond

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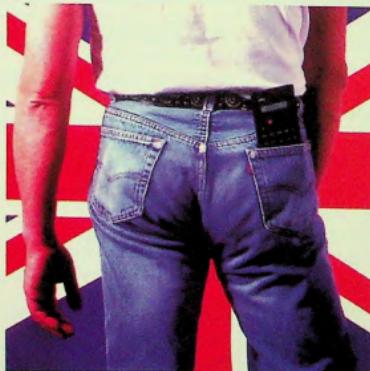
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Professionals find new ways to beat the slump

The dance boom combined with tailor-made services has helped resourceful accountants and lawyers attract music industry clients, says Paula McGinley

It was the year that saw the Stone Roses walk free from their recording contract, the BPI triumph over the MCPS and the business of worldwide tours dramatically decline.

But for lawyers and accountants 1991 was most significant for the knock on effect of the recession — clients making fewer deals and smaller advances. As the downturn has hit record companies, publishers and artists hard, the professionals have had to tailor their financial and legal services accordingly.

Nicholas Brown, senior partner at accountants Gelfand Renner Feldman & Brown, says "Last year was memorable for a greater degree of budget mindedness as clients became more aware of their monetary affairs."

Alan Broach, partner at accountants Touche Ross, believes that budgetary restraints, which are preventing new talent from securing deals with record companies and publishers, do not bode well for the music industry.

And lawyer John Kennedy also warns that the effects of fewer renewal options for established artists and a lack of new signings will become even more evident in years to come.

"There was an absence of real artists in 1991 which is bad for us all in the long term," he says.

Dance music was successful during 1991 and lawyers responded to the record industry's demands for short-term recording deals by drawing up less complex contracts to capitalise on the transitory nature of dance artists.

Michael Smith, music consultant at Schilling & Lom, says that compared with 1990, more of his workload came from dance deals and clearing samples for dance tracks under the Copyright Designs and Patents Act 1988.

"Record companies need to acquire the rights for a product which is often already out on a white label," says Smith. "Consequently, they need to get a contract signed quickly before interest wanes and they want an agreement that doesn't tie them to a long-term album deal."

Peter Scott, senior partner of the entertainment division at Howell-Jones and Partners says dance has encouraged performers and recording studios to



David Ravden: offering new budgeting service for recording costs and royalty management facility

collaborate on product. This has in turn created a need for production contracts.

"I find I am creating more production contracts because record companies are picking up material that is already in existence," says Scott. "The studio and the performer sign three or four track deals and split the rewards."

The worldwide touring circuit, meanwhile, had a bleak 1991 — not good news for accountants who normally handle budgets,

tax and the final settlement of tour accounts.

David Murrell, head of media entertainment at accountants KPMG Peat Marwick McClintock, controlled the finances for The Rolling Stones and Pink Floyd tours in 1990. But last year he handled no big name accounts. He estimates that touring is 40% down across the industry.

"As a firm we have suffered from the drop in touring," he admits. "Bands are playing in

Wembley Arena whereas a few years ago they would have been targeting Wembley Stadium."

Similarly, Nicholas Brown says that the downturn in touring hit his clients' in 1991. And although he maintains that business at Gelfand Renner Feldman & Brown expanded during the year, growth was not as extensive as it had been in the previous 12 months.

Although the live scene nosedived, lawyers and accountants found new areas of business administrating the various mergers and acquisitions that characterised the music industry in 1991.

KPMG Peat Marwick acted for PolyGram when it bought a slice of The Really Useful Group and advised Chrysalis at the time of the EMI takeover.

The firm also acted as the administrative receivers for Rough Trade and David Murrell reckons that both trends — mergers and closures — point to a drastic slim of the independent sector.

"The end of Rough Trade was a tragedy," says Murrell. "And when an independent distributor goes down it takes independent labels with it."

"There are fewer independents than ever. Our bigger independent clients are hanging in there but a lot of



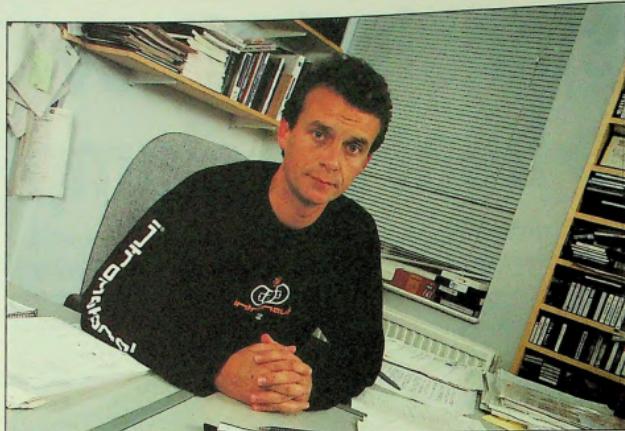
Stone Roses: used lawyer John Kennedy in their battle with Zomba

Legal expert and editor of annual legal guide *The Legal 500* John Pritchard says:

"Harbottle & Lewis is one of the biggest names in entertainment law with an all round strength that makes it virtually unique. Theodore Goddard is another large firm with a name for major artists. Otherwise it is the small specialists that are increasingly winning business. Russells has made a strong name for itself through the work of Tony Russell while John Kennedy has moved on from his band Aid work to become highly regarded as a lawyer for new talent. Other well respected names include Alexis Grower at Nagrath & Co and Paul Woolf of Woolf Seddon."

BUSINESS AFFAIRS

European barriers are already crumbling in the music industry and lawyers are negotiating more deals than ever for UK companies to license. European product. Apart from the language problems, these deals don't differ substantially from standard recording contracts, but lawyers have to establish whether jurisdiction should apply to the UK or the country of origin.



Total Records MD Henry Semmence: one of Peter Scott's dance label clients

► the smaller ones have wound down.

As clients take a firmer grip on their spending, some accountants are offering new services to help them out.

Martin Greene Ravden has unveiled a royalty management service which partner David Ravden describes as a "health screen".

It checks royalty statements for accuracy and compliance with the client's contract throughout the year. The service is available to the firm's own clients and others seeking specialist royalty advice.

"The service means we can keep on top of our clients' royalty statements as they come in throughout the year," says David Ravden. "That way errors can be

dealt with quickly and clients know how much they should be getting from each territory."

Martin Greene Ravden is also working alongside a new company, Completion of Album Productions (CAP), to offer a new budgeting service for recording costs.

Launched this year, the record production completion bond

calculates recording costs before the client goes into the studio, so record companies can know how much a recording project will cost them upfront. Ravden expects to link the service to a form of bolt-on insurance cover — similar to the completion bond that exists for film companies — so that companies will be covered if recording costs soar over budget.

The need for tighter financial controls convinced accountants Touche Ross that artists, managers, agents, promoters and lawyers would benefit from better information about taxation's effect on touring.

Touche Ross's new guide, Worldwide Performance Taxation, outlines the tax systems operating in different countries and how they affect the performer. Regularly updated, the free-sheet will become, reckons Alan Broach, an invaluable resource on the road.

Lawyers and accountants agree that 1991 was not the best year for business, but expect to see an upturn in 1992.

"The end of 1991 showed that there was still a demand for quality music," says lawyer John Kennedy. "The music industry is still exciting and we have to be optimistic."

Whatever the twists and turns the music industry may take, as long as there is an outlet for creativity there will always be a demand for professional business services.

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Professionals show up in full force

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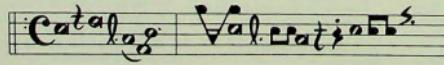
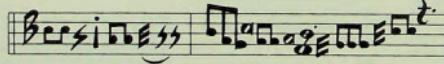
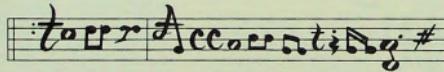
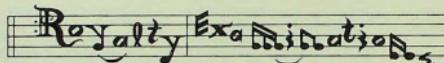
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Alan Broach, Martinez.

"While traditionally our entertainment clients have been established artists and major record companies, in the past year we have taken on new artists and independent labels. Midem has proved invaluable in helping us gain the expertise to target this area and we view taking a stand as a statement of our commitment to the music industry." Garth Tweedale, partner Ernst & Young.

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Directory 1991

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Getting the groundwork

Five music business experts tackle some basic financial and legal problems faced by artists

Guy Rippon of Rippon & Partners says:
 "Once a band starts to make money they will need to be aware of whether they should be VAT registered. Currently there needs to be a turnover of about £33,000 a year to qualify, although sometimes a band can be eligible even if they're not making a profit. If there's any uncertainty it's best to contact Customs & Excise — they're very bad people to cross."



"There is a tax break which involves being out of the country for a 365-day qualifying period. For example, if an artist is touring outside the UK and receiving earnings through a company, that artist may be able to claim a 100% deduction from these earnings — provided he is out of the country at the right time.

"I would only advise someone to live abroad if the circumstances were right.

"For example, if they came to me and said that they had bought a property abroad and were thinking of living there for a couple of years, in certain circumstances I would suggest that they leave the country before April 5 (the beginning of the financial year).

In so doing they could gain a significant tax advantage, say, if they were to sell a valuable asset with a capital gain after April 5.

"They could also benefit from their non-resident status by choosing their investments wisely during that time, for example, by investing their money in a place where there are no tax deductions on income."



Tears For Fears: contract advice

Q: For high-earning artists, the overheads of a major tour can eat up practically all of their profit and much of what is left over goes on tax. How far is it possible for the artist to escape this tax loss by living abroad?

A: Peter Dodd, senior manager of the media group at Coopers & Lybrand Deloitte, says: "Arranging your tour so that you can be out of the country at the right time to benefit your tax situation can be done. It is possible to snatch opportunities that aren't always obvious.

"There is a tax break which involves being out of the country for a 365-day qualifying period.

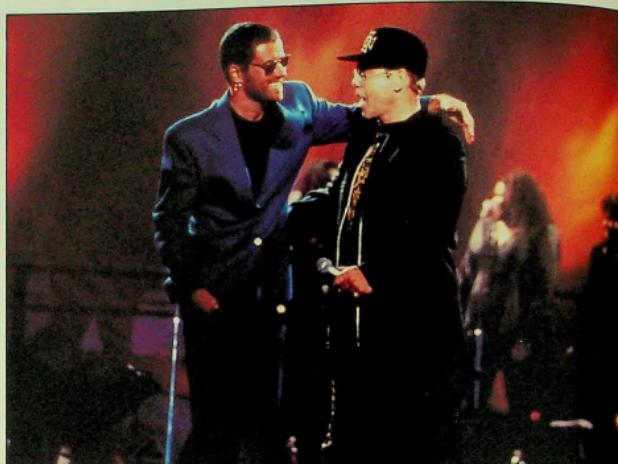
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What does it take to push an artist into pursuing legal action? Last year George Michael felt that the Wham! covers on BMG and 10's Bad Boys Megamix were sufficiently distorted to bring a case against them blocking its release. Elton John's 1985 case against Dick James over payment and exploitation of copyrights ended with the judge awarding John payments owed on past royalties, but the artist failed to gain copyright on his early recordings owned by James.

Q: New bands often fail to check the small print of their first deal.

A dispute may not arise so long as the artist proves successful and enjoys the full promotional support of its label.

But what happens if the band decides to change direction creatively and the record company refuses to release the tracks on the basis that they are uncommercial? Is the band trapped by its contract?

A: Paul Woolf, partner in Woolf Seddon, which represents Level 42 and Tears For Fears, says: "All bands should have proper [legal] advice before they sign. When this

situation arises, the artists are forced into litigation if they want to continue their careers.

"A good contract will have escape clauses, such as the record company agreeing to release so many records a year or to undertake a certain amount of promotional cover. If these things haven't been honoured, then the band can prove breach of contract.

"It is possible that the record company will injure the artist from signing up with anyone else,

and then the case will go to court.

"Litigation is very expensive between £250,000 to £1m, but sometimes there is no choice.

"Sometimes the cases will be financed by the label which wants to sign up the artists off the old one.

"With a new band, the record company will usually insist on creative control for the first record. After that, if it should be negotiated that control goes to the artist.

"However, this area is always a very contentious one, and good advice before signing is a must. The standard recording contract will not protect the artist."

Q: An artist's rise to fame can be rapid: from school studio to Top Of The Pops studio in a matter of months.

Equally, the hits can dry up just as rapidly until the record company says there's no money left to meet Inland Revenue demands.

Does the band have to give up?

A: Alan Lewis of Gelfand, Renner, Feldman & Brown, says: "Advances from record companies vary enormously. Something in the region of £100,000 can seem very attractive in the beginning, but a tremendous amount of overspending can go on if

planning and direction aren't right.

"If we inherit a client who is in a real [financial] mess, the first thing we do is prepare a net worth statement which assesses all of their assets and liabilities. Then we talk to the Inland Revenue.

"We will try and come to an arrangement on payments with the Inland Revenue and with their bank so that the group won't be totally swallowed up. We have done this on many occasions and have thus avoided bankruptcy.

Q: Early in an artist's career, a mate who organises transport and negotiates payoffs might seem like a perfectly good manager.

It is only later on when the act becomes successful and demands more of its manager that it can become clear he isn't cut out for the ride.

How does the band get out of such an agreement?

A: Brian Eagles, a partner in the entertainment group of S J Berwin & Co, says: "Arguments will often arise when an artist wishes to change his manager. Ever since Bette Davis challenged Warner Brothers' attempts to control her activities it has been established law that one party cannot enforce

right

By artists. By Janet Morris

a contract for personal services.

"Accordingly, an artist may break his contract with his manager provided that he is prepared to pay compensation. That sum is

intended to reflect the manager's actual loss and is determined by subtracting his promotion and management costs. Once an artist has left, however, it may be difficult to work out the exact costs.

"Another area of difficulty concerns those contracts concluded at the latter end of an artist's contract.

"If a manager has negotiated a deal he should perhaps be entitled to receive commission for its duration, whereas, on the other hand, if an artist takes on a new manager for the period of the deal, that manager would also claim reward."

Q: What does sampling have to do with copyright and does the age of the music sampled make a difference?

A: Currently there are no specific laws governing sampling as such. If enough of an identifiable tune is taken, permission is needed from the copyright holder, which will probably involve a one-off fee. As yet, there has been no litigation in this country over sampling.

Robert Allan, a partner in Denton Hall Burgin & Warren, which represents Sony Music, BMG Records, EMI and The Scorpions,

explains the copyright law.

"There are two copyrights involved in a piece of music, the sound recording and the music and lyrics.

"The life of the sound recording is for 50 years from the end of the year of release, and in a recording deal the artist will surrender this to the record company.

"The music and lyrics copyright is for the life of the author plus 50 years. In a deal with a music publisher, they will probably be given a 10-year licence for copyright ownership, after which it will revert back to the artist.

"Plagiarising a piece of music, where you pass it off as your own, is completely different from sampling, where no deception is involved.

"It has to be proved that there is an identifiable similarity between two pieces of music and that there was at least some practical opportunity for one to have copied from another."



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Taking sound advice is music to companies' ears

When money's too tight to mention, small businesses risk all by failing to heed the prudent counsel of lawyers and accountants, says Stu Lambert

For many small music businesses, a good accountant can offer much more than tax and VAT accounting. Small labels distributed by a major will need to do royalty audits, while those distributing directly need to plan their cashflow to allow for the long wait before the money comes in. "One of our major jobs for our smaller clients is keeping their bank happy, doing the cashflows," says John Goldring, head of the entertainment division of Casson Beckman. For expanding companies, Casson Beckman also gives advice on getting computers to take on royalty accounting. Those doing less well can seek advice when companies go bust owing them money.

When times are tough it is small businesses which are particularly vulnerable and professional advice becomes even more vital for survival and prosperity.

But because money is tight companies will only contact their lawyer or accountant when they absolutely have to, taking care of as much of their affairs in-house as possible. This can prove a false economy.

"I do wonder whether I use our services as well as I could," admits Pete Harris of Kickin' Records. "If you have a record which is a moderate success, you don't want to spend all the profits on just running the show. So you do it yourself and, because a small business can't spend much time on that kind of thing, you probably botch it."

Harris went through five different accountants and six lawyers before he found companies which suited him.

"Sometimes an accountant rings you up saying he's saved you £2,000 on your income tax, then sends you a £1,800 bill!" he says.

Kickin' is now happily settled with accountant Alec Simon and solicitor Michael Smith of Schilling and Lom. "They simplify a lot of things, where I got the feeling that others just tried to baffle us. You have to cultivate a personal relationship with your people," Harris says.

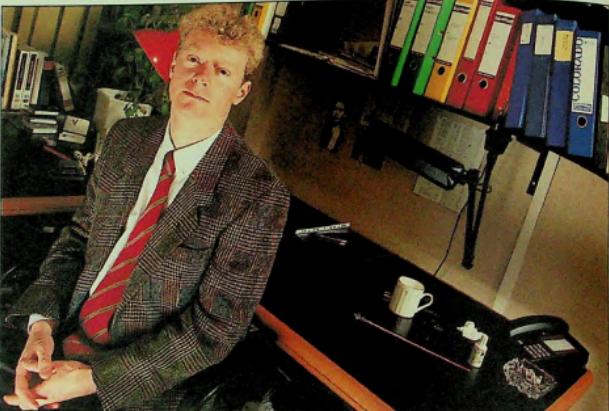
Aki Nawaz, managing director of Nation Records and Quickfire Management, used Nick Pedgrift's legal expertise early in his managerial career, then also tried several different companies, before returning to Pedgrift.

"If you go to some for advice, whether the situation you are in is good or bad, they get excited at the prospect of legal action. Nick respects the way I work, but I went to a lot of the big ones and they seemed to be drawing the process out," he says.

"You make money for your lawyer and they play games with each other — using other people's money."

Often a small company has found a service it is happy with, it tends to stay loyal. Many labels have used the same legal and accounting services for five to 10 years and changing to a different firm is not something that is undertaken lightly.

"The business is of sufficient



Simon Long: increasingly involved in joint venture label deals

complexity that it gives you an incentive to remain — it could take months to acquaint them with your needs," claims David Balfie, owner/manager of Food Records, who has used lawyers The Simkins Partnership and accountants Martin Greene Ravid for 12 years.

"I have ideas and put questions to them and it has proved useful to have someone to bounce ideas

off. When Food did a label deal with EMI, we depended on advice from our lawyers," says Balfie.

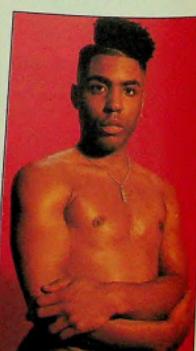
Many settled, smaller companies — On-U Sound, Greensleeves and Go! Discs Records, for example — confirm that while they try to do as much work as possible in-house, they find it crucial to use outside services for the regular requirements of Inland Revenue,

VAT and basic legal agreements.

At classical label ASV, most financial work is overseen by company secretary Richard Partington but, for the company's recent rights issue, financial consultants Robson Rhodes were brought in to approve the business plan for investors. The credibility that an outside adviser has with financial institutions or other bodies is



Tony Morris: geared to servicing dance acts such as Omar



often worth more to small companies than the advice they give.

"We haven't had particularly good value-for-money from accountants in terms of creative help, but we find outside firms useful for dealing with bankers — it reassures them — and getting cash flowing," says Creation Records' financial controller Brendan Donohoe.

Donohoe undertakes most accounting tasks himself, but receives valuable help from Creation's lawyer, John Kennedy.

For all the advice that lawyers can give, however, clients have to enter into agreements with a clear picture of what they want, says Nawaz. "I have never let the lawyers and accountants run the business; personal knowledge and experience of your affairs is worth a lot. You have to get someone who will help you do what you decide to do."

"Lawyers are necessarily neutral, but they have to keep their hands clean, and I wonder how much of a lawyer's interest is with a small client."

Clive Solomon, managing director of Fire Records, shares this doubt. He was closely involved with the attempt to rescue Rough Trade Distribution, and found that labels lost out ultimately because they were not clued up themselves. "I was the only person out of hundreds of



Fire Records acts Pulp (left) and Silver Chapter: Their label sought legal advice after the Rough Trade crash

label creditors who insisted that the moment the company's financial problems were made known, it should be put into administration to protect the companies from accumulating further debts. This went against the advice of Rough Trade's professional advisers who insisted that under no circumstances would labels accumulate further debts.

"After Rough Trade eventually went into administration, many people came to me subsequently and said they wish they had listened."

Lawyers Cameron Marky Hewitt have targeted the independent sector, particularly small dance labels and independent producers.

"Those people are the industry's A&R ears of the future — but they are the most squeezed at the moment," says Tony Morris, partner in charge of the entertainment law group.

CMH sponsored the 1991 Umbrella seminar for independent labels, which has led to a "gradual feedback" of new business. And Morris spoke at a Black Music Industry Association

seminar, which gained the firm three new clients in only a couple of months.

"For example, we helped a new client set up a small dance label," says Morris. "He basically came in and said 'What do I do?' and we told him about MCPS, PRS something about distribution, how to structure the deals he does with artists. We will talk about the underlying objectives of the business with people, not just draw up agreements."

"We think we can make a very constructive input to the development of a label."

Few small businesses are equipped to deal with royalty audits themselves and even most lawyers and accountants refer clients to a specialist. Stephen Abery & Co has been in business for the last six years concentrating exclusively on this area.

Partner Stephen Abery says: "It's vital for a small business to ensure that all its contract clauses are correct whether it's connected with signing new acts, renegotiating contracts or arranging distribution deals. Our role is to ensure the prevention rather than the cure of problems."

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Stealing a ma

This year could see a Labour government

Self-employed people in the music business should be aware that the basis on which they pay tax is under review — and could get worse. Deadlines for payment will be accelerated and accounts will have to reach the Inland Revenue earlier to avoid penalties. Take professional advice to check out your situation — especially if your yearly accounts end on April 30.

The fact that people working in the music business are often faced with an irregular flow of income makes it all the more vital that they manage their finances shrewdly. With the possibility of a change of government it would be wise to take moves to bring forward any royalty income outstanding — a future tax climate may not be as favourable.

If the Labour party were to win the next election, it would alter the tax laws in a variety of ways:

- **Income Tax:** The rates could change from 20% to a top rate of 50% with intermediate bands. It has been stated that no-one earning less than £20,000 will pay more tax. Investment income in excess of £3,000 will be subject to a 9% surcharge giving a top rate of 59%.

Currently individuals can make arrangements to shelter all their tax liabilities by acquiring certain tax efficient investments.

The Labour party proposes that, even if such investments continue to be made, a tax bill in the region of 20% of the gross income will be payable.

- **Capital Gains Tax:** This is currently linked to the same rate of taxation as the individual pays on income tax (25% or 40% for higher tax payers) and is unlikely to change.

But the situation of individuals who create gains of £5,500 or less in a tax year and who enjoy such gains free of Capital Gains Tax could change. This annual exemption may be dramatically reduced and a figure as low as £1,000 has been suggested, above which all gains will be subject to taxation.

- **Inheritance Tax:** A more "effective and progressive" rate of tax has been promised, with liability shifting to the recipient rather than the donor. The tax will be based on the total



Lamont's swansong?: the next budget m

amounts received during the lifetime of the individual concerned.

- **National Insurance:** For many years there has been a ceiling above which individuals do not pay additional national insurance as employees — currently standing at £21,600. The Labour Party has indicated that it will abolish this upper limit, so anyone earning in excess of this figure could face additional national insurance contributions on all their earnings.

Other potential changes to taxation may render current methods used to shelter income tax less efficient. It is intended that the higher tax relief will go on pension contributions as will

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DTR

Double Taxation Relief. By making the proper returns to both countries' tax authorities, withholding tax can be reduced or even waived.

PEPs

Personal Equity Plans. Again, annual investment in PEPs is restricted.

Withholding Tax

Tax deducted by overseas companies or promoters before paying an artist as required by local tax law.

Business Expansion Scheme

Up to £40,000 a year can be invested in qualifying UK companies and the investment treated as a deduction from income.

Search on the taxman

Ent — now is the time to plan ahead, writes Martin Taylor



may be the last before an election

relief for private medical insurance for the over sixties.

Although Tessas may remain, PEP's could be discontinued. There has been talk that these may re-emerge in a new guise linked to Regional Investment Funds, which are schemes set up to boost local development.

It is unlikely that any changes will be retrospective so it could be a good idea to start a new pension plan and take out PEP's if stock market levels are right.

Tax planning within the family will become more important to ensure all reliefs and low tax bands are used.

The proposed higher rate of income tax may be avoided by taking remuneration or dividends out of family companies before the next budget or election. This will secure capital gains tax at the current maximum rate of 40%.

Whether there is a change of government or not, professional tax advice tailored to individual needs will continue to be vital.

Martin Taylor is a partner at accountants H W Fisher



With an election looming, performers should scrutinise their tax planning. Large capital gains should be taken now to secure the minimum 40% tax rate.

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Nimbus Records

A single voice to talk a way out of recession

Hit by falling margins and competition from abroad, UK manufacturers are now joining forces to protect their common interests. Martin Aston reports

The customer is always right, so goes the maxim. But where does that leave the supplier? The music industry might not wish to admit it, but the manufacturing sector still feels its interests have not always been paramount.

Keith Lloyd, managing director of The Tape Duplicating Company, says it was the increasing competitiveness of the market due to the recession that precipitated the formation of the Pressing And Duplicators Association (PAD) — "a body through which we could chat among ourselves, but not as competitors."

PAD began in April 1990, as a sub-division of the APRS. Eight manufacturers attended the initial meeting, but secretary Tony Batchelor (of Tam Studios) claims PAD now has 24 members, which accounts for around 80% of UK manufacturing capacity.

The need for an association was first recognised when the 1988 Copyright Act was passed. The MCPS's subsequent attempt to negotiate a code of practice under which manufacturers could only press or duplicate when a licence was issued — *after* royalties had been paid on product — shocked companies, causing Adrian



Visits to studios and manufacturing facilities enable members to more fully grasp the problems faced



"We give Europe and UK manufacturers the same lead times," says Virgin Records production manager Rick Carter. "Singles are a different proposition, because the market is more volatile. You need manufacturing to stay in the UK."

Owlett of vinyl specialists Adrenalin Records to set up the Record Manufacturers Association (RMA) in July 1989.

Owlett claims that the MCPS's original code was, "a wholly unacceptable 16-page document of enormous conditions and liabilities. They also wanted to stamp out white labels, which was intolerable."

Subsequent negotiations have whittled the document down to a two-page agreement, which has run on a trial basis since January

1991 (a formal agreement should be signed early in 1992).

The MCPS has agreed to be more lenient over auditing. It initially requested that pressing totals be reported three days after production — a requirement smaller manufacturers' computing systems couldn't hope to meet — to ensure more thorough accountability.

That manufacturers now have two trade bodies is not the most satisfactory arrangement. Politics are slightly at play; the RMA was originally vinyl-backed, whereas PAD was the work of tape duplicators. The RMA certainly provided the groundwork for an agreement with the MCPS, but Owlett says that RMA was always a loosely knit association, while PAD always had the benefit of the APRS structure and secretariat.

"Subsequently, we've gone a little bit further than the RMA," says Lloyd.

PAD claims to be able to boost the strength of UK manufacturers on a number of issues. At the very least, members get free space in the APRS exhibition guide and use of its stand at Midem. More importantly, members are agreed that PAD's credit control operation is very useful, circulating the names of bad payers at a time when every last penny counts.

The only legislative issue to date has been the MCPS issue, although PAD will be on hand for any forthcoming entanglement — such as the introduction of a levy on blank cassettes.



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1987 to 1989 was the peak period for cassette and vinyl, but the introduction of new manufacturers the advent of the CD and the economic recession has more than chipped away at those figures and reduced individual market shares.

"1991 has proved to be a pretty low year," claims Keith Lloyd of tape duplicators TDC. "We tend to get the feeling that consumers are getting fed up with the same stuff being churned out — the compilations and greatest hits packages. People are looking for something new."

Meanwhile, a more practical boon to members has been the opportunity to benefit from PAD's technological acumen. Visits to studios and manufacturing facilities have enabled members to appreciate procedures and problems in other formats, providing a forum for the exchange of ideas.

More formally, the four meetings held in 1991 addressed topics like piracy and bootlegging, quality and technological standards and presentations on DCC by Philips and machinery manufacturers.

Batchelor says: "If it hadn't been for PAD, Philips wouldn't have considered it important to talk to tape duplicators as well as the Far Eastern factories and the record companies.

"They have to get us behind the format to make it work. It also suits Philips to talk to manufacturers as a group rather than individually."

Chris Clark, director at Damont, admits his company currently has no interest in DCC but is watching developments. "If a company is selling to our industry, and can sell two rather than one, there must be economies of scale in price as well as ideas and research."

PAD can also have a collective, authoritative voice on specific issues — for example, the need for vinyl pressers to assert their cause in a dwindling market.



The number of manufacturers entering the market in the late Eighties started a price war

"A time will come when the three remaining lacquer manufacturers will want to know if it's worth staying in business, and we can represent enough people to say how much will be needed and for how long," says Tony Batchelor. Finally, PAD can

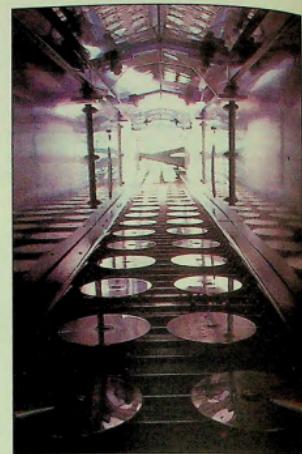
attempt to promote a collective perspective, to protect the interests of the industry over and above the desires of single manufacturers. Unsurprisingly, PAD's crucial message concerns price.

"We'd like to encourage

manufacturers to keep prices at a commercially acceptable level, and not to enter a price war," says Keith Lloyd.

"It's very cut-throat at the moment. People have had to cut margins, so companies are forced

PAGE 22 ▶



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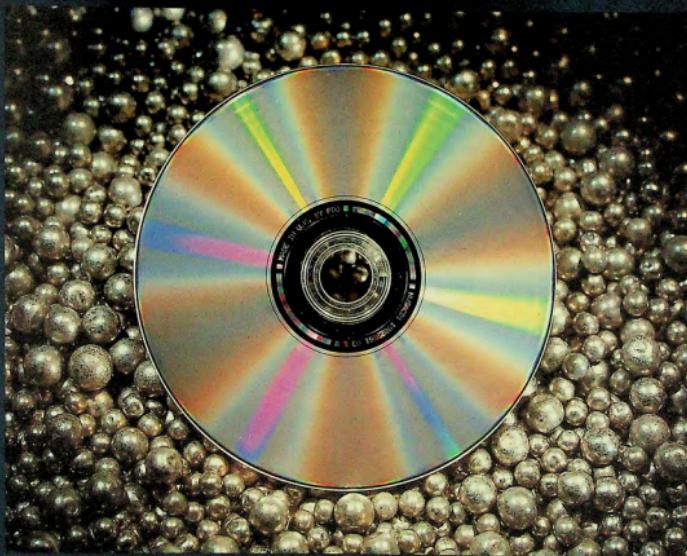


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*In the highly competitive world of disc manufacture,
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Roger Twynham
PDO Discs Ltd
Queen Anne House
11 The Green
Richmond Surrey
TW9 1PX

Telephone: 081 948 7368
Fax: 081 940 7137



Customer Service:

Angela Kaye
PDO Discs Ltd
Philips Road
Blackburn
Lancashire
BB1 5RZ

Telephone: 0254 52448
Fax: 0254 54729

Appliance of science

Ensuring product comes out to deadline can turn into a complex juggling act. Martin Aston hears UK manufacturers explain the tricks of their trade.

Further proof of vinyl's continuing decline came when WH Smith stopped selling vinyl albums and the UK's largest independent manufacturer, Damont, closed its vinyl subsidiary Lyntone on December 31, 1991, bringing seven-inch vinyl production in-house. A total of 28 staff were laid off.

JAMES MITCHELL, sales manager, of Discronics Europe

"I'd say we are one of Telstar's major suppliers because of the service we give. They're one of our larger accounts, so they get treated accordingly."

"These days, most companies aren't prepared to press up front because holding stock costs money, so they leave orders to the last minute. But we're coping pretty well. Telstar is good at planning ahead. With a release like *The Best Of Dance '91*, they first give us a rough idea of orders, but because Telstar TV-advertises their campaigns, it doesn't take long for the product to sell through if it takes off, so they need a fast turnaround for re-pressings. But we have the capacity set aside for them."

"At this time of year, we're working 24 hours a day, seven days a week, so if the order isn't that large, the capacity will be filled up anyway."

"This kind of large volume

work is wonderful because the downtime on the machines isn't that long and you can leave the order running on the machine."

The re-ordering orders also tend to be quite large. Smaller orders are an important part of our business too because they tend to be fairly balanced through the year. Most of our business comes from independents — we look after them because they look after us."

IAN PEACOCK, director, Fraser Peacock Associates

"We've done the occasional job for MCA over the last two to three years, ever since I approached them in 1988. On *The Best Of REM*, which for MCA was a UK release only, we got the job because of our flexibility. We know that when deadlines are tight, we can duplicate, wind and print while we wait to receive paper parts, whereas the major manufacturers prefer to have all components available before they start work."

"We have been running a 24-hour operation from September 1 last year anyway, so when sudden orders come in, it's down to our production department to keep the customers happy. They can juggle things between the stages of mastering, duplication, winding, sleeve printing and packing that can be at various points between full-till and quiet."

"Pre-Christmas there's a lot of work but it is generally scheduled to go out in four days time, so a 48-hour turnaround can be fitted in. If we can't hit their deadline, we'll tell them how many we can deliver — 5,000 to 10,000 tapes would be normal."

"I would have thought vinyl and CD take as long to manufacture if it's a five or 75-minute programme, whereas our completion depends on the length of the programme. But in reality, it doesn't make that much difference on an order of 10,000 tapes. The average cassette is still C-45 length."

"The REM job was for a chrome

cassette, a clear body and clear case — a standard combination of components in our terms. Our initial order was in October, and re-orders in the subsequent weeks. This was good work for us — our ideal run is between 10,000 and 15,000 tapes, where you can let the machines run without changing parts. But to a certain extent, any work is good work."

ROGER TWYNHAM, general manager, PDO

"In almost all cases, our customers identify their major new releases up front, with ample warning. It's in both our interests to keep communication channels open on a regular basis so that we can ensure capacity is available. If an album is due out in March, we'd be talking to the company in December. Major albums can be released in January or March too, so flexibility is the key."

"It's important that you track everything that isn't standard. U2's *Achtung Baby* had a

PAD THE BEST OF BRITISH PRESSING AND DUPLICATION!

PAD is the industry group which represents and upholds the standards of the music manufacturing industry in Britain. PAD members now comprise over 90% of pressing and duplicating capacity in Britain. Choosing a PAD member for your CDs, cassettes, or vinyl records means you can be sure of the highest standards of quality and service.

Current PAD members are...

Abex Audio Video Ltd.	(Cassette)	Telford	0952 680131
Accurate Sound Ltd.	(Cassette)	Leicester	0533 602064
Audio & Data Duplication Ltd.	(Cassette)	Hungerford	0488 681144
Backyard Studio	(Cassette)	Cardiff	0222 777739
Chop End Studio	(Cassette)	London	081 960 8128
Discopolis UK Ltd.	(CD)	Sunderland	0403 732302
EMI Music Services (UK)	(CD, Cassette, Vinyl)	Hayes	081 561 8722
Fraser Peacock Associates Ltd.	(Cassette)	London	081 946 4288
Iosis Duplicating Co. Ltd.	(Cassette)	Cheltenham	0242 571618
ICC	(Cassette)	Eastbourne	0323 643241
Independent Tape Duplicators Ltd.	(Cassette)	Aylesbury	0296 27211
K. G. Engineering Ltd.	(Cassette)	Newton Abbot	0803 813833
The London Tape Co.	(Cassette)	London	071 720 6976
Nimbus Records Ltd.	(CD)	Monmouth	0800 890682
Oriake Records	(Vinyl)	Dagenham	081 592 0242
PRR Records Ltd.	(Cassette, Vinyl)	London	081 946 8866
RTS Ltd.	(Cassette)	Prescot	051 430 9001
Reflex Audio Systems	(Cassette)	St. Neots	0480 434333
Select-A-Sound	(Cassette)	Romford	04024 53424
Soundz Gold Ltd.	(Cassette)	Reading	0734 302600
SRL Cassettes	(Cassette)	Pinner	081 668 5555
Tam Studio	(Cassette)	London	081 346 0033
The Tape Duplicating Co.	(Cassette)	London	071 609 0087
WNE	(Cassette)	Tamworth	0827 310052



APRS is a participating group of the APRS (Association of Professional Recording Services), 2 Windsor Square, Silver Street, Reading, Berkshire, RG1 2TH. Tel: (0734) 756218, Fax: (0734) 756216

The PRESSERS AND DUPLICATORS Group

fpa

High Quality High Speed Cassette Duplication

Contact: Peter West
Telephone: 081-946 4288
Facsimile: 081-879 1990

Fraser Peacock Associates
(Cassettes) Limited
204 Durnsford Road
Wimbledon SW19 8DR

full-colour picture label, so you have to make sure you have the capacity. That said, in this case, we physically didn't have the capacity to allocate the entire volume Island was looking for — picture printing is geared more to singles, as a marketing tool for presentation purposes, and there is never the same kind of demand for albums.

"But Achting Baby was an abnormally high demand for picture printing. Island's production department didn't tell us that each pressing was going to be a picture print as far in advance as we'd like, but then Island's production manager didn't know either."

"We had a responsibility to supply the quantity, so we got in a third party manufacturer, who obviously must meet our quality requirements. Everything else went off like clockwork. In the end, we were well ahead of the release date."

"Most major album releases are scheduled for the autumn period, so we're used to seasonal patterns. The Achting Baby type of release has high initial orders, where peak demand is limited to a given period, as U2 have a very strong fan base who'll rush out and buy the album in the first week or two."

We were covered by the fact that we were already ramped up, as they say in America, for the autumn period, with extra machinery, staff, packing".



Young: "It's instant response. We're pressing for immediate sale, not for warehousing like Biro pens."

RAY YOUNG, managing director,
PR Records

"We press roughly 80% of Mute's vinyl. Handling 100% can be beyond us capacity-wise, so in those periods we prepare duplicate metal work. Mute always plans well ahead. Last autumn, it came up with back catalogue orders, and slotted in new releases a fortnight apart. With Erasure's Chorus, we had two weeks turnaround instead of two days.

But we decided to sub-contract some of it. Had

we not had any other orders, we could have done it in a couple of days — our full capacity is 100,000 a week, and Mute wanted 40,000 straight off, which was testing us, even in a fortnight.

"The difficulty with manufacturing is holding capacity open — if the label say they have a big order in two weeks, we keep it in mind, but if the sleeves are late, we have two days missing, so we fill up with something else. But we have no complaints — this work is our bread and butter.

"At maximum capacity, we

can let the machines run with no job changes, and the reject rate is lower. A job change can take half an hour. We're often under pressure to slot a priority over another priority, so we juggle orders. We can ring round and check what the customer really needs. They can let us off the hook, because they can take half the order a couple of days later. It really is hour-to-hour."

In this business, it's instant response. We're pressing a unique article for immediate sale, not for warehousing like Biro pens.

While dance is keeping the 12-inch vinyl single alive, the manufacturers have had to adapt to very specialist demands. Adrenalin reports that business has been very healthy because the company created a secure niche by catering to overnight jobs, since labels can't afford to carry warehouse stock anymore. Around 90% of Adrenalin's vinyl business comes from the dance sector.

GUESS WHO'S BUYING THE BEER!

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40 PINTS OF BITTER TO EACH OF THE FIRST 10 QUOTATIONS

GUIDE TO UK PRESSE

"Today's analogue cassette can almost match CD quality. But the public perceive cassettes as inferior and are much more casual with them. I think DCC will be seen as CD on tape."

— Peter Banks, managing director, Ablex Audio Video.

"Flexible records continue — so far there is no replacement. They are used in anything, from advertising chocolates in Norway to appearing in fanzines. There's been a resurgence in music promotion, both fanzines and small labels like Why Not? and Big Intonation as well as majors. It's also used by up-and-coming bands who find that seven-inch has no impact." — Marion Moon, managing director, Flexi Records London Ltd.

"We're continuing with all four formats until the industry makes up its mind. Vinyl has sold well this year, CD single is too expensive, and I don't think the public is ready for yet another format, DCC, when the majority still don't have CD." — Chris Clarke, managing director, Damont Audio.



ABLEX AUDIO VIDEO

Haworth, Halesfield 14, Telford, Shropshire TF7 1QR
Tel: 0952 680131
Fax: 0952 583501
Contact: Peter Banks, Martine Tatman
Current annual capacity: 20m plus
Time in business: 22 years
Member: PAD

ACCURATE SOUND

Melton Road, Queniborough, Leicestershire LE8 8FP
Tel: 0533 602064
Fax: 0533 600108
Contact: William Komeda, Robert Mason
Current annual capacity: 5m
Time in business: 5 years
Member: PAD

ADRENALIN RECORDS

2523 Argyl Avenue, Trading Estate, Slough, SL1 4HA
Tel: 0753 523200
Fax: 0753 692243
Contact: Sue Owlett, Tony Wicking
Current annual capacity:
12" — 3.4 million, 7" — 2 million, 10"
— 2 million
Time in business: 4 years
Member: RMA

AUDIO & DATA DUPLICATION

2 Station Yard, Hungerford, Berkshire RG17 0DY
Tel: 0734 861144
Fax: 0734 681001
Contact: Wilber Craik
Current annual capacity: 10m
Time in business: 2 years
Member: PAD

AUDIO SERVICES LTD

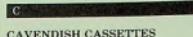
Vinyl Division, 6 Ormside Road, London N15 5JQ
Tel: 071 739 9672
Fax: 071 739 4070
Contact: Mel Gale
Current annual capacity: 12m
Time in business: 3 years
Member: PAD

Cassette Division

159 Stafford Road, Croydon CR0 4NN
Tel: 071 760 9710
Fax: 081 860 8494
Contact: Eddie Wilcox
Current capacity: on request
Time in business: 3 years

AWL COMPACT DISC

356 Swithland Lane, Leicester LE5 1PB
Tel: 0533 413979
Fax: 0533 433760
Contact: Andrew Lipinski
Current annual capacity: on request
Time in business: 12 months



CAVENDISH CASSETTES

Main Office: 5 Wigmore Street, London W1H 9LA.
Studio: The Chequers, Chequers Close, Crowborough, E. Sussex TN6 2SD
Tel: Main office — 071 491 4117; Studio — 0892 55298
Fax: 081 767 8525
Contact: Norman Austin
Current annual capacity: 100,000
Time in business: 4 years

CHANDOS RECORDS

Chandos House, Commerce Way, Colchester CO2 8HQ
Tel: 0206 577300
Fax: 0206 41104
Contact: Ralph Couzens
Current annual capacity: Only producing work for themselves at the moment.
Time in business: 3 years

CHANNEL 5 AUDIO

50 Bohun Grove, East Barnet, Herts EN4 3EW
Tel: 081 441 4219
Fax: —
Contact: Dennis Holland
Current capacity: 10,000 per week
Time in business: 9 years

COPS

The Studio, Kent House, Station Approach, Barnmead Road, Beckenham, Kent BR3 1JD
Tel: 081 778 8556
Fax: 081 678 9716
Contact: Eli Dahdi
Current capacity: on request
Time in business: 13 years

COTTAGE RECORDING

2 Gawsorth Road, Macclesfield, Cheshire, SK11 8UE
Tel: 01625 420163
Fax: 01625 420163
Contact: Deborah Boden
Current annual capacity:
Cassettes C45 — 157,500, DAT — 52,500
Time in business: 11 years

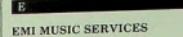
D

DAMONT AUDIO

Blythe Road, Hayes, Middlesex, UB3 1BY
Tel: 081 573 5122
Fax: 081 561 0979
Contact: Ian McKay
Current capacity: on request
Time in business: 20 years
Member: PAD, RMA

DISCTRONICS

4th Floor North, Glenthorne House, Hammersmith Grove, London W6 0LG
Tel: 081 741 9192
Fax: 081 748 2106
Contact: James Mitchell
Current annual capacity: 25m
Time in business: 5 years
Member: PAD, RMA



EMI MUSIC SERVICES

Vinyl & Cassette: 1-3 Uxbridge Road, Hayes, Middlesex UB4 0SY
Tel: 081 561 8722
Fax: 081 848 8793
Contact: Peter Hall (vinyl), Mel Veness (cassette)
CD: Crampford Road, Greenbridge Industrial Estate, Swindon, Wiltshire
Tel: 0722 598630
Fax: 0722 598630
Contact: Tim Crouch
Current capacity: on request
Time in business: 83 years
Member: PAD

FELLSIDE RECORDINGS

15 Banklands, Workington, Cumbria CA14 3EW
Tel: 0900 61556
Fax: —
Contact: Paul or Linda Adams
Current annual capacity: 26,000
Time in business: 16 years

FLEXI RECORDS LONDON LTD

5 The Ridings, Blackhurst Lane, Turbridge Wells, Kent TN2 4RU
Tel: 0892 538019
Fax: —
Contact: Marion Moon
Current annual capacity: 5m
Time in business: 11 years

FRASER-PEACOCK ASSOCIATES (Cassettes)

204 Durnsford Road, Wimbledon, London SW19 8DR
Tel: 081 446 4288
Fax: 081 446 4290
Contact: Ian Peacock
Current annual capacity: 6m
Time in business: 26 years
Member: PAD, RMA

FRASER-PEACOCK ASSOCIATES (Video)

Unit D, Endeavour Way, Durnsford Road, London SW19 8UH
Tel: 081 446 5388
Fax: 081 947 8992
Contact: Mike Carey
Current capacity: on request
Time in business: 10 years
Member: PAD

GWBB AUDIOVISION

42 Lancaster Gate, London W2 3NA
Tel: 071 723 5190
Fax: 071 224 8217
Contact: Michael Stout
Current annual capacity: Cassettes — 1m, Video — 400,000
Time in business: 9 years

GRAMPIAN RECORDS

Unit 4A, Industrial Estate, Wick, Caithness, Scotland KW1 4QS
Tel: 0955 6030
Fax: 0955 4418
Contact: John Hunter
Current annual capacity: 26m
Time in business: 27 years

I

ICC STUDIO

4 Regency Mews, Silverdale Road, E. Sussex BN20 7AB
Tel: 0323 643341
Fax: 0323 649240
Contact: Calvin Game
Current annual capacity: 1.5m
Time in business: 5 years
Member: PAD

INDIE PRESSING SERVICES

Unit 4, 26 Sternhall Lane, Peckham, London SE15 4NT
Tel: 071 355 0058/9879
Fax: 071 355 1084
Contact: Mike Spenser, Kelly Swain, Linda Love
Current annual capacity: CD — 6m,
Vinyl — 10m; Cassettes — on request
Time in business: 5 years

ISIS DUPLICATING CO

Unit 11, Shaftesbury Industrial Estate, The Runnings, Cheltenham GL5 6NH
Tel: 0242 571818
Fax: 0242 571315
Contact: Glyn Ellis-Evans, Douglas Brothie
Current annual capacity: 6m
Time in business: 3 years
Member: PAD

ITD

Unit 21, Faraday Road, Aylesbury, Bucks HP19 3RY
Tel: 0296 27211
Fax: 0296 272019
Contact: M A McLoughlin
Current annual capacity: 7m
Time in business: 16 years
Member: PAD

J

JAMES YORKE

Yorke House, Corpus Street, Cheltenham, Gloucestershire GL52 6XH
Tel: 0242 584224
Fax: 0242 222445
Contact: Ken Leeks
Current capacity: on request
Time in business: 16 years

K

K G ENGINEERING

Unit 6, Ipplepen Business Park, Ipplepen Lane, Ipplepen, Devon TQ12 5QG
Tel: 0803 813833
Fax: 0803 813141
Contact: Keith Gould
Current capacity: 15,000 per week
Time in business: 9 years
Member: PAD

RS AND DUPLICATORS

L LONDON TAPE CO

Unit 18 & 27, D & RCA, Charlotte Despard Avenue, Battersea, London SW11 5JE
Tel: 0171 720 6976
Fax: 081 495 1460
Contact: Colin Collins
Current capacity: 150,000 per week
Time in business: 4 years
Member: PAD, RMA

LEEHOLME AUDIO SERVICES/ CASSETTES FOR YOUNG PEOPLE

340-346 Lee Bridge Road, Leyton, London E10 7LD
Tel: 081 556 1125
Fax: 081 539 8834
Contact: John Bassett
Current annual capacity: 2.5m
Time in business: 13 years

LYNTONE AUDIO

59 Wedmore Street, London N19 4RU
Tel: 071 263 1378
Fax: 071 263 0240
Contact: Ian McKay
Current capacity: on request
Time in business: 16 years
Member: PAD, RMA

M

MAYKING RECORDS

250 York Road, London SW11 3SJ
Tel: 071 924 1661
Fax: 071 924 2147
Contact: Clive Robins (vinyl), Chris Markberry, Malcolm Tucker (cassettes)
Current capacity: CD - 100,000 per day, 12" - 60,000 per day, 7" - 30,000 per day, Cassette - 50,000 per day
Time in business: 12 years

N

NIMBUS RECORDS

Wyastone Lleys, Monmouth, Gwent NP5 5SD
Tel: 0609 890682
Fax: 0609 890779
Contact: John Denton
Current annual capacity: 30 million (UK), 20 million (US)
Time in business: 18 years
Member: PAD, RMA

O

ORLAKE RECORDS

Sterling Works, Sterling Industrial Estate, Rainham Road South, Dagenham RM10 8HP
Tel: 081 592 0242
Fax: 081 595 8182
Contact: John Powell
Current capacity: on request
Time in business: 29 years
Member: PAD

P PDO

Queen Anne House, 11 The Green, Richmond, Surrey TW9 1PX
Tel: 081 948 7368
Fax: 081 940 7137
Contact: Roger Twynham
Current annual capacity: 30m
Time in business: 9 years

PR RECORDS

Hamilton House, 9 Endeavour Way, Wimbledon, London SW19 8UH
Tel: 081 6868/5045
Fax: 081 944 1165
Contact: Steve Dedman, Ray Young, George Hatley
Current annual capacity: Vinyl - 4m
Time in business: 12 years
Member: PAD, RMA

R

REFLEX AUDIO SYSTEM

Unit 5, Sirrus, Glebe Court, St Peter's Road, Huntingdon PE18 7DX
Tel: 0480 434333
Fax: 080 411441
Contact: John Garrad
Current annual capacity: 1.5m
Time in business: 7 years
Member: PAD

RTS

Unit M1 & 2, Albany Road, Prescot, Merseyside L34 2SH
Tel: 051 430 9001
Fax: 051 430 7441
Contact: John Fairclough
Current annual capacity: 5m
Time in business: 9 years
Member: PAD, RMA

S

SONY MUSIC OPERATIONS

Robins Lane, Aylesbury, Bucks HP19 5BX
Tel: 0296 26151
Fax: 0296 335302
Contact: Lional Smithers, Laurie Crow
Current annual capacity: Cassette - 20m Video - on request
Time in business: 26 years
Member: PAD, RMA

SONGS GOOD

12 Chiltern Enterprise Centre, Station Road, Theale, Berks RG7 4AA
Tel: 0734 302600
Fax: 0734 303181
Contact: Katrina Larkin
Current annual capacity: 5m
Time in business: 19 years
Member: PAD

SPOOI DUPLICATION

30, 1st Avenue, Deeside Industrial Park, Clywd CH5 2NU
Tel: 0244 280602
Fax: 0244 814581
Contact: Roy Varley, Jeff Johnson
Current annual capacity: 10-12m
Time in business: 10 years

STARLIGHT VIDEO SERVICES

31 Station Road, Harold Wood, Essex RM1 3JL
Tel: 04023 81509
Fax: 04023 81329
Contact: Mark Scott
Current annual capacity: 5.5m
Time in business: 10 years

STATETUNE

Grant Road, Wellingborough, Northamptonshire NN9 1EE
Tel: 0933 277442
Fax: 0933 276211
Contact: Andrew Lipinski
Current capacity: on request
Time in business: 13 years

T

TAM STUDIO

13A Hamilton Way, London N3 1AN
Tel: 081 346 0033
Fax: 081 346 0530
Contact: Tony or Myrtle Batchelor
Current annual capacity: on request
Time in business: 34 years
Member: PAD

TECHNICOLOUR VIDEOCASSETTE

Unit 8, Northfields Industrial Estate, Beresford Avenue, Wembley HA9 1LP
Tel: 081 900 1121
Fax: 081 903 0294
Contact: Richard Gray
Current capacity: on request
Time in business: 4 years

TELLTALES LTD (TTL)

308 High Street, Stratford, London E15 1AJ
Tel: 081 536 1214
Fax: 081 519 5187
Contact: Terence Murphy
Current annual capacity: 7" - 20,000,
12" - 50,000
Time in business: 8 years
Member: PAD, RMA

THE TAPE DUPLICATING CO

4-10 North Road, Islington, London N7 9HN
Tel: 071 609 0987
Fax: 071 609 7143
Contact: Jon Pocock
Current annual capacity: Cassette - 25m, DAT - on request
Time in business: 26 years
Member: PAD

THE TAPE GALLERY

28 Lexington Street, London W1
Tel: 071 439 3325
Fax: 071 734 9417
Contact: Melanie Moser
Current capacity: on request
Time in business: 11 years

TREND STUDIOS

9 South Princes Street, Dublin 2, Eire
Tel: (010 353) 1 713544
Fax: (010 353) 1 710042
Contact: John D'Ardis
Current annual capacity: 3.6m
Time in business: 13 years

TUDOR ENTERPRISES

Unit 2, Warne Road, Weston-super-Mare BS24 9AX
Tel: 0934 628219
Fax: 0934 624630
Contact: Simon Cardwell
Current annual capacity: 10m
Time in business: 10 years

TVP VIDEO DUBBING

2 Golden Square, London W1R 3AD
Tel: 071 439 1198
Fax: 071 434 1907
1A Poland Street, London W1V 3DG
Tel: 071 439 2975
Fax: 071 494 3172
Contact: bookings
Current capacity: on request
Time in business: 10 years

V

THE VIDEO DUPLICATING CO

VDC House, South Way, Wembley, Middlesex HA9 0EH
Tel: 081 903 3345
Fax: 081 909 1427
Contact: Ashwin/Sanjay
Current annual capacity: 23m
Time in business: 10 years
Member: PAD

VIDEOPRINT

250 York Road, London SW11 3SJ
Tel: 071 924 1333
Fax: 071 924 2148
Contact: Jagu Winston, Steven Napleton
Current annual capacity: 20m
Time in business: 10 years

W

WARREN RECORDINGS

59 Hendale Avenue, London NW4 4LP
Tel: 081 203 0306
Fax:
Contact: Stanley Warren
Current capacity: on request
Time in business: 33 years

WEST COAST VIDEO

Unit B, Tuxton Court, Porters Wood, St Albans, Herts AL3 6PB
Tel: 0727 836464
Fax: 0727 839080
Contact: Paul Goorderhan
Current capacity: on request
Time in business: 2 years

"We've always concentrated on quality, recording in real time. Our output has increased this year by 45% and we look forward to further expansion with digital tape. There will always be a market for a cheaper carrier as there is so much hardware out there in the form of Walkmans, in-car stereo etc, and the sound quality is very close to CD." Norman Austin, managing director, Cavendish Cassettes.

"DCC will take off. We will renovate our machines rather than replace them and watch what happens." - Roger Boden, managing director, Cottage Recording.

"Today things like electronic games and sportswear are fighting for the same consumer pound as music and video. Add to that new technologies and the UK recession, and there's not much room for optimism." - David Black, managing director, Sony Music Operations.

"The past year has seen a greater diversity in video. Everything from exercise to minority sports are now available, which means the market is quite buoyant." - Paul Goorderhan, account manager, West Coast Video.

The biggest European all-format manufacturers who receive UK orders are Sonopress in Germany (owned by BMG) and Bertelsmann in Italy (BMG), MPO in France, DADC in Australia (owned by Sony) and various PolyGram, Sony and EMI plants throughout Europe. Independent plants include Durac in Belgium and Holland. Duplicators include Trend Studio in Eire, Holm Cassettes in Denmark and Atlas in Germany and Gema in Spain.

to make savings elsewhere, which can be detrimental to the quality of the product and of the industry. By holding prices, record companies can pay a little more and maintain quality."

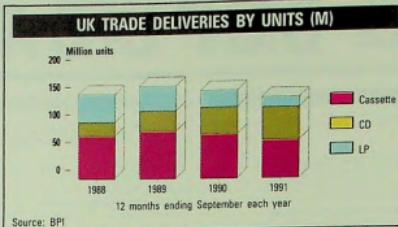
PAD now represents the whole industry since CD manufacturing giants Nimbus and Discotronics have joined, while PDO's new autonomous status (it was formerly controlled by Philips) could soon lead to membership.

"We already believe that it's important to keep in contact with our competitors, but any extra input on the UK market would be useful," says PDO general manager Roger Twynham.

However, Damont and Mayking are among the more notable PAD absentees.

RMA member Chris Clark argues that there should be just one industry body. "It was stupid to have a splinter group, but the APRS structure does work," he claims. "We should wind up the RMA and integrate it into PAD."

Making MD Brian Bonnar takes a more separatist view. "I've been too busy to join," he states. "I've already worked on behalf of the RMA, tackling the MCPS. On specific issues, and on credit control, trade bodies can be a useful pressure group, but people are always looking for other items that can be of common interest which aren't always as strong as the one that



brought it together," he says.

Still, Bonnar would join, "if PAD presented a clear, precise and public agenda that was of common interest to manufacturers in general, so that it isn't just an internal matter".

Bonnar also argues that problems arise when competitors try to compromise. Twynham agrees, but claims there is room for each manufacturer to make a fair living. "You can be friendly without giving away trade

secrets," he argues. The number of manufacturers entering the market (especially in tape duplication) in the late Eighties, caused by economic buoyancy, was a development that started the price war that gave the upper hand to the record companies. The question remains whether manufacturers can turn the tide while staying on friendly terms with their customers.

Virgin Records production manager Rick Carter is doubtful: "I can't see how record companies will benefit from PAD," he says. "It would be illegal for manufacturers to get together over prices, but I see greater dangers in what manufacturers consider a fair pricing policy. Prices should be left to market forces and individual negotiations, where we make comparative decisions based on service and price."

"Manufacturers should remember that if pricing policy alters, there's always the opportunity to go abroad, where you get no loss of quality or service," he adds. "We like to retain business in the UK if possible, but we're talking about European manufacturing these days, not just the UK. I think it's good to talk about quality, so long as it doesn't go too far," he says.

If Carter's viewpoint runs throughout the industry, then PAD might find life getting harder instead of easier.

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Shrewd importers cash in on 'naivety' of majors

UK importers are now finding a wealth of material on the deletion lists.

David Cavanagh examines the recent boom in non-parallel product

Canny importers are increasingly taking advantage of UK majors' over eagerness to delete potentially lucrative back catalogue and, in many cases, basic ignorance about what is in their archives.

And specialists in "non-parallel" product — such as back catalogue, rarities and box sets — are proving quick to exploit what they perceive as a serious lapse on the majors' part. "I can't believe how naive these record companies are," says an incredulous Andy Lown, manager of Tower Records' Piccadilly Circus branch.

"They actually don't know what is available on their label. And I think if they saw how many units we were selling, they'd be quite frightened."

Panther Music director and buyer Trevor Reidy adds: "The finger of the majors is not, as they say, on the pulse." Panther specialises in non-parallel imports, with an emphasis on back catalogue. "Obviously, it leaves a huge gap for us. It may be because they don't like carrying a lot of lines, which is a phenomenon you don't seem to get in other countries. I know Warners delete a whole load of back catalogue for every load of new releases."

Two fairly spectacular examples of the importers out-maneuvring the majors on standard back catalogue releases this year are the Freddie Mercury solo album *Mr Bad Guy*, made for CBS in 1986 and now only available on import from the US; and *Live Love Live*, a Bryan Adams live album available only on A&M in Japan.

Both labels say they have "definitely no plans" to give the respective titles a UK re-release. Bizarrely, this has resulted in Andy Lown having A&M people in his store buying their own product on import.

"I was actually asked to send a copy of the Bryan Adams live album to a guy at A&M because he hadn't heard it," he says.

Significantly, all six other Adams albums are still on catalogue at A&M, and selling healthily.

Paul Russell, import buyer at Tower, says its import section is "big and getting bigger", thanks in no small part to back catalogue imports from Germany and



Mercury: his 1986 *Mr Bad Guy* solo LP is available only on US import

Japan, well packaged and competitively priced. The honest collector is finding that the Japanese are taking better care of the UK rock scene's illustrious past than the British themselves.

"There are countless English bands in print in Germany and Japan who aren't in print in the UK," says Russell. "They're going through a phase of reissuing loads of Sixties and Seventies product with all the old artwork and lyrics, and they're doing stuff that is leaving UK companies dead as far as import goes."

"The UK, as a chart-oriented country, has always been more interested in the latest dance record than reissuing, say, the complete works of Barclay James Harvest. But Germany does it,

and we sell crateloads of it."

Recent examples of non-parallel product that both retailers and importers agree were hot include a Clash box set from the US, a six-CD limited-edition REM box set and, for Tower which buys from its 150 US stores, a series of CBS double CDs from artists such as Bob Dylan, ELO and Blue Oyster Cult.

"It's the unusual stuff we're interested in," agrees Trevor Reidy at Panther. "Anything that's different. Stuff from other countries that has different tracks or a different cover."

The market for parallel product is, indeed, fraught with risks. Again, though, the importers have no sympathy for the majors.

"The argument on parallel product," says Paul Hallett, import manager at Windsong, "is that the majors were saying, 'You're taking sales from us'. I look at it the other way. We're getting more sales for them because we're getting products to people who would otherwise have great difficulty getting it."

Hallett admits that, when Sony decided to go for an import-busting release schedule for Michael Jackson's *Dangerous*, he mentally waved goodbye to a windfall. He and Windsong didn't even consider importing it.

"If you'd had that two days before UK release, you'd have shifted 100,000 units," he says. "But there's always going to be something that slips through the net. And in the end it's all to do with local conditions."

"For example, if you're a major and you've got a new release that's got a single coming off it you know it is going to be Top 10 in two weeks' time, then you'll hold off the album release until the single's actually hit the Top 10. But it might already be Top 10 in Germany, in which case they'll have the album out. That happens quite a lot."

"Mind you, so many things can go wrong," warns Nigel Marshall, import manager at Caroline.

"Problems with the shipping, whatever. It really has to be a week's difference in release dates to make it worthwhile — something like that last Public Enemy album, which came out in the States a week earlier than over here. We had that over in a couple of days."

The big importers seem to agree that the disparity between UK and European prices is, give or take a fanning, non-existent. "The disparity comes not so much in the prices," says Hallett, "but in where the majors decide they're going to place their product. So in the UK it might be TV-advertised, in which case it will go in that price bracket."

"What you look for is countries where it's not TV advertised. The Tina Turner wasn't TV advertised in Germany for two weeks after release, so it was cheaper. The Eurythmics' one wasn't TV advertised for two months."

Another gap, another opportunity for the smart and swift importer to steal a march on the majors.

The death of Freddie Mercury signalled a flurry of import activity, particularly of his solo album, *Mr Bad Guy*, which has been unavailable in the UK for some time. Windsong has been pushing its Queenmania box set, which features all the band's CDs. Tower is selling a deluxe version of the band's Greatest Hits Volumes I & II in a wooden case engraved with gold plate that's coming in from Europe. Most esoteric of all, however, is a guitar flight case containing the band's entire recorded works, T-shirts and badges, which came from Germany and retails for £250. Panther admits to buying the item "in stages", but points out that, owing to its taste for unusual product, it was importing it before Mercury's death.



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Exporters cautious over demand from Bloc states

Though interest in Western product has increased substantially since eastern Europe opened its door to free enterprise, many logistical problems remain unsolved. Dominic Foulsham goes missing on border patrol

The potential of new markets will be underlined by the high profile of eastern European territories at this year's Midem.

But while UK import/exporters remain hungry for new business, problems with more familiar territories have taught them not to rush things.

1992 may have arrived but UK operators are still waiting for Europe's fundamental trading inconsistencies to be resolved.

For exporters, a harmonised EC is still far from a reality with the import duty in some western territories varying by as much as 4% to more than 200%.

"You have to have the right products for the right territories,"

particularly with countries like Italy, Yugoslavia and Japan."

Another problem that currently dogs legitimate importers is "inadequate policing" of product when it enters the UK. Some importers continue to omit the MCPS import stamp on product thus rendering it untraceable. That's a problem for those companies who do pay the duty for correctly licensed imports. "Our prices become necessarily uncompetitive as legitimate importers," says Allen.

While UK companies have been deterred from exploring the new Eastern territories by their weak economies, the IFPI claims it is trading conditions that

exclude realistic market approaches.

"The piracy levels in Poland are something like 95%," says IFPI spokesman Mark Kingston. "This means that many local record companies, never mind the international labels, simply cannot get a foothold on the market. Fortunately the Polish government is taking steps to improve rights of authorisation and prohibition on distribution, rental and broadcast," he says.

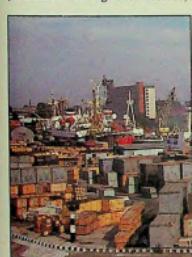
In Hungary, the position is only marginally better with piracy levels at 70% and no recognition of it as a criminal offence.

But Kingston is optimistic about the scope for change: "Once you establish the intellectual



Sparks: tapping potential

"By remaining in touch with overseas developments we are already poised to meet the new demands from new territories as the trade barriers come down." — Steve Sparks, general manager, Caroline International.



St Petersburg at full tilt

says Charlie Paulinski, sales manager at Lasgo Exports which has been trading in Europe for more than 14 years.

"With those sorts of duties, some continental importers would have to pay as much as £26 for the latest PolyGram CD album. You can't offer those prices to any customers, you have to look at alternative product."

With such domestic problems on the European doorstep, UK exporters remain cautious about trading with eastern Europe.

"We're always looking to exploit new territories," says Steve Sparks, general manager at Caroline International. "But the Eastern Bloc remains an unknown quantity."

Murray Allen, managing director at Silver Sounds (CD), a major supplier to HMV and Virgin, says: "The continuing problem we have is with simple copyright irregularities,

Lasgo's special department for handling new territories has expanded slowly through the mine of political constraints and adverse economic conditions.

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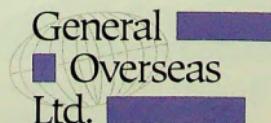
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► property questions, the rest follows," he says. "You need a good law but you have to have enforcement provisions. What you obviously can't do is enforce a non-existent law. It is a chicken and egg situation."

One company making more than tentative inroads into the East is EMI. Its eastern Europe Development director is Tony Salter, based in Budapest.

With a brief that covers central and eastern Europe, the Balkans, the former USSR, the Baltic states and Turkey, Salter argues that no two territories have identical markets.

"You can't really compare territories as diverse as Hungary, Estonia and Azerbaijan," he says. "That said, they do face the same retail conditions."

"None of the territories have national retail chains. Countries like Russia that originally had state retail outlets to service the companies to which they belonged no longer have them because the state companies have been broken up and sold off. So a new retail market is only just beginning to form in a shape we might recognise as our indies."

UK record companies are combatting the problem that the East is moving away from state chains.

"I don't see a future in the state chains in these countries," says Slattery, "unless they are taken over by Western retailers, in which case they'd be effectively



On the move: destination eastern Europe

running Western style merchandising operations. And that applies to all products, and not just records."

Yet despite Bulgaria's near hyper-inflation, Russia's four separate rouble exchange rates (the more realistic of which prices a Melodjaya album at around 12p) or the state subsidised production studios in any of the Eastern Bloc countries you care to choose, a demand for product is apparent.

"One of the surprising things about the retailers they are about knowledgeable they are about products which have never been

available in their own country," says Michele Butrym, manager of new accounts at Lasgo.

At Record Imports, managing director Ron Boulding is confident that his jazz, house and soul exports — begun four months ago to the Eastern Bloc and Moscow — will continue to grow. He feels that a visible Eastern Bloc presence at Midem, where his company will be taking a stand, will help to build business.

"They've had trouble getting the product out there for years, and now, all of a sudden it's all

open and there's a lot of product going out there from us, particularly on cassette. If you can get the product they want then you've won half the battle already," he says.

Anton Roszczuk, head of Poland's largest record label and distributor of MPG, says: "We have been in the market since Midem for many years, and we feel that January 1992 will be the right time and Midem will be the right place to offer our services in Poland to international producers and publishers and to represent our products to other markets."

Roszczuk's attitude is shared by many of the new conference faces. Eastern European delegates this year include SNT Records, The Federation of Hungarian Record Producers (Mahasz) and Melodjaya.

For the time being it seems the majors are keen to research and are prepared to wait for further developments over IFPI negotiations and EC directives. As Tony Salter points out: "It's early days yet, I've really only just begun talks with distributors and industry chiefs."

One thing is certain: with the biggest East European presence yet seen at this year's Midem, there'll be more talking when East meets West. But sustained communications will be the key to ensuring new found Eastern Promise amounts to more than Russian Roulette.

"Demand for dance product in Berlin and other eastern German cities is phenomenal," says New York based DJ Moneypenny. "The whole sector has been starved of music and information for so long. It's an immense market to explore."

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Leaner but much fitter

After the shock therapy of 1991 distributors have scaled down operations and carefully identified markets. Martin Aston looks back on a year of upheaval

1 1991 was a year of dramatic upheaval in the business of UK distribution and both labels and distributors are still feeling the knock-on effect.

After the demise of four independent distributors, the survivors have been forced to adopt a more cohesive approach to exploiting niche markets, developing labels and European licensing.

But it hasn't been all doom and gloom in the last six months. APT's sales director Pete Thompson says: "Every UK distributor has had records in the chart so there's now greater experience in high volume turnover and stock control. The companies who are left have had to prove they're strong."

Despite the crash of Rough Trade Distribution, Spartan, Pacific and G&M, the UK independent spirit is still alive and kicking — mainly due to the fact that Pinnacle was able to step in. It absorbed 5,000 of Rough Trade's catalogue — boosting its own to 21,000 lines

— and now handles the lion's share of product from Rough Trade Marketing, the sales and marketing team staffed by former Rough Traders.

RTM followed the Total Record Company's "bolt on" concept, a sales and marketing operation which contracts out physical distribution.

This route was also taken by former Rough Trade managing director George Kimpton-Howe when he formed Rio, although his distribution deal with PolyGram has disqualifies Rio labels from eligibility for the independent chart.

Pinnacle has often seemed to monopolise the indie chart, although that is to ignore the strong showing of APT, which is RTM's second distributor. The link has given the Northern distributor its first major chart action via the KLF, while APT's development labels like Ultimite (with Levitation) and the Virgin owned Hut (Revolver and Moose) have made the Top 100. With Stevo's Some Bizzare label also



Kimpton-Howe: 'We mustn't deviate from our independent spirit'

joining the roster, APT now holds a strong position.

Getting acts into the mainstream chart has to be the priority and distributors are becoming significantly more sharply focused than ever before. Revolver, which severed ties with Rough Trade in favour of

Pinnacle before the former's collapse, is now benefitting from a more commercial image.

Its roster has been boosted by the signings of labels such as Setanta, Chapter 22 and Cabaret Voltaire's new Platine label, but managing director Mike Chadwick reckons 1991's

After the turbulence of 1991 and the low attendance at Midem 1991 due to the Gulf war, distributors are keener than ever to attend this year's fair. But out of eight companies canvassed, only Panther saw the need to take a stand. "I'm not convinced of the ethics of the whole shooting party," says RTM managing director John Best.

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Wholesalers since August 1987, Panther Music started small-scale distribution of classical, jazz and budget product in 1988 but entered the dance market by taking some of G&M's business when the latter collapsed in April 1990. "It's made us more of a fast-moving business," admits managing director Trevor Reidy. "You're dealing with a lot more suppliers because so many dance records are one-offs and with new and unknown artists who have to be sold as opposed to just being presented.

► breakthrough deal came with Dead Dead Good, who moved from Rough Trade. Almost instantly, Oceanic's Insanity reached number three, selling 350,000 copies.

"It showed our labels that we can cope with a volume-selling Top 10 record, and made people a lot more aware of Revolver," says Chadwick. "Since we launched our own telesales and car rep team, we're picking up more development labels than before."

While Revolver has grown, RTM has had to consolidate. "We were forced to run before we could walk," says managing director John Best. "It's taken six months to get to this point, and it may take another three to get right what we do."

That said, KLF, Mute and 4AD have ensured consistent chart placings for the new team, while the R&B label scored three Top 20 singles. Best stresses that development labels are as important as Top 20 acts, but RTM will be very selective about new business.

"We've wanted to maintain our reputation, so we've passed on certain things, like MOR releases, that would have been inappropriate," he says.

Rio has also had to start from scratch, but a roster featuring Strange Fruit, Fire and, most recently, Island Records offshoots Mango and Antilles, has helped

to cultivate what it sees to be the right image.

"I think Island saw what we'd done with Mary Black and Crammed Discs, and thought they could move away from a mainstream operation," says George Kimpton-Howe.

"It's fitted in nicely because we seem to partly heading down the roots way. It's OK as long as we can maintain the independent spirit, but the danger for us would be to deviate too far, like trying to get into the MOR or classical market."

But for some distributors diversification can be the key to success. New company IMD, which inherited Spartan's west London offices, some of its labels and roughly 30% of its staff, is now expanding into MOR. IMD managing director Steve Thomas cites Robbie Gill on the Shockwave label as an exciting MOR prospect for 1992, who will be developing alongside blues, metal and dance stablemates.

IMD pierced the Top 75 with two dance singles (*Solo* on Reverb and *Genocide II* on Julian Wooley's Hardcore Urban Music), but Thomas claims that dance album sales will become a source of greater profits for distributors.

"1991 has been the year of the

faceless chart act, with little fans

can relate to, but things are going to change," says Thomas.

"The explosion in 1978-79 came out of punk, so we expect quality acts to develop out of the dance explosion — acts that will look to packaging and do it live too."

IMD may be a little late getting on the dance distribution bandwagon as this area has become increasingly competitive and overcrowded.

Interestingly, it seems that a distributor doesn't have to have a label record to be able to succeed with the genre. Panther Music dipped its toe in the water last year and achieved chart success with *The Affair* on ARP and Julie Stapleton on V Vision.

SRD has been very successful in developing dance alongside its traditional indie/hardcore front that includes Mudhoney on Glitterhouse and Mega City 4 on Decoy (who have subsequently signed to Big Life). Success with Vinyl Solution / Bizarre went top five before Christmas — has seen more dance labels such as Kickin', Dance Zone and



Right Said Fred — through Total

Rising High signing to SRD, with subsequent chart action.

"We've fulfilled a lot of our potential this year," reckons SRD managing director John Knight. "There's been no greater leap forward, but a cementation of the relationships with labels who've been with us since the early days. We now have eight labels on the edge of the Top 40."

One act is all it can take to give a distributor dance credibility. The success of Technicolor helped boost SRD's dance profile, bringing it the All Dance The World label, whose first four singles were either Top 20 or Top 75, while Rozalla (on Pulse) went Top 10, and Right Said Fred's *I'm Too Sexy (on Tug)* sold more than most number ones throughout last year.

Licensing and distribution deals are often rivals, but distributors say labels are increasingly asking them to negotiate their European licensing. European licensing deals made for Right Said Fred have opened up new doors for

Total and Total managing director, Henry Semmence is set to launch a new international licensing company called General Overseas to co-ordinate licensing business at Midem: "It'll be a fairly break even situation but the money that labels will receive will help them expand throughout the UK."

At the same time more European labels are requesting UK distribution rather than incur extra overheads by setting up UK offices. Musidiscs in France and German Noise International (through APT), the German MSS Group of labels and Italy's Underground Music Movement (IM) are four labels hoping to break into the UK in this way.

Distributors agree that 1992 is likely to be a year of consolidation rather than expansion: "a saner type of distribution" as Kimpton-Howe puts it.

"This recession has showed everyone that distribution is a marginal business and margins have been cut away."



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Classical double dates multiples and specialists

The classical boom has seen the chain stores follow the specialist shops in turning to the independent distributor for product. Phil Sommerich reports

Once it was rare for a multiple retailer to order classical product from an independent label, and rarer still for the retailer to get the slick response expected from distributors of rock and pop product.

The classical boom has changed all that. Chain stores seeking follow-ups to the Three Tenors or Four Seasons are dipping into the classical distributors' catalogues and finding there are new companies to service them.

Graham Hayson and Fergus Lawlor moved from Harmonia Mundi to set up Select Music and Video Distribution in October to meet just that challenge.

"Classical distribution has become very service oriented, and what the multiples require is not what the classical specialist retailers want," says Hayson.

The multiples are more demand-led, whereas the specialists are more product-led; a lot of the specialists have always treated the business as a sort of hobby, an adjunct to something they personally enjoy."

With the mass-selling Naxos budget label and the more specialist Marco Polo in its roster, Select is gearing up to deal with both sides of the retail market.

Hayson and Lawlor will be looking to Midem not only to put them in touch with new labels that might appeal to specialists, but also to catch up with how distributors overseas are meeting the challenge of the multiples.

Another classical distributor making its Midem debut is the Complete Record Company, set up in June last year, although managing director Jeremy Elliott knows the ropes from his previous role heading Target Distribution.

"The specialist distributor market is expanding because there are now a lot more independent classical labels looking for better standards of service," he says.

"Independent classical distributors have never been adept at providing a prompt and efficient service, but now to deal with the multiples you have to have up-to-date computer systems, clear and concise cataloguing and very good sales notes," says Elliott.

Representing more than 20 labels already — including Saga, Hyperion, Olympia and Vanguard — CRC sees Cannes as



an opportunity to broaden its base outside the UK, but stresses it will be demanding quality.

That is one lesson which Richard Wenn, classical marketing manager of Conifer learned at previous Midems.

"A few years ago I would have been going to Midem looking for new labels to sign, but now its more for strengthening our

existing distribution links and looking for new ones."

With a catalogue including Lyrita, Telarc, Hungaroton, Royal Opera House Records, Denon, Bis and Finlandia, Wenn has clear-cut ideas of just what the multiples will want.

"They have to buy more carefully because they are taking large quantities and cover a

wider range. You have to make sure you have the right product when you go to see them — you wouldn't, for instance, be taking contemporary Finnish music, which is for the specialists.

"You have to spend more time preparing to meet the multiples, even though you have less to present to them — it is almost selling one title at a time.

"You might have a whole morning to present to them, whereas the specialist only has limited time and you might want to present as many as 40 or even 80 titles."

As classical edges closer to the mainstream of record retailing, the cosy, slow-moving old distribution world will become a thing of the past.

Clive Bright, managing director of Gamut Distribution, is cautious about 1992: "Our business has been up 50% for the last five years, but I am not sure it will continue."

Paul Fernandes, classical label manager of New Note Distribution, says: "For the Fred-in-a-shed one-man operation things will get tougher this year, partly because there is so much product being issued."

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In at the start to plot the path to stardom

Publishers counter the accusation that they have now become merely bankers by stressing their creative input in development deals. By Valerie Potter

Publishers often complain that they are perceived as little more than bankers, raking off their share of an artist's success while making a small contribution to an act's early creative development and financial security.

Creative publishing has never gone away, they say. While some will always only start bidding for the rights when a record has reached the charts, there are others who are becoming increasingly involved in supporting the first steps in an artist's career through development deals.

Charisma/Hit & Run Music's Publishing managing director, Jon Crawley, says: "We like to try to get acts to a level where we make it a little bit easier for the record companies, because it is difficult to get a deal. It's expensive and we're committing their company to a considerable amount of money, so we try to eliminate the risk factors as much as possible."

A music publisher can help a young act in a number of ways that are not purely financial, such as advising on song selection, management and agency representation. They may also assist with expenses such as fly-posting, demo time, home recording equipment and instruments, which may or may not be recoverable.

As technology reduces the cost of recording high quality masters, publishers are increasingly prepared to finance the recording, manufacture and promotion of white label singles, especially in the field of dance music, to create a buzz among club DJs, and the media and to attract record company attention.

"You've got to get it to a stage where it's a piece of plastic," says Empire Music's Bob Grace. "It's just an idea while it's on cassette. Something psychological happens when it's on vinyl or CD".

By taking on a developmental role, many publishers feel they are taking over where record company A&R departments have left off due to financial pressures.

Paul Curran, MD of BMG Music Publishing, explains: "It's so much more expensive than it ever was to record, promote and market an act. As a result record companies are understandably more reluctant to get involved



The publishers: (from left) Jon Crawley (Hit & Run), Paul Curran (BMG) and Bob Grace (Empire Music)



early."

Although the level of advance offered under a publishing company development deal may be lower than that of a recording contract, expectations placed on the act are correspondingly reduced. Because the publisher expects to recoup his money in the long term, the artists are given valuable breathing space in which to experiment and determine their musical direction.

But the only way a publisher can offer this kind of deal is by securing an act early, before a bidding war starts.

For the majority this is done in the time-honoured way of checking out bands in pubs, clubs and rehearsal rooms around the country: Grace says his A&R man has clocked up 100,000 miles in under three years.

Others take a less traditional approach. Carlin Music clinched a deal with Liverpool's Amazon Studios which gave it first option on the publishing of every new band that recorded there. This brought it Two Way Street, who signed to the company more than two years ago and who now have

a record deal with MCA.

While some companies are chasing new talent, others find that there are a surprising number of established writers looking for a publisher. Since the London office of Tokyo based NTV Music was established a year ago, as well as looking for new acts, the company's Andy McQueen and Pete Chalcraft have sought to build up a catalogue and have signed Tom Robinson, and Captain Sensible, who recently rejoined The Damned.

McQueen and Chalcraft feel strongly that the record companies' constant search for "fresh blood" leads them to neglect more familiar writers. "This thing about there being no good writers around any more is absolute rubbish," says McQueen. "We all know good writers, whether it's in a local pub or on the radio - they're just not getting the exposure."

While the criteria for singer-songwriters remains what Hit & Run's creative manager Dave Massey calls "the three S's - great songs, a very definitive sound and somebody upfront

who's got star quality", the role of the writer is also changing.

One growing trend has seen publishers use their skills to create new songwriting partnerships or to suggest the services of a composer with a successful track record to write a couple of commercial lead tracks for an album.

"For the elite few - the Desmond Childs, Diane Warrens, Albert Hammonds, Simon Climie - there are great opportunities," says Bob Grace.

"But it's patchy earnings for them: there is no continuity. Just because you've written a big hit for an act doesn't mean to say that they're going to be knocking at your door, forever grateful!"

This may be partly due to the artist's sensitivity to the lingering stigma of using outside writers, but there may also be opposition to accepting a reduced royalty by co-writing with an outsider. This can often be shortened.

"Do you want 100% of something that sells 100,000 albums or do you want 50%," asks Paul Curran.

"Artists like Rod Stewart and ▶

The One Thing, a Northampton-based band who have been in existence for 18 months, turned down development deals with major labels in order to take an offer from music publisher Warner Chappell. Manager Rudy Reed explains: "Every band has to go through a process of development and we're still going through that and refining what we do musically. I think it will be good for us to progress at our own pace and Warner Chappell is solidly behind us in our development. What we wanted from the major record companies was commitment. What we didn't want was to do two or three EPs and then almost get out the begging bowl asking if they were going to sign us. Ultimately, of course we want to sign to a major label that can help us with our project, but we're really happy with the state of play at the moment."



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Curran prefers to call his writers "record makers", as many of them not only write and perform, but also produce and mix. "Ten years ago, if somebody wrote words, you were trying to find somebody who wrote music, so you could find a chemistry in a collaboration from a purely song point of view," he explains. "The chemistry now is: how will we make a complete record?"

Similarly, Empire Music's two major songwriters, Bob Mitchell and Albert Hammond, both head their own production companies, which complement their songwriting activities. For example, Hammond both co-wrote and produced the singles *The Way Of The World* and *I Don't Want To Lose You For Tina*.



Albert Hammond: the songwriters' songwriter

Turner.

"To guarantee that you're going to have some songs out, you've got to become part of the recording process," asserts Bob Grace.

It's a view endorsed by Warner Chappell managing director Robin Godfrey-Cass. When the Warner Chappell merger took place, Godfrey-Cass countered criticisms that the company

would be impersonal and unwieldy by concentrating on a creative approach and recruiting the majority of his staff from record company A&R departments.

Now that the company has a proven track record, he is considering setting up a production company which would enable his staff to continue to play a major role in the development of acts after they've been signed to a label.

"It is very frustrating for my staff to see a project to a certain stage and then give it over to a record company," Godfrey-Cass explains. "I've always been a believer in horses for courses, but I think it's a natural progression for publishers to get more into the actual recording process."

Whatever the record company accusations that they are "passive" bankers, publishers know all too well that artist development is their main insurance for bankable copyrights in the future.

Hit & Run's Jon Crawley has noticed a greater degree of co-operation between music publishers to encourage their writers to collaborate with writers from rival companies, even though this may result in split royalties. His writer, BA Robertson, is currently working on an album project, entitled *It's All About Love*, for Epic.

Comprising an assortment of duets, 90% of the album is being written by Robertson in collaboration with writers from other companies, such as **Burt Bacharach and Simon Climie**. Crawley says: "He's trying to get involved with the best melody writers of this era. Although it's an Epic project, there is an opportunity to enlist artists from other labels, so we're working closely with BA in casting the album."

The very best of British talent



British Steel: Seal, Lisa Stansfield, Dire Straits' Mark Knopfler and Simply Red's Mick Hucknall



There may be drawbacks to the rise and rise of the singer-songwriter but UK acts currently highlight the formula at its best.

Artists such as Lisa Stansfield and Seal are high calibre writers who have produced material which shows them at their best. Both have benefited from being with small, creative publishers.

Big Life Music stresses that all round involvement in an artist's development gives the publisher most control. Its association with Stansfield and co-writers Ian Devaney and Andy Morris go back to when they first started out and A&R director Tim Parry says it was important that they were encouraged in their own direction.

"Through our close relationship with the label and management we have been able to work as a self-contained unit. We are involved with the records on an A&R basis and the songwriting is an extension of that," says Parry.

Perfect Songs acquired Seal copyrights through its own alert A&R ears. General manager Liam Neeson says: "With Seal it was a case of sparking the right chemistry between publisher, management and producer. Small publishers are better placed to play a role in bringing together the right people at the right time."

While EMI Music's publishing deals encourage writers to work closely with it,

A&R director Sally Perryman says that when an artist reaches Mick Hucknall's stature its role becomes more to do with processing the correct information: "Our main aim is to keep him updated with artists who are looking for songs and new projects, but we are selective in what we feed through," she says.

Perryman believes that EMI Music has achieved the right balance between the size of its roster and its staff and can ensure that every writer gets the right level of attention.

"More time is spent with developing writers, focusing on their strengths either musically or lyrically and setting up collaborations here or internationally," she says.

"Our own EMI Music studio means that we can be experimental."

Stuart Hornall, managing director of Rondor Music which has just enjoyed a very successful year with rights to Dire Straits and Bryan Adam's *Everything I Do I Do It For You*, says: "A writer as prolific and established as Mark Knopfler is very much in charge of his own destiny and while all rights go through Rondor, he has his own publishing company Chariscourt."

Publishers are having to face the fact that multi-talented artists are better placed to dictate how they want their rights handled.

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Life beyond the tribunal

1991 was a dark year for publishers, but Gerald Mahlowe finds some hope

No sector of the music business can have been happier than UK music publishers. Following a debilitating three-year battle between the MCPS and the BPI over mechanical royalties, they spent the last weeks of 1991 putting a brave face on the Copyright Tribunal's conclusions.

Somewhere between the "shock and dismay" confessed at the time by Carlin's chief executive David Japp, and the insistence of Really Useful's director Jonathan Simon that it had been "a solid result for copyright holders", most would only admit to "disappointment" or "surprise" at the outcome on the flashpoint issue of the mechanical rate. The Tribunal panel had seemingly sided with the record companies in setting it only fractionally higher than the law had more than 60 years ago.

For once, however, pure cash didn't seem the overwhelming concern. "I'm more disappointed that at times we didn't get our case across," is Dejamus MD Stephen James' verdict.

For some, this was just the tip of the iceberg. "The result reflects the sort of unfortunate press publishers have got for themselves over the last decade or so," says Stuart Ongley latterly MD at Peer Music, now out on his own with SGO Music Management.

Martin Wyatt, owner of Bright Music, agrees: "We had a louder voice years ago. Now, instead of nurturing relationships with writers, publishers are seen to be

just handling catalogues and clinging on to people linked with the recording world."

Most agree that a poor image is the most worrying post-tribunal implication for a publishing fraternity that likes to regard itself as a world leader.

There is a solution, believes Wyatt. "We need to talk, to bourse ideas around like we did in the old days," he says.

"We must have a revolution of thought," offers Ongley.

"We must look at beefing up the MPA as a counterpart of the BPI to get our message across," says Stephen James.

That is for the long term. Right now, a let's-get-on-with-it approach prevails, with unity inside the MCPS the keynote.

In the build-up to the royalty row, the collection society turned itself into the sole licensing organisation in the UK, better equipped to match the historically stronger BPI. Subsequently, there has been speculation that its new-found strength could crumble.

"It's worrying that people are suggesting that," says Jonathan Simon. "If anyone is considering abandoning ship, they should think again. This has been about more than just a royalty rate."

Indeed, the only real taste of victory for publishers in the whole affair was the outlawing of the so-called controlled composition clause, "and our unity helped achieve that," points out Chrystal's president Stuart Slater. "We can't go backwards now."



Japp: 'Shock and dismay'

Theo Chalmers MD at Rhythm King Music adds: "It's vital we support MCPS — as long as they handle things efficiently. If they do, and eventually reduce their commission, publishers may one day look back and see this as a victory."

James takes the unity argument a step further. "The whole concept of a central collection point was confirmed. The industry is going in the right direction and in the longer term, particularly with regard to Europe, it could be especially positive. We want central European licensing with the MCPS in the UK rather than with collection societies in Europe who may not be fully equipped to do the job."

The other Euro talking point is how the MCPS/BPI rate will affect the BIEM/IPFI deal currently up for renegotiation.

Minder Music MD John



Simon: more hopeful

Fogarty says: "Because the UK is a key territory I feel they are bound to look to the UK ruling, even though Frans de Wit at the MCPS says there's no cause for alarm."

But EMI Music's Peter Reichardt points out: "The record companies took themselves out of the European frame. 'We're different,' they said."

Stephen James agrees: "The BPI argued that the UK was a different set-up, so Europe has to be a higher royalty. That would mean an incentive for record companies to centrally license through the UK, which could be a silver lining."

Swallowing the "no pain, no gain" theory, there could be several silver linings in this particular cloud for music publishers — provided they manage to retain the sense of unity they displayed at the tribunal.

Though publishers were in the front line, songwriters — equally affected by royalty rates — did play a part in the mechanical battle via the Composers' Joint Council. Representing five organisations with songwriters in their membership (including the MU and Basca), the council sided with MCPS in the summer of 1990 and had its own counsel, Michael Beloff, QC, at the tribunal. Beloff and again emphasised the composer's point of view — for instance, denying Rob Dickins of Warner's claim that songwriters live off the back of records nowadays.

Countdown to a conflict of words and money

The Copyright, Designs and Patents Act, 1988, triggered the UK mechanical royalty battle. Effective in August 1989, it scrapped the statutory rate, throwing it open to market forces. There could be no fixed royalty rate unless copyright owners laid down a scheme and were prepared to defend it before a new adjudicatory body, the Copyright Tribunal.

The MCPS took up the case for music publishers against the record companies' representative body, the BPI (British Phonographic Industry), declaring its intention to pursue a similar course to the BIEM/IPFI deal which had given the rest of Europe a royalty of 9.504% of dealer price, plus a ban on the record companies' contractual royalty-reducing device, the controlled composition clause. Supported by all

publishing's biggest guns for the first time, MCPS MD Bob Montgomery faced new BPI boss Terry Ellis in the summer of 1989 on equal terms.

Early exchanges were cordial and a moratorium was agreed to April 1, 1990; but relations soured when Ellis dismissed early details of the society's Euro-style schedules as "not appropriate" for the UK, where his members invested exceptional sums in A&R.

On receipt of the full 40-page scheme in February 1990, which called for the Bire rate, the BPI got an extension of the moratorium to June 30.

All hell broke loose in May when it countered with a proposed 20% reduction in the existing rate, following a study of composers' earnings. An angry MCPS refused to extend the

moratorium and the BPI referred the existing mechanical arrangements to tribunal to write more time.

Tribunal chairman Michael Bowes predictably ruled it had no jurisdiction in the matter and the MCPS immediately imposed its new rate from July 1.

Describing the MCPS as "terrorists", Ellis formally referred the new scheme to tribunal.

After further delays, recrimination and behind the scenes discussions the tribunal hearing finally began on Friday September 6, 1991 in London with opening statements by Sydney Kentridge, QC, for the BPI and Robert Englehart, QC, for the MCPS.

Over the next 15 days, 23 witnesses were called — including Rob Dickins (Warner) and Paul Russell (Sony) for the BPI and Pete

Waterman (All Boys) and BIEM president Jean-Loup Tournaire for the MCPS — and 4,000 written pages of evidence were submitted, at an estimated cost of £55m.

At the beginning of November, following five weeks of meetings, the four-man tribunal panel under Robin Jacob, QC, delivered its verdict: a mechanical rate of just 8.5% of PPD, a clear rejection of European harmonisation, a string of other findings on recorded product which were basically pro-record company, but a ban on the controlled composition clause.

A number of loose ends were handed back to the two parties to tie up and negotiating committees under Frans de Wit (MCPS) and Sara John (BPI) are due to meet on January 23 and 24 to make a final settlement.



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Technical knock-out

Advances in technology are creating new publishing niches. Stu Lambert reports

RICK CARDINALI

Professional manager, Music Sales

"I'm optimistic about the future of CD-based interactive products. There are very clever people working in interactive TV, but of course there are enormous problems with anything new. With Music Maker, we are bringing a new generation into touch with all sorts of wonderful songs from The Beatles to Bon Jovi, which benefits all publishers."

"Omnibus Records and Tapes are producing the music entertainment and tuition package Music Maker for the Commodore CDTV system. CDTV is basically a CD player with a computer inside. It plays ordinary CDs, but will also support more interactive programs."

"At the lowest level, you can go into the drum section, load a drumkit, put it in a CD and play along. Then the system gives options depending on your musical aptitude, from one-key play to playing the melody, and eventually improvisation. There is plenty of guidance available from the screen."

"We have another program, called Let's Play Keyboard, in development. Its learning method has been proven in book and cassette form and when the author found out about the power of CDTV he was very keen about using it."

"A computerised music teaching package is an amazing product. There is absolutely no substitute for a teacher, but the horrible truth is that if you don't practise between lessons, you won't get anywhere."

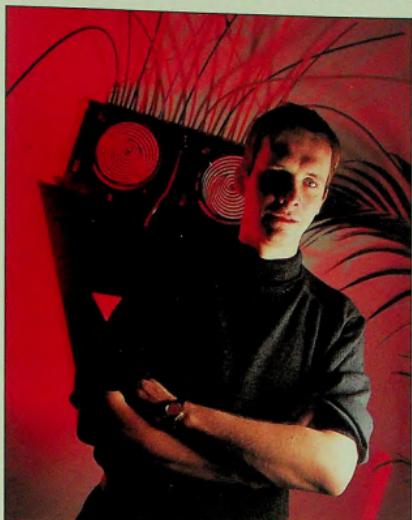
"The recreational side of that market presents a particular challenge because of a general rule in software development: the easier a product has to be used, the harder it is to make."

STEVE LEWIS

Managing director, Virgin Music

"It's still early days for new technology — but you can't do a King Canute act and expect it to go away. Control the rights and your artists will be paid more for their work. This is an extension of our open-arms approach to a new development like sampling: publishers should be thankful for new forms of usage and ensure their rights are adequately represented to maximise their revenue."

"Music is bought by the same people who buy computer games and other electronic leisure products, and the music industry competes for their money. We have been trying out collaborations with Virgin Games



MARTIN HEATH

Managing director, Rhythm King

"Interactive CD really is the entertainment platform for the future, but most publishers are pitifully ignorant about new technology — they're like a bunch of monks refusing to license their manuscripts to the Gutenberg Press in case it puts them out of business. To me, there is no question that it is coming; the questions are how much to invest and when?"

"We have been involved in a game, Xenon II, which has music entirely supplied by Rhythm King Music writers, including Tim Simenon of Bomb The Bass. It was originally developed for the Commodore Amiga, but has recently come out for Commodore's CDTV system, remastered with Roland's Sound Space surround sound system."

"I'm a games freak myself and I think it's excellent: it has stereo sound, you play it on a big screen, the characters speak because everything is sampled. We have our own games company, Renegade,"

on music-related products because we see an overlap in the audience.

"Virgin opened a company in Japan in 1991 and the potential of ROM packs for home keyboards

and we have negotiated deals for third parties as well as with our own writers.

"Interactive CD packages create a new requirement for music, because you have digital sound and stereo. That will encourage the use of more music. It will lead to a vast new area of copyright earnings of all sorts, but publishers will need to rethink how they handle publishing."

"In all the computer developments of the past 10 years, one thing has become very evident: it is the software developers who have made the money. In many cases, they are far more cash-wealthy than the hardware companies who make the machines the software is written for."

"It's not the best time to launch something bold, because of the recession, though it is positive for us because many potential competitors have gone bankrupt! Because our developments are supported by other business we will be in a position to go with the new technology as soon as it becomes mass-market."

was discussed, most of the keyboard manufacturers being located in Japan. I have also been very impressed by the CD-I and CDTV presentations that were made to the record and

publishing industries this year. They will have major applications in the musical world."

"When it comes to crystal ball gazing, I think the most exciting developments are in the world of virtual reality. Virtual reality technology is one stage on from today's graphic computer environments; rather than just seeing the components of an office or a recording studio on a flat screen, the user wears a headset and a glove that give the illusion of total involvement in a simulated environment. The possible applications of virtual reality technology for music are the most exciting development on the horizon."

KIP TREVOR

Creative manager, Carlin Music

"I was invited to a demonstration of CD-I some months ago by a small production company. They wanted to find people in the industry to put together a package based on a music product. I'm always interested in getting our writers involved in collaborations and new ventures."

"I gave them a list of our artists and they particularly liked the idea of working with Ray Davies and suggested basing a project on an album. Ray was enthusiastic, but recording and other commitments have prevented him from going further as yet."

"Using the system is a quite fantastic experience and with an artist like Ray Davies the possibilities are enormous: you could have historical or documentary information, details about the band members or about the recording as part of a package with video and digital sound."

"People are getting into the habit of buying video, so interactive CD's high-quality sound, good picture quality and extra facilities present an attractive product. It's a matter of finding a single package that the public will buy. Things are changing so fast — I've got DAT, video CD, cassette and a record deck and soon there will be DCC and Mini-Disc — but I think most people would like one format. The technology is here, let's make it happen."

"When you buy an album, you get something in your hand, something you own. I think people still want to actually go out and buy the album and with interactive CD products you still satisfy that wish. I'm not convinced that some of the other possibilities for the future, like providing music by satellite link for people to tape at home, has the same attractions. CD-I could be a really brilliant next phase, for perhaps the next 10 years."

To date, active plugging of copyrights into computer software is virtually unknown. Cathy Campos, PR manager for software house Mirrorsoft says:

"Computer games have always been seen as a minority interest — people who used computers were thought of as 'trainspotters.' However, disks of computerised 'remixes' — sampled from records and rebuilt into new tracks — are available to computer enthusiasts from as little as \$80. The acts whose music is used include Seal, Pink Floyd, Debbie Gibson, Depeche Mode, Technotronic, Madonna, Jean Michel Jarre and Queen. Programmers write some of the remix material themselves and frequently provide impressive visuals to accompany the music. In a recent magazine for Amiga users, 10 companies were offering such disks by mail order."

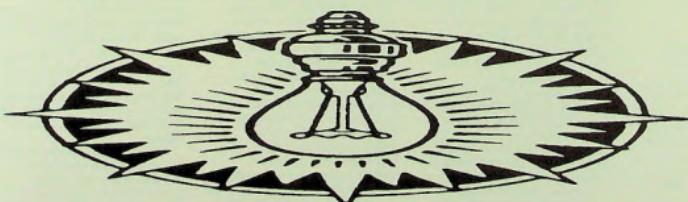
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