

4 Top of class

8 Year we go
Whitney Houston
is 1992's top
singles artist

23 Snap to it

Monitor focuses
on dance giants'
repackaged LP

**24 On song**

Simon Climie
LP among tips
for chart success



03



For Everyone in the Business of Music

23 JANUARY 1993 £2.65

Russell promoted as Canadian gets Sony

Sony Music chairman Paul Russell has been promoted to president of Sony's entire European operation in a radical shake-up of the company.

The company says the move puts Sony in a unique position to co-ordinate and sell product throughout Europe. It also effectively quashes a year's speculation that Russell was to leave the company.

His replacement as chairman and chief executive of Sony Music Entertainment UK is Paul Burger, 37, currently president of Sony Music Canada.

Burger, in common with the chiefs of the other Sony Europe territories, will report to Russell, 48, who is moving to



In control: Russell and Burger

the London office of Sony Music International.

Russell, who will continue to report to Sony Music International president Mel Ilbermann, has run Sony UK (previously CBS) since 1985.

He is now severing his day-to-day involvement in the UK business and is resigning from the BPI council. Burger is

expected to be co-opted onto the council in his place.

Russell says, "The lines of communication are very long between Europe and the US. This solidifies the region and recognises the commercial and economic realities of the new Europe."

The move comes just six months after Russell and his deputy, Tony Woolcott, took over day-to-day control of the Columbia and Epic labels.

Woolcott will now concentrate on his job as deputy chairman, while Burger appoints new managing directors for the two labels.

Russell says he expects the new MDs to be named within the next 30 days.

Burger, who arrives in London to take on his new job this Wednesday, says, "It's a big challenge, but I look forward to working in such a vibrant and creative market."

Burger joined CBS Records in Israel in 1977, before moving to Paris as director, special marketing for Europe. He was based in London between 1986 and 1989 as vice president, marketing and sales, Europe, for CBS Records International.

With Canada having suffered an even worse recession than the UK, he says he is well-prepared for his move. But he stresses, "I am not coming in with a hatchet and my satchel. There are no hidden agendas."

PolyGram plans new stand-alone budget division

PolyGram is to co-ordinate its low-price music and video releases under a single new division to be launched in April.

The creation of the company, expected to be called 4 Front Entertainment Audio and Video, follows the imminent expiry of PolyGram's distribution deal with Pickwick in March.

Pickwick, which has recently concluded a pan-European deal with Warner Music Europe, has handled all the major's UK budget releases for more than a decade.

Pickwick currently licenses material for its US budget ranges from Sony, MCA, BMG and Virgin and is launching the first Warner Sound Value titles in March. EMI's catalogue is handled by its Music For Pleasure subsidiary.

It is understood that PolyGram Video managing director Pete Smith will head the new division.

MPA to unveil Emro at Midem

The MPA is to launch Europe's first central accounting rights body to the industry at Midem next week when its first formal policy statement is released.

The 16-page document reveals that the European Mechanical Rights Organisation, which it describes as "the future of music licensing in Europe", has already begun negotiating central licensing deals with major record companies.

Tom Bradley, who as MCPS deputy chief executive is on the Emro negotiating team, says the organisation is adopting a "pragmatic" approach.

If he succeeds in luring majors to Emro, he hopes publishers with songs used by those companies will join the system too, thus cutting costs.

Among the labels which Emro has been negotiating with is Sony, which is close to sealing a new mechanical rights deal, tipped to be with French body SDRM, to begin in the summer.

Virgin buy-out lifts EMI sales

The Virgin acquisition helped EMI beat PolyGram to become the UK's leading albums company in the last quarter of 1992, according to new CIN data.

The combined total for the two companies — which are operated separately but combined in Thorn EMI's EMI Music group — is 23.5%, ahead of PolyGram's 21.5%. This is the first time EMI has led the albums market since 1982.

PolyGram was once again top singles company, however, with a 20.7% market share, closely followed by EMI's 19.1% total incorporating Virgin.

Whitney Houston propelled Arista to top of the singles label league with an 11.5% market share — a 720% increase on the same period last year. Columbia was top albums label on 6.4%, followed by Virgin on 6.2%.

Overall, a last-minute rush

HOW '92 ENDED UP

UK record sales (units) 1991 vs 1992		
	% diff	% diff
SINGLES	-5	ALBUMS -3
Cass	+17	Cass -5
CD	+69	CD +18
Seven-inch	-39	LP -48
12-inch	-26	
Source: CIN		

around Christmas saved the industry in the last quarter, according to Gallup sales data.

The number of singles sold between October and December 1992 rose 4% compared with the previous year while the total of albums sold remained the same.

Across the whole year, singles declined 5% while albums sales performed better than feared, falling only 3%.

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Chrysalis

Blakes



There is only one Blakes

Virgin drops Woking HQ

Fears of a rebellion by staff and presenters has forced new Virgin Radio chief executive David Campbell to drop the station's plan to base itself in Woking.

Campbell, drafted in by Virgin founder Richard Branson two weeks ago over the head of managing director John Aumonier, signed a lease for offices in London's Golden Square last week.

Meanwhile the launch of the station has been delayed six weeks to April 30 to allow more time to prepare.

Radio industry analyst Trevor Morse of Boyfield Morse and Letwin, says, "The costs incurred by the changes must be considerable. It may affect their cash flow."

Aumonier is said to be "considering his future" with the AM station.

- Campbell and joint programme director Richard Skinner will discuss Virgin Radio at The Radio Academy's annual conference on March 3.



Virgin Records' second Genesis live album in two months, 'The Way We Walk Vol 2: The Longs', was expected to become the first new number one album of the year today. By Thursday the package was selling twice the volume of last week's number one by Cher and looked set to improve on Vol 1's highest chart position, despite selling less than half as many copies in its first week. The Shorts sold 120,000 copies in its first week in November, peaking at number three in the strong pre-Christmas market.

Birt's law fuels R1 fears

Radio 1FM has issued a new "mission statement" bringing its policy in line with BBC bosses' plans for its future as an "info-tainment" station.

But its adoption of the policy laid out last month by new director general John Birt has prompted PWL chairman Pete Waterman to renew his call for an industry-wide campaign to "save" One FM for pop music.

And Waterman says support for his views has sparked a flood of leaked BBC documents which he plans to use as ammunition in the debate.

"Radio One is terrified. But it cannot stand against this on its own - the industry must support it," he says. "They have to go along with Birt because they are petrified."

The new "mission state-



Beiring: Birtian policy

ment" comes in a document entitled Radio 1 FM - The Sound Of The Future, which was distributed to staff by controller Johnny Beiring last week. It underlines Birt's view that BBC services should be different from commercial competitors.

It describes One FM's mission as "To serve the music, information and entertainment needs of a young adult audience by providing them with a distinctive and high quality radio service."

The One FM document outlines a policy which places music among "other aspects of UK popular culture including comedy and drama".

One FM's previous mission statement described it as "first and foremost, a music station".

It stressed non-music programmes would not "undermine our foundation as a music station". No such assurances are included in the new document.

- The BPI is preparing its own statement on the future of One FM in April.

Pirate gaoled for two years

One of the biggest cassette pirates yet convicted in the UK is behind bars this week after receiving the longest sentence ever handed down for piracy-related crimes.

Albert Shredden, 50, was gaoled for two years and fined £10,000 plus costs at Snaresbrook Crown Court in Essex after pleading guilty to 10 charges of breaking copyright and trademark legislation.

Judge Platt also ordered the confiscation of more than £57,000 of a £78,000 stash of used notes found when police raided Shredden's home in Barkingside, Essex.

The conviction of Shredden, who had previously served four-and-a-half years of a 10-year sentence for burglary, marks an important victory for the BPI's Anti-Piracy Unit.

APU co-ordinator Tim Dabin says, "We really wanted a case like this, especially after last year and *Music Week's* Let's Stamp Out Piracy campaign. What we needed was a really good result to show we can get this into court and get good sentences."

He adds that the sentence may encourage judges to hand down higher penalties in future. Previously the highest sentence was 15 months.

The APU, in conjunction

with the police, investigated Shredden for nine months in 1991 in an operation code-named Caroline. Police netted a £100,000 haul including 13 high-speed duplicators, almost 400,000 inlay cards covering some 300 albums and many finished tapes in raids on a factory, a private house and an industrial unit between June 1991 and January last year. The APU estimates the annual output from each of the factories could have cost the industry £1 million annually.

Over the past four years Shredden had also been arrested 16 times under three different names for hawking tapes in person.

Dickins denies Britgate slurs

Brits chairman Rob Dickins says he planned to reform the Brit Awards voting long before last week's press criticism of the nominations.

The Sun last week claimed Dickins' suggestions as a victory, four days after journalist Piers Morgan criticised the nomination of "obscure artists" Tori Amos, Enya and KD Lang.

However, proposals to open The Brits' electoral college and allow votes from all areas of the music business have been a subject of debate for weeks.

Dickins says, "I have been thinking for some time that it might be good to make some



Dickins: 'time to silence doubts'

changes. Maybe it is necessary to silence some of the doubts we have heard."

Rather than simply allowing retailers and Radio 1 FM lis-

teners to vote on single awards categories, they could be given a voice across the board, he suggests. Producers, publishers and journalists could also be allowed to vote.

"It would be nice if the whole industry had one award rather than just the record companies," he says.

Further media criticism focused on the best British newcomer award, for which Bard member retailers dominated cover acts KWS and Undercover alongside Take That, Tasmin Archer and Dina Carroll.

Bard chairman Simon Bur-

ke says, "I can't explain the voting; this is one of the strange things about democracy."

- Nominations for the Brits 93 classical award were finalised last week. They are - Beethoven's Ninth Symphony with Nikolai Rauschenbach with the Chamber Orchestra of Europe (Teldec); Beethoven's Violin Concerto by Nigel Kennedy (EMI); Tchaikovsky's *Serenade* (EMI); Gorecki's *Symphony No 3* by London Sinfonietta and David Zinman (*Nonesuch/Warner*); Rossini's *Herodion* by Cecilia Bartoli (Decca); and John Tavener's *The Protecting Veil* by Steven Isserlis (Virgin).

COMMENT



Rob Dickins is dead right when he says the Brit Awards need to broaden its voting methods.

With so few companies involved in the process at the moment it is almost guaranteed to throw up oddities like last year's tie between Simply Red and the KLF or Warner Music's virtual clean sweep of the International Solo Artist category this year.

When the margin of success is so narrow it wouldn't matter if you had the Pope himself counting the votes, it would still turn out the same.

But broadening voting doesn't necessarily produce a sensible vote. The decision of Bard members to include two out-and-out covers acts, KWS and Undercover, in the Best Newcomer category is questionable to say the least.

The BPI needs to think hard about the voting procedure for next year's awards, not just to address the PR problem - that it is seen to be fair - but also to ensure it does the job of flogging albums both at home and abroad.

After the surprise success of KWS and Undercover, I was disappointed last week to see three highly tipped young bands, all apparently locked to the same retro habit.

Soul/dance act McKoy and pop-rockers Little Angels spent half their sets playing covers. Island's Star Club played no covers, but had obviously learned the Byrds' songbook backwards.

There's nothing wrong in taking inspiration from the past. Covers can make good short-term commercial sense.

But they bear about as much relationship to what this business is really about as a Big Mac does to a slap-up meal at a three-star Michelin restaurant. Is it really so difficult these days to find anyone who can knock out a decent tune?

Steve Redmond



Why on earth are the BPI and MCPS going back to the Copyright Tribunal to decide on a reduction on mechanical rates for DCC and MiniDisc?

It is totally unnecessary, for the launch of new formats is in everybody's interest.

Despite the posturing of publishers, I doubt if many songwriters would dispute that plummeting sales have been saved by the introduction of CD.

The problem is that last time out they ended up with royalty breaks for CD which lasted far longer than was strictly necessary to recoup labels' start-up costs. Once bitten they are now twice shy.

Record companies claim they need a reduction to launch a new carrier. Sure, but while there are initial costs and manufacturing is expensive, if the formats take off then the former are quickly covered and the latter will drop rapidly.

Remember too, that for most labels talk of high R&D costs is a red herring. Only two of the five majors were directly involved in developing the new formats, and in both cases most of the costs were incurred by their hardware divisions.

It is suggested that royalty breaks should last until the new carriers reach 30% market penetration — but even now CD is in barely more than 40% of homes. Are we really saying that labels made nothing out of CD until two years ago?

Let's have a little sense here. That means no royalties for artists or publishers only until new formats move into profit which will be after a few thousand retail sales. Then an equivalent amount of reduced rate copies while the format takes off, followed by full royalties for all. That way we can all work to launch new formats and share in the rewards — a long way before 30% penetration.

Back to the negotiating table, please.

Jon Webster's column is a personal view and not necessarily that of MW

Ousted Alto boss plans return

Former Alto and Microbyte managing director Les Whitfield is hatching plans to return to the industry following his abrupt departure from the music and games retail group two weeks ago.

Whitfield, asked to leave following a "difference of views" with company chairman Roger Gawn, says he hopes to be able to announce his new plans over the next month.

His departure follows a change in direction at the group, which has reduced its



Whitfield: 'difference of views'

music retail activities to concentrate on computer games.

A total of six Alto outlets were closed last year, leaving the group with only three music outlets, including its prestigious Harrods concession. The Gatwick site will be taken over by Philip Ames' 4-Play chain next week.

The independent group has closed Microbyte's head office in Wakefield and Alto's office in Berkhamsted, centring operations on Gawn's head office in Norwich in an effort to reduce

overheads by up to £300,000 annually.

Nine of the group's 100-strong workforce have been made redundant over the past two months.

Gawn, who has taken over the day-to-day running of the group, says he is concentrating on its 20-store Microbyte computer games chain, acquired in August, and plans to open new "multi-media" stores in 1993.

Gawn's Norwich Investments and Securities acquired Alto from receivership in 1991.

Retail guru fills Philips hot seat

Former Virgin Classics senior marketing manager Liam Toner has been appointed label chief at Philips Classics, writes Phil Sommerich.

Toner, who becomes head of marketing next week, replaces Isobel Collins. Collins resigned suddenly from the PolyGram label in December.

PolyGram Classics divisional director Peter Russell says Toner, 35, was chosen for the post because of his strong retail experience.

A former classical manager at Virgin Retail's store in Dublin, Irish-born Toner subsequently moved to London to become HMV's classical coordinator, joining Virgin Classics in 1990.

Since being made redundant



by Virgin last September in the shake-up that followed the company's takeover by EMI, Toner has worked as a consultant for the company, overseeing the recent opening of its Los Angeles Megastore.

Russell, who declines to dis-

cuss Collins' departure, says, "Experienced marketing managers of proven ability are hard to find. Therefore I'm happy that Liam is joining us with his extensive experience in the retail sector."

Toner says he hopes to capitalise on the strength of the Philips roster. "People have forgotten how adventurous it is," he says.

Among priority releases this year are the label's Point Music venture with US composer Philip Glass and albums from big name artists such as Alfred Brendel and John Elliot Gardiner.

Working with Toner will be another former Virgin Classics colleague, press officer Paula Morris.

Celebrity PAs pack 'em in

Retailers turned increasingly towards the stars to beat the recession in 1992, hosting a record number of in-store PAs nationwide.

Megastore chain Virgin Retail hosted twice as many as in 1991, HMV's total was up by a quarter, and Our Price and Farringdon also report staging more celebrity events.

Such promotions can provide a huge sales boost by attracting thousands of fans, increasing in-store traffic and winning local press coverage.

Classical harpist Rupert Parker boasted sales of £3,500 at Music Junction in Manchester last week, while Tower Records estimates that The Orb's midnight visit to its store in London's Piccadilly Circus in July helped sell an extra 2,000 units.

STORES WITH STARS

No. of stores holding PAs	Total PAs in 1992
Virgin	18
HMV	50
Our Price	50+
Farringdon	2
Tower	5
Andy's Records	15
Music Junction	5

Source: MiSurvey

But it is not always so straightforward. HMV marketing director David Terrill says PAs can make little commercial sense as the in-store congestion discourages casual browsers. And indie retailer Philip Ames of 4-Play says, "You can effectively write off

the afternoon, and things can get broken or stolen."

Indeed, Take That — one of the most popular PA acts with more than 20 appearances in 1992 — had to cancel several appearances at HMV because of fears about crowd control.

And the chain lost thousands of pounds in sales when Bobby Brown's visit to its London Oxford Circus store meant browsers were penned off for several hours.

But Virgin Retail believes its credibility can only benefit when indie acts such as Lemonheads' Evan Dando (at Virgin Megastores this Friday), visit the store.

PA co-ordinator Nick Early says, "We gain from the publicity and have to balance that with what we may lose in sales from the rest of the store."

Radio One boosts bigger Sound City with more airtime

The Sheffield Sound City '93 event is set to capitalise on the success of last year's festival with an enlarged events programme boasting increased radio exposure and a high profile series of gigs and talks.

Radio 1 FM, co-organiser of the April 5-10 festival with the BPI and Musicians' Union, is allocating up to 25 hours of airtime to the event — up one third on last year's series of shows held in Norwich.

Six gigs will be broadcast from the Leadmill and Hallam University Students' Union during the week, with One FM DJ Mark Goodier providing further coverage.

As a foretaste, the station is broadcasting a concert featuring the Lemonheads, the Frank And Walters and the Stereo MCs live from Sheffield's Leadmill tomorrow night (Tuesday).

BBC Radio Sheffield and Radio Five will also run further broadcasts during Sound City and programmes are to be syndicated for broadcast across the rest of Europe.

Real World group saves Womad

Womad's 1993 concert series is safe following the acquisition of the world-music organisation's name and assets by a subsidiary of Peter Gabriel's Real World group.

World In The Park paid around £30,000 for the name and assets from receivers Cape & Dalgleish last week, less than a fortnight after six of the Womad group's companies were forced into voluntary receivership with debts totalling £200,000.

Among the events now set to go ahead in the UK this year are the Womad festival, to be staged at Reading from July 16-18, and the Womad Holiday Weekend in Morecambe Bay from August 27-29. Further events are being organised for Australia, Europe and the US.

Wembley venue for MW soccer

Music Week is backing a competition to find the best five-a-side football team in the music industry.

The charity venture, culminating in a final to be played at Wembley Arena in front of up to 8,000 spectators, is being organised by First Artist Events alongside its London Five-A-Side Tournament on May 11.

The main competition, to be broadcast by Carlton, will feature teams from London's top clubs.

The **Music Week Trophy** tournament will take place in the afternoon with the final in the evening. Some of the proceeds will go to Nordoff-Robbins Music Therapy.

Organiser Phil Smith says, "We're hoping that each music business team will include at least one celebrity player."

More information is available from Smith on 081-900 1818.

Top earners U2 lead US circuit

UK and Irish acts took 10 out of the Top 50 places in the list of highest grossing US tours in 1992, with U2 heading the league with an astonishing total of \$67m.

The Irish band, who played 73 shows in 61 cities for their Zoo TV tour, grossed more than twice as much as the Grateful Dead in second place with \$31.2m from 55 shows.

From just one concert at New York's Yankee Stadium U2 grossed \$3.1m.

But the US band scored a higher per show average gross of \$1.3m compared with U2's \$1.1m.

The full list of UK bands appearing in the Top 50 published by US music business

TOP UK GROSSERS IN THE US

Artist	Gross (\$m)	Cities/Shows
1. U2	67.0	61/73
2. Genesis	27.6	24/28
3. Elton John	27.5	32/63
4. Eric Clapton	22.7	30/37
5. Del Lepard	13.8	72/77
6. The Cure	10.8	36/43
7. Dire Straits	9.2	41/48
8. Moody Blues	9.1	96/118
9. Rod Stewart	8.7	17/22
10. CSN*	7.5	51/58

Source: Pollstar
*Includes British band Graham Nash

magazine Pollstar includes Genesis (number 6), Elton John (7), Eric Clapton (9), Def

Lepard (19), The Cure (25), Dire Straits (30), The Moody Blues (31), Rod Stewart (33) and Crosby, Stills And Nash (35).

But while the list shows UK acts are still popular in the US, U2 and The Cure are the only two bands on the survey to have emerged within the past 15 years.

U2 manager Paul McGuinness says, "There's a tradition of live performance from (the UK). It's remarkable how it's not happening at the moment. The US concert industry has always expected a stream of British groups starting with the Beatles. People are beginning to notice that it has dried up."

Beggars Banquet is mounting its first ever TV advertising campaign to support the release of its Cult hits package **Pure Cult** on February 1.

Late invitations to the fifth International Live Music Conference to be held at London's Portman Hotel on March 5-7 are available from Rob Hollingsworth at Primary Talent International on 071-359 9000. More than 60% of places have already been filled.

The Independent Publishers' Association is holding a pan-European meeting at Midem on Tuesday January 26 at 11am in the Salón Estrela at the Hotel Martinez. Contact Nigel Rush on 071-486 1213 or at the Motocycle stand during the Cannes market.

Oliver Smallman has split from plugging partner **Nick Fleming** after 18 years. Smallman will pursue his production and management interests at First Avenue Records and First Avenue Management. Fleming hopes to finalise details of his own new partnership this week.

Nominations are being invited for the **Ivor Novello Awards**, with the closing date on February 19. Entry forms are available from Basca, which organises the awards, on 071-436 2261.

Sir Georg Solti's Die Frau ohne Schatten — named recording of the year in last week's International Classical Music Awards — is released through PolyGram's Decca label, not DG as stated in last week's story.

Burke: back the Breakers

Bard chairman Simon Burke has issued a rallying call for retailers to support the new Breakers Chart after dealers gave a mixed response to its launch last week.

Burke, whose Virgin Retail chain racked the Breakers Chart in its main London Megastore from day one last Monday and will rack it in all stores within a month, says

retailers can only benefit by backing the initiative.

"I urge all our members to support all of the charts in which we have an interest, because they are one of our assets and the more support they get the more valuable they become," he says.

MW also began using the Breakers for racking in certain outlets last week and will fol-

low its progress over the coming weeks, says marketing director David Terrill.

Indie chain Andy's Records will begin racking singles in accordance with the new rundown in the next month, says founder Andy Gray. Tower and Indies 4-Play and Music Junction are displaying MW's Breakers poster.

But Our Price and

Woolworths say that although they support the chart in principle, they have no immediate plans to use it.

MW and Radio 1 FM's Mark Goodier show are currently the only media supporting the new chart, though CIN marketing executive Phil Matcham says he is confident of increasing its coverage.

• **Breakers poster, p15**

New BBC chief to focus on 'adult' music

The BBC's new head of music programmes Avril MacRory has given the first glimpse of her programming policy for the corporation.

MacRory, who leaves Channel Four for the BBC next month, retains a firm commit-

ment to classical and operatic works — a feature of her four years at the channel.

"It is too soon to be definitive about what I will do but one area not getting the exposure it might is that whole adult field taking in album rock,

folk, blues, jazz and world

music," she says.

MacRory, who replaces Dennis Marks, newly appointed general director of the ENO, will take charge of in-house productions as well as commissioning programmes.

She will not be involved in

Top Of The Pops or *Def II*.

• **Horse Opera** and *Zoo TV*, two Final Film and Television productions which MacRory brought to Channel Four, are shortlisted for awards at Midem's Audio Visual Festival.

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Barclays called check mate too soon

Further to Peter Hitchin's letter (MW Dec 26), in my interview on Thames News I did not question Barclays' legal right to "pull the plug" on The Recording Group, more the morality of putting the boot into a business that had traded profitably for 15 out of its 17 years life (paying substantial interest and charges during that time) when it suffered a period of difficult trading.

The "full support" Hitchin alleges was given by Barclays Soho Square included withdrawing our overdraft without notice on two occasions - causing cheques issued in good faith to bounce - and responding to a request to reschedule our loan by demanding early repayment of about half of the outstanding amount.

The losses we suffered at Audio One, coupled with difficult trading conditions in 1991 made this impossible - a fact that Hitchin and his colleagues knew only too well.

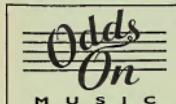
Preliminary figures from the liquidators indicate that total receipts from the sale of the group's assets are likely to exceed its liabilities at the time of closure.

But, before our creditors get out the champagne they should be aware that the costs incurred as a result of the receivership will substantially reduce the final distribution. To everyone, that is, except Barclays Bank Soho Square, who have already been repaid in full.

To warn others of what could happen to them when their

bank manager's beaming smile fades, I am now writing a book detailing some of the banks' less publicised trading practices. *"Doing Business With The High Street Banks - A Guide to Survival"* is to be published shortly.

Bill Foster,
Managing Director,
The Recording Group plc,
(in liquidation).



PRS misses out Midem at our peril

With all the shenanigans taking place at PRS this year, I would have thought it vitally important that the society is represented at Midem, especially since both ASCAP & BMI will be there.

The PRS council has decided that it will not be sending any representatives, and I would like to question this decision.

Since this is the first truly "European" Midem, with the relaxation of trade barriers, it is probably the most crucial year for all of our attendance.

Surely PRS should be there to promote the interests of both writers and publishers alike and while there will always be mutterings about the economic viability of attendance, there is surely no substitute for "showing face" and pressing the flesh.

Also, many unsigned or unknown writers cannot afford to make the trip, and in recent years, the PRS member relations department has been helpful in advancing their cause by way of advice. As a founder of the newly formed Independent Publishers Association, I would like to inform the wise old bearded sages in their ivory towers, that we down here at "grass roots" level voted unanimously at our first IPA meeting for PRS to attend Midem.

Since the PRS exists to assist publishers and writers, perhaps the governing body would like to listen to some of its members from time to time. It is one thing to make a decision but I think we have a right to know why, especially when it's such an unpopular stance, n'est ce pas?

Nigel Rush,
Odds On Music
Bulstrode Street
London W1.

Brits '93 paint a sorry picture

For many years the nominations for the BRIT Awards have been a source of bewilderment to me. This year's selections, however, have surpassed all previous efforts, and in turn paint a depressing picture of the British music industry in 1993.

According to (Brits chairman) Rob Dickins, "Britain has always produced the eccentric and interesting in popular music."

Why, then, is it only international categories that can claim to display those characteristics? Some of the nominations for this year's awards are a disgrace.

Dickins says the BRIT year goes from October to October. Unless I am much mistaken, no solo record in that time was released by either Phil Collins, Mick Hucknall or Siobhan Fahey. Yet all three have been nominated for solo artists awards.

Both Hucknall and Fahey are quite rightly recognised under their official titles, Simply Red and Shakespeare's Sister, in the Best Band category, so why the need to double up?

The nominations have shown an almost complete disregard for a variety of music styles, choosing instead to pre-



mote only the safe and successful.

Dickins says that sales matter, so surely he recognises its success hard rock, rap and dance are? The nominations for hard rock/metal, rap and dance can be counted on one hand and appear to be no more than token gestures signifying the BRIT's awareness that such music exists.

Where are the nominations for Def Leppard or The Shamen - a remarkable omission, hopefully nothing to do with the smallness of their label - and why don't the likes of Manic Street Preachers and Stereo MCs feature among the nominees for Best Newcomer?

The Best Newcomer category really is a disgrace, with only Tasmin Archer being worthy of her place among the nominees. The presence of KWS and Undercover is a slap in the face to all young song-

writers or bands who write original material.

Add Take That to the list and six out of the seven hits produced by those artists were cover versions.

I would request that in the future the BRIT sets out some proper groundrules and sticks to them. If for one year one or two categories appear rather weak it would hopefully serve as a reminder for where improvements can be made.

Lead singers are not solo artists. Make it October to October. Recognise the best international albums. Encourage original songwriters. Embrace all musical styles. Stop neglecting and patronising the younger record buying public.

Wake up before it is too late. John Maxse, Homestead Farm, Selborne, Hants GU34 3LN

King hits the positive spot over Brit list

I was very irritated to hear Brits and WEA chairman, Rob Dickins on Radio 1 FM say how disappointed he was that Jonathan King dared to criticise the nominations, when he was normally so positive about our music industry.

I felt that Jonathan King was extremely positive, positive that with Rob Dickins being both chairman of the Brits and WEA it seemed positively odd that WEA should scoop the majority of the nominations, leaving the small record companies busting a gut to get a look in.

JK cares about the music industry and is positive enough to speak out while others keep their mouths shut.

Maggi Farran,
Maggi Farran Press Office,
11 Canotot Studios,
222 Kensal Road,
London W10 5BN.

Hello, Dolly's no US flop...

Alan Jones tells us (Music Week Jan 16) that Dolly Parton's *I Will Always Love You* was a "1974 country flop".

In 1974, Parton's recording reached number one position on both *Billboard* and Cash Box's country charts. In 1982, it again made number one on *Billboard*'s country lists, this time as part of the soundtrack to the movie, "The Best Little Whorehouse In Texas", an unparalleled achievement.

Additionally, Ms Parton's record appeared on *Billboard*'s Top 100 pop chart.

Perhaps Parton's version did not equal Whitney Houston's in terms of sales, but a "flop?"

Jon Philibert,
Country Music People magazine,

225A Lewisham Way,

London SE4 1UY.

Thank you for pointing out Parton's US success with the song, but Alan was of course referring to the UK where Parton's version failed even to dent the Top 100 — Ed

MW's extra day of business

May I thank everyone at Music Week for giving the manufacturers an extra day on May 10 this year in which to deliver their goods, per your 1993 Wall Planner.

While not admitting in any way that Damont might require this additional day in which to meet their obligations, I am sure that it will be a

11	12	13	14
9	10	10	11

One more day to sell

boon to our competition. Chris J Clark, Managing director, Damont Audio, Blyth Road, Hayes, Middx UB3 1BY. Congratulations, Chris, on being the first to spot our deliberate mistake. May all your May 10s be happy ones — Ed

1992: The top compilations

Compilations accounted for a fifth of all album releases in 1992, with dance being the dominant genre. Meanwhile among artists, 1991's top two album acts wrestled for pole position again in 1992.

COMPILATIONS

Music Week's album release listings for 1992 were dominated by compilations, the sector accounting for over 20% of releases for the first time.

But, after years of steady growth, there are signs that the compilation market has reached saturation point, and there was a definite downturn in the number of big sellers in 1992, with few titles attaining platinum status.

While others faltered, the *Now That's What I Call Music* albums continued to prosper. The three releases in 1992 would have taken the top three places but for a late run by the *Bodyguard* soundtrack.

The *Now* series was launched in 1983, and has yielded the biggest-selling compilation in nine years out of 10. The only year it failed to take the prize was 1984, when the rival *Hits* series from BMG/Sony/Warner (now aborted) emerged victorious at the first attempt.

The majors still originate the majority of hit compilations, with the only independents making much impression being Telstar and Dino.

Telstar accounted for 11 of the Top 50 in 1992 – down one from its 1991 tally – while Dino was behind 10 (including one on sister label Quality TV), up two on 1991.

Telstar owed much of its success to dance compilations. Indeed dance was the dominant force in the compilation market, with 22 of the Top 50 albums (44%) comprising wholly dance tracks – double the 1991 level.

With many pop compilations also including many dance hits, the real importance of dance to the compilation market is even greater, making its awful showing in the artist chart all the more striking.

High profile classical and rock compilations were less in evidence, and even though cinema admissions continued at high levels, few movie soundtrack albums made much impact. Only two sold sufficiently well to make the Top 50 – *The Bodyguard* and *Wayne's World*, though *EMI's* compilation of Bond movie themes also showed up in number 30.

In fact, the under-18s sector showed growth apart from dance in 1992 was country music. Even though opinion polls show country music is one of the UK's favourite genres, it has rarely been marketed primarily on TV.

In 1992 first PolyGram and then Sony had successful country outings. Sony's Ultimate Country Compilation, the best selling genre compilation, ended up at number five overall, selling more than 300,000 copies.

The only snag for Sony appears to be that as a double album it used up a very high percentage of the country tracks with which the general public is familiar, and since country music is not producing a never-ending string of UK hits, finding a follow-up of even half the appeal may be a tall order.

TOP 50 COMPILATIONS

Rank	Week	Title/Artist	Label CD No (Distributor)	
1	1	7	NOW THAT'S WHAT I CALL MUSIC! 23 Various	EMI/Virgin/PolyGram CDNOW 23 (E)
2	1	7	THE BODYGUARD (OST) Various	Arista 07822186992 (BMG)
3	1	13	NOW THAT'S WHAT I CALL MUSIC! 21 Various	EMI/Virgin/PolyGram CDNOW 21 (E)
4	1	14	NOW THAT'S WHAT I CALL MUSIC! 22 Various	EMI/Virgin/PolyGram CDNOW 22 (E)
5	1	11	THE ULTIMATE COUNTRY COLLECTION Various	Columbia MOODCD 26 (SM)
6	1	10	THE BEST OF DANCE 92 Various	Telstar TCD 2610 (BMG)
7	2	7	THE PREMIERE COLLECTION ENCORE Various	Really Useful 5173362 (F)
8	3	7	IT'S CHRISTMAS TIME Various	EMI CDEMTV 69 (E)
9	1	14	THE ULTIMATE RAVE Various	EMI/Virgin/PolyGram CDEV 2 (E)
10	1	13	HEARTBEAT Various	Columbia 4719002 (SM)
11	3	7	RAVE 92 Various	Cookie Jar JARCD 5 (F)
12	1	20	MODERN LOVE Various	PolyGram TV 515182 (F)
13	4	9	GREATEST HITS 92 Various	Telstar TCD 2611 (BMG)
14	6	7	THE GREATEST HITS OF DANCE Various	Telstar TCD 2616 (BMG)
15	1	10	SOUL EMOTION Various	PolyGram TV 5151882 (F)
16	2	11	TENDER LOVE-17 ROMANTIC LOVE SONGS Various	Quality Television QTCD 004 (P)
17	1	12	ALL WOMAN Various	EMI CDEMTV 64 (E)
18	1	8	THE RAVE GENERATOR Various	Telstar TCD 2594 (BMG)
19	2	10	RAVE ALERT Various	Cookie Jar JARCD 3 (F)
20	3	9	NOW DANCE 92 Various	EMI/Virgin/PolyGram CDNOW 8 (E)
21	5	5	SMASH HITS '92 Various	Chrysalis ADDCO 35 (E)
22	1	9	THE AWARDS 1992 Various	PolyGram TV 5152072 (F)
23	5	9	CLASSIC LOVE Various	Telstar TCD 2620 (BMG)
24	11	7	GLADIATORS Various	PolyGram TV 5150772 (F)
25	8	5	MEMORIES ARE MADE OF THIS Various	Dino DINCD 47 (P)
26	1	12	NOW THAT'S WHAT I CALL MUSIC! 20 Various	EMI/Virgin/PolyGram CDNOW 20 (E)
27	7	6	ENERGY RUSH II Various	Dino DINCD 55 (P)
28	2	9	MAXIMUM RAVE Various	EMI CDEMTV 85 (E)
29	1	11	SIXTIES BEAT Various	Dino DINCD 42 (P)
30	2	11	BEST OF JAMES BOND-30TH ANNIVERSARY Various	EMI CDBGN 007 (E)
31	1	10	ULTIMATE HARDCORE Various	Telstar TCD 2581 (BMG)
32	2	9	COUNTRY MOODS Various	PolyGram TV 5152392 (F)
33	2	12	THE GREATEST DANCE ALBUM IN THE WORLD! Various	Virgin VTC 13 (F)
34	2	8	KAOS THEORY 2 Various	Telstar TCS 2583 (BMG)
35	1	10	ESSENTIAL HARDCORE Various	Dino DINCD 33 (P)
36	5	16	ESSENTIAL OPERA Various	Deca 433222 (F)
37	1	6	EARTHRISE - THE RAINFOREST ALBUM Various	ELF 5154192 (F)
38	10	6	STOMPIN' PARTY Various	Dino DINCD 52 (P)
39	2	6	RAVING WE'RE RAVING Various	Telstar TCD 2567 (BMG)
40	5	11	WAYNE'S WORLD (OST) Various	Reprise 7593268052 (W)
41	1	8	KT3 - KAOS THEORY 3 Various	Telstar TCD 2593 (BMG)
42	2	8	THE RAVE GENERATOR II Various	Cookie Jar JARCD 4 (F)
43	1	6	ENERGY RUSH Various	Dino DINCD 53 (P)
44	2	7	KAOS THEORY Various	Telstar TCD 2562 (BMG)
45	2	9	HEAVENLY HARDCORE Various	Dino DINCD 35 (P)
46	4	11	DANCING ON SUNSHINE Various	PolyGram TV/Virgin 5155192 (F)
47	3	9	CLUB FOR HEROES Various	Telstar TCD 2568 (BMG)
48	4	10	HEARTLANDS Various	Dino DINCD 37 (P)
49	2	7	COLD SWEAT Various	The Hit Label/London AHLCD 4 (F)
50	11	5	BIG DANCE HITS OF 92 Various	MUSIC WEEK 23 JANUARY 1993

Songs and the top artists

Inant force, but there are signs the market has now reached saturation point, writes Alan last year and Whitney snuck in at the end of '92 to steal the glory in the singles league

ALBUMS

When Stars was Britain's biggest-selling album in 1991, Simply Red had to be content with second place in the annual rankings behind Queen. In '92, with Stars repeating its triumph, the two groups switched places.

It's the first time ever that the top two album acts have been the same for two years running — albeit with their positions reversed. And they were two of just 55 acts ranked among the Top 100 who managed to make the grade again last year.

Of the 45 acts who supplemented them to make up the 1992 tabulation, the overwhelming majority were established acts. New acts were almost entirely absent. Of those who made their album chart debut in 1992, only Right Said Fred, Curtis Stigers, Take That and Pearl Jam sold enough albums to rank in the Top 100.

Once again, all of the top three acts were British, but overall, times are getting hard for local talent. The UK element plummeted to a 10-year low, with only 43 homegrown acts in the Top 100 compared with 45 in 1991.

The rise and rise of dance music as a singles chart force continues to have little effect on album popularity — only 7% of the Top 100 artists can be described as dance acts. This poor performance by dance contrasts sharply with its achievements in the compilations market (see opposite).

SINGLES

She only released one single in 1992, but since I Will Always Love You alone represented 2% of the UK market in the year, Whitney Houston was easily the number one singles artist.

Bryan Adams, who was similarly chmp by a large margin in 1991, gave up his crown very quickly, slipping to 70th in the rankings.

British acts pipped overseas entrants by 52-48 in 1992's Top 100, after a 54-46 win in 1991, a 53-47 victory in 1990 and a 50-50 draw in 1989. That the margin remains so low, even with the success of many British dance acts, is disturbing, especially when compared to the pre-dance boom year of 1984 when British acts trounced the rest 68-32.

Fame is a very transitory thing in the singles chart, especially for UK-based dance acts, and only 28 of last year's Top 100 artists appeared on the list in 1991. In such a climate, to appear on the list for seven years in a row takes acts of unusual proficiency. But that's exactly what Erasure and Prince have managed — and for both their 1992 showing was their best yet.

Making a rare and only marginal dip outside the Top 100 (he's 101st) is Cliff Richard, whose only two singles in the whole 12-month period were This New Year at the beginning and I Still Believe In You at the end. Both underachieved, hence his absence.

TOP 100 ALBUMS ARTISTS

1	2	Simply Red	21	—	Wet Wet Wet	48	51	Diana Ross	74	34	Simon & Garfunkel
2	1	Queen	22	33	Gloria Estefan	49	—	Joe Cocker	75	—	ZZ Top
3	15	Genesis	23	20	Enya	50	42	INXS	77	—	Richard Marx
4	—	Lionel Richie	24	—	Shakespears Sister	51	25	Michael Crawford	77	35	Jason Donovan
5	9	Cher	25	38	Lisa Stansfield	52	—	The Cure	78	—	The Smiths
6	6	Michael Bolton	26	—	Mike Oldfield	53	62	Daniel O'Donnell	79	58	Motley Crue
7	7	Michael Jackson	27	44	The Roxette Commitments	54	22	Roxette	80	51	Van Morrison
8	4	R.E.M.	28	5	Tina Turner	55	11	Dire Straits	81	—	Janet Jackson
9	28	Erasure	29	39	Belinda Carlisle	56	90	James	82	—	Carter USM
10	36	Simple Minds	30	18	Ethan Johns	57	—	Chris De Burgh	83	—	Del Amitri
11	—	Madness	31	—	The Shamen	58	95	Alexander O'Neal	84	—	Iron Maiden
12	—	Abba	32	—	Tears For Fears	59	84	Patsy Cline	85	—	Dr Hook
13	13	Guns N' Roses	33	—	Bruce Springsteen	60	—	Faith No More	86	—	Gary Moore
14	21	Prince	34	—	Curtis Stigers	61	66	Pink Floyd	87	27	Phil Collins
15	—	Annie Lennox	35	—	Freddie Mercury	62	18	Luciano Pavarotti	88	64	US40
16	19	U2	36	10	Byron Adams	63	—	The Beautiful South	90	24	Beverly Craven
17	—	Right Said Fred	37	—	Def Leppard	64	—	Peter Gabriel	91	—	Bob Dylan
18	8	Madonna	38	55	The Beatles	65	3	Eurythmics	92	—	Jimi Hendrix
19	—	Nirvana	39	12	Chris Rea	66	17	Seal	93	—	Robert Palmer
20	85	Neil Diamond	40	49	Bob Marley	67	96	Kylie Minogue	95	61	Foster & Allen
			41	86	Mariah Carey	68	—	Josef Locke	96	—	Fleetwood Mac
			42	—	Take That	69	—	The Police	97	74	Barrington Pheloung
			43	98	Elvis Presley	70	23	The Doors	98	—	AC/DC
			44	68	Eric Clapton	71	—	Red Hot Chili Peppers	99	—	Frankie Valli & The 4 Seasons
			45	60	Extreme	72	—	Talking Heads	100	—	Pearl Jam
			46	—	Crowded House	73	88	Metallica			
			47	—	Bon Jovi						

TOP 100 SINGLES ARTISTS

1	—	Whitney Houston	21	—	Curtis Stigers	47	—	Mr Big	75	—	Vanessa Williams
2	29	Michael Jackson	22	55	U2	48	3	The KLF	76	—	WWF Superstars
3	—	Shakespears Sister	23	53	Simply Red	49	—	Ugly Kid Joe	77	30	Rod Stewart
4	48	The Shamen	24	31	Prince	50	—	Brian May	78	23	Roxette
5	14	Erasure	25	38	Kylie Minogue	51	46	Bizzare Inc	79	—	The Beautiful South
6	—	Snap	26	—	The	52	—	Def Leppard	80	—	Smart E's
7	—	KWS	27	—	Pesademas	53	—	Kym Sims	81	—	George Michael
8	—	Charles & Eddie	28	—	Annie Lennox	54	—	Freddie Mercury	82	—	Stereo MC's
9	—	Take That	29	—	Kris Kross	55	—	& Montserrat Caballe	83	—	Eton John
10	—	Boyz II Men	30	—	Genesis	56	—	Crowded House	84	—	Opus III
11	—	Undercover	31	—	Billy Ray Cyrus	57	—	Development	85	—	Soul II Soul
12	—	Wet Wet Wet	32	—	Arrested Development	58	—	Nick Berry	86	—	Curiosity
13	5	Right Said Fred	33	42	Queen	59	—	Michael Bolton	87	—	Bob Marley & The Wailers
14	—	Jimmy Nail	34	43	Diane Ross	60	—	The Wedding Present	88	—	The Wallers
15	10	Madonna	35	—	Jon Secada	61	—	Madness	89	—	Vanessa Paradis
16	20	Guns N' Roses	36	—	Manic Street Preachers	62	—	The Cure	90	—	Brand New Heavies
17	24	2 Unlimited	37	90	Mariah Carey	63	—	Was (Not Was)	91	—	Tori Amos
18	—	Richard Marx	38	—	Dr Alban	64	77	Utah Saints	92	—	Rage
19	51	The Prodigy	39	—	Tazmin Archer	65	—	Dine Carroll	93	—	The Smiths
20	—	Ce Ce Peniston	40	—	Luther Vandross/ Janet Jackson	66	85	Carter USM	94	—	Pearl Jam
			41	—	Felix	67	—	Roy Orbison	95	—	East 17
			42	—	The	68	—	Heaven 17	96	—	Ten Sharp
			43	—	Temptations	69	—	Eric Clapton	97	16	R.E.M.
			44	—	Shanice	70	1	Bryan Adams	98	—	Urban Hype
			45	—	Lionel Richie	71	63	Alannah Myles	99	88	Marc Almond
			46	—	In Vogue	72	—	Joe Cocker	100	—	Bruce Springsteen
			47	—	Lisa Stansfield	73	73	Kiss			

OK, OK, we give in, we'll do it again!

IN THE CITY

International Music Convention

11-15 September 1993

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Manchester, England**



music week

datafile

The Information Source for the Music Industry

CHART FOCUS

Whitney Houston's recording of Dolly Parton's 1974 composition I Will Always Love You continues at number one for an eighth week, but Snap are closing the gap and could move into pole position next week.

For the first time in chart history, all of the top five singles are re-makes, and all but one were originally recorded in the Seventies. The exception is Snap's Exterminator, which is a re-recording of Ex-Terminator, an instrumental track on their album The Madman's Return.

Even this week's highest new entry dates back to the Seventies.

The record in question is Sister Sledge's We Are Family. It's a bigger hit now than ever before, debuting at number seven in its Sure Is Pure remix. And just to complete the picture, this week's highest climber — from number 34 to number 15 — is Go West's re-recording of a song originally recorded



by Bobby Caldwell in 1978.

When they consisted of Jon Marsh and Steve Waddington, The Beloved released several singles but never came close to reaching the Top 10. Now comprising the husband and wife duo of Jon and Helena Marsh, they strike paydirt in a big way this week, as Sweet Harmony debuts at number nine.

Cher's Greatest Hits has been number one on the album chart since before Christmas, but it loses its grip quite spectacularly this week, dipping to number seven. The new champ is Genesis' Live — The Way We Walk Volume 2

— The Longs, the group's sixth number one album. Its chart-topping debut comes only nine weeks after the release of the companion album Live — The Way We Walk Volume 1 — The Shorts, which peaked at number three.

Meanwhile, the friendlier end of the rap spectrum has thrown up simultaneous top five albums by two acts for the first time ever. Climbing to number four, having finally made its Top 10 debut last week after three months in the chart, is Arrested Development's 3 Years, 5 Months & 2 Days In The Life. And returning to the chart at number two — a vast improvement on its pre-Christmas peak of number 43 — is Stereo MCs' re-issued Connected album. One other album debuts inside the Top 10, Cathy Dennis's Into The Skyline, though the vast majority of sales here are for the double-pack which has a bonus album of 12-inch mixes of singles from her previous LP, Move To This.

Alan Jones

CHART NEWCOMERS

8 USURA: Open Your Mind (deConstruction) Italy 1st hit.
Producer: Walter Cremonini.
Publisher: Jacomo.
Writer: Cremonini/Comis/Varoldi/Santafichi/Calvello.
Line-up: Elias Spreschi (K), Claudia Calvello (K), Michel Comis (K), Baba (K).
Notes: Spreschi, Baba and Calvello are DJs based in Northern Italy and Cremonini, also from northern Italy, has achieved international success for his productions with Jony and Debbie Cole.
Album: None planned.



Notes: Donelly is former member of Throwing Muses and The Breeders. Band formed in December 1991 and based in Newport, Rhode Island. First two EPs critically acclaimed by weekly rock press. UK tour in Feb. Album: Star (25/1/93).

44 BEIJING SPRING: I Wanna Be In Love Again (MCA) UK 1st hit.
Producer: Simon Humphrey/Tony Williams.
Publisher: Conkeren.
Writer: Williams/Humphrey.
Line-up: Sian Russell (V), Katrina Stevens (V).
Notes: Russell is from Brighton, Stevens from London. They met at a recording studio where they were both session singers. Stevens has appeared in both Coronation Street and Brookside. Both are classically trained musicians. Debut single won praise from Piers Morgan and Simon Bates.
Album: The Spring '93.

9 THE BELOVED: Sweet Harmony (East West) UK 6th hit.
Producer: Jon Marsh/Helena Marsh.
Publisher: EMI.
Writer: Marsh/Marsh.
Line-up: Jon Marsh (K/V), Helena Marsh (Producer/Writer).
Notes: Former member Steve

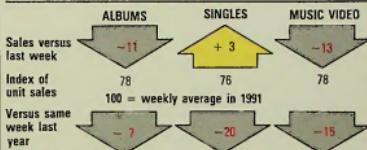
Waddington left band two years ago and has been replaced by Jon Marsh's wife, Helena. Debut album, Happiness, sold more than 100,000 in the UK.
Album: Conscience (8/2/93).

32 BELLY: Feed The Tree EP (4AD) 1st hit.
Producer: Gil Norton.
Publisher: Slow Dog.
Writer: Donelly.
Line-up: Tanya Donelly (G/V), Leslie Langton (B), Thomas Gorman (G), Chris Gorman (D).
Album: the spring '93.

UPDATE

23 JANUARY 1993

SALES



PLATINUM

Genesis: The Way We Walk Vol 1 — The Shorts (x2)

Gold

The Prodigy: Experience

Silver

Heaven 17: Temptation (Remix) (single)
The Prodigy: Out Of Space (single)
Genesis: The Way We Walk Vol 2 — The Longs
John Lee Hooker: Boom Boom

LATEST SALES AWARDS

Singals

2 UNLIMITED: No Limit (PWR, Continental)

DEF LEPPARD: Heaven Is (Bludgeon Riff) (F)

DINOSAUR JR: Sant Chappo (Blance Y Negoc)

EAST 17: Deep (London)

Albums

ELVIS COSTELLO/BROOKSY QUARTET: The Letter Letters (Warner Bros)

FISH: Songs From The Mirror (Polydor)

Predictions compiled by Era. Last week's score 5 out of 5.

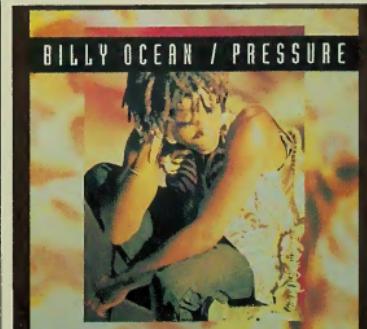
NEXT WEEK'S HITS

Singles
2 UNLIMITED: No Limit (PWR, Continental)
DEF LEPPARD: Heaven Is (Bludgeon Riff) (F)
DINOSAUR JR: Sant Chappo (Blance Y Negoc)
EAST 17: Deep (London)

Albums
ELVIS COSTELLO/BROOKSY QUARTET: The Letter Letters (Warner Bros)

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NEW RELEASES

Album Releases for 25 January 1993-29 January 1993: 215

Year to Date: 529

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS MOST RECENT, RIGHT	COMMENT
APACHE INDIAN	NO RESERVATIONS	ISLAND	CDU 0001	"MC" ITC 8901 "LP" LP5 8901	CFP	Rap	1 1 1	Arrangs Mardi bring the Anglo-Asian rapper into the chart — the album should follow
JESUS CHRISTOPHER	FOOD	CDP	900028	"MC" ITC 8902 "LP" LP5 8902	CFP	Rap	1 1 1	That last chart hit number one — and this should repeat that fast
LITTLE ANGELS JAM POLYDOR	CDP	B104423	"MC" ITC 8904 "LP" LP5 8904	CFP	Rap	1 1 1	Bubbling Scarborough rollers will be visiting the top slot	
THE THING	THING EPIC	CDP	A124880	"MC" ITC 8904 "LP" LP5 8904	CFP	Rock	27 16 4	Over Interception it may be, but The Thing have a huge following
VARIOUS INDIEPOP	TO VOLUME 16 BEETHOVEN	CDP	T16 9800	"MC" ITC 8906 "LP" LP5 8906	CFP	Indie	1 1 1	Latest episode in Insatiable indie series
	(UTM6)							

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY		
ADAMS, CIRLE	CLIQUE OF ONE FONTANA	DOC	848746	£18.95	F	Pop/R&B	MATTHEWS, RONNIE	LAMENT TO LOVE	CD	CDP 8700	£18.95	HMA	Pop		
ALBATROSS	LYIN' LYIN' LYIN'	CDP	870001	£18.95	F	Blues	MATTHEWS, RONNIE	LOVE AIN'T COOL	CD	CDP 8700	£18.95	P	Blues		
ANGELINA	GOING DOWN	CDP	870002	£18.95	F	Blues	MCPHREE, JEFF	TRIO IMPRESSIONS OF JIMMY GIUFFRE	CEP	[C]CPLC 21	£17.59	HMA	Jazz		
APIANAE INDIAN	NO RESERVATIONS	CDP	B104423	"MC" ITC 8901 LP	CFP	Rap	MILL & TILT	START ALL OVER AGAIN	CD	CDP 8702	£17.59	F	Rock		
ARMSTRONG, Louis	THE BEST OF LOUIS ARMSTRONG PRESTIGE	CDP	CDP 8703	£10.95	TECHNICO	JAZZ	MORRISON, THE	LOST TALES VOLUME 1	CD	CDP 8703	£10.95	F	Rock		
ASKEW, SUE	LOVE IS A LIE	CDP	870400	£18.95	F	Pop	MORRISON, THE	LOST TALES VOLUME 2	CD	CDP 8704	£10.95	F	Rock		
ATTAN, Bashir	THE NEXT DREAM	CMP	CDP 8705	£19.95	F	Pop	MOURIURE, HANS	CLASSICAL NARCISSA PHILIPS	DOC	836599	£18.95	F	Rock		
BABYFACE	LOVESHOW	CDP	870500	£18.95	F	Pop	MOURIURE, HANS	CLASSICAL NARCISSA PHILIPS	DOC	836599	£18.95	F	Rock		
BAKER, CATIE	PAUL DEMPSEY	TOUGH	CDP	870522	F	Pop	MURKIN, ALICE	NOTH'S ATOMIC DISTURB	CD	CDP 8705	£10.95	F	Rock		
BARRY, JOHN	GO DEATH	ORIGINAL SOUNDTRACK SILVA SCREEN	CD	FLP 132	TECHNICO	Jazz	O'NEAL, ALEXANDER	THAT'S THE THING ABOUT LOVE	TRU	CDP 87143	£18.95	P	Rock		
BELLAMY, ROBIN	THE ROLLING STONES	CDP	871000	£18.95	F	Pop	O'NEAL, ALEXANDER	THAT'S THE THING ABOUT LOVE	TRU	CDP 87143	£18.95	P	Rock		
BELMONT, BELINDA	GO GO GO	CDP	871001	£18.95	F	Pop	OMOUCAYA VIRGIN	MO MO MO MO MO MO MO	CD	CDP 87142	£18.95	F	Pop/R&B		
CASTAGNETTE, CLAUDIO	LA SOLITAIRE PONTECITA	CDP	871200	£18.95	F	Pop	ORIGINAL SOUNDTRACK BLUES BROTHERS BROTHERS DRACULA	COL	4727482	£P	Pop				
CHARLEMAGNE, THE	RADING 1	EVERY SONG MEETS SIGHTS	MINISTRACKS	CD	CDP 871401	F	Rock	ORIGINAL SOUNDTRACK CHARLIE CHAPLIN'S CITY LIGHTS	SILVA SCREEN	CD	FLP 136	£18.95	F	Pop	
CHARPENTIER, THE	RAISIN	CDP	871402	£18.95	F	Pop	ORIGINAL SOUNDTRACK CITY LIGHTS SILVA SCREEN	CD	FLP 136	£18.95	F	Pop			
CHRISTIANIS, THE COLOURS	ISLAND	DOC	842586	£18.95	F	Pop	ORIGINAL SOUNDTRACK CHARLIE CHAPLIN'S CITY LIGHTS	SILVA SCREEN	CD	FLP 136	£18.95	F	Pop		
COTTET, ROBERT	ROAD 'N' RAIL PRESTIGE	CDP	871500	£18.95	F	Pop	ORIGINAL SOUNDTRACK CHARLIE CHAPLIN'S CITY LIGHTS	SILVA SCREEN	CD	FLP 136	£18.95	F	Pop		
COSTELLO, LOU	THE ROLLING STONES	CDP	871501	£18.95	F	Pop	ORIGINAL SOUNDTRACK CHARLIE CHAPLIN'S CITY LIGHTS	SILVA SCREEN	CD	FLP 136	£18.95	F	Pop		
COOPER, BY THE TIDE YOU DON'T KNOW WHO'S	CDP	871505	£18.95	F	Pop	ORIGINAL SOUNDTRACK HORROR OF THE BLACK MUSEUM	GERARD SCHURMANN	CD	CDP 871505	£18.95	F	Pop			
CRAY, ROBERT	DO YOU KNOW WHAT IT IS?	DOC	831251	£18.95	F	Pop	ORIGINAL SOUNDTRACK HORROR OF THE BLACK MUSEUM	GERARD SCHURMANN	CD	CDP 871505	£18.95	F	Pop		
DALE, GENE	GOING DOWN	CDP	871506	£18.95	F	Pop	OWENS, BILL	BLUES LOVE SUNDOWN	CD	CDP 8705	£18.95	F	Pop		
DI MEGLIO, AL	BEST OF AL DI MEGLIO BLUE NOTE	CDP	B104500	£18.95	F	Pop	PAZCZYNSKI, CLAUDIO	CLAUDIO PAZCZYNSKI	CD	CDP 8705	£18.95	F	Pop		
DIRE STRAITS	BROTHERS IN ARMS	VERTIGO	CD	871509	£18.95	F	Pop	PEERE UBL	STORY OF MY LIFE	FONTANA	CD	8514982	£18.95	F	Pop
DIRE STRAITS	LOVE OVER GOLD	VERTIGO	CD	800085	£18.95	F	Pop	PEERE UBL	STORY OF MY LIFE	FONTANA	CD	8514982	£18.95	F	Pop
DIRE STRAITS	MONKEY WREN	CDP	871510	£18.95	F	Pop	PEERE UBL	STORY OF MY LIFE	FONTANA	CD	8514982	£18.95	F	Pop	
DIRE STRAITS	MONKEY WREN	CDP	871511	£18.95	F	Pop	PEERE UBL	STORY OF MY LIFE	FONTANA	CD	8514982	£18.95	F	Pop	
DIRE STRAITS	ON EVERY STREET	VERTIGO	CD	871512	£18.95	F	Pop	PEERE UBL	STORY OF MY LIFE	FONTANA	CD	8514982	£18.95	F	Pop
DOLBY, MICHAEL	GO BACK TO YOU	CDP	871513	£18.95	F	Pop	PRINCE	PURPLE RAIN	ORIGINAL SOUNDTRACK PAISLEY PARK	DOC	759251105	£18.95	F	Pop	
DOLYAN, BOB	GOOD AS I BEEN TO YOU	CDP	871513	£18.95	F	Pop	PRINCE & THE NEW POWER	ORIGINAL SOUNDTRACK DIAMONDS AND PEARS PAISLEY PARK	DOC	759251295	£18.95	F	Pop		
DRESDNER, ZUCKER	SHAB-B-BO	CDP	871520	£18.95	F	Pop/R&B	RADIO MONDO	GET A NEW LIFE	STATO	CD	CD-MCD 714	£18.95	AMG/WB	Country	
DRUMMOND, CRAIG	GO 210000	CDP	871521	£18.95	F	Pop/R&B	RADIO MONDO	GET A NEW LIFE	STATO	CD	CD-MCD 714	£18.95	AMG/WB	Country	
FERRINI, ROBERTO	ROCKY MUSIC	CDP	871522	£18.95	F	Pop/R&B	RADIO MONDO	GET A NEW LIFE	STATO	CD	CD-MCD 714	£18.95	AMG/WB	Country	
FERRINI, ROBERTO	ROCKY MUSIC: THE ULTIMATE COLLECTION	VERTIGO	MD	EGCD 2	TECHNICO	Jazz	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
FORREST, FOUR WORLD FIGHT	WORLD RONNIE SCOTT'S	CDP	871523	£18.95	F	Pop	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
FRESSLER, BRUNO	HAVE A LITTLE FAITH	SONGBOOK	CDP 555753	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
GARRET, PETER	SINGING THE REAL WORLD	MELODIC	CDP 871524	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
GAS HUFER	MI TUSICAL TRAGEDIES	CDP	E1 13720	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
GILBERT, STEPHEN	GOING DOWN	CDP	871525	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
GIPSY KINGS	LIVE IN COLOGNE	CDP	871526	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
GROULIN, DAVE	NIGHT TIME BLUES	CDP	871527	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
HEAD, HOWIE	VOXX	CDP	871528	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
HELD, CLAUDIO	LA SOLITAIRE PONTECITA	CDP	871529	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
HENRY, ERIC	THE ONE ROCKET	CDP	871530	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
HINDS, JEFFREY	GO UP	CDP	871531	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
HINDS, JEFFREY	GO UP	CDP	871532	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
HINDS, JEFFREY	GO UP	CDP	871533	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
HINDS, JEFFREY	GO UP	CDP	871534	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
HINDS, JEFFREY	GO UP	CDP	871535	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
HINDS, JEFFREY	GO UP	CDP	871536	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871537	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871538	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871539	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871540	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871541	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871542	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871543	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871544	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871545	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871546	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871547	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871548	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871549	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871550	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871551	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871552	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871553	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871554	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871555	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871556	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871557	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871558	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871559	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871560	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871561	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871562	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871563	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871564	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871565	£18.95	F	Pop/R&B	REED, ROBERT	THE VERY BEST OF	REED	CD	CDP 871522	£18.95	AMG/WB	Country	
JACKSON, MICHAEL	DEFINITELY YOU	CDP	871566	£18.95											

*Media Monitor UK
points the way to Europe at
Midem'93*



MEDIA MONITOR

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For more information please contact: Amy Howard at the Media Control Stand Midem (G3.13)
or Cathy Flintoff, MEDIA MONITOR, 8th Floor - Ludgate House, 245 Blackfriars Road, London SE1 9UR.
Telephone: 071-401 9323 Fax: 071-921 5942

TOP 75 SINGLES

THE OFFICIAL music week CHART

This Rank	Last Weeks	Title	Artist (Produced) Publisher	Label CD/Cass (Distributor)	7/7/92
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1 I WILL ALWAYS LOVE YOU ★ 2

Ariana/Hanover/Brooks & Dunn (BMG)

7421120052/7421120654 (BMG)

4321120656 (BMG)

2 EXTERMINATE!

Logic/Anita/Hanover/Brooks & Dunn (BMG)

7421120657/7421120658 (BMG)

3 I'M EASY/BE AGGRESSIVE

Stevie Wonder/LA/44/CLAS/44/LASH/MF

7421120659/7421120660 (MF)

4 COULD IT BE MAGIC

RCA 4237112067/4237112068/4237112069 (BMG)

4321120671 (BMG)

5 THE LOVE I LOST

WLW Sanctuary/Polydor 753/754/755 (BMG)

PWL 7/7/92

6 MR WENDAL/REVOLUTION

Colleene/COCOOL 58/1 (CCCOOL 268) (EMI)

7421120678/7421120679 (EMI)

7 WE ARE FAMILY (93 MIXES)

Atlantic A 45020/24 (ASCAP) (W)

A 45028 (W)

8 OPEN YOUR MIND

Deconstruction/ATC 12021/12042 (BMG)

7421120680/7421120681 (BMG)

9 SWEET HARMONY

East West YZ 350/351/352 (W)

7/7/92

10 PHOVERE WORLD

Redwind/PSS/2000 75/76 (W)

PSW 8/8/92

11 PHOVERE WORLD

One Little Indian 98/99 (BMG) 75/76 (W)

PWL 8/8/92

12 HEAL THE WORLD

Epic 6548255/654808 (ISME)

6548255/654808 (ISME)

13 AFTER ALL

Sirena/Gel Disco/House 4/40/40/41 (W)

/WDX 4

14 WOULD I LIE TO YOU *

Coral 67/67/67/67 (W)

7/7/92

15 WHAT YOU DON'T DO FOR LOVE

Chrysalis CODGOS 10/10/10 (E)

GOM 8/8/92

16 ARRANGED MARRIAGE

Island CD 544/5/5/5 (W)

544/5/5/5 (W)

17 IT'S GONNA BE A LOVELY DAY

Anita/Bell 12021/12042 (BMG)

7421120682/7421120683 (BMG)

18 HOPE OF DELIVERANCE

Paraphone COR 62/62/62 (W)

8/8/92

19 WOULD?

Columbia 656882/656883 (S)

656882/656883 (S)

20 WHEN YOU WERE YOUNG

A&M AMCD 0132/AMM 0132 (F)

AM 8/8/92

21 STEP IT UP

4th & B way/BRZ 206/206/206 (BMG)

7/7/92

22 BED OF ROSES

Jamaica J/VMC 9/9/9 (W)

JDX 10/10/92

23 THE DEVIL KNOWS

Food CUP/VERVE 1/1/1 (F)

1/1/1 (F)

24 GET THE GIRL KILL THE BADDIES!

RCA 4237112061/4237112062 (BMG)

7421120674/7421120681 (BMG)

25 DOGS OF LUST

EastWest 6545/6572 (S)

6545/6572 (S)

26 WOMANKIND

Polydor LTD/CD 130/130/130 (F)

LTL 13/13/13 (F)

27 GIVE IT UP, TURN IT LOOSE

East West America A 84/CD (W)

7/7/92

28 SOMEDAY (I'M COMING BACK)

Anita/Bell 12021/12042 (BMG)

7421120682/7421120683 (BMG)

29 BROKEN ENGLISH

Sony S 25/25/25/25/25/25 (S)

6593/693/6593/6593/6593/6593 (S)

30 OUT OF SPACE

XL Recording XL 52/52/52/52/52 (S)

XL 52/52/52/52/52 (S)

31 NEW SESAME

Polydor POCO 1/OC 1 (F)

POCO 1

32 FEED THE TREE

4AD BAD 3/10/10 (F)

10/10/10 (F)

33 MIAMI HIT MIX/CHRISTMAS THROUGH YOUR EYES

Epic 6545/6572 (S)

6545/6572 (S)

34 MUSIC

Fergie And Anne-Marie Smith (Fergie) RAK

Synthetic COR 8347/CR 834/834 (E)

12/12/63/12/63 (E)

35 LOVE ME THE RIGHT WAY

Logika/Anita/Bell 12021/12042 (BMG)

7421120684/7421120685 (BMG)

36 NEW EMOTION EP

Time Frequency/Campbell/Zomba

Internal Affairs KGCD 003/KGBM 003 (BMG)

KGB 10/10

37 MANY RIVERS TO CROSS

Geffen GFTS 1/1/GFC 31 (BMG)

GJG 31 (BMG)

As used by Top Of The Pops and Radio One

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This Rank	Last Weeks	Title	Artist (Producer) Publisher	Label CD/Cass (Distr/Broad)	7/7/92
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This Rank	Last Weeks	Title	Artist (Producer) Publisher	Label CD/Cass (Distr/Broad)	7/7/92
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This Rank	Last Weeks	Title	Artist (Producer) Publisher	Label CD/Cass (Distr/Broad)	7/7/9

TOP**THE OFFICIAL music week CHART****JAN****23****1993****40****SINGLES**

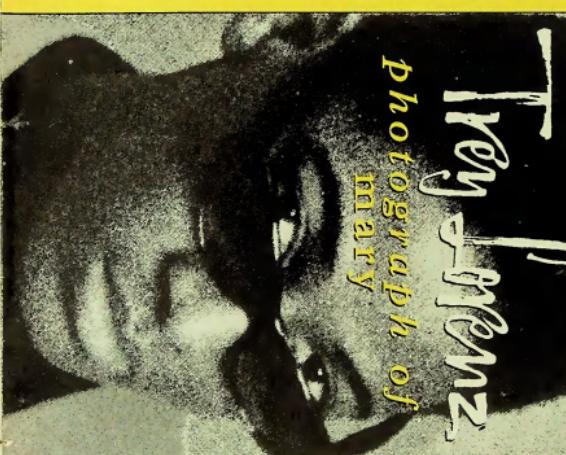
- 1** I Will Always Love You
Whitney Houston
- 02** ExterminatE!
Snap! Feat. Niki Harris
- 03** I'm Easy/Be Aggressive
Faith No More
- 04** Could It Be Magic
Take That
- 05** The Love I Lost
West End Feat. S.Y.B.L.
- 06** Mr. WENDAL/REVOLUTION
Arrested Development
- 07** We Are Family ('93 Mixes)
Sister Sledge
- 08** Open Your Mind
Usjura
- 09** New Sweet Harmony
Beloved
- 10** Steam
Peter Gabriel

Troy J. Menz
photograph of
Mary

- Step It Up
STEREO MC'S
- Bed Of Roses
Bon Jovi
- Dogs Of Lust
The Devil You Know
- WomanKind
JESUS JONES
- GET THE GIRL! KILL THE BADGIES!
Pop Will Eat Itself
- GIVE IT UP, TURN IT LOOSE
En Vogue
- SOMEDAY (I'M Coming Back)
Lisa Stansfield
- Broken English
Sunscreem
- Out Of Space
Prodigy
- Open Sesame
Leila K
- Feed The Tree
Belly

- Gee Street/Art 15 **21**
- JAMBOO/Mercury **new 22**
- Fool 10 **23**
- Polydor 12 **26**
- RCA 9 **24**
- Epic 25 **25**
- ARISTA 19 **28**
- Sony S2 13 **29**
- XI RECORDINGS 19 **30**
- Polydor **new 31**
- 4AD **new 32**

1	I Will Always Love You	Whitney Houston
02	ExterminatE!	Snap! Feat. Niki Harris
03	I'm Easy/Be Aggressive	Faith No More
04	Could It Be Magic	Take That
05	The Love I Lost	West End Feat. S.Y.B.L.
06	Mr. WENDAL/REVOLUTION	Arrested Development
07	We Are Family ('93 Mixes)	Sister Sledge
08	Open Your Mind	Usjura
09	New Sweet Harmony	Beloved
10	Steam	Peter Gabriel



TOP 50 AIRPLAY CHART

THE OFFICIAL music week CHART

23 JANUARY 1993

Rank	Title	Artist	Last week's #	Label	Station with most plays	This Week	Title	Artist	Last week's #	Label	This week's #	Station with most plays
1	I WILL ALWAYS LOVE YOU	Whitney Houston	A	Arista	Capital FM	26	THE THOUGHT OF IT LOOSE LOOSE	A	Hardrock	Red Rose Rock FM		
2	DEEPER AND DEEPER	Madonna	A	Maverick	Capital FM	27	YOUR TOWN	B	Columbia	Piccadilly Red 103 FM		
3	WOULD I LIE TO YOU	Charles And Eddie	A	Capitol	Capital FM	28	WHEN YOU WERE YOUNG	A&M	ESSEX			
4	THE WORLD	Michael Jackson	A	Epic	Capital FM	29	I'M EVERY WOMAN	Whitney Houston	Arista	Capitol FM		
5	COULD IT BE MAGIC	Take That	A	RCA	Piccadilly Key 103 FM	30	GIVE IT UP, TURN IT LOOSE	In Vogue	B	East West	City	
6	SOMEDAY (I'M COMING BACK)	Lisa Stansfield	A	Arista	Capital FM	31	BED OF ROSES	Bon Jovi	Jambo	Clyde One FM		
7	STEAM	Paul Gabriel	A	Real World	Piccadilly Key 103 FM	32	MIAMI HIT MIX	Gloria Estefan	Epic	Piccadilly Key 103 FM		
8	MOTOWNPHONY	Boy II Men	A	Motown	City	33	LOVE ME THE RIGHT WAY	Rapamania & Kym Mazelle	A	Logic	City	
9	EXTERMINATE	Snep	A	Arista	BBC Radio 1	34	IN MY DEFENSE	Fred Marry	B	PWL Sanctuary	Signal	
10	STEP IT UP	Stevie MC's	A	4th & Way	Real Rose Rock FM	35	THE LOVE I LOST	West End featuring Syleena	B	BBR Radio 1		
11	WHO'S GONNA RIDE YOUR WILD HORSES	U2	A	Island	Piccadilly Key 103 FM	36	FEED THE TREE BEE	A&M	B	Red Rose Rock FM		
12	TEMPTATION (REMIX)	Neenen 17	A	Virgin	Chillers Network	37	SO CLOSE	Dina Carroll	B	Polydor	Red Rose Rock FM	
13	THE DEVIL YOU KNOW	Jesus Jones	A	Food	BBC Radio 1	38	WOMANKIND	Little Angels	B	Getnet	BBC Radio 1	
14	DRIFT AWAY	Michael Bolton	B	Columbia	Piccadilly Key 103 FM	39	IN BLOOM	Nirvana	B	ZTT	Essex	
15	PHOENIX	People The Shamen	A	One Little Indian	Power FM	40	ONE IN TEN	Sierra & UB40	B	Island	BBC Radio 1	
16	MR WENDAL	Acidized Development	A	Cooltempo	City	41	ARRANGED MARRIAGE	Apache Indian	B	frr	Form Radio	
17	HOPES OF DELIVERANCE	Paul McCartney	B	Paraphone	Cost FM	42	ALIVE & KICKING	Esteban Bat	B	Misfits	Capital FM	
18	LIFE OF SURPRISES	Prabhat Sprout	B	Kitchenware	Power FM	43	END OF THE ROAD	Boyz II Men	B	EMI	Chillers Network	
19	TOM TRAUBERT'S BLUES (WALTZING MATILDA)	Rod Stewart	B	Warner Bros	Clyde One FM	44	IF WE HOLD ON TOGETHER	Diane Ross	B	Tabu	BBC Radio 1	
20	WHAT YOU WON'T DO FOR LOVE	Go West	B	Chrysalis	Signal	45	LOVE MAKES NO SENSE	Alexander O'Neal	B	Slash	MFM 103.8 & 97.1	
21	AFTER ALL	The Frat Pack	B	Galaxy	Piccadilly Key 103 FM	46	IM EASY	Faith No More	B	HMV	Essex	
22	NEVER LET HER SLIP AWAY	Undercover	B	PWL International	Chillers Network	47	CERTAIN PEOPLE I KNOW	Morrissey	B	RCA	Capital FM	
23	MAN ON THE MOON	IRM	B	Warner Bros	Capital FM	48	LOVE SONG FOR A VAMPIRE	Annie Lennox	B	Giant	Power FM	
24	SWEET HARMONY	The Beloved	B	East West	Power FM	49	SAVING FOREVER	For You Shania	B	EMI	Capital FM	
25	BE MY BABY	Vanessa Paradis	A	Remark	Chillers Network	50	SLEEPING SATELLITE	Tasha Archer	B	EMI	Capital FM	

© Copyright EMA. Compiled using BBC Reseas and RCS Selector software. Based on the plays of current titles on Radio 1 and contributing JLR stations. Station weightings are based on total listening hours as calculated by JCOPAR.

TOP 10 BREAKERS

Position	Title	Artist	Label
1	RUNAWAYS	Dean Cullinan	Arista
2	SPIRITUAL HIGH (STATE OF INDEP)	Moondogers feat Chrissie Hynde	Arista
3	INDEPENDENCE	Lulu	Paraphone
4	IN HEAVEN IS	Def Leppard	Bludgeon Riffles
5	HARD TO GET	Scorclub	Island
6	NYC	Charles & Eddie	Capitol
7	ANGEL	Jon Secada	SBX
8	IN LITTLE BIRD	Anne Lennox	RCA
9	PLEASE SIR	Maryanne Joseph	Epic
10	I WANNA BE IN LOVE AGAIN	Being Spring	MCA

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

REGIONAL CHOICE

Rank	Title	Artist	Station
1	WE ARE FAMILY	Sister Sledge	Air FM
2	I WANNA STAY WITH YOU	Gallagher And Lyle	Downtown
3	WE ARE THE GIRLS	Wee Pops Girls	Galaxy Radio
4	IF I CAN DREAM	Michael Ball	Tay
5	ALL I WANT	Toad The Wet Sprocket	Cost FM
6	ONCE YOU'VE TASTED LOVE	Take That	Cost FM
7	SEPARATE WAYS	Gary Moore	Cost FM
8	I'LL COME BACK TO YOU	The Choppedones	Downtown
9	I'LL COME BACK TO YOU	The Choppedones	Tay
10	SEASONS	No Hat Mean	Downtown

Top 10 titles showing most regional buzz

AIRPLAY PROFILE

SELECTED TITLE: SPIRITUAL HIGH (STATE OF... Moondogers feat Chrissie Hynde (Arista))

1	Piccadilly Key 103	6	2CB FM
2	Cool FM	7	First RTRM
3	Galaxy Radio	8	NorthSound
4	Chillers Network	9	BBC Radio 1
5	ERBBM FM		

Stations showing most play for selected title.

THIS WEEK'S CONTRIBUTOR:

ZCB FM, Air FM, BBC Radio 1, BMG FM, Capital FM, Chiller Network, City, City One FM, Cost FM, Country Sound Network, DownTown, Essex, First RTRM, Galaxy Radio, Northsound, Piccadilly Key 103, Power FM, Red Dragon, Red Rose Rock FM, Signal, Tabu, Trash FM. This represents 63.6% of total paid radio licensing in the UK.

US TOP 50 SINGLES

Rank	Title	Artist	Label
1	I WILL ALWAYS LOVE YOU	Whitney Houston	Arista
2	IF I EVER FALL IN LOVE	Shalamar	Gasoline Alley
3	IN THE STILL OF THE NIGHT	Boyz II Men	Matwon
4	RUMPK SHAKER	Wreck-n-Effekt	MCA
5	SAVING FOREVER	For You Sharice	Giants
6	RHYTHM IS A DANCER	Snap	Arista
7	GOOD ENOUGH	Robbie Brown	MCA
8	DEEPER AND DEEPER	Madonna	Maverick
9	A WHOLE NEW	Peabo Bryson & Regina Belle	Columbia
10	YOU'D BE WITHOUT ME	Pythia	Dawnée Street
11	WHEN SHE CRIES	Restless Heart	RCA
12	REAL LOVE	Mary J Blige	Uptown
13	PROK & THE REVOLUTION	Prok Park	Capitol
14	WHAT ABOUT YOUR FRIENDS	TLC	LaFace
15	BE FAITHFUL	Go West	Atlantic
16	TO LOVE SOMEBODY	Michael Bolton	Columbia
17	MURK	MR. WENDAL	Acidized Development
18	GIVE IT UP, TURN IT LOOSE	In Vogue	Arista
19	DO YOU BELIEVE IN US	Jon Secada	SBX
20	HERE WE GO AGAIN	Portrait	Capital
21	NEVER A TIME	Genes	Atlantic
22	WALK ON THE OCEAN	Toad The Wet Sprocket	Columbia
23	ORDINARY WORLD	Duran Duran	Capital
24	HALLOWN ON BROKEN GLASS	Annemarie Anse	Atlantic
25	LOVE IS ON THE WAY	Sagin Kick	Third Stone

US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	THE BODYGUARD (OST)	Various	Arista
2	THE CHASE	Garth Brooks	Liberty
3	SOME GAVE ALL	Eddy Ray Cyrus	Mercury
4	UNPLUGGED	Eric Clapton	Duck
5	TIMELESS (THE CLASSICS)	Michael Bolton/Columbia	Capitol
6	BREATHLESS	Kenny G	Arista
7	TEN	Pearl Jam	Epic
8	IT'S YOUR CALL	Reba McEntire	MCA
9	PURE COUNTRY (OST)	George Strait	MCA
10	BRAND NEW MAN	Bros & Dunn	Arista
11	IF I EVER FALL IN LOVE	Shelene Gasoline Alley	Atlantic
12	THE CHRONIC	Dr. Dre	Death Row
13	LOVE DELUXE	Sade	Epic
14	HARD OR SMOOTH	Wreck-n-Effekt	MCA
15	BOBBY	Bobbi Brown	MCA
16	3 YEARS 5 MONTHS & 2 DAYS	Amstedt Dr. Chrysalis	Atlantic
17	WHAT'S THE 411?	Mary J Blige	Uptown
18	TOTALLY KROUSED OUT	Kris Kristofferson	Atlantic
19	AUTOMATIC FOR THE PEOPLE	Nine Inch Nails	BMG
20	A LOT OF LIVING (AND A...)	Alan Jackson	Atlantic
21	I STILL BELIEVE IN YOU	Vince Gill	MCA
22	ALADDIN (OST)	Various	Walt Disney
23	Beyond The Sun	Garth Brooks	Liberty
24	METALLICA	Metallica	Elektra
25	REBIRTH OF Slick (D.O.C.)	Digital Genius Foundation	LaFace

Charts courtesy Billboard, 23 January 1993. *Awards are awarded to those products demonstrating the greatest airplay and sales gca UK acts. **UK-signed acts.

*** UK chart. **** UK-signer acts.

RECORD MIRROR

DANCE UPDATE

23 JANUARY 1993
FREE WITH MUSIC WEEK

RIO BRANCHES INTO DANCE

Third party distributor Rio Communications has launched a specialist dance division to give a fresh profile to its club acts.

Interactive Dance Distribution will take Rio product to small stores outside the PolyGram account structure for the first time.

Graham Kelly, who heads Interactive, has taken over all Rio dance accounts and plans to expand the roster.

"Dance was just a sideline for Rio, but now we can focus strictly on that one area," he says.

Interactive distributes acts such as The Diceman, Black Dog and the Fresh label currently promoting Lovestation's Club Chart mover 'Shine On Me'. More info from 081-983 8633.

OMAR NEAR TO SIGNING

Omar seems on the verge of signing with another major, just weeks after leaving Phonogram-owned Talkin Loud.

The London-based singer was in advanced talks with Sony Music last week to settle final details of a fresh contract.

Sony's interest in Omar is consistent with its recent signing of rising jazz funk star Jamiroquai from Acid Jazz.

BZZ LOSES ITS BUZZ

Birmingham's troubled black music station Buzz FM has been accused of betraying its roots and playing Top 40 "wallpaper" music. But its new owners say the changes are the only way to make a dance format viable.

Just four DJ presenters remain after a round of lay-offs when Chris Cary took over last month.

Cary's shake-up began with jocks' fees being slashed and a

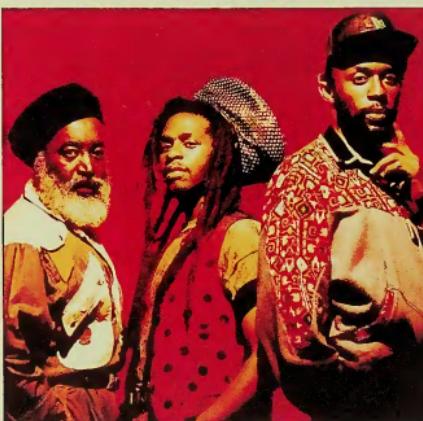
move towards far heavier rotation of its playlist. Last month Cary told *RM* that it would model its output on London's Kiss FM.

But during a week in January when it played Whitney Houston's 'I Will Always Love You' 52 times, Kiss spun it twice. And while Buzz gave Jacko's 'Heal The World' 36 plays, Kiss ignored it (analysis supplied by Media Monitor).

"All we have done is shift the

music policy," says acting programming director Lindsay Reid. "We felt Buzz had not had the success it could have, perhaps because it was weighted too heavily towards black music."

Reid says Buzz remains within the terms of its promise of performance which specifies 70% black music. One of the DJs laid off says: "It is no longer the alternative station people wanted."



PULSE SET TO STEEL THE SHOW

From Handsworth to Capitol Hill...Steel Pulse become the first reggae band to perform at a US presidential inauguration this Wednesday (January 20). Sax blowing swinger Bill Clinton invited Birmingham's finest to play on The White House lawn after they asked him to guest on their new album. Steel Pulse, who picked up a reggae Grammy in 1988, have also had their new album 'Rastafari Centennial' nominated for this year's awards. Their new single 'Taxi Driver' is due on February 8 with mixes by Rebel MC.

DEO

Label
Cat No.

Party BMG Video
74321120863

Our Illusion I Geffen
GEFV 39521

Our Illusion II Geffen
GEFV 39522

ight With... 4509090943

You Dream Ritz
RITZBV 701

Its PolyGram Video
0895480

NY York's... BMG Video

Hits BMG Video
74321119843

... PMV/Channel 5
0895083

All Part 2 PolyGram Vid
0895083

PolyGram Video
0896143

PolyGram Video
0895563

Love Starvision
EUVK 6042

All Part 1 PolyGram Vid
0895083

Prism Leisure PLATV 952

MON
GUE
E.

! ON

I U I U

released 18 january

dome

independence. brothers in rhythm and c j mackintosh mixes

marketed by Parlophone

N RECORDS

Set Stars Estate, Transport Ave.,
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T

SCOTS IN DANCE AWARDS RIVAL

1 I WILL ALWAYS LOVE YOU
2 DEEPER AND DEE
3 WOULD I LIE TO YOU
4 HEAL THE WORLD
5 COULD IT BE ME
6 SOMEDAY (ITM C)
7 STEAM Peter Gabriel
8 MOTOWNPHILLY
9 EXTERMINATE! Smokey Robinson
10 STEP IT UP Stereophonics
11 WHO'S GONNA WIN
12 TEMPTATION (IRE)
13 THE DEVIL YOU KNOW
14 DRIFT AWAY Michael Jackson
15 PHOREVER PEOPLE
16 MR. WENDAL Arctic Monkeys
17 HOPE OF DELIVER
18 LIFE OF SURPRISE
19 TOM TRAUBERT'S
20 WHAT YOU WON'T
21 AFTER ALL The Cure
22 NEVER LET HER GO
23 MAN ON THE MOON
24 HOT SWEET HARMONY
25 BE MY BABY Van Morrison

Copyright ERA. Compiled by

TOP 10 BIGGEST SONGS

1 RUNAWAYS
2 SPIRITUAL HIGH (S)
3 INDEPENDENCE
4 HEAVEN IS
5 HARD TO GET
6 NYC
7 ANGEL
8 LITTLE BIRD
9 PLEASE SIR
10 I WANNA BE IN LOVE

Records are outside the Arista chart

US TO

1 I WILL ALWAYS LOVE YOU
2 IF I EVER FALL IN
3 IN THE STILL OF THE NIGHT
4 RUMPK SHAKER
5 SAVING FOREVER
6 RHYTHM IS A DANCE
7 GOOD ENOUGH
8 DEEPER AND DEE
9 A WHOLE NEW LIFE
10 IF I DIE WITH YOU
11 WHEN SHE CRIES
12 REAL LOVE, Mary
13 PRINCE & THE REV
14 WHAT ABOUT YOU
15 FAITHFUL, Go
16 TO LOVE SOMEONE
17 MR. WENDAL Arctic Monkeys

18 GIVE IT UP, TURN IT LOOSE, En Vogue
19 DO YOU BELIEVE IN US, Jon Secada
20 HERE WE GO AGAIN!, Pussycat Dolls
21 WE NEVER A TIME, Genesis
22 WALK ON THE OCEAN, Yolanda Adams
23 ORDINARY WORLD, U2
24 WAJUNG UNBROKEN CLASS, Ariana Lennox
25 LOVE IS ON THE WAY, Segeon Kick Third Stone

Scotland's dance music scene is launching a breakaway awards show in response to being "gnorad" south of the border.

The event, co-ordinated by ClubScene magazine, will highlight the success of acts such as The Time Frequency and labels like Soma, Limbo and 23rd Precinct.

Last week TTF's 'New Emotion' EP — Scotland's number two —

was at 39 in the Gallup/MWchart. "These are the kind of hugely talented acts that deserve better," says Grainger. "We have been ignored too long by events like the DM Awards."

The show, to be held at Glasgow's Tunnel club on March 21, will follow the DMC live/PA format. Awards will be voted for by readers of ClubScene and the Scottish Sun.

HUBBA DOUBLE Bubbling Scots house label Hubba Hubba has cemented two US licensing deals just four months after its birth. The spiritual ley lines stretch from Falkirk to Miami when the Florida-based Murk mob heard Hubba Hubba's Ohm tune 'Tribal Tones'. The single has been licensed to Murk offshoot Vibes, with plans for it to pick up future Hubba Hubba product. And label owner John MacLennan also has plans to license tracks from new Chicago label Mega Trend set up by Roy Davies Jr of Photon Inc fame whose new EP is expected in March. Hubba Hubba Hey!

SWING DOORS OPEN

As the year started with Whitney we were half way there. But before '93 is out will a US r&b act take a genuine swingbeat track to number one? Or will the Brils get there first?

Fans of the new jack style may cringe to hear that UK swingmaster Steve Jervier has produced the new single for pop sensations Take That. But as the Jervs point out, if the UK mainstream has been bitten by the bug at last, swing stands to win the respect it deserves. "We've gotta be happy about that," says Jervier.

For so long r&b has dominated the US charts. Acts like R Kelly, and anything touched by LA & Babyface litter the Billboard top 10 in the way Stock Aitken Waterman once ruled our domestic chart.

But for so long swing has left UK audiences cold. Record companies have felt there is a limited market for swingbeat here because it has seemed too black, too foreign or just too sophisticated for the UK.

Pete Waterman, whose recent WWF single 'Slam Jam' displayed his love of swing, has another idea. "One of the problems here has always been that kids don't know how to

● R KELLY (ABOVE) & TAKE THAT



dance to it. We need videos with dancers to show them the way."

The PWL hitmaker is thrilled swing is coming on strong at last. But he worries for its future. "When we did a swingbeat record with Kylie — 'The Word Is Out' — it flopped. I think it could be another six months or so before this country wakes up and then we could be inundated by crap swing records," he says.

A UK act taking new jack to pop's chiefly white mainstream will give new life to r&b. And like r&b it is based on looped beats so could encourage young music makers to ditch disco samples in favour of real songs. And there is no reason the UK cannot develop its own identity from a US style — just as with soul and house.

Waterman says he was lavished with praise from LA & Babyface for some of his rougher Mel & Kim go-go tracks. And, to prove anything can happen, wait for those Jervier arrangements of Take That. "They can really sing," he insists. "No, really."

Record Mirror news edited by Matthew Cole. Tel: 071-620 3636.

EVER-EXPANDING GALAXY

Bristol dance station Galaxy Radio is planning to double its audience with a bid to spread its club vibe across the whole Severn region. The station is one of the fancied applicants for a new franchise which the Radio Authority will award in March. Its bid details a diet of classic and current dance for the whole area, extending the service of present available only in the city centre. Programming director Paul Chantler says: "Our research shows there is a niche for spreading the Galaxy formula across the region." Its output would include two weekly rap shows, two hardcore programmes, and an acid jazz style show.



LOOPY TOONS

Way gangsta rappers stand aside the conscious crew, here comes the phuture punk as laid down by hip hop's most fanciable prospects. Digable Planets (picked outta NYC are about to unveil their UK debut 'Rebirth Of Slick'. Meanwhile London's own Oui 3 are set to launch their equally fresh set of loops and rhymes aimed at the mind with an adaptation of Buffalo Springfield's 'For What It's Worth'. Digable Planets may not have the answer but certainly ask some fresh questions. As their rhymer Butterby has it "we be to rap as hell to be look." So where is the door? ● Chapter & The Verse, dropped by Virgin at Christmas, plan to release a new LP on their Unhearn Records label. Meanwhile Ariol Cousins and Colin Thorpe are considering their future — together or apart.

SLY T AND OLLIE J FEATURING JODY
HELP ME
OUT NOW ON 12" AND CD

"PINKY AND PERKY GET RUSHED ON THE DANCE FLOOR"

2 RM DANCE UPDATE

1 I WILL ALWAYS LOVE YOU, En Vogue	2 IF I EVER FALL IN, Mariah Carey	3 IN THE STILL OF THE NIGHT, TLC	4 AUTOMATIC FOR THE PEOPLE, REM	5 DIVINE, NINA SIMONE
6 RUMPK SHAKER, TLC	7 SAVING FOREVER, TLC	8 RHYTHM IS A DANCE, TLC	6 DITTY, Poppin' Fresh	6 I'M GONNA MAKE IT, TLC
8 DEEPER AND DEE, TLC	9 GOOD ENOUGH, TLC	10 GOOD ENOUGH, TLC	7 I CAN'T GET NO, TLC	7 I CAN'T GET NO, TLC
10 WHEN SHE CRIES, TLC	11 HEAVEN IS, TLC	12 I'M GONNA MAKE IT, TLC	8 I'M GONNA MAKE IT, TLC	8 I'M GONNA MAKE IT, TLC
12 REAL LOVE, TLC	13 PRINCE & THE REV, Prince	14 WHAT ABOUT YOU, TLC	9 I'M GONNA MAKE IT, TLC	9 I'M GONNA MAKE IT, TLC
13 PRINCE & THE REV, Prince	14 WHAT ABOUT YOU, TLC	15 FAITHFUL, TLC	10 I'M GONNA MAKE IT, TLC	10 I'M GONNA MAKE IT, TLC
14 WHAT ABOUT YOU, TLC	16 TO LOVE SOMEONE, TLC	16 TO LOVE SOMEONE, TLC	11 I'M GONNA MAKE IT, TLC	11 I'M GONNA MAKE IT, TLC
15 FAITHFUL, TLC	17 MR. WENDAL, Arctic Monkeys	17 MR. WENDAL, Arctic Monkeys	12 I'M GONNA MAKE IT, TLC	12 I'M GONNA MAKE IT, TLC
16 TO LOVE SOMEONE, TLC	18 GIVE IT UP, TURN IT LOOSE, En Vogue	18 GIVE IT UP, TURN IT LOOSE, En Vogue	13 I'M GONNA MAKE IT, TLC	13 I'M GONNA MAKE IT, TLC
17 MR. WENDAL, Arctic Monkeys	19 DO YOU BELIEVE IN US, Jon Secada	19 DO YOU BELIEVE IN US, Jon Secada	14 I'M GONNA MAKE IT, TLC	14 I'M GONNA MAKE IT, TLC
18 GIVE IT UP, TURN IT LOOSE, En Vogue	20 HERE WE GO AGAIN!, Pussycat Dolls	20 HERE WE GO AGAIN!, Pussycat Dolls	15 I'M GONNA MAKE IT, TLC	15 I'M GONNA MAKE IT, TLC
19 DO YOU BELIEVE IN US, Jon Secada	21 WE NEVER A TIME, Genesis	21 WE NEVER A TIME, Genesis	16 I'M GONNA MAKE IT, TLC	16 I'M GONNA MAKE IT, TLC
20 HERE WE GO AGAIN!, Pussycat Dolls	22 WALK ON THE OCEAN, Yolanda Adams	22 WALK ON THE OCEAN, Yolanda Adams	17 I'M GONNA MAKE IT, TLC	17 I'M GONNA MAKE IT, TLC
21 WE NEVER A TIME, Genesis	23 ORDINARY WORLD, U2	23 ORDINARY WORLD, U2	18 I'M GONNA MAKE IT, TLC	18 I'M GONNA MAKE IT, TLC
22 WALK ON THE OCEAN, Yolanda Adams	24 WAJUNG UNBROKEN CLASS, Ariana Lennox	24 WAJUNG UNBROKEN CLASS, Ariana Lennox	19 I'M GONNA MAKE IT, TLC	19 I'M GONNA MAKE IT, TLC
23 ORDINARY WORLD, U2	25 LOVE IS ON THE WAY, Segeon Kick Third Stone	25 LOVE IS ON THE WAY, Segeon Kick Third Stone	20 I'M GONNA MAKE IT, TLC	20 I'M GONNA MAKE IT, TLC

21 I'M GONNA MAKE IT, TLC	22 I'M GONNA MAKE IT, TLC	23 I'M GONNA MAKE IT, TLC	24 I'M GONNA MAKE IT, TLC	25 I'M GONNA MAKE IT, TLC
22 I'M GONNA MAKE IT, TLC	23 I'M GONNA MAKE IT, TLC	24 I'M GONNA MAKE IT, TLC	25 I'M GONNA MAKE IT, TLC	26 I'M GONNA MAKE IT, TLC
23 I'M GONNA MAKE IT, TLC	24 I'M GONNA MAKE IT, TLC	25 I'M GONNA MAKE IT, TLC	26 I'M GONNA MAKE IT, TLC	27 I'M GONNA MAKE IT, TLC
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39 I'M GONNA MAKE IT, TLC	40 I'M GONNA MAKE IT, TLC	41 I'M GONNA MAKE IT, TLC	42 I'M GONNA MAKE IT, TLC	43 I'M GONNA MAKE IT, TLC
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43 I'M GONNA MAKE IT, TLC	44 I'M GONNA MAKE IT, TLC	45 I'M GONNA MAKE IT, TLC	46 I'M GONNA MAKE IT, TLC	47 I'M GONNA MAKE IT, TLC
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46 I'M GONNA MAKE IT, TLC	47 I'M GONNA MAKE IT, TLC	48 I'M GONNA MAKE IT, TLC	49 I'M GONNA MAKE IT, TLC	50 I'M GONNA MAKE IT, TLC

Cool

cuts



● NAUGHTY BY NATURE

1	NEW TILL WE MEET AGAIN Inner City	Ten
	Re-released with new mixes by Brothers in Rhythm	
2	NEW DIE NIRO The Disco Evangelists	Black Sunshine
	With its helicopter intro and its mad bells this could be huge	
3	NEW GROUND LEVEL/EVERYTHING Stereo MCs	4th & B'way
	Stereo on the mix for the A-side, Weatherall for the flip	
4	(5) HIP HOP HOORAY Naughty By Nature	Big Life
5	(4) SO DEEP The Reave Project	Network
6	(1) WILL WE BE LOVERS Descon Blue	Columbia
7	(2) LOVE MAKES NO SENSE Alexander O'Neal	A&M
8	(8) GANGSTA Bell Biv Devoe	MCA
9	(10) DO YOU HAVE THE POWER Boomshanka	Cowboy
10	NEW SHINE Mid-Rain	Vinyl Solution
	DJ Pierre's mix makes this a real cool groove	
11	NEW ETHNIC PRAYER Havanna	Limbo
	Tears For Fears break up effectively once again	
12	(20) HERE COME AGAIN JJK	Brute
13	(16) BURACHACCA MUKKA	Limbo
14	(19) YOU GOTTA FIGHT MC Fight	White label
15	NEW WORK IT GIRLFRIEND Jack And Jill	US Strictly Rhythym
	Camp garage workup from New York	
16	NEW MARAKESH EP Gold	Black Market
	Three tracks of powerful UK house	
17	(14) TAKE A TRIP WITH THE DOCTOR Groove Doctor	Slip N' Slide
18	NEW SPELL ON YOU Sound Foundation	Blast
	Pumpin' house with strong vocals from Connie Lush	
19	NEW WHY DON'T YOU Rage	Pulse 8
	A double pack of progressive grooves	
20	NEW CAN'T STOP Pizzi	Bush
	Classic underground cut from 1980 in new mixes	



A guide to the most essential new club tunes as featured on 1FM's "Essential Selection", with Pete Tong, broadcast every Sunday between 7-8pm. Compiled by data collected from leading DJs and the following stores: City Sounds/ Flying Zoom (London), Eastern Bloc/ Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).



N R E C O R D S

focus

DEO

shop



Shop: Underground Records,

89 Rayleigh High Street,

Rayleigh, Essex (100 sq ft).

Specialist areas: Euro

hardcore, mostly 12-inch,
particularly Italian. Also US garage Todd Terry-style; rap and soul imports directly from Unique. Sells rave tapes, such as Vision, and produces its own. Ticket agent.

Manager's view: "We're about 50% cheaper for most imports, so a lot of local DJs come in. We're the Hardcore Rhythm Team and our own white labels come out all the time. We're starting our own label, Underground Records, and we're looking for reasonably thumping progressive house tracks to put out." — Bradley Barrett, owner.

Distributor's view: "They only started recently but they know what they're doing. One problem is the shop's in an indoor market so they have to keep the volume low and you need volume to play hardcore." — Olá Sehinde, Stage One.

DJ's view: "There are other shops around here that specialise but when you go in and ask for tracks they haven't even heard of them. Underground gets you sorted and gets early releases. The lads who work in the shop are really helpful." — Dave Richards, Horizon Radio.



club



Club: Innersense at The Lazerdrome, 267 Rye Lane, London SE15. Saturdays 10pm-7am.

Capacity/PA/Special features: 600/20K Renegade sound/replica Brooklyn Bridge, tunnels, mazes, miniature Stonehenge; painted black with fluorescent borders; massive chill out room with cinema projection; snack bar.

Door policy: "Very relaxed. Wear anything, be anybody." — Sally Fabig, co-promoter.

Music policy: Dream arena: very hardcore. Chill-out zone: garage, happy house, old tunes from 1989. "Traditional chill-out style." — Sally Fabig.

DJs: Regular DJs — Randal, Gachet, Ray Keith, Loftgroover, Circuit, Nut E, Dean Lambert, Andy Lewis, Arjaydeee. Guests include Phantasy, Micky Finn, Fabio, Grooverider.

PAs: Include Sy-kick, Baby D, Acen, Satin Storm.

Spinning: Unknown Origin 'London To Essex'; Moog Remix'; Energiser 'Energiser 4'; Nebular 2' Remix; 4 Hero 'Dark Side'.

DJ's view: "It's a buzz. It's the first big place I've played at regularly and the venue is like no other. It was designed as an arena for a laser quest game." — Nut E.

Promotions view: "One of our acts did a PA on the opening night in September and we've been there ever since. In December Baby D got one of the best responses we've ever had." — Mario Galdes, Production House.

Average ticket price: £10, less with flyer.

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

RM DANCE UPDATE 3

Set Stars Estate, Transport Ave.,
Brentford, Middx, TW8 9HE.
Tel: 081 847 2481. Fax: 081 568 8223.



TOP

JAN. 25

BRITAIN'S NEATEST BEATS TILL

The Clubchart

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

TW LW

1 THE LOVE I LOST (CLUB MIX)(UNREQUITED MIX)

Sanctuary

West End featuring Sybil

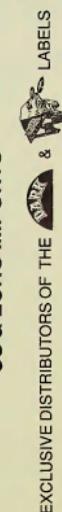
1	1 I WILL ALWAYS LOVE YOU, Jon Secada	SBK	44	11 FLEX, Mad Cobra	Columbia	19	11 AUTOMATIC FOR THE PEOPLE, REM	Warner Bros.	41	11 ADRENALINE, Def Leppard	Mercury
2	2 HERE WE GO AGAIN!, Portray	Capitol	45	12 A LOT OF LIVIN' (AND A LITTLE LOVING), Alan Jackson	Atlantic	20	12 DIVA, Annie Lennox	BMG	42	12 SEMINOLE WIND, John Anderson	Arista
3	3 NEVER A TIME, Genesis	Atlantic	46	13 I'LL BELIEVE IN YOU, Vince Gill	MCA	21	13 I'LL BELIEVE IN YOU, Vince Gill	BMG	43	13 WHAT HIT!, Red Hot Chili Peppers	EMI
4	4 BACK UP ON THE OCEAN, Teal The Wet Sprocket	Columbia	47	14 BACK IN THE NIGHT, N'Dea Davenport	Profile	22	14 BEYOND THE SEASON, Garth Brooks	Liberty	24	14 HOUSE OF PAIN, House Of Pain	Tommy Boy
5	5 ORDINARY WORLD, Duran Duran	Capitol	48	15 SOMETIME LOVE JUST..., Petty/Simpson/Henley	Mercury	23	15 METALLICA, Metallica	Elektra	25	15 GREATEST HITS, Queen	Hollywood
6	6 WALKING ON BROKEN GLASS, Emerson, Lake & Palmer	Asylum	49	16 REMITTIA OF SLICK (ICON), Lyle Lovett	Warner Bros.	26	16 INSECTICIDE, Nirvana	DCG	27	16 INSECTICIDE, Nirvana	DCG
7	7 LOVE IS ON THE WAY, Selena	Third Stone	50	17 RUMBLE, Bruce Springsteen	Mercury	28	17 RUMBLE, Bruce Springsteen	Mercury	29	17 RUMBLE, Bruce Springsteen	Mercury
8	8 I WILL ALWAYS LOVE YOU, Celine Dion	Mercury	44	18 FLOOR CONTROL, C+C Music Factory	Mercury	23	18 CANDLELIGHT (CORRIDOR), Vicki Shepard	Mercury	24	18 DISCO INFERNO (MIXES), Culture Club	Mercury
9	9 I WILL ALWAYS LOVE YOU, Whitney Houston	Mercury	45	19 OPEN SESAME (MIXES), Lyle Lovett	Mercury	25	19 OPEN SESAME (MIXES), Lyle Lovett	Mercury	26	19 OPEN SESAME (MIXES), Lyle Lovett	Mercury
10	10 I WILL ALWAYS LOVE YOU, Kenny Rogers	Mercury	46	20 HOPE OF DELIVERANCE, Paul McCartney	Mercury	27	20 HOPE OF DELIVERANCE, Paul McCartney	Mercury	28	20 HOPE OF DELIVERANCE, Paul McCartney	Mercury
11	11 I WILL ALWAYS LOVE YOU, Hall & Oates	Mercury	47	21 I'LL BE BACK, Michael Jackson	Mercury	29	21 I'LL BE BACK, Michael Jackson	Mercury	30	21 I'LL BE BACK, Michael Jackson	Mercury
12	12 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	48	22 I'LL BE BACK, Michael Jackson	Mercury	31	22 I'LL BE BACK, Michael Jackson	Mercury	32	22 I'LL BE BACK, Michael Jackson	Mercury
13	13 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	49	23 I'LL BE BACK, Michael Jackson	Mercury	33	23 I'LL BE BACK, Michael Jackson	Mercury	34	23 I'LL BE BACK, Michael Jackson	Mercury
14	14 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	50	24 I'LL BE BACK, Michael Jackson	Mercury	35	24 I'LL BE BACK, Michael Jackson	Mercury	36	24 I'LL BE BACK, Michael Jackson	Mercury
15	15 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	44	25 I'LL BE BACK, Michael Jackson	Mercury	37	25 I'LL BE BACK, Michael Jackson	Mercury	38	25 I'LL BE BACK, Michael Jackson	Mercury
16	16 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	45	26 I'LL BE BACK, Michael Jackson	Mercury	39	26 I'LL BE BACK, Michael Jackson	Mercury	40	26 I'LL BE BACK, Michael Jackson	Mercury
17	17 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	46	27 I'LL BE BACK, Michael Jackson	Mercury	40	27 I'LL BE BACK, Michael Jackson	Mercury	41	27 I'LL BE BACK, Michael Jackson	Mercury
18	18 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	47	28 I'LL BE BACK, Michael Jackson	Mercury	41	28 I'LL BE BACK, Michael Jackson	Mercury	42	28 I'LL BE BACK, Michael Jackson	Mercury
19	19 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	48	29 I'LL BE BACK, Michael Jackson	Mercury	42	29 I'LL BE BACK, Michael Jackson	Mercury	43	29 I'LL BE BACK, Michael Jackson	Mercury
20	20 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	49	30 I'LL BE BACK, Michael Jackson	Mercury	43	30 I'LL BE BACK, Michael Jackson	Mercury	44	30 I'LL BE BACK, Michael Jackson	Mercury
21	21 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	50	31 I'LL BE BACK, Michael Jackson	Mercury	44	31 I'LL BE BACK, Michael Jackson	Mercury	45	31 I'LL BE BACK, Michael Jackson	Mercury
22	22 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	44	32 I'LL BE BACK, Michael Jackson	Mercury	45	32 I'LL BE BACK, Michael Jackson	Mercury	46	32 I'LL BE BACK, Michael Jackson	Mercury
23	23 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	45	33 I'LL BE BACK, Michael Jackson	Mercury	46	33 I'LL BE BACK, Michael Jackson	Mercury	47	33 I'LL BE BACK, Michael Jackson	Mercury
24	24 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	46	34 I'LL BE BACK, Michael Jackson	Mercury	47	34 I'LL BE BACK, Michael Jackson	Mercury	48	34 I'LL BE BACK, Michael Jackson	Mercury
25	25 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	47	35 I'LL BE BACK, Michael Jackson	Mercury	48	35 I'LL BE BACK, Michael Jackson	Mercury	49	35 I'LL BE BACK, Michael Jackson	Mercury
26	26 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	48	36 I'LL BE BACK, Michael Jackson	Mercury	49	36 I'LL BE BACK, Michael Jackson	Mercury	50	36 I'LL BE BACK, Michael Jackson	Mercury
27	27 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	49	37 I'LL BE BACK, Michael Jackson	Mercury	50	37 I'LL BE BACK, Michael Jackson	Mercury	41	37 I'LL BE BACK, Michael Jackson	Mercury
28	28 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	50	38 I'LL BE BACK, Michael Jackson	Mercury	41	38 I'LL BE BACK, Michael Jackson	Mercury	42	38 I'LL BE BACK, Michael Jackson	Mercury
29	29 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	44	39 I'LL BE BACK, Michael Jackson	Mercury	42	39 I'LL BE BACK, Michael Jackson	Mercury	43	39 I'LL BE BACK, Michael Jackson	Mercury
30	30 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	45	40 I'LL BE BACK, Michael Jackson	Mercury	43	40 I'LL BE BACK, Michael Jackson	Mercury	44	40 I'LL BE BACK, Michael Jackson	Mercury
31	31 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	46	41 I'LL BE BACK, Michael Jackson	Mercury	44	41 I'LL BE BACK, Michael Jackson	Mercury	45	41 I'LL BE BACK, Michael Jackson	Mercury
32	32 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	47	42 I'LL BE BACK, Michael Jackson	Mercury	45	42 I'LL BE BACK, Michael Jackson	Mercury	46	42 I'LL BE BACK, Michael Jackson	Mercury
33	33 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	48	43 I'LL BE BACK, Michael Jackson	Mercury	46	43 I'LL BE BACK, Michael Jackson	Mercury	47	43 I'LL BE BACK, Michael Jackson	Mercury
34	34 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	49	44 I'LL BE BACK, Michael Jackson	Mercury	47	44 I'LL BE BACK, Michael Jackson	Mercury	48	44 I'LL BE BACK, Michael Jackson	Mercury
35	35 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	50	45 I'LL BE BACK, Michael Jackson	Mercury	48	45 I'LL BE BACK, Michael Jackson	Mercury	49	45 I'LL BE BACK, Michael Jackson	Mercury
36	36 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	44	46 I'LL BE BACK, Michael Jackson	Mercury	49	46 I'LL BE BACK, Michael Jackson	Mercury	50	46 I'LL BE BACK, Michael Jackson	Mercury
37	37 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	45	47 I'LL BE BACK, Michael Jackson	Mercury	50	47 I'LL BE BACK, Michael Jackson	Mercury	41	47 I'LL BE BACK, Michael Jackson	Mercury
38	38 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	46	48 I'LL BE BACK, Michael Jackson	Mercury	41	48 I'LL BE BACK, Michael Jackson	Mercury	42	48 I'LL BE BACK, Michael Jackson	Mercury
39	39 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	47	49 I'LL BE BACK, Michael Jackson	Mercury	42	49 I'LL BE BACK, Michael Jackson	Mercury	43	49 I'LL BE BACK, Michael Jackson	Mercury
40	40 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	48	50 I'LL BE BACK, Michael Jackson	Mercury	43	50 I'LL BE BACK, Michael Jackson	Mercury	44	50 I'LL BE BACK, Michael Jackson	Mercury
41	41 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	44	51 I'LL BE BACK, Michael Jackson	Mercury	44	51 I'LL BE BACK, Michael Jackson	Mercury	45	51 I'LL BE BACK, Michael Jackson	Mercury
42	42 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	45	52 I'LL BE BACK, Michael Jackson	Mercury	45	52 I'LL BE BACK, Michael Jackson	Mercury	46	52 I'LL BE BACK, Michael Jackson	Mercury
43	43 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	46	53 I'LL BE BACK, Michael Jackson	Mercury	46	53 I'LL BE BACK, Michael Jackson	Mercury	47	53 I'LL BE BACK, Michael Jackson	Mercury
44	44 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	47	54 I'LL BE BACK, Michael Jackson	Mercury	47	54 I'LL BE BACK, Michael Jackson	Mercury	48	54 I'LL BE BACK, Michael Jackson	Mercury
45	45 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	48	55 I'LL BE BACK, Michael Jackson	Mercury	48	55 I'LL BE BACK, Michael Jackson	Mercury	49	55 I'LL BE BACK, Michael Jackson	Mercury
46	46 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	49	56 I'LL BE BACK, Michael Jackson	Mercury	49	56 I'LL BE BACK, Michael Jackson	Mercury	50	56 I'LL BE BACK, Michael Jackson	Mercury
47	47 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	50	57 I'LL BE BACK, Michael Jackson	Mercury	50	57 I'LL BE BACK, Michael Jackson	Mercury	51	57 I'LL BE BACK, Michael Jackson	Mercury
48	48 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	44	58 I'LL BE BACK, Michael Jackson	Mercury	51	58 I'LL BE BACK, Michael Jackson	Mercury	52	58 I'LL BE BACK, Michael Jackson	Mercury
49	49 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	45	59 I'LL BE BACK, Michael Jackson	Mercury	52	59 I'LL BE BACK, Michael Jackson	Mercury	53	59 I'LL BE BACK, Michael Jackson	Mercury
50	50 I WILL ALWAYS LOVE YOU, Linda Ronstadt	Mercury	46	60 I'LL BE BACK, Michael Jackson	Mercury	53	60 I'LL BE BACK, Michael Jackson	Mercury	54	60 I'LL BE BACK, Michael Jackson	Mercury

18	NO LIMIT (MIXES)	1) (Interlude) 2) (Main Mix)	Black Diamond promo
20	ALL THIS LOVE THAT I'M GIVING (MIXES)	Gwen McCrae KTDA promo	62 IS SEXUAL (MIXES) Handwritten LOVE IS EVERYWHERE (Handwritten)
22	LET'S GET TOGETHER (SO GROOVY NOW) (MIXES)	Perspective/AA&M Network promo	77 THE THOUGHT OF IT (Louie Louie NEW IN WANNA STAY WITH YOU Undercover 79 GOTTA GET BACK TO YOU Masters At Work featuring Xavier Gold 74 OH YEAH (MURK BOYSOSCAR GCHAMELEON MIXES)
24	KICK BOUTY BUMP MIXES The Reuse Project	ASB	D.O.P.
25	I GOT MY EDUCATION (Uncut Affiliation)	ZYX white label	82 TRIBAL TONE (RUFFNECK MIX) Ohr 57 ARRANGED MARRIAGE (MIXES) Apache Indian MM... SKYSCRAPER, I LOVE YOU Underworld I WANNA LOVE YOU Ido
27	LET IT TAKE YOU (Are Si)	A&M promo	83 DO YOU HAVE THE POWER Bonoshaika 55 NEVER THE SAME AGAIN Workday 55 LOVING S... (ALL AROUND ME) Route 66 55 ALL OVER S... (ALL AROUND ME) Route 66 29 KICK IT IT'S THE TOP New Dance Republic 72 BANG BANG David Sanborn NEW EXPANSION System 7
29	NATIONAL WORLD (ORIGINAL & KEVIN REESE SAUNDERSON MIXES)	Guerrilla promo	73 XXPAND YA MIND (MIXES) Wag Ya Tail & Lorraine Linton Smith 59 IT DO IT FOR LOVE (STEENBRIDGE/KEVIN SAUNDERSON MIXES) Subterranea featuring Ann Consuelo
31	Noel Jones	Network promo	94 GOOD TIME (MIXES) Trilogy 56 44 SONG OF LIFE/Life Field
32	WHAT CAN I DO FOR YOU Taana Gardner	Guerrilla promo	78 GET ON THE MOVE (MIXES) Happy Larry's Big Beat Orchestra 71 YOU GOTTA FIGHT MC Fight
33	SKUCHIELOSS (MIXES) Dr. Atomic	Magnet/ExU promo	92 71 EXPANSION System 7
34	THINGS CAN ONLY GET BETTER (12" D'REAM'D)	One Little Indian	92 HELP ME (A QUEST 4 PEACE 12" MIX) Sly T & Ollie featuring Joey Black Market International promo
35	TOOK MY LOVE Bebe Inc	Vinyl Solution triplepack Indian	93 NEW OH MY GOSH (MIXES) Don-E
36	FOREVER PEOPLE (MIXES) The Shamen	One Little Indian	94 HIGHEST CLIMBER
37	FASTTAB (POWER HOUSE) Flipped Out	Synthetic Softcore Phonography/Parlophone	95 Highest Climber.
38	SYNTHETIC Pargetta & Anne-Marie Smith	Ark promo	
39	HOW CAN YOU TELL ME IT'S OVER Lorraine Cato	Columbia promo	
40	CIRCLES Saigon	WEA	
41	ALWAYS (MIX) (CLUB MIX) MK featuring Alana	Union City promo	
42	PRAYER TOWER Baby Ocean	Jive promo	
43	TIMELESSER TIME (COUNTDOWN MIX) Hyperactive	Cowboy	
44	SENTENCE OF LOVE (MIXES) Lori	M&G promo	
45	NEVER KNEW THE DEVIL (EARTHWORM/KAZOO MIXES)	A&M promo	
47	Diga Vu	Cowboy white label	
52	LOVE ME THE RIGHT WAY (THE REAL RAPINO '12' MIX)	LogicArista	

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 071 630 1616.

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R E C O R D S

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vinyl

buzzing

on promo & import



● LISA HUNT: AWESOME VOCAL

LOVE STATION 'Shine On'

(Fresh promo). Following their brilliant 'Love Come Rescue Me' comes another classic club cut. Not quite as good as the debut but still better than anything else around. Italo piano tingler with the strongest of vocals belting out at maximum power courtesy of the awesome Lisa Hunt. Rush out and purchase today..... 3B

FUNKDOOBIEZ 'The

Funkiest! (Immortal US). Promising debut from the label run by Cypress Hill and House Of Pain's management team. Mixed by DJ Muggs. 'Funkiest' is heavy on the beats with a nagging horn riff for once replacing Muggs' trademark fuzz guitar. The rap gives more than a nod to Das EFX, but when they doesn't whoop these days? For those who like real hip... 1F

F.U.S.E. 'Into The Space' (+8 US). Richie Hawtin takes +8 in a brand new direction — towards the realm of ambience — with

wondrous effect. 'Into The Space' combines big strings with a heartbeat style bassline whilst blips fly from speaker to speaker. This is a label which is truly one step ahead..... FC

HEAVY D & THE BOYZ

'Who's The Man' ('Uptown US'). Abandoning the commercial plot after 'I'm Gonna Find You' Heavy D goes the route of Cypress Hill and Das EFX with a popular MC Shan sample and the epitome of Nineties flavour hip hop. With a stronger hook this could be as big as 'Jump Around' but will still be massive with the head nodders on the black underground scene..... RT

Q-BIK MUZ FEATURING BRIDGETT GRACE

'Can U Feel It?' (Undercurrent US). Bridgett Grace — the voice of True Faith's 'Take Me Away' — returns with a slice of soulful techno out of Detroit that could not have arrived at a better time.

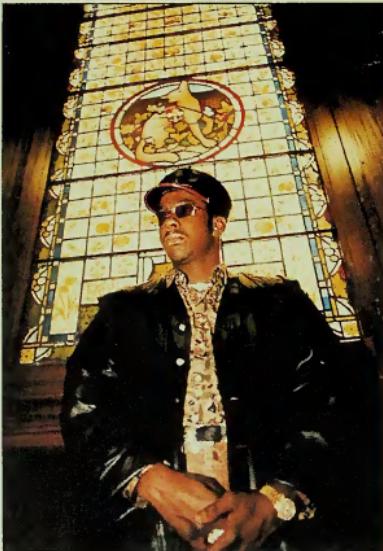
TOP 10 BI

Title

1	» RUNAWAYS
2	» SPIRITUAL HIGH (\$)
3	» INDEPENDENCE
4	» HEAVEN IS
5	» HABIT TO GET
6	» NYC
7	» ANGEL
8	» LITTLE BIRD
9	» PLEASE SIR
10	» I WANNA BE IN LO

Records are outside the A&R chart

● BOBBY BROWN: FAT TUNE



6 RM DANCE UPDATE

GLOWORM 'I Lift My Cup' (Pulse-It 12LOSE-31). Excellent wriggle 124bpm jazzer roared by LA gospel singer Sezir Johnson (who previously reviewed on *Hip Chops*) in three Rollie mixes and Judge Jules' joyful Judgment Mix. —TAANA GARDNER 'What Can I Do For You' (E-Legacy/Network NWKNT 69). exuberantly caucasian diva's exciting wiggly romping centerpiece 0-119.1-Deep Club and 1-191pm Radio Mixes, sluttify 120.1-Deep and 0-119.1pm Lou Cuba. —CARLENE DAVIS 'Butterflies' (One Street/Deejay GET 43). gorgeously sultry solo singer in *Dancezone* 10.0-90bpm Extended Club, Radio Edit, jerky Hiking 10.7pm Single and gently pattered strutting 104.8pm Banana Moon. —LULU 'Independence' (One/Parlophone 12.00ME 1001). unchained classy Lisa Stansfield in garage loper in 116.1pm C.J. Macintosh and 117.1pm Brothers In Rhythm Mixes. —LORRAINE 'How Can You Tell Me It's Over' (Columbia 655766.6). Biddu produced strong street soul (jagger isogeny crooked by superb Loraine Cat) just sweet 18 but sounding older. In 94.2pm Simon Low, 93.8pm Longgy D and Masterpiece Mixes. —OPAZ featuring Ray Hayden & Mica Paris 'One On One' (Opus Production OP002/SVSH, via 081-696 8068), porcine sticky 40bpm sweat soul dust Bush 39.8pm (with remix) spiced by Ray's reissued laugily atmospheric 'Summer Melodies' 82.6pm. When 'We're Makin' Love', 80.9pm 'Plan 9' (217/WEA ZANG 98T), trilling guitar punctuated bawdy rumbling 0-123.1-80pm instrumental chugger with an exotically revamped skittery 127.5-80pm 'Olympic' 93 ('Tn A Word Mix'). —SHAGGY 'Oh Can'tee' (Greensleeves GRE 361, via 081-538 0964), seven-inch New York smash 124.9pm gruff reggae reverb of the Pops' boppin' tap-tap and chugging 1959 reggae classic, a catchy possible crossover. —BROTHERS LIKE OUTLAW 'Good Vibration' (One Street/Deejay DEET 144), former Outlaw Posse's unashamed ripoff 94.5pm roller in Deception 'Oh Honey' sampling winky Good Vibes and friendly jiggling Mad Prat B-Boy Mixes, with the phony 'De Je Vu' in scratchy 104.8pm Clean US Remix and Chakales-type 0-97.1pm Album Version. —ALEXANDER O'NEAL 'Love Makes No Sense' (Talus/M&P AMY 7708), sepi-

nately promoted in original madcap jogging 0-102.7pm Album Version, 102.6pm 8-10 Radio Mix, 0-102.8pm Bonus Beats Mix and 0-102.4pm Instrumental, or different version 0-119.7-80pm Brothers In Rhythm Remix and 119.9-80pm Dub (but which are out is unclear). —EAST 17 'Deep' (London LONX 324/LDXR 334), promised twice on 12-inch (through the formats seems unreleased commercially), wiggly Loxy And Friends in two bubbly bleeped leaping 12.9pm 8-10 Deep-Ossu-Cuss Reproductions, their without dispute as a maturing languid Jagger singer in Cimarron & Hardings' 91.6pm Death and David Morales' bassier 92.9pm Raggae Mixes. —BIG MAC 'Deliverance' (Parlophone 12 DELIVD 11). Paul McCartney's 'Hope Of Deliverance' tastefully re-worked on commercially unavailable 12-inch as a loping jangly 0-121.7pm Disco Instrumental and hooking percussive Dub Mix. —OHM 'Tribal Tene' (Hubba Hubba HUB 005, via 0324-611 0111), friskily throbber (label galopper) 1-135.8pm Ruffneck and surging 0-134.7-70pm 'Mo's Better Grooves Mixes'. —EN VOQUE 'Give It Up, Turn It Loose' (East/West Records America AS44671, slinkily crooning 108.9pm 1863 Remix, lurching 92.8pm LP Edi), rock-less jolting 92.9pm 'Free Your Mind With Wreck Remix', classic 0-97.1pm 'Hold On (Radio Version)' —ASHANTI 'Turned On You' (A Mousetrap Production MTP0203, Euphus Label) shinkly raggae 'Turned On You' in tone groove-replete good 0-102.6-80pm Classic Vocal Mix, 23.5-80pm instrumental, 9.3-4.4pm 'Praying Ya-Ya' (Killer Jam, ethereally bouncy 109.8pm B-side version). —THE RAGGA TWINS 'SHUT UP AND DANCE (Time's Up)' (Shut Up And Dance Records SUAD 40), Kid Circle 'Big Time' (Baby woodwind effused breeze 108bpm jazzer with just the Twink's reggae-based skittering 85.5-133bpm 'Rude Boy', 'FOIA/DWD Work' Out' (D-Zone DANCE 21/21R, RTMP), off-kilter jiggling 128bpm Cuban Garage, an 0-128.8pm 'Dance Like You Mean It', 148.1pm Reckless Return and bouncy surging 138.2pm Calypso Ol' Hyde Style Mixes, separate better 'D-Taxi' switchy galloping 120.1pm 'Gangsta' Garage, dinner 128.1pm 'Green Heat', raslig 133-08pm Ripper and throbbing 128.2-08pm Original Mixes.

- 44 . ■ ADRENALIZE, Def Leppard Mercury
- 45 . ■ DIVA, Annie Lennox Arista
- 46 . ■ SEMINOLE WIND, John Anderson BNA
- 47 . ■ WHAT HITZ?, Red Hot Chili Peppers EMI
- 48 . ■ HOUSE OF PAIN, House Of Pain Tommy Boy
- 49 . ■ GREATEST HITS, Queen Hollywood
- 50 . ■ INSECTICIDE, Nirvana DGC

Charts courtesy Billboard, 23 January, 1993

▲ Arrows are awarded to those products demonstrating the greatest airplay and sales gain

UK acts. ■ UK-signed acts.

Its tough A-side mixes inject her vocal into a mesh of undulating acid squelch that fits perfectly into post-progressive sets for UK 1993. But her vocals shine brightest on the housier Groove Wit' It Mix on the flip. Felt it, at last....

MC

DJ DUKE PRESENTS

INNER SOUL 'I'm In Need For You' (US Power promo). A small NY underground label that becomes stronger with each release. This is real soul in a '93 dance style. Piano groove, jumpy bassline, dreamy bells and what a voice — emotion, passion, pleading. I think I need two copies of this one to bring together the soulful and dub grooves.....

RD

NEURO POLITIQUE 'Fusion-Neu' (Iridia Discs promo). A layered and unrelenting fusion of ethereal strings laid soothingly over a skeletal rhythm track. Three bonus tracks are equally unique. Esteric!.....

FC

SWV 'Right Here' (RCA US). This is one of the best female vocal tracks I have heard for a long time — mostly because of the trio's unique vocal style. Producer Brian Alexander Morgan outdid himself on this one.....

MK

KARIYA 'Let Me Love You Tonight' (American, IT). A classic when first released, this contains the original US mixes plus some new ones by Italy's finest. The best of the lot is the Garage Mix which edits the vocal into a bouncy eight-bar sample style track. Elsewhere the lush mixtures and arrangements win you over in an instant. Twinkie delight.....

3B

ONYX 'Throw Your Guns In The Air' (JML US). Hopefully, this is a tongue-in-cheek call for all hobbyists to throw their AK47s in the air and 'pom poom like they just don't care'. Enthrallingly catchy and the beat comes in like a dream. The rapper Onyx looks promising for his soon to be released album

RT



● **MARC KINCHEN: SWING TIPS OLD AND NEW**

produced by Run DMC's Jam Master Jay. Let's hope it's up to this standard.....

TF

MUSICOLOGY 'Hall Of Mirrors' (B12 Records).

Another superb release from this label receiving well deserved airplay. The clever blend of mournful strings, bouncing bassline and chattering hi hats make this a timeless piece of British techno.....

FC

MARY J BLIGE 'Love No Limit' (Uptown/MCA US). Imagine a smoke-filled jazz club with Blige singing in a deep seductive voice over a very smooth basic R&B track. You've got the picture.....

MK

BOBBY BROWN 'Get Away' (MCA, US). I'm not just writing

about this because I remixed it, but because 'Get Away' is flat out a fat tune — fat meaning nearly perfect. It's a p-funk-style song with Teddy Riley on the mix. MK

MICHAEL COOPER 'Let's Get Closer' (Remixes) (Reprise US). The former Con Funk Shun man's huge track from the CD makes it to vinyl as a 12-inch B-side to 'Shoop Shoop'. In no less than six mixes the reggae crowd is best looked after on versions that adapt the Shabba Ranks/Maxi Priest 'Housecall' style. The original killer album mix has been jazzed up too. RT

EDDIE 'FLASHIN' FOWLKES

'Mad In Detroit' EP (United promo). As Europe goes acid crazy, Eddie hangs up the 303 to

about this because I remixed it, but because 'Get Away' is flat out a fat tune — fat meaning nearly perfect. It's a p-funk-style song with Teddy Riley on the mix. MK

VICE VERSA PRODUCTIONS

'High Spirits EP' (US Vice Versa promo). 'Loving U' takes three versions on the A-side. The NY-style club mix has a full vocal delivery. Gary d's samples, wicked drops and a bassline that moves your hips. Flip for 'Got 2 Have It', a guitar with a seat and sax, a disco-style bassline and busy drums. Then the icing on the cake — 'High Spirits'. Moody chords and deep rolling bass create a tense intro, then kick the drums and we're grooving for six minutes of cool jazzy house. RD

Chewing the fat: **Mark Kinchen**, **Big Cat**, **Fat Cat Records**, **Rhythm Doctor**, **Tony Farsides**, **Ralph Tee**, **Matthew Cole**.

DEO

Ltd
Cat no.

k Party BMG Video
74321120883

our Illusion II Geffen
GEV339521

ight With... WMV
450995043

v Your Dream Ritz
RITZBV701

it PolyGram Video
0855483

ck York's... BMG Video

) Hits BMG Video
7432111843

... PMV/Channel 5 CM 2380

all Part 2 PolyGram Vid
0850563

PolyGram Video
0861443

PolyGram Video
0855653

Love Starvision
EUVK 6042

all Part 1 PolyGram Vid
0855503

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T beats & pieces

Pos	Title	Artist
1	I WILL ALWAYS	
2	DEEPER & DEE	
3	WOULD I LIE TO	
4	HEAL THE WORLD	
5	COULD IT BE MA	
6	SOMEDAY (ITM C	
7	STEAM Peter Gahr	
8	MOTOWNPHILLY	
9	EXTERMINATE	
10	STEP IT UP	Dixie Chicks
11	WHO'S GONNA R	
12	TEMPTATION (RE	
13	THE DEVIL YOU	
14	DRIFT AWAY	McL
15	PHOREVER PEOP	
16	ME WENDAL	Arta
17	HOPE OF DELIVE	
18	LIFE OF SURPRI	
19	TOM TRAUBERT'S	
20	WHAT YOU WON	
21	AFTER ALL The Fr	
22	NEVER LET HER	
23	MAN ON THE MC	
24	SWEET HARMON	
25	BE MY BABY Van	

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FIVE years ago he was an underground club DJ, now he's producing U2 and up for a Grammy. If ever proof was needed of the rise of the DJ-producer, Paul Oakenfold's nomination must be it... On the subject of crossover, Greensleeves' massive reggae tune 'Oh Carolina' by Shaggy is on the way to becoming a new 'Birdie Song' with Mecca DJs waking up to its instant hooks and wacky appeal... The voice of Cola Boy's 'Seven Ways To Love', Jane Lee Grace, who crops up this month on Hyperstate's 'Time After Time', can be heard presenting her own gospel show on London's GLR and a pop dance show for Essex Radio... Switching over to TV, that Lulu single launches to certain hitdom this Friday (January 22) on Wogan... Remixer, producer and plugger Paul Gotel is moving his Power Promotions mob to Kilburn. From today Power is at 4-4a Lansdale Road, London NW6 6RD... Promoted now are Paul's mixes of McCoy's 'Fight', and incidentally, the buzzing Cool Cuts white label 'You Gotta Fight' by MC Fight started life as a dub left over from those PG Tips mixes... Another outfit to have remixed 'Fight', Dodge City Productions return to producing their own grooves with a single 'As



● DODGE CITY PRODUCTIONS

Long As We're Around' featuring new addition Ghida de Palma on the vocals out on February 8... Dino's iHype label has picked up Disco Magic's hot import 'Just Can't Help Me' by Two Examples... Kraftwerk founder members Karl Bartos and Wolfgang Flur return to recording under the imagination new name Elektrik Music... New UK label Soundcakes is compiling a DJ list for 'quality UK soul'. Details to fax 071 272 9609... Talkin' loud, but all in French, rapper MC Solaar touches down at London's Jazz Cafe (January 18) and Subterranea (January 19) this week with Urban Species in support... New London club with adifference Uptown opens at the revived Cafe de Paris on Thursday (January 21) and promises DJs Far Freddie M, Steve Wren and RM reviewer James Hamilton with a strict door policy (over 25, smarter set only)... Moonshine Music — a new Californian rave label — sees demos for a UK-only compilation (tel: 071 437 3588)... Winter not chilly enough? Then check the latest collection from the chill-out zone at Birmingham's Beyond Records — Ambient Dub Volume Two (details: 021 358 3166)... AND THE BEAT GOES ON!

TOP 10 BI

Pos	Title	Artist
1	RUNAWAYS	
2	SPIRITUAL HIGH (S	
3	INDEPENDENCE	
4	HEAVEN IS	
5	HAB TO GET	
6	NYC	
7	ANGEL	
8	LITTLE BIRD	
9	PLEASE SIR	
10	I WANNA BE IN LO	

Records are outside the Arista Ch

US TO

Pos	Title	Artist
1	I WILL ALWAYS L	
2	IF I EVER FALL IF	
3	IN THE STILL OF T	
4	RUMP SHAKER,	
5	SAVING FOREVI	
6	RHYTHM IS A DI	
7	GOOD ENOUGH	
8	DEEPER AND DE	
9	A WHOLENEW..._P	
10	I DIE WITH	
11	WHEN SHE CRIE	
12	REAL LOVE	Mary
13	7, Prince & The Rev	
14	WHAT ABOUT Y	
15	FATHFUL	Ge
16	TO LOVE SOME	
17	MR. WENDAL	Ar
18	GIVE IT UP, TUR	
19	DO YOU BELIEVE IN US	Jon Secada
20	HERE WE GO AGAIN	Pearl Jam
21	NEVER A TIME	Genes
22	WALK ON THE OCEAN	Todd The Wet Sprocket
23	ORDINARY WORLD	Duran Duran
24	WALKING ON BROKEN GLASS	Kick
25	LOVE IS ON THE WAY	Sgt. Kroc

44	FLEX	Mad Cobra	Columbia
45	DITTY	Paperboy	Nest Plateau
46	EVERTHING'S GONNA BE ...	Father MC	Uptown
47	BEST TO THE HOTEL	NzDeep	Profile
48	SOMETIMES LOVE JUST ...	Patty Smyth/Dion Hemey	MCA
49	DRIVE	REM	Warner Bros
50	REBIRTH OF SLICK (KODOL)	Dogfish Head Phenomenal	LaFace

Charts courtesy Billboard, 23 January, 1993. ▲ Arrows are awarded to these products demonstrating the greatest employ and sales gain

■ UK acts, ■ UK-signed acts.

15 AUTOMATIC FOR THE PEOPLE, REM Warner Bros

▲ 20 A LOT OF LIVIN' (AND A.), Alan Jackson Arista

▲ 21 I STILL BELIEVE IN YOU, Vince Gill MCA

22 ALADDIN (OST), Various Walt Disney

▲ 23 BEYOND THE SEASON, Garth Brooks Liberty

24 METALLICA, Metallica Elektra

▲ 25 OOOOOOOHHHH...ON THE TLC, TLC LaFace

RECORD MIRROR

44	ADRENALIZE	Def Leppard	Mercury
45	DIVA	Annie Lennox	Arista
46	SEMINOLE WIND	John Anderson	BNA
47	WHAT HIT?, Red Hot Chili Peppers	EMI	
48	HOUSE OF PAIN, House Of Pain	Tommy Boy	
49	GREATEST HITS	Duran	Hollywood
50	INSECTICIDE	Nirvana	GC

TOP 30 VIDEO

THE OFFICIAL music week CHART

Pos.	Line	Weeks	Artist Title	Label
			Category/running time	Car. no.
1	2	2	THE SHAPE CHALLENGE Video Collection	VC 6266
			Special Interest/1 hr 15 min	
2	2	5	TAKE THAT: Take That And Party BMG Video	74321120863
			Musical/1 hr 12 min	
3	1	2	BILL & TED'S BOGUS JOURNEY Columbia Tristar	CVR 23051
			Comedy/1 hr 29 min	
4	3	10	CINDERELLA Walt Disney	D 204102
			Children/1 hr 30 min	
5	30	1	CHERFITNESS: A New Attitude FoxVideo	2576
			Special Interest/1 hr 28 min	
6	4	12	TERMINATOR 2 - JUDGMENT DAY Guild	GLD 51162
			Sci-Fi/2 hr 10 min	
7	5	6	BATMAN RETURNS Warner Home Video	PES 15000
			Action/2 hr 1 min	
8	13	4	CINDY CRAWFORD: Shape Your... Pickwick	PV 2043
			Special Interest/1 hr 40 min	
9	NEW	1	DR WHO: Terminus BBC	BBCV 4890
			Sci-Fi/1 hr 30 min	
10	4	1	THE NAKED GUN 2 1/2 ... CIC	VHR 2547
			Comedy/1 hr 21 min	
11	1	17	DANCES WITH WOLVES Guild	GLD 51162
			Drama/2 hr 33 min	
12	NEW	1	BLAKE'S 7: Gold/Orbit BBC	BBCV 4866
			Sci-Fi/1 hr 37 min	
13	7	1	HOOK Columbia Tristar	CVR 13167
			Children/2 hr 15 min	
14	NEW	1	BLAKE'S 7: Warlord/Blake BBC	BBCV 4887
			Sci-Fi/1 hr 37 min	
15	12	13	MILLY CONNOLLY: Best Of 25 Years VVL	VWD 1118
			Comedy/1 hr 34 min	

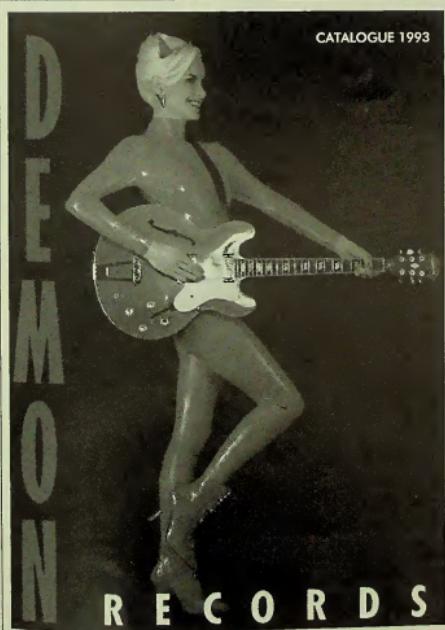
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TOP 15 MUSIC VIDEO

The	Line	Weeks	Artist Title	Label
			Category/running time	Car. no.
1	1	5	TAKE THAT: Take That & Party BMG Video	74321120863
			Compilation/1 hr 12 min	
2	2	5	GUNS N' ROSES: Use Your Illusion I Geffen	GEFV 39521
			Live/1 hr 30 min	
3	3	5	GUNS N' ROSES: Use Your Illusion II Geffen	GEFV 39522
			Live/1 hr 30 min	
4	5	12	SIMPLY RED: A Starry Night With... W/MV	4509090943
			Live/1 hr 8 min	
5	4	5	DANIEL O'DONNELL: Follow Your Dream Ritz	RITZBV 701
			Compilation/1 hr 30 min	
6	7	16	ABBA: Gold - Greatest Hits PolyGram Video	0855483
			Compilation/1 hr 30 min	
7	NEW	1	THE WEDDING PRESENT: Dick York's... BMG Video	7422119843
			Compilation/min	
8	6	8	ERASER: Pop! - First 20 Hits BMG Video	7422119843
			Compilation/1 hr 16 min	
9	12	2	THE WONDER STUFF: Eleven... PMV/Channel 5	PMV/CH 2380
			Compilation/55 min	
10	8	5	METALLICA: A Year And A Half Part 2 PolyGram Vid	0860633
			Live/1 hr 30 min	
11	13	12	MADNESS: Madstock! PolyGram Video	0861443
			Live/1 hr 42 min	
12	10	13	U2: Achting Baby PolyGram Video	0855563
			Compilation/1 hr 10 min	
13	15	2	ROB PERTON: PARTON: Real Love Starvision	EUKV 6042
			Compilation/min	
14	9	5	METALLICA: A Year And A Half Part 1 PolyGram Vid	0855483
			Live/1 hr 30 min	
15	23	4	VR: Cyberdelia Prism Leisure	PLATV 952
			Animation/48 min	

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LISBON

18

FIREWATER FEELING

ONE LITTLE NO

12 HEAL THE WORLD

MICHAEL JACKSON

Epic

13 AFTER ALL

CHARLES & EDDIE

SETAN/GO

14 b. WOULD I LIE TO YOU?

FRANK AND WALTERS

CAPITOL

15 c. WHAT YOU WON'T DO FOR LOVE

GO WEST

CHRYSALIS

16 ARRANGED MARRIAGE

APACHE INDIAN

ISLAND

17 It's Gonna Be A LOVELY DAY

SOUL SYSTEM

ARISTA

18 27 HOPE OF DELIVERANCE

PAUL McCARTNEY

PARLOPHONE

19 new WOULD?

ALICE IN CHAINS

A&M

20 new WHEN YOU WERE YOUNG

DEI Amara

COLUMBIA

TOP 20

BREAKERS

The new single
7", 12", CD

1 SAVING FOREVER FOR YOU

SHANGANE (Guitar/Response)

02 I WANNA Be In Love AGAIN (Ariana)

03 NEW Beginning (Dionne) (Ariana)

04 LET ME BE YOUR FANTASY (Patti Labelle) (Dionne)

05 In LOVE Was LOVE GUITARS (Patti Labelle) (Dionne)

06 PRAYER TOWER (Dionne)

07 GOOD VIBRATIONS (Dionne)

08 LEY ME BE YOUR FANTASY (Sister Sledge) (Production House)

09 PERHAPS, PERHAPS, PERHAPS (Dionne) (Dionne)

10 BORN TO BE BORN (Born To Be) (Dionne)

11 RIGHAND (One More Time) (Dionne)

12 In THE DAYS Of FORD CONTINUA (EP) (Dionne)

13 The QUESTION Is HOW FAST (Sister Sledge) (Dionne)

14 Johnny WANNABE LIVE (Sister Sledge) (Dionne)

15 ALONDRA (Dionne)

16 THE DROMMERS TO THE BONES (Sister Sledge) (Dionne)

17 TERMINATOR (EP) (Sister Sledge) (Dionne)

18 FREE No Pain (Sister Sledge) (Dionne)

19 Showdown (Sister Sledge) (Dionne)

20 SIZZLE MEAT (EP) (Sister Sledge) (Dionne)

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GLORIA ESTEFAN

MUSIC

FARGELLA AND ANNE-MARIE SMITH

SYNTHETIC/PART

18 LOVE ME THE RIGHT WAY

RADIATION AND KW MAZE

ARISTA 44

34 NEW EMOTION

TIME FREQUENCY

INTERVAL AFPA 39

35 MANY RIVERS To CROSS

C-CHER

GEFFEN 37

36 LIFE Of SURPRISES

PREFAIR SHOUT'

COLUMBIA 24

37 ONE IN TEN

BOB STATE/JBQ

ZTT 28

38 DEEPER AND DEEPER

MACRONIA

Maverick/Sire 30

40

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38

39

ONE IN TEN

COLUMBIA 24

39

DEEPER AND DEEPER

ZTT 28

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TOP 75 ARTIST ALBUMS

THE OFFICIAL music week CHART

TOP 20 COMPILATIONS

This	Last	Title	Artist	Label/CD (Distributor)	Cass/Vinyl
1	1	THE BODYGUARD (OST) ★ 2	Anista	07822186992 (BMG) 07822186994/07822186991	
2	2	NOW...I...23 * 3	Various	EMI/Virgin PolyGram CONOW 23/24/NOW 23/E	
3	3	THE ULTIMATE COUNTRY COLLECTION *	Various	Columbia M000CD28/M00CD28/M00DE 26 (SM)	
4	4	RAVE 92 ●	Cookie Jar/JARCD 5 (F)	JARTC 5/JARTV 5	
5	5	THE BEST OF DANCE 92	Various	Telstar 2610/TAC 2610/STAR 2610 (BMG)	
6	6	GREATEST HITS OF 1992	Telstar	TCD 2611 (BMG) STAR 2611/TAC 2611	
7	7	THE GREATEST HITS OF DANCE	Various	Telstar 2610/TAC 2615/STAR 2516 (BMG)	
8	8	THE PREMIERE COLLECTION ENCORE *	Various	Really Useful 517362/5173645/517361 (F)	
9	9	SMASH HITS '92 ●	Chrysalis	ADD 25 (E) ADD 27/35/ADD P.25	
10	7	ENERGY RUSH II	Various	Dino/DINCO 65 (P) DINMC 65/DINTV 55	
11	12	MEMORIES ARE MADE OF THIS	Various	Dino/DINCO 47/DINMC 47/DINTV 47 (P)	
12	11	NOW DANCE 92 ●	Various	EMI/Virgin PolyGram CONOD 8/TCNO 8/BROD 8(E)	
13	18	FANTAZIA - THE FIRST TASTE	Various	Fantasia FANTA 001/DINCO/FANTA 001/MONTA 001 (APT)	
14	RE	MORE THAN LOVE	Various	Telstar TCD 206 (BGM) STAC 2609	
15	RE	TOP GUN (OST) * 2	Various	Columbia DC 70296 (E) 4027095/BCS 70296	
16	14	GLADIATORS ●	Various	PolyGram TV 5187/22 5187/23/5187/21	
17	13	CLASSIC LOVE	Various	Telstar TCD 2620 (BGM) STAC 2620/STAR 2620	
18	16	SIXTIES BEAT	Various	Dino/DINCO 42 (P) DINMC 42/DINTV 42	
19	NEW	MOVIE HITS	Various	Telstar TCD 2615 (BMG) STAR 26/15/STAR 2615	
20	RE	SONIC SYSTEM	Various	Telstar TCD 2624 (BMG) STAR 26/24/TAC 2624	

1

COMPUTER GAMES

PENGUIN ELSPA

This Last	1 4 STREETFIGHTER 2	ST/Amig	US Gold	11 12 ARCHIE MACLEAN'S POOL	ST/Amig	Virgin
2	2 SENSIBLE SOCCER 92/93	ST/Amig	Renegade/Mindscape	12 10 MONKEY ISLAND 2	Amig/PC	US Gold
3	4 ZOOL	Amig	Gremlin Graphics	13 25 PGA TOUR +	Amig/PC	Electronic Arts
4	7 PREMIER MANAGER	ST/Amig	Gremlin Graphics	14 19 CIVILIZATION	Amig/PC	Microprose
5	5 WING COMMANDER	Amig/PC	Origin/Mindscape	15 8 ROAD RASH	Amig	Electronic Arts
6	6 INDIANA JONES: FATE OF ATLANTIS	Amig/PC	Mirage	16 17 JIMMY WHITE'S WHIRLWIND SNOOKER	ST/Amig/PC	Virgin
7	9 AVBB HARRIER ASSAULT	Amig/PC	Demark	17 13 HUMANS	ST/Amig PC	Mirage
8	15 CAMPAIGN	ST/Amig/PC	Empire	18 25 PINBALL FANTASIES	Amig	21st Century Ent.
9	11 FORMULA 1 GRAND PRIX	ST/Amig/PC	Microprose	19 22 FIRE AND ICE	ST AT/Amig/PC	Renegade/Mindscape
10	3 WFW EUROPEAN RAMPAGE TOUR	ST/Amig	Virgin	20 14 LOTUS 3: THE ULTIMATE CHALLENGE	ST/Amig	Virgin

Source: ELSPA Compiled by Gallup

COUNTRY

1 1 FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZBCD0701 (P)
2 2 SOME GAVE ALL	Billy Ray Cyrus	Mercury 1016352 (F)
3 11 ROPIN' THE WIND	Garth Brooks	Capitol COESTU 2132 (E)
4 5 THE CHASE	Garth Brooks	Liberty COESTU 2184 (E)
5 3 TURN BACK THE YEARS	Sean Wilson	Platinum PLATCD011 (PL)
6 4 COME ON COME ON	Mary Chapin Carpenter Columbia 4718928 (SM)	
7 14 NO FENCES	Garth Brooks	Capitol COESTU 2136 (E)
8 7 SHADOWNLAND	k.d.lang	Warner Bros WY 171CD (W)
9 6 I NEED YOU	Daniel O'Donnell	Ritz RITZCD 104 (P)
10 12 ABSOLUTE TORCH AND TWANG	k.d.lang and the Reclines	Sire WX 259245 (W)

JAZZ/BLUES

Source: © CIN. Compiled by Gallup

1 1 BOOM BOOM	John Lee Hooker	Pointblank VPBCD12 (F)
2 3 THE BEST OF JOHN LEE HOOKER	John Lee Hooker	Music Club MCCD 020 (TB)
3 5 MI LUCKY	John Lee Hooker	Silverstone ORECD 519 (P)
5 2 RIDIN' HIGH	Robert Palmer	EMI COEMD1038 (P)
6 6 I WAS WARNED	Robert Cray	Mercury 5127212 (F)
7 RE BLUE LIGHT, RED LIGHT	Harry Connick Jr	Columbia 4689872 (SM)
8 RE AFTER HOURS	Gary Moore	Virgin CDV 2584 (F)
9 RE WHEN HARRY MET SALLY	Harry Connick Jr.	Columbia 4657532 (SM)
10 RE IN THE BEGINNING	Stevie Ray Vaughan	Epic 4726242 (SM)

INDEPENDENT: SINGLES

This Last Week

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

1 5 PHOEVER PEOPLE	The Shamen	One Little India NITP 7-1 (P)
2 2 2 LIVING IN A FANTASY	Urban Hyde	Fatz 2 (12FAZE 12) (P)
3 6 4 HARDTRANCE ACPIRENCE EP	Hardfloor	Houseware UK - (HARTUK 1) (RTMP)
4 7 11 LET ME BE YOUR FANTASY	Baby D	Production House - (PINTO 401) (Self)
5 3 6 HOLD BACK THE NIGHT	KWTS/The Tramps	Network NWKKT 05 (P)
6 12 13 LOVE IS EVERYWHERE	Lathfield	Hard Hands - (HAND 002) (P)
7 13 2 LOVE IS EVERYWHERE	GTO	Nova Mute - (12NOMU 8) (RTMP)
8 5 12 METAL MICKEY	Scudie	Node NUDU 08 (NUD 17) (RTMP)
9 4 12 RUN TO YOU	Rage	Pulse 8 (12ZLOSE 8) (P)
10 5 6 BRUTAL 8-E	Alters 8	Network NWKKT 09 (P)
11 15 5 FUNKY GUITAR	TC 1992	Union City 13 (SRO)
12 11 2 SECOND SON (EP)	Power Of Dreams	Lemon - (LEMON 005) (REP)
13 16 16 THE DRIVERS/TO THE BIRDS	Reese Project	Network NWKKT 03 (P)
14 16 17 FM MINNEAPOLIS	Suede	Nude NUO 15 (NUD 17) (RTMP)
15 NEW 1 SHOWGIRL	Metropolis	Union City 11 (SRO)
17 12 2 FM GONNA GET YOU	The Autors	Hut - (HUTT 24) (RTMP/A)
18 RE 1 WORLD WITHIN A WORLD	Big Star Inc.	Vinyl Sings 1 (VINYL 1) (P)
19 10 7 SILVER (EP)	D'Craze	Suburban Bass - (SUBBAS 17) (SRO)
20 14 11 WHO NEEDS LOVE (LIKE THAT)	Erasure	Tupelo - (TUPEF 17) (REP)

music week

SUBSCRIPTION FORM

Main business carried out at place of work
Please tick one category only.

- Music Video Retailer
- Music Video Label/Distributor
- Record Company Label
- Home Video/Tape manufacturer and distributor
- Screen Label/Printers/Art Studio
- Publishing Studio/Producer/Engineer
- Pre-production Facilities/Producer/Engineer
- Pre-audio equipment manufacturing/line

- Artist/Artist Manager
- Music Publisher
- Record Label
- TV Station
- DJ/Deejay Club
- Music Booking Agent/Promoter
- Live Music Venue/University/College
- Merchandising Manufacturer
- Merchandising Manufacturer/Distributor
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POSITION		
COMPANY		
ADDRESS		
Tel No.		

SINGLES

HIGHLIGHTS

ARTIST / TITLE	LABEL	CAT. NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS MOST RECENT, RIGHT	COMMENT
DURAN DURAN "ORDINARY WORLD"	Warner Bros./Arista/Sony A/P&K/Skin Trade Em' CD'	CD006 18	"7"	DD 16 7"	Pop/Rock	31 20 46	Eighth teen hero returns with credible song
DUO CODOPPO "18 Reflektionsgäste"	The Wall Girls On Film MC (2)						
JAGGER, MICK "SWEET THING"	Womad Atlantic CD	A 743CD	"7"	A 7410	Pop/Rock	32 32 31	Worlly rocker uncheked without his Stone pants - lock up your daughters!
JEMIMA TRADE "MIND YOUR BUSINESS"	Warner Bros./Arista/Capitol	CD 7430CD	"7"	A 7430	Rock	- - 20	Mrs Robinson planned to them, so she, Conform should score
LULU "INDEPENDENCE DAY"	(MCA) PARLOPHONE CD	CD 10006 1991	"7"	HOME 1001 Restless Moods	Dance	42 43 8	Highly-anticipated return from the Sixties belle
OCEAN, BRYN "PRESSURE/Pressure"	Music Jive CD	BOD 4	"7"	BOD 6 lbs	Dance	5 56 65	Selling cumbachs well, Mr Ocean is back with a bullet

SINGLES TITLES A-Z

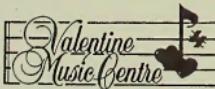
TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24																																																																																				
Weeks	Artist	Label (12")	(Distributor)	Weeks	Artist	Label (12")	(Distributor)	Weeks	Artist	Label (12")	(Distributor)	Weeks	Artist	Label (12")	(Distributor)	Weeks	Artist	Label (12")	(Distributor)	Weeks	Artist	Label (12")	(Distributor)	Weeks	Artist	Label (12")	(Distributor)																																																																																
1	WE ARE FAMILY ('93 MIXES) Sister Sledge	Atlantic 45087 (W)		25	GET THE GIRL! KILL THE ... Pop Will Eat Itself	RCA 74321128001 (BMG)		36	CHERISH Jodeci	MCA MCST 1726 (BMG)		37	LOVE IS EVERYWHERE GTO	Nova Mute 12NOMU 8 (RTMP)		38	PROBE MISSION 1 Various	Nova Mute 12NOMU 7 (RTMP)		39	RUMP SHAKER Wreck-N-Effect	MCA MCST 1725 (BMG)		40	DON'T SAY NOTHIN' WHEN ... Opaz	Opaz OP 002 (Self)		41	TIME FOR SOME ACTION Redman	Rush 4474794 (Import)		42	OH CAROLINA Shaggy	Greensleeves GRED 301 (JS/E)		43	ARABIC The Producer	Hypa PROD 002 (DELTRA)		44	YOU CAN TAKE ME Club Kids	Nervous NER 20045 (Import)		45	STAY THIS WAY The Brand New Heavies	Acid Jazz/Irr BHNX 2 (F)		46	ONE IN TEN B3B State/B40	ZTT ZANG 397 (W)		47	WAY IN MY BRAIN/DRUMBEATS SL2	Xl Recordings XLT 36 (W)		48	ROUTE 66 Reminisce	Stress 12STR 11 (BMG)		49	REMINISCE Mary J. Blige	MCA (USA) UPT 12525 (Import)		50	TEN PER CENT Double Exposure	Salso! (USA) 55771 (Import)		51	NASTY AS I WANNA BE Nasty Nasty	Reinforced RIVET 1233 (SRD)		52	GET AWAY Bobby Brown	MCA (USA) MCA 1254512 (Import)		53	DON'T WALK AWAY Jade	Giant (USA) 932406890 (Import)		54	GANGSTA Bull Div Devoe	MCA (USA) MCA 1254556 (Import)		55	TRIBAL TONE Ohr	Hubba Hubba HUBA 005 (DELTRA)		56	WORLD CHAMPION Nino	Production House PNT 045 (Self)		57	ROCK THE HOUSE Source Feat. Nicole	React 12REACT 12 (BMG)		58	JUMP AROUND House Of Pain	Ruffness XLT 32 (W)		59	AS ALWAYS Secret Life	Cowboy RODEO 9 (BMG)		60	STEP IT UP Stereo MCs	4th+B'way 12BRW 206 (F)	
1	OPEN YOUR MIND Usura	Deconstruction/RCA 74321128041 (BMG)		26	THE MOVEMENT, THE MESSAGE Soundcraft	Stark POOT 3 (Self)		27	SONG OF LIFE Leftfield	Hard Hands HAND 002T (REP)		28	CIRCLES Saffron	WEA SAFF 9T (W)		29	I'M SO INTO YOU SWV	RCA (USA) 78963264501 (Import)		30	LIVING IN A FANTASY Urban Hyde	Faze 2 12FAZE 13 (P)		31	LIVIN' IN DARKNESS Top Buzz	Basement BRSS 013 (Self)		32	GOOD VIBRATIONS Brothers Like Outlaw	Gee Street/Island GEET 44 (F)		33	FEEL THE FURY EP NRG	Chill TUV 25 (RTMP)		34	LET'S GET TOGETHER (SO GROOVY) Krush Perspective	A&M PERT 7416 (F)		35	HIGH ENERGY High Energy	Strategy STRAT 19 (RIO/F)																																																																	
2	THE LOVE I LOST West End featuring Sybil	PWL Sanctuary PWL 253 (W)		3	IT'S GONNA BE A LOVELY DAY SOUL SYSTEM/Michelle Visage Arista 74321125681 (BMG)			4	SHOW ME LOVE Robin S	Champion CHAMP 12300 (BMG)		5	WANT YOU BACK Michael Jackson	EMI 1254501 (W)		6	MUSIC Faithless And Anne-Marie S	Synthetic 12R 6334 (E)		7	EXTERMINATE! Snap featuring Niki Harris	Arista 74321105961 (BMG)		8	PRAYER TOWER Paradise Organisation	Cowboy RODEO 13 (BMG)		9	MR. WENDAL/REVOLUTION Arrested Development	Cooltempo 12COOL 258 (E)		10	OPEN SESAME Leila K	Polydor PQX 1 (F)		11	NEW SWEET HARMONY The Beloved	East West YZ 7097 (W)		12	LET ME BE YOUR FANTASY Baby D	Production House PNT 0431 (Self)		13	LOVE ME THE RIGHT WAY Rapinition & Kym Mazelle	Arista 74321128091 (BMG)		14	GIVE IT UP, TURN IT LOOSE En Vogue	East West America A 84451 (W)		15	NEW EMOTION EP Time Frequency	Internal Affairs KGBGT 009 (BMG)		16	BROKEN ENGLISH Sunscreen	Sony S 6589038 (SM)		17	HOPE OF DELIVERANCE Paul McCartney	Parlophone 12R6330		18	SPIRITUAL HIGH Moodswings featuring Chrissie	Arista 74321127711 (BMG)		19	SHINE ON ME Lovestation	Fresh FRSHT 4 (RIO/F)		20	ALCHEMY Drum Club	Guerrilla GRRR 043 (RS/P)		21	ARRANGED MARRIAGE Apache Indian	Island 12IS 544 (F)		22	TASTE Capricorn	4th+B'way 12RW 273 (F)		23	HARDTRANCE ACPERIENCE EP Hardfloor	Hardhouse UK/HARTUK 1 (RTMP)		24	TERMINATOR (EP) Metalheads	Synthetic Hardcore SYNTH 003 (SRD)																	

The Music Week Dance Chart is updated every Friday by Pete Tong on FM1's Essential Selection between 7-7.30 pm.

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AD FOCUS

Apache Indian's No Reservations — his debut album on Island Records — will be press advertised in *Echoes*, *Eastern Eye*, *The Daily Telegraph*, *NME* and *Cinemascope* from its release next Monday. With the single *Arranged Marriage* a Top 20 hit, Island is backing the album launch with in-store displays with Virgin, HMV, Our Price and independent retailers. The release will also feature on Virgin listening posts. Radio promotion for *No Reservations* includes ads on *Sunset*, *Sunrise*, *Buzz*, *Harmony* and *Kiss FM*.

Ry Cooder's soundtrack album for the film *Trespass* will be advertised in the national press and *Time Out* by WEA from its release on Monday. The soundtrack also features LA rappers Ice T and Ice Cube.

Deep Cover, Epic's soundtrack album from the film of the same name, will be radio advertised alongside the movie which is released on the same date — January 25. The film stars Jeff Goldblum and Laura Fishburne and the soundtrack album features material from reggae superstar Shabba Ranks.

Extreme's new single, Tragic Comic, will be advertised by A&M in *Raw* and *Smash Hits* from its release next Monday. The push for the single — the third from Extreme's album *III Sides To Every Story* — will include a nationwide fly poster campaign.

Fleetwood Mac's single Love Skines will be advertised in the national press by WEA from its release on Monday.

Ioni's debut single Sentence Of Love will be promoted with ads in *MixMag Update* and *Smash Hits* by A&M, which is running a London-based fly poster campaign.

J's album *We Are The Majority* will



With Snap's single Estimate a Top 10 hit, Arista is running a TV-led push for the band's album *The Madman's Return*, which is being re-released for the third time next Monday. The album has been re-cut to include the current hit which features new single *Naïve*. Harris, who is signed as a solo artist to Madonna's label. As the album has been on the racks for nearly a year, Arista is not advertising it in the specialist music press or putting too much emphasis on in-store displays — it's aim is to make existing fans aware of the extra track.

Record label: Arista

Media agency: London Media Agency

Media executive: Mark Brandon

Head of marketing: Bill Worley

TV advertising: A co-op campaign with HMV will run for one week on Channel Four

Press advertising: Arista will push the release in either *The Sun* or *The Daily Mirror* — the first decision has yet to be confirmed

Posters: Fly posters in the London area

Target audience: mass market, mainly in the 15-24 age range

be advertised by A&M in the *NME*, *Time Out* and *The Guardian*.

Jesus Jones' *Parverse* will be the focus of an EMI push which features press advertising in *Q*, *Vox*, *Select*, *Melody Maker* and the *NME*. EMI has organised in-store and window displays with all of the multiples and many indie retailers. Posters on British Rail and fly posters in the London area will run from the album's release next Monday.

Little Angels' album release Jam will be backed by a Polydor push which will include press advertising in *Q*, *Select*, *Korvag* and *NME*. Polydor has also arranged A-track displays with HMV, Our Price and Menzies and the album will be featured in window displays at HMV and Virgin. The campaign includes double-sleeve sheet posters and in-store displays with independent retailers nationwide and a mailshot.

MP's new single, How Can I Love You, will be advertised in *BMG Mag* and *Record Mirror* by BMG from its release on January 25. The campaign will be backed by fly posters nationwide and a mailshot.

Billy Ocean's new single Pressure will be advertised by *Big In Big*, *Smash Hits*, *Music Week*, *RPM* and *Blues & Soul* from its release next Monday. The ad campaign will be supported by poster posters nationwide and in-store displays with multiples and independents.

Shai's If I Ever Fall In Love will be advertised in the music press and specialist dance press by MCA from its release on January 25.

Ultravox's classic single Vienna is being re-released by Chrysalis on Monday and will be advertised in the national press from its release, with in-store displays nationwide.

Compiled by Sue Silcox: 071-228 5547

EXPOSURE



PICK OF THE WEEK

Saturday Zoo, Saturday January 23, Channel Four: 10-11pm
Channel Four's new weekly series hosted by Jonathan Ross promises a high velocity blend of chat, comedy and music. Produced by Channel X, the show will usually feature one performer playing two numbers each week. "That way we get the plug out of the way and also give the band time to indulge themselves by playing a cover or collaborating with another performer," explains researcher Sean Rowley. Last week's guest, Paul Weller, used this format to play a track from his new album and a cover of The Who's *Magic Bus*. "Saturday Zoo offers bands a great opportunity to do something different and reach a progressive, album-buying audience," says Gary Blackburn, owner of Weller's TV promoter Anglo Plugging. All Sackett, head of TV promotions at Virgin, says the chance to perform live appealed to Lemmy Kravitz (pictured) who is lined up to appear next month. "Lemmy is renowned for his touring work and a live performance on Saturday Zoo will reintroduce him to UK audiences in time for his new album," she says. Adds Rowley, "Too many programmes see music as a convenient three-minute break and treat bands as a little island within the show. But we want the musicians to be a part of the whole programme and complement the other guests."

MONDAY JANUARY 18

Elton John Unplugged, the performer goes back to basics and recreates his hits with nothing more high tech than a piano, MTV: 7-8pm

Mark Goodier's Evening Session featuring Jesus Jones including an interview with frontman Mike Edwards, Radio One: 7-9pm

The Mix featuring Kinky Machine and Aphex Twin, Radio Five: 10-10.30pm

TUESDAY JANUARY 19

Hanger 17 featuring 2 Unlimited, BBC1: 4.35-5pm

THURSDAY JANUARY 21

A Day In The Life Of... featuring Ian McCulloch, Channel Four: 4-4.30pm

FRIDAY JANUARY 22

GMTV features Trey Lorenz performing his single *Photograph Of Mary*, ITV: 7.30-9.30pm

The Word featuring Dinosaur Jr, Channel Four: 11.05pm-12.10am

SATURDAY JANUARY 23

Going Live featuring Jimmy Nail and Def Leppard, BBC1: 9am-12.15pm

SUNDAY JANUARY 24

Arena: The Grateful And The Dead, a documentary which explores The Grateful Dead's funding of the work of some neglected British composers, BBC2: 9.30-10.30pm

Saturday Zoo, Channel Four: 10-11pm (see Pick of the Week)

PROMOS IN PRODUCTION

ARTIST: Tasmin Archer

TRACK: In Your Care

COMMISSIONER: Michaela Connolly for EMI

DIRECTOR: Zenna

PRODUCER: Deirdre Allen for M-G-M Pictures

RELEASE DATE: February 8

Archer's new single addresses the sensitive issue of child abuse and the promo does not shy away from using bleak images. Shot in London's Westbridge Studios, the set resembles a stark asylum complete with iron bed. Although filmed in colour, director Zanna achieved a moody atmosphere by changing the various tones to create a muted effect.

ARTIST: Big Country

TRACK: Alone

COMMISSIONER: Margot Quinn for Compulsion

DIRECTOR: Roger Penney

PRODUCER: Caroline Thomas for Partisan Films

RELEASE DATE: February 15

The first promo for Big Country on Compulsion features the band performing against an industrial backdrop which resembles a set from the Terminator films. The colour studio photos are interspersed with black and white clips of singer Stuart Adamson walking along the Cornish coast.

Picture in production week beginning January 18

MUSIC WEEK 23 JANUARY 1993

MARKET PREVIEW

ROCK

VALENTINE SALOON: Super Duper (Pipeline Records [via Rio]) **PIPECD001.** The Nashville four-piece's relative isolation from the LA or Seattle scenes has left the band with a distinctive stamp — a psychedelic whirl of Zeppelin groove and Stooges attitude. All this and Mudhoney/Soundgarden producer Jack Endino, too. Having received plaudits aplenty in the specialist press, Valentine Saloon look set for stardom in 1993. **EEK**

IAN McNABB: Truth And Beauty (This Way Up 514378 via Phonogram). The Former Idle Works frontman returns as a solo artist and confirms his status as a master songsmith. Distribution by a major and ads in the music and regional press plus in-store promotions should alert a loyal fan-base to a stirring collection. **EEK**

BON JOVI: Bed Of Roses (Mercury/Jambo JOVCD 9). The claving Bed Of Roses from the Keep The Faith album is a radio-friendly, if predictable, ballad. Specialist press ads and the inclusion of an unreleased song plus two live tracks will enhance its chances of chart success. **EEK**

HENRY ROLLINS: The Boxed Life (Imago 27872100924). Ever eager to defy expectations, the belligerent Rollins releases a spoken word double album to complement his forthcoming UK tour and the release on February 1 of *Black Coffee Blues*, which will be sold in record stores. BMG/RCA is providing in-store displays and placing ads in *Kerrang!*, *NME*, *Metal Hammer* and *Melody Maker*. **EEK**

DINOSAUR JR: Start Chopping (Bleach Y Negro NEG61 4509-91623-7). The outstanding track from the forthcoming — and undoubtedly huge — album *Where Have You Been* is bound to win some radio play, such as Start Chopping's fulminating blend of melody and sonorous assault on the senses. Two tracks, unavailable on said opus, are released as B-sides. **EEK**

PICK OF THE WEEK

LITTLE ANGELS: Jam (Polydor 5176422). Jam is the album that sees the Little Angels come of age. Polydor is taking no chances and the Jam campaign (see Monitor Ad Focus, p21) covers all the promotional bases. Initial orders of the album on all formats will include Live Jam (5176762) — a six-track live release. Top five? Certainly. **EEK**

Andy Martin



Little Angels: Jam sees the winsome Scarborough rockers come of age

DANCE

UNDERCOVER: I Wanna Stay With You (PWL258)

Sticking to their winning formula, Undercover this time give their safe pop-dance treatment to Gallagher and Lyle's 1976 hit. This will probably make the charts but do not expect Baker Street sales. **EEK**

CATHY DENNIS: Falling (Polydor). This rather uninspiring mid-tempo song sounds more like an LP track than an obvious single. It benefits from a PM Dawn remix, but a Top 40 placing remains a possibility rather than a certainty. **EEK**

GENERAL LEVY: The Wickender General (Fashion FADLP 024). This is the debut LP from London's rising regga star who has made a name for himself with

his fast and wild chattering style. Featuring the reggae chart hits Heat and The Wig, this will be on most regga fans' shopping lists. **EEK**

THE BYGRAVES: What's The Solution? (Unheard BYBYLP001). Having forged a considerable reputation on the soul scene with just two singles, the Bygraves release their debut LP next week. Produced by Manchester's Chapter and featuring Set Me Free and Do The Right Thing, it is UK soul at its best. **EEK**

LOVE STATION: Shine On Me (Fresh FRSR4T). This UK-created Italian-style belter, which features powerful vocals by Lisa Hurnt, is a more commercial follow-up to their excellent Love Come Rescue Me debut. It deserves to cross over but it is more likely only to make the dance charts. **EEK**

VICKI SHEPARD: Disco Inferno (3BEAT 3BT11).

The Trammps' Saturday Night Fever classic is an obvious choice for a potentially huge cover version. However, this interpretation turns out to be something of a wasted opportunity, with the dubs working better than the full vocal versions. **EEK**

PICK OF THE WEEK

GLOWORM: Lift My Cup (Pulse 8 12LOSE37).

This novel coupling of spiritual gospel vocals and a pumping house tune is currently taking clubland by storm. The voice belongs to Siede Johnson, who hails from LA, while the production is by Rollo of Franke's Understand This Groove and Felix's Don't You Want Me fame. It should have no trouble making the Top 40 and stands a good chance of reaching the Top 20. **EEK**

Andy Beavers

MAINSTREAM - SINGLES

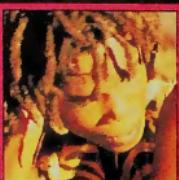
BILLY OCEAN: Pressure (Jive SOS 6). A new youthful image (yes, that really is Ocean on the sleeve pictured right) and a new sound that falls somewhere between Steve Sük Hurley and Londonbeat's I've Been Thinking About You are just two of the ingredients that will make this a hit. Four thousand posters, ads in the music press, in-store video promotion and the record's current status as a club favourite will ensure its return, after five years, to the charts. **EEK**

HANNAH JONES: Keep It On (TMRC TMRC 7). A big lady with an even bigger voice, Hannah has yet to earn the patronage of Boy George, among others. Her latest tilt at the charts is pleasant, if unexceptional. Probably a hit, but trailing the Top 75 more likely than reaching the Top 40. The B-side, a live version of *La Broken*

Dream, is a more suitable showcase, allowing her to indulge in an impressively throaty virtuoso performance. **EEK**

CHRIS REA: Soft Top, Hard Shoulder (East West YZ 710). The third single from Rea's current album is also the theme from a new film of the same name. It doesn't break any new ground, but with the artist about to embark on a UK tour, and two different CD singles each adding three previously unreleased tracks, Rea's faithful fans will be clamouring for this. **EEK**

HYPERTSTATE: Time After Time (M&G MAG 34). Cyndi Lauper's finest hour has attracted several covers over the years, so it was inevitable that someone would drag it on to the dancefloor. That someone is producer Jackyl and Janey Lee Grace. Its subtleties are, however,



Billy Ocean: youthful submerged in a shumping house setting, with a raver this vocal. This will be a hit but not one of Reggea Undercover proportions. EEK

TREY LORENZ: Photograph Of Mary (Epic 659854). One of the strongest tracks on Lorenz's generally disappointing debut album. A fine gospel-tinged tune delivered over a Soul II Soul beat, with rap and boy remixes adding to its dancefloor appeal. A possible Top 40 entry. **EEK**

REISSUES: FULL-PRICE

STEELEYE SPAN: All Around My Hat (BGO BGOCD 158). Arguably Britain's most durable folkies with 20 albums under their belt, including compilations, Steeleye Span's most popular album remains this 1975 effort, which spun-off the biggest of their two hit singles, All Around My Hat. Heavy on traditional tunes — Hard Times Of Old England and Black Jack Davy, for instance — it remains suitable listening for those thinking of migrating folkwards from the rock mainstream. **EEK**

HELEN REDDY: The Very Best Of Helen Reddy (EMI CCGD 2044). It's hard to credit at this distance, but in the Seventies, Reddy was something of a feminist icon. Much of this was due to her Grammy-winning US chart-topper I Am Woman. An Aussie by birth, she was always a great deal more popular in her adopted homeland, the US, than in the UK, and consequently her records have been out of print here for a long time. This 22-track compilation, which includes 15 US hits goes some way to redressing the balance. From her debut hit I Don't Know How To Love Him to Ain't No Way To Treat A Lady and her only bona fide UK hit, Angie Baby. Despite her lack of success here, many of the above can be heard regularly on Radio Two, and there's no doubt that it's not just feminists who will welcome this release. **EEK**

THE AU PAIRS: Playing With A Different Sex (RPM RPM 107). Originally issued on the Human label in 1981, when it climbed to number 33

JIMMY NAIL: Beautiful (East West YZ 721). The amiable Nail, best known as TV plop Spender and still glowing from his number one hit single Ain't No Doubt, puts a somewhat pedestrian cut from his Growing Up In Public album. Sadly, for Nail, Beautiful seems set to struggle. **EEK**

PICK OF THE WEEK

MICK JAGGER: Sweet Thing (Atlantic AT7410). Jaggar seems destined for his first top 30 solo hit with this song taken from his new album, Wandering Spier. With some concessions to the dance age, it is otherwise something of a throwback to the late Seventies Stones style, most closely related to Miss You, with similar falsetto vocals and song construction. A promising return for a solo career that has so far consisted only of false starts. **EEK**

Alan Jones

THE ESSENTIAL MW STOCKING GUIDE

in the albums chart, and topped the indie listings. Playing With A Different Sex was the first and sharpest album by a band tipped to go far, but who helped to sabotage themselves by refusing to compromise. They gained a certain notoriety when the track Come Again, included here, was banned by the Beeb, and their artistic abilities garnered them fewer column inches than their radical feminist/political leanings. A relative newcomer among re-issue labels, RPM has had the good sense to include not just the whole of the original album here, but also the eight tracks (both sides of four singles) which preceded it. It's certain to bring a misty tear to the eye of Peel fans everywhere. **ECC**

PICK OF THE WEEK

DEEP PURPLE: Singles A's And B's (EMI CDP 7810092). First issued with a mere 12 tracks and screeching to a halt at 1971, this handy compilation of the trailblazing heavy rock band's early work has been updated and augmented so that it carries 20 tracks, some on CD for the first time. Now covering the years 1968 to 1976, it also includes a full history of the band, with discography and track-by-track annotation. It's a veritable feast of rock riffs and typically crazed Ian Gillan vocals. Completeists will be grateful for this intelligent and thoughtful release. **ECC**

Alan Jones

EEEEE	Guaranteed banker
EEEEE	Should do well
EEEEE	Worth a punt
EEEEE	Only for the brave
E	SOR only

CLASSICAL

LEONCAVALLO: I Pagliacci (Naxos/Select 8660021). MASCAGNI: Cavalleria Rusticana (8660022), Slovák Philharmonic Choir, Czech-Slovak RSO/Rahbari.

Rare to find these two one-act operas at budget price, and these separate albums feature top artists — Miriam Gauci in Pagliacci, Giacomo Aragall in Cavalleria. Supported by music magazine advertising. **ECC**

HANDEL: Ottone.

Freiburger Barockorchester/McGegan (Harmonia Mundi HMDU 907073/5). Full-page Gramophone ad of Nicholas McGegan's back catalogue emphasises that this 1992 Göttingen Festival performance is the latest in his prize-winning Handel series. McGegan is currently appearing with Scottish Opera and in April conducts Handel at the English National Opera. **ECC**

VARIOUS: The Best Of The Classical Bit. (Philips 438 166-2/4/1). Radio One DJ Gary Davis's selection of favourite classical tunes is launched with signing sessions at Virgin Megastores in Birmingham, Cardiff, Manchester and Glasgow from January 21 to 28, plus extensive magazine advertising. **ECC**

BILL FRISSELL: Have A Little Faith (Elektra Nonseuch/Warner 7559 79301-2/4). The Bill Frisell Band is on a nine-date UK tour, with an album signing session at the Queen



Nikolaus Harnoncourt: award-winning conductor is on a roll

Elizabeth Hall on January 21 to back the jazz man's album spanning from Copland and Ives to Dylan and Madonna. Advertising in *Time Out*, *Guardian*, *Independent* and *The Wire*, plus concert programmes on tour. **ECC**

PICK OF THE WEEK

BEETHOVEN: Missa Solemnis. Chamber Orchestra Of Europe/Harnoncourt (Teldec/Warner 9031 74884-2). Nikolaus Harnoncourt is on a roll, winning Gramophone's record of the year award and the International Classical Music Awards' conductor of the year,

so Warner is pulling out all the stops, with a national display campaign, a feature in *Classic CD* plus an excerpt on the coverdisc, advertising in *Gramophone* and *RBC Music Magazine*. Harnoncourt conducts the COE at the Barbican on January 29. **ECC**

Phil Sommerich

JAZZ

STAN TRACEY: Portraits Plus (Blue Note

International CDBLT 1006). A uniformly impressive debut by arguably Britain's most gifted talent. A personal seal, in composition, to Duke Ellington, Thelonious

recent monsters by Heaven 17, The Shamen and The Prodigy. Nineteen hits and no fillers. Watch it fly! **ECC**

ORIGINAL SOUNDTRACK: Reservoir Dogs (MCA MCC 10730). Quentin Tarantino's acclaimed debut movie is likely to be one of the biggest box office draws in the next few weeks, and produce spin-off demand for this album. But stock with caution, as the album runs for 30 minutes. **ECC**

FATS WALLER: The Middle Years Part I (1936-38) (Bluebird 0763 66083-2). This three-CD boxed set, complete with impressive booklet, is the perfect companion to the already-issued Fats Waller & His Buddies (1927-29), The Last Years (1940-1943) and The Fats Waller Piano Solos/Turn On The Heat. For the real collector, there is an added delight among the 69 individual selections of the occasional alternative take. This should attract small, if unspectacular, sales. **ECC**

Stan Britt

RICHARD WYANDS: The Arrival

(DIW DIW 6111). Wyands, whose professional career spans almost 50 years, has never been effectively recorded — under his own name at least. That makes this beautifully recorded collection of standards, plus one original, in a trio setting — an essential purchase for the jazz piano aficionado. **ECC**

PEPPER ADAMS: The Cool Sounds Of Pepper Adams

(Savoy SV-0198A). A worthy addition to the growing catalogue of Demon-reissued albums from the classic Savoy catalogue. A fine "blowing" session from the period (1957), it presents the late baritone sax's fronting a constantly swinging quintet. In no way innovative or trend-setting, this is nevertheless indicative of the quality sessions presented by Savoy. **ECC**

ELLIS LARKINS: At

Maybeck/Maybeck Hall Series, Volume 22 (Concord Jazz CDD 4533). In just over three years, this extraordinary solo piano series has reached its twenty-second release. It is celebrated by the appearance of the legendary Ellis Larkins, whose still nimble fingers and creative mind belie his age (70 this May). An acknowledged master of providing sensitive accompaniments for top-line vocalists, Larkins' own solo recordings have been comparatively rare. Yet, as his delightful reworkings here of Duke Ellington and Spring Will Be A Little Late This Year reveal, his undiminished talent deserves much more frequent exposure. **ECC**

MAINSTREAM - ALBUMS



Simon Climie: Immaculate conception, but wither the hit single?

Still flirring with the Top 40, it's now reissued. Especially welcome is the double CD version, which supplements the original album with a further 14 live tracks. **ECC**

MARTIN JOSEPH: Being There (Epic 4720162). Talented Welsh singer-songwriter Joseph's major label debut has done very nicely since it was first released in the autumn. With his latest single Please

But the absence of a bona fide hit song will probably consign this to the ranks of the also-rans. **ECC**

VARIOUS: The Mega Rave (Virgin/EMI/PolyGram EVP 3). The first big dance compilation of the year, with a TV campaign behind it by the Now partners, and a formidable line-up of tracks that can only spell success. Included are

DINA CARROLL: So Close (A&M 5403042). With three Top 20 hits under her belt, Carroll makes an impressive album debut with this superior collection of urban dance and soul. She co-wrote eight of the 10 songs and has a depth and appeal beyond that of most of her contemporaries. The single Falling and ads in specialist press will break this. **ECC**

Alan Jones

SNAP: The Madman's Return (Arista 442112852). In a week dominated by re-packaged albums, this is likely to be the main contender. The first Madman's Return — which contained the hit The Colour Of Love in all formats and Rhythm Is A Dancer as a CD bonus — flopped. The subsequent success of the latter brought about a reissue, with the track now on all formats. The album reached number 20, but faded quickly. Arista now tries for a third place, adding Extramarine, with the potential for co-op ads and the presence of two number ones. The Madman Returns is likely to go a lot further this time. **ECC**

MARTIN JOSEPH: Being There (Epic 4720162). Talented Welsh singer-songwriter Joseph's major label debut has done very nicely since it was first released in the autumn. With his latest single Please



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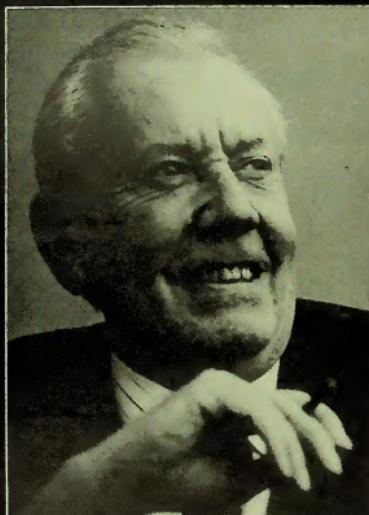
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DOOLEY'S DIARY

Remember where you heard it: the Brit nominations bash at the Hard Rock Cafe proved a **bun fight** with a record number of TV crews elbowing their way through the scrum... Brits TV man **Malcolm Gerrie** is happy about the decision to relax the old black tie dress code. "This is the music business, not **Bafta**," he says. "I want to see **Rob Dickins** in a G-string." It takes all sorts... Dickins felt frustration at his grilling from an **NME** reporter at the nomination announcements - Dickins' dad **Percy** actually **co-founded** the mag back in the Fifties. "I felt like saying, 'If it wasn't for my father, you wouldn't have a fucking job,'" he seethed... Meanwhile, tickets for next month's **big event** keep on selling. Indeed, several big corporate names will have to **resign** themselves to poor seats after leaving their booking too late. Prime position in the auditorium and after-show dinner has been **scooped** by Steve Mason's **Pinnacle**, first off the starting blocks in November... **Breakfasting** with inimitable **MW** columnist **JK** at Claridges last week, EMI chief **Rupert Perry** tried valiantly to **intervene** when the outspoken one launched into a **vituperative** attack on sexual athlete and former Minister of Fun **David Mellor**. "I never liked him," declared King just in time to notice



After years of listening to His Master's Voice, Nipper got a well-earned rest to check some of the facts in a new history of EMI's Hayes centre with EMI Music Operations managing director Jim Lewthwaite (right) last week. The impressive tome, **Hayes on Record**, was edited by Hayes' manufacturing director Peter Hall (left) and EMI veteran of 43 years Colin Brown to celebrate EMI's 85 year old vinyl pressing. Featuring pictures and diagrams explaining the shellac and vinyl record production methods, it's hardly going to be a challenger for the Booker Prize, but at £5 a time and with all the proceeds going to local children's charities, it's a snap. The first 500 copies are close to selling out, but enthusiasts will be relieved to learn that a second print-run has been ordered.

he was well within **earshot** of - you guessed it - David Mellor... **Paul Russell's** promotion brings to an end one of the past year's party games: **who's gonna replace him**. Our favourite tale was the one about the well-known **Antipodean** who found himself counted out of the reckoning when in a state of **alcoholic** bemusement he **sat** on the barbecue at a company do... Responding to the past year's speculation, Russell himself says, "The **trick** is in the jobs you turn **down** not the ones you take..." Anyone wondering where Obie's former major domo **Anthea Joseph** is since the great man went walkabout can find her on 0728 688004... Who was the senior manager (no — **not Ed Bicknell**), who declared that the OFT's decision to **drop** its investigation into the PRS was "**outrageous and unbelievable**"... **John Birt** may accuse Radio One of many things, but **skimping** on research isn't one of them - high level leaks to the crusading **Pete Waterman** reveal the station's briefing on its future passed on to the DG includes a section on **sleep patterns** in the year 2000... After **Eric Clapton's**



Charming and debonair are not adjectives many press officers would attach to Sun pop columnist Peter Willis. But when Piers Morgan's sidekick was selected to appear in the paper's photo-love-style problem page they saw a new side to his character. The man once ordered to spend the day dressed as a woman for a feature in the paper played a frustrated charmer unable to persuade his girlfriend to share his bed. Of course, he failed, leaving many PR staff wishing his thoughts always appeared in visible bubble form.

nine Grammy nominations, there's more good news (of sorts) from the US, where **UK** artists were noticeably **absent** from the *LA Times'* list of **worst albums** of '92. The poll, voted on anonymously by US industry executives and pundits, was headed by the most recent efforts from **Wilson Phillips**, **Michael Bolton**, **Billy Ray Cyrus**, **Bon Jovi** and **Madonna**, with **Sinead O'Connor** the highest placed Irish artist, tying seventh with **Marky Mark**... BPI scourge of piracy **Tim Dabin** says one of the reasons the streets have been emptier of pirate tape sellers recently is that the villains have been on **holiday** sunning themselves. One in particular was expected back from Tenerife on Friday... Polydor press officer **Martin Birlison** won his **spurs** outside the



Virgin Music chairman **Ken Berry** (right) may be one of the industry's quiet men. But he doesn't mind having his picture taken when there is something to celebrate. Last week the occasion was 250,000 European sales of Virgin artist **Keziah Jones**'s debut album, **Blufunk Is A Fact**. Also partying were Jones' manager **Phil Pickett** (left) and Virgin France president **Emmanuel de Burelet** (second left).

Little Angels gig at the Limelight last week. Attempting to arrange a 9pm photoshoot of the band plus wives in the middle of Cambridge Circus, the friendly arm of the law was all for **arresting** him until band manager **Kevin Nixon** stepped in to explain the situation... **Metallica** will christen the revamped National Bowl at Milton Keynes with a rocking show on June 5... **Nick Heyward**, **Tony Hadley** and **Julia Fordham** are among the musicians who will be turning up at the **Roadhouse** in Covent Garden on Saturday January 30 at the 12-hour **Jam & Bread For Somalia** bash... Congratulations to **Mark Williams**, newly named a director at Arista in addition to his role as general manager.....

music week

Incorporating Record Mirror

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IN A United Newspapers publication

MUSIC WEEK 23 JANUARY 1993

Editor: Steve Redmond. Deputy editor: Selina Webb. News editor: Ajax Scott. Deputy news editor: Martin Talbot. Contributing editor: Martin Cole. Production editor: Judith Davies. Art director: Steve Masters. Design manager: Jennifer Davies. Layout art manager: Judith Davies. Artwork: Andrew Evans. Secretary: Tony Evans. Secretary: Helen Sammons. For Spotlight Publications: Michael Clegg. Executive Publisher: Andrew Brann. Registered as a newspaper. Member of the Press Publishers Association. Printed by Wimborne Printers Ltd, Wimborne, Dorset DT10 1JG. Tel: 0302-858349. UK £10.00. Subscriptions: 128 Avenue, Mitcham, Surrey CR4 3HP. Tel: 081-640 8142. Fax: 081-648 4873. UK £10.00. Int'l £12.00. ISSN 0263-2219. The Americas, Middle East, Africa and the Indian Sub-Continent: £22.00. Australia \$38.95. New Zealand \$43.50. The Far East £12.50.

ISSN 0263-1548

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Music Week Guide to the UK at Midem

JANUARY 1993



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George Michael's
Sony writ stirs up
a hornets nest

IMPORT-EXPORT

Importers and
exporters in
bullish mood

PUBLISHING

Europe sans
frontiers awaits
new UK writers

DANCE MUSIC

The UK dance
labels happening
on the Contingent

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Signs of a pick-up
in demand is
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MUSIC WEEK



COMMENT



Midem is one of the undoubtedly highlights in the music calendar — a chance to meet old friends, make new ones and perhaps even to take the first tentative steps towards a future deal.

Almost as important as that, however, is the unique opportunity it presents to take the temperature of the music business; to take a long, hard look at how things really are aside from the day-to-day focus on next week's chart position.

The surprising thing, reading the words of the many senior industry figures quoted in this year's *Music Week Guide To The UK At Midem* is just how positive many of them are.

The UK market has been dominated for the past two years by talk of recession, even structural downturn, but the evidence of this supplement is that just about everyone from lawyers and accountants, to importers and exporters to distributors, dance labels and manufacturers, is working hard, coming up with new ideas and strategies to beat that recession.

This year's Midem is, of course, the first to take place in the new Single European Market, hence our cover illustration. Many other UK industries have had severe doubts about the wisdom of dropping trade barriers and have feared the competition.

There are few such fears in the UK music business. For an industry which has long exported its products — and even over the past, relatively quiet 12 months, it is still calculated that there is UK content in a quarter of all the music sold worldwide — not just Europe, but the entire globe has long been viewed as one single market.

The UK continues to be the most important A&R source in Europe. So without being nationalistic, we can be proud to say we are truly first among equals.

Steve Redmond

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LAWYERS SET NEW AGENDA

The George Michael writ filed against Sony Music shows how the music industry is becoming ever more litigious, but its implications are enormous. By Paula McGinley

George Michael's action against Sony Music has not yet come to court, but the legal implications have already sent shudders down some record company spines.

And according to some lawyers, the case is a stark reminder of the increasingly combative nature of the music industry.

"This year it's George Michael, next year it will be someone else," observes Paul Woolf, senior partner at Woolf Seddon, Record companies and artists, it seems, are squaring up to each other with some alacrity.

Paul Woolf believes the flurry of recent court cases such as Stone Roses v Zomba in 1991, confirms what some people in the music business feel about the legal profession. "One senior record company executive describes all lawyers as 'f---s,'" says Woolf. "This probably reflects the fact that the music business has become far more adversarial and litigious."

The spate of litigation has its roots in a line of judgements which have addressed the enforceability of recording contracts over the years. Schroeder v McCaulay in 1974, Holly Johnson v ZTT in 1989 and The Stone Roses case in 1991 all forced record companies to examine their deals in terms of restraint of trade and release obligations.

It's these cases which, perhaps more than anything else, have contributed to the omnipresence of the music business lawyer.

"Everyone, from an unknown band in Hull to Bruce Springsteen, now has legal representation," observes Robert Allen, partner at Denton Hall Burgin & Warrens. "Virtually nothing happens in this industry without two lawyers fighting about it."

And because artists are less content to be passive clients these days and are taking an active interest in their legal



Michael: a writ to make the industry shudder



Woolf: predicts more writs



Eagles: SJ Berwin partner

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rights, they are demanding more from their legal firms. A lawyer's remit now goes beyond merely negotiating and validating contractual terms.

"Talent clients are becoming more sophisticated and they need a broader range of advice," says Robert Allen. "Twenty five years ago it was enough for a lawyer to know about recording and publishing contracts, but now

you need to know other issues such as employment law, litigation, corporate law and tax law."

The growth of multi-media contracts is also continuing to stretch the lawyer's role.

With the merging of entertainment, music can no longer be viewed in isolation, according to Brian Eagles, partner at SJ Berwin & Co. "There is now so much crossover between music and

film, television, video and advertising that lawyers have to be skilled in all media activities, rather than solely being a music lawyer," he explains.

Whatever the outcome of George Michael's action, the case will clearly mean further court scrutiny of the way the music industry does its business.

With this will come yet another increase in the

demands on the industry's legal advisors.

"Lawyers are indispensable these days because of the complexity of contracts which can be 60 – odd pages long," says Paul Woolf. "You could buy and sell a manufacturing plant with less paperwork than a recording contract."

John Kennedy of JP Kennedy & Co believes a music business lawyer actually plays two roles: lawyer and business affairs manager. "The lawyer's function is first to make the deal and then to put the deal to bed," he explains.

Deal making, a service US law firms have prided themselves on for many years, has begun to take up more of the UK music lawyer's time over the last few years. John Cohen, partner at Clintons, estimates that well over half the workload in his firm's music department currently involves seeing deals through from start to finish.

"The increase in demand for deal making has happened gradually; it's been an evolutionary process," he says. "In the old days a manager would find the deal and negotiate the contract and I would be brought in to finalise it off; now I am handling deals in their entirety."

It's not just private law firms which are playing a greater role in shaping the course of the record industry. The development of record companies into multi-national corporations has, by necessity, swelled the size of in-house legal departments.

And corporate activity is so bound by a myriad of intricate issues that it often takes a combination of private and in-house lawyers to execute initiatives. When Thorn EMI bought Virgin last year, the in-house team worked alongside Denton Hall Burgin & Warrens.

This image of battalions of lawyers overseeing all aspects of the record industry is regarded by some as



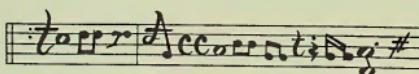
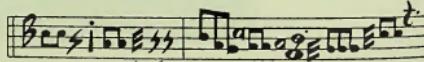
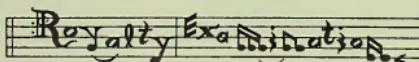
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The Stone Roses: 1991 case electrified the industry

► pernicious. Others see it as inevitable. "I'm afraid lawyers are indispensable now," says John Glover, managing director of Blueprint Management which handles Beverley Craven and Go West. "Record companies are run by business affairs departments. I deal with my lawyer every week on some issue or other."

However, the George Michael case may increase the work passing through the hands of UK lawyers dramatically.

There is a real expectation that if Michael wins his case a whole string of artists will be preparing to challenge their contracts too.

On the other hand many lawyers fear that if that happens, record companies will respond by side stepping the UK legal process altogether to sign British acts through their US companies which are subject to the more industry friendly US jurisdiction.

If that were to happen the UK would effectively become redundant as a creative outlet where deals are signed and become merely a centre for marketing and distribution. Such a trend would clearly not be healthy for the industry as a whole and would not do much for music lawyers in particular, according to Robert Allen.

"The level of business would reduce in line with the diminishing level of UK creative activity and lawyers here will have less to do if



Glover: "lawyers are indispensable"

they're not bi-qualified," he explains.

In the meantime, some lawyers may draw comfort from the fact that a growing demand for Alternative Dispute Resolution (ADR) is likely to call upon their talents in the future.

Brian Eagles reckons the expense of litigation will encourage more parties in the UK to consider ADR - a system which is gaining ground in the US.

A trained mediator himself, Eagles says that 80% of disputes referred to mediation are settled - usually within the day.

"The music industry will increasingly come to realise that mediation effects a



Allen: "Our power is overstated"

speedy and inexpensive resolution of disputes," he explains.

Critics suggest lawyers are beginning to dominate the industry and have become a negative influence.

But Robert Allen says the opposite is the case and the strength of lawyers, just as much as any sector of the business, is reliant on the success of their artist clients.

"Lawyers are on the coat tails of the industry," he comments. "If the industry isn't happening then it follows that the lawyers aren't happening."

It means lawyers just as much as A&R men are keen to see UK acts come up with the goods.

GRAPEVINE

For the first time Deloitte Touche Tohmatsu International is sponsoring the entire Midem 93 conference programme which includes the firm's own seminar All Around The World. Running from 4-6pm on Monday January 25 in press room B, the seminar addresses the financial aspects of cross border touring for artists on tour. The eight representatives from UK firm Touche Ross include partners Charles Bradbrook, Alan Broach and Mark Robertson who can be contacted via stand G3.02. True to form, the firm is throwing mighty cocktail soirees exclusively for clients and contacts on board The Casablanca which is moored on the Jelje Albert Edouard. The International Association of

Entertainment Lawyers is holding two talks this year, both of which take place at 9.45am in auditorium K, level 4 in the Palais des Festivals. Session 1 on Sunday January 24 is titled Enforcement Of Rights Affecting The Music Industry, while session 2 considers the Music Business And The Law: Important Developments In 1992. For further information contact IAIL secretary Sarah Faulder at Taylor Joynson Garrett. David Ravidon and Lionel Martin, partners at Martin Green Ravidon, are staying at the Carlton, are hoping to continue developing the firm's international profile by meeting up with the US business affairs contingent.

Midem provides a useful platform to meet the US lawyers we deal with during the year. At Midem everyone is in one place which makes it easier to reassociate with people," says Ravidon. Frere Chomeley will be out in force this year, partners attending include David Zeffman, Frank Presland, Norman Chapman, Patrick Isherwood and Craig Eadie.

The firm is chartering The Adventus (tel 010 33 92 88 7104) which is moored by the side of The Palais and is the location for its night party invitation - only cocktail parties. Although David Zeffman does not regard Midem as a forum for thrashing out advances or tax bills, he reckons the socialising is important. "Midem is more and more an industry convention, rather than a place where deals are done. We use it as an opportunity to see people we know," he muses. Based in stand 17.23, KPMG Peat Marwick's UK contingent includes David Murrell, head of the media and entertainment practice, Richard Bawden, head of the UK music practice, Simon Buzaligette, head of the music consulting practice, Bob Taylor of the music taxation practice and Paul George senior manager of the media practice.

Following a long established tradition, the firm is holding a lunch at the Gray d'Albion hotel on Monday January 25 at 12.30pm. David Murrell, who modestly bills it as "the best lunch in town", says clients such as record companies, publishers and distributors will form the bulk of the diners. Ernst & Young will be represented by four UK partners including Richard Bees-Pulley and Garth Tweedale plus partners from Paris, New York and Los Angeles. The team will be on hand on stand 23.11 (tel 010 33 16 92 99 8111) to advise on financial matters, where the firm's business guides covering tax and accountancy practices in various countries will also be available. Martin Goldberg, UK partner at Prager & Fenton, will be joined this year by Brad Campbell from the US. With offices in New York and Los Angeles and an expanding UK office - a new partner is expected to start next year - the firm views Midem as a useful opportunity to meet up with the competition. Royalty consultancy Stephen Abery & Co reports that increasing business has swelled the firm from five to 10 accounting staff during the last year. The new look firm will be represented by partners Stephen Abery, Andrew Tristram, Nicola Wilson and Carol Weller. "Midem allows professionals to mix with other professionals to find out the trends in the industry," observes Abery. With tongue firmly in cheek, Chris Thomas of CR Thomas & Co is offering to host a seminar at 4am on the beach outside the Martinez the subject a "beginners guide to tax avoidance". He can be contacted at the PLM Hotel on 010 33 93 33 3119 at a more conventional hour. Lubbock Fine is trumpeting its Central European expertise this year with the attendance of Martin Levey, managing director of its Central European practice, for the first time. Offices in Prague and Moscow enable the firm to tap into the indigenous music scene. And as partner Jeff Gitter says "very few music business accountants are in Central Europe." Gitter, Levey and partner David Gedde are staying at the Hotel de la Napoule... John

Goldring and Geraint Howells from Casson Beckman are seriously taking Midem seriously as a business location. "We will be having discussions with various record companies and publishing companies in relation to some of our clients whose deals are either at an end or coming to an end," says Goldring. The Stone Roses: 1991 case electrified the industry

The A&R accountants

Today's music accountant doesn't simply balance the books. The role now encompasses all aspects of a band's development, providing a total backup. Paula McGinley reports

Given the delicate nature of financial transactions and the increasing complexity of music business deals, there is now so much at stake that choosing the wrong music business accountant could prove disastrous.

And for clients demanding a total business affairs service rather than just auditing expertise, getting the right person for the job depends on more than just a head for figures.

"What I want from an accountant is honesty, practicality and simplicity," says James Tod, managing director of Pure Management which looks after Sinéad O'Connor, Roachford and World Party among others. "An artist who is away on tour for 18 months hasn't got time to sit and monitor hundreds of thousands of pounds; they need to have complete faith and trust in their accountant."

Before signing up with a firm, it's up to the clients to

examine their own career plans and choose an accountant who complements the scale of success they envisage. An international act with a plethora of touring commitments and sponsorship packages will inevitably require a firm with the resources and experience to match.

"If you're playing in local pubs and clubs and have no intention of going any further then you just don't need an auditor," advises Charles Bradbrook, tax partner in Touche Ross's entertainment division.

"But if you believe you're going to have a long international career with the recording and publishing and touring contracts that involves, then you need an accountant who understands the music business."

Clearly, knowledge of the industry is the greatest single asset that a specialist firm can offer. And that doesn't just mean providing a network of



Sinead O'Connor: international artists need accountants who can provide global expertise

music business contacts; it's about understanding the idiosyncrasies of the industry, being up to date with the value of deals and informed about current issues such as royalty reductions on new formats and withholding tax.

As David Ravden, partner at Martin Greene Ravden whose clients include Tasmin Archer, Right Said Fred, EMF and Seal, asserts, aspects of the music business such as copyright are changing all the time and accountants need to keep up.

"The role of a music business accountant is becoming more complicated," says Ravden. "Intellectual property is the most important area for income generation and firms which are unfamiliar with the industry wouldn't know about European copyright or blank tape levies because these subjects aren't part of the general accountancy syllabus."

And hand-in-hand ►

*"Behold the turtle;
he makes progress only when
he sticks his neck out."*

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10 JOBS FOR AN ACCOUNTANT

1 VAT - From January 1 1993 UK VAT rules will change in line with the rest of Europe; artists performing in the UK will now have to pay VAT.

2 Withholding tax - limiting the effect of withholding tax is vital, particularly in Germany, Japan, Australia and the US.

3 New formats - monitoring the issue of royalty deductions on DCC and MiniDisc.

4 Royalty collection - ensuring the flow of the right amount of income to the right parties at the right time.

5 Sponsorship - vetting and negotiating sponsorship offers for artists.

6 Tax planning - ensuring clients

are registered with the Inland Revenue and also for VAT where necessary. Assessing an artist's tax status; deciding whether they should be classed as a partnership, limited company or individual.

7 Money management - arranging and overseeing personal finances such as insurance, pensions and mortgages.

8 TV rights - co-ordinating fees for ancillary activities, such as TV broadcasts.

9 Copyright - handling the various copyright procedures in different territories.

10 Merchandising/licensing - processing deals on behalf of clients.

► with industry knowledge goes the resources. A firm with the size, service and technical know-how and bustling departments designed to handle specific areas such as international tax and royalty audits, will be able to cope with most contingencies.

However, there is always a danger that a large firm may lack the personal service that so many clients - artists in particular - demand from the person holding the purse strings. Patrick Savage,

clients appreciate the fact that their accountant is only a phone call away.

As artists are not always renowned for their business acumen, an amicable relationship with the accountant can save not only time, but sleepless nights. And in situations where an artist's personal finances, including insurance, mortgages and pensions, are entirely in the accountant's hands, some degree of rapport and trust is vital.



Seal: represented by Martin Greene Rauden

partner at OJ Kilkenny & Co, believes a small, specialist firm can foster close ties with its clients as a matter of course, but argues that relationships often get "diffused" in the anonymity of larger firms. ▶

David Sloane, senior partner at Sloane & Co agrees that "personal rapport" is one of the most important things to consider when choosing an accountant, while David Rauden stresses that his

Many up and coming bands discover that some firms, in their quest for long term clients, are prepared to offer their services on a 'gentleman's agreement' on the understanding they'll receive their fee once the act gets signed. Under this arrangement, the client can not only benefit from the firm's financial expertise, but also its contacts which may help them on their way to a recording or publishing deal ▶



GREEN DAVID CONWAY & CO

SOLICITORS

Contact at Midem

John Green Nigel Calvert
Peter Leathem

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from our Media and Entertainment Division



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► Although no company could survive on a diet of unknowns alone, Sloane & Co, for example, makes a point of taking on new newcomers. "We do take on promising unknowns who come in with a track record. It's a way of investing in talent for the future," David Sloane points out.

However, Sloane is the first to admit that an accountant who really wants to be a manager or an A&R executive is probably not the best choice for an artist.

David Raviden says: "Some accountants are closer to managers and they should do one or the other and conversely, a good manager is one who sticks to the creative brief and leaves the accounts to the accountant."

According to Garth Tweedale, partner at Ernst & Young, reputation invariably carries the biggest sway for both artists and record companies looking for an accountant.

With a client base that includes Warner Music, PolyGram UK and EMI, the name Ernst & Young enjoys a high profile in industry circles. Such a position can only help, says Tweedale: "You have to have a fairly dominant position in the market place to attract interest."

Those firms with specialised areas of expertise also make the job of choosing an



Sloane: personal touch

accountant a little easier. At least you can see at a glance what you're getting.

Firms including Sloane & Co and KPMG Peat Marwick are well known for their touring work, while Martin Greene Raviden is lauded as a royalty specialist.

In fact the firm's extensive royalty audit experience led to it being approached to provide evidence for Holly Johnson in his case against ZTT in 1989, even though the performer's regular accountants were Ernst &



Raviden: sticking to accounts

Young.

"We were the first UK firm to pioneer royalty audits," claims David Raviden. "It's what we're known for and our experience has given us a good insight into the workings of auditing – something other firms don't have the benefit of."

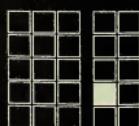
In choosing an accountant recommendation is inevitably essential but clients who know what they want can avoid disappointment and make the task relatively painless.

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SJ BERWIN & CO

Key contact: Brian Eagles, partner.

Telephone: 071-837 2222

Strengths: With an office in Czechoslovakia and contacts in Hungary, the firm is regarded as an authority on East European affairs.

New service: The firm now offers mediation as an alternative to litigation.

"Litigation is becoming more expensive and time consuming, but mediation avoids vast legal costs and disputes are settled more quickly" — Brian Eagles.

COUSINS MOORES ROWLAND

Key contact: John Cousins, partner.

Telephone: 071-831 4477

Strengths: Set up as a joint venture in November 1992, Cousins Moors Rowland combines the practices of John Cousins & Co and the entertainment division of city firm, Moors Rowland. The new firm benefits from the resources of Moors Rowland and the music industry experience of John Cousins whose clients include The Bee Gees, Bill Wyman and BA Robertson.

New service: The firm offers standard music industry services plus business affairs advice and

royalty auditing.

"Some people want you to pay their milk bill, others don't want that level of involvement. We will tailor our service to suit the client" — John Cousins.

ERNST & YOUNG

Key contact: Garth Tweedale, partner, entertainment and media group.

Telephone: 071-928 2000

Strengths: A solid reputation in auditing, general accounting and taxation. Its size and international status is an obvious bonus for clients with international aspirations.

New service: The firm is unveiling a guide to the new VAT regulations which came into effect on January 1.

"A lot of the work we do, especially for artists, is tax driven. An accessible explanation of the new VAT rules is worthwhile for every touring performer" — Garth Tweedale.

GELFAND RENNERT FELDMAN & BROWN

Key contact: Stephen Marks, partner.

Telephone: 071-629 7169

Strengths: With offices in LA — part of Coopers & Lybrand Inc — and New York, the firm has a strong

WHAT'S ON OFFER

international base with resources to match. Services range from tax planning to overseeing client investments.

New Service: The firm's royalty department has been beefed up by the appointment of Jeffrey Kaye as royalty examination partner. The department reports an increase in business and additional of five extra staff. "A few years ago royalty examination was only undertaken if the client had particular concerns, but now it's normal commercial practice and we as a firm are reflecting this new commercial awareness" — Jeffrey Kaye.

KPMG PEAT MARWICK

Key contact: David Murrell, head of media and entertainment division.

Telephone: 071-236 8000

Strengths: A fully international firm with specialist media partners in 57 countries around the world. Its size and resources make it a one stop firm for any media activity such as music, film, video and advertising.

New service: Strategy consulting and catalogue valuations.

"Strategy consulting advises

clients on achievable future directions, for example expansion plans and which markets they should target. Catalogue valuations, essentially valuing the worth of back catalogues for prospective buyers, is a major development for us and we are the only UK firm to offer this service" — David Murrell.

THE SIMKINS PARTNERSHIP

Key contact: Simon Long, partner.

Telephone: 071-331 2248

Strengths: A legal firm which is building up a name for itself in the dance market with specialist clients including the Acid Jazz label and Leftfield.

New service: The firm is looking to consolidate its work with European dance labels looking for US deals. "Labels trying to break into the north American market need lawyers who are familiar with US contracts" — Simon Long.

SLOANE & CO

Key contact: David Sloane, senior partner.

Telephone: 071-221 3292

Strengths: About 25% of the firm's music business relates to touring. Well known for expertise in black music with clients including Soul II Soul

and Maxi Priest on its books. **New service:** The firm has just set up a sister company, Entertainment Accounting International to handle the business affairs needs of its clients.

"EAI offers a range of financial services including assessing the financial terms within contracts plus advice on activities such as starting up a record label. It enables us to get away from the image of accountants being just auditors" — David Sloane.

TOUCHE ROSS & CO

Key contact: Charles Bradbrook, tax partner in the entertainment division.

Telephone: 071-936 3000

Strengths: One of the big six accountancy firms with international offices and expertise in many areas including tax and royalty auditing.

New service: An updated version of the firm's guide, Worldwide Performance Taxation, is available free of charge. Launched last year with tax details on some four countries, the guide now gives the low-down on 12 territories.

"A firm like Touche Ross can draw on all areas of expertise in order to explain the minefield of taxation" — Charles Bradbrook.

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MUSIC TO BREAK DOWN BARRIERS

Exporters are optimistic about prospects in the single European market, and beyond, but importers are equally bullish. Sue Sillitoe discovers who has the wind behind them

There's no denying that in the current economic climate importing and exporting music is a risky business. Sharp operators have had to hone their product and market knowledge to stay in a healthy trading position.

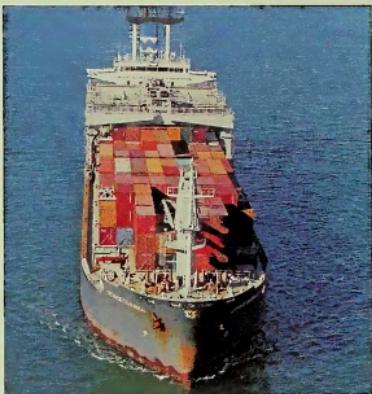
Worries about competition have increased this year with the removal of customs barriers between the 12 EC members coinciding with the relaxation of trade restrictions between EC countries and some members of the European Free Trade Area. While a question mark still hangs over exactly how tax and VAT legislation will be affected in Europe, UK companies anticipate freer movement of goods will have a significant impact.

Steve Sparks, general manager of Caroline International – a company which handles both imports and exports – believes that business is no longer just about operating effectively from a UK perspective but about thinking more laterally: "Europe has now become like a family and requires a new approach. Trade barriers have broken down and companies like ours are setting up satellite offices abroad or doing deals with similar companies in other territories."

Sparks feels that the UK's main advantage is its product. "We have always had the best bands, the best songwriters, the best studios and a high concentration of very good businessmen," he says. "The language factor helps too – even MTV, which is pan-European, is predominantly an English language channel."

Export specialist Lasgo reports that the falling pound has given it a big advantage in the international marketplace. Sales manager, Charlie Paulinski says: "The devaluation of the pound has helped, but fluctuations on the money market can go either way and you can't just rely on a favourable exchange rate to give you the edge."

Paulinski feels that the real



Importers and exporters expect calmer trading conditions in 1993

advantage UK companies have is in experience and dedication to service. He points out that the pure export market, which accounts for about 1% of all UK sales, is a very fast and competitive business. Export companies have to be well informed and able to react quickly – they can't hang around waiting for a chart hit before they start pushing a product abroad.

"We have enough experience to occasionally take a flyer on a product if we think it will do well in another territory. We also concentrate on getting to know our customers so that we can offer them the right product for their market."

At Arasbesque, a company which both imports and exports, export manager Amanda Belt says its advantage lies in having its own label – BakTabak – which specialises in unusual interviews on picture disc and picture CDs. This opens doors and allows Arasbesque to build up good export contacts.

She says: "With exports, it is important to get the packaging right so that the



Sparks: satellite offices abroad

product is collectable. The falling pound has helped us but our main advantage is that we act as a middleman for a lot of small indie labels who might get their fingers burned if they tried to go it alone. We take the credit risks, we know who is creditworthy and who isn't, we understand all the different tax and VAT regulations in each territory and we have good contacts which have been built up over a long period."

Arasbesque's import manager Brian How feels that offering a fast and efficient service will be the key to success in the single

European market of the Nineties. He says: "With imports you have to be able to get the product into the country quickly and at the right price. The falling pound has made importing more expensive but as we sell to the collectors market, slight increases in price aren't really enough to put people off. What is more important is the speed at which we can deliver new product. Having good suppliers is vital because they can guide you to the product that is likely to sell. We try to do exclusive deals with suppliers because that also gives us an advantage."

Trevor Reidy, sales director of Panther Music, feels that in order to maintain an advantage as an exporter, the UK must make sure its domestic product is exciting. He says: "At the moment the UK is churning out too many cover versions, dance versions, re-issues and back catalogue material – none of which is very interesting."

However, on the import front he feels that there is a lot of great product around, mostly from the US. "Imports are expensive at the moment but there is plenty of product available for the collectors market and people are prepared to pay more, provided prices don't go silly," he says.

To an extent import/export companies play an A&R role by helping to break bands into new territories. Greyhound, which imports a lot of indie dance and rock music, sees this as an exploitable advantage in terms of getting hold of new product because if a foreign act does well on import, it won't be long before a record company picks it up for domestic release.

Greyhound has invested in staff who specialise in particular fields of music so that they can spot a hot new product and cut down the risk of being landed with a non-starter. Import manager Simon Keeler says: "There are plenty of examples of bands who have broken in the UK ►

GRAPEVINE

Complete Records
managing director Jeremy Elliot will be making a bee-line for classical and jazz labels looking for exclusive UK distribution deals. As Complete's sole representative in Cannes, he's in for a busy time... Midem will see the launch of *Revolver/APT* as one company rather than two. Although the merger won't be formalised until February 1, managing director Mike Chadwick, export manager Phil Hopwood and distribution manager Peter Thompson will be promoting unified company's services... New

New Note Distribution director Eddie Wilkinson says the company has decided not take a stand this year because it's easier to meet people if you're not stuck in your office... Celebrating its 21st birthday, Caroline International is defying the recession by hiring out the Bettina – a 71ft floating palace docked in the Old Port. Steve Sparks, David Gadsby, Tara Keckewon, Michelle Graham and Nik Podgorski will be aboard... Midem is a chance to do six months' worth of business in one week, according to Charlie Paulinski of Lasgo. "I'll be there with at least 10 people including directors Peter Lassman and Nick Lassman. We'll all be staying at the Universe Hotel as usual..." Lightning will also fill a few hotel rooms its entire sales team of 10, says sales manager Mike Gething... Windsong International is hoping to target South East Asia and South America, says managing director Steve Bradley. He will be at Midem with general manager Diego Pedrini, Giannos Giaros, Matt Hazelden and Richard Ruck... "We always take a substantial stand," says Bradley, "because we feel it is vital that we are visible."

IMPORT/EXPORT

through imports. Trumans Water is a good one – they are a US band which pressed 700 copies of their own album, 500 of which we imported to the UK. It was played on John Peel and created so much interest that they were eventually given a deal by Homestead in the States which has set up distribution deals for them."

Mike Gething, sales director of Lightning – one of the UK's biggest exporters of recorded music – agrees that there is some A&R skill involved in the company's business but points out that ultimately it cannot back something that doesn't sell.

He feels that the UK's advantage lies in the creativity of its musicians and labels. "The UK is viewed as a source of good product, especially in the dance and indie markets," he says. "We also have a lot of good back catalogue material available and we can supply our customers with information so they know what to stock. Many of the independent labels in the UK rely on exporters like Lightning to get their product into difficult territories. They also like the fact that they don't have to pay a distribution fee."

But Raz Gold, co-owner of dance import/export specialist

Great Asset, goes further. He says companies like his must learn to put something back into the business in order to stay ahead. He says: "We don't see our company as just being about importing and exporting product. We have our own label, ULR, and we have just set up a small studio so that we can help develop some of the wealth of talent this country has."

One of the UK's greatest strengths lies in the maturity of its music business. David Pegg, managing director of Pinnacle Imports, says: "We have built up a body of knowledge and experience which is invaluable. Pinnacle Imports acts as a bridgehead for small overseas labels which are not ready to be taken on by Pinnacle Records but which still want a foothold in the UK market. This is an advantage because we have the back-up and infrastructure to offer these labels a valuable service."

Importers and exporters feel that fluctuations on the money markets will have more impact on their business than the removal of trade barriers within the EC. But they accept that with increased competition – both at home and abroad – they are going to have their work cut out to stay ahead.

WHAT'S ON OFFER

ARABESQUE

Contact: Terry Winsor
Telephone: 081 993 5966
Import, export and UK distribution of all types of music product.

New services/deals: Box set of interviews with Queen and a range of playable CD picture clocks featuring artist interviews.

"Part of our aim is to cross the borders between the recording industry and the gift trade. The CD picture clocks are just the start," Terry Winsor.

CAROLINE INTERNATIONAL

Contact: Steve Sparks
Telephone: 081 961 2919

Independent label product, plus overstocks and deletions. **New services/deals:** Low price overstock product and back catalogue "Indy" product in new packaging.

"We will be promoting some interesting box sets and also a new range of holographic CDs which are mainly interview material which we recently bought as a complete package," Steve Sparks.

CONTACT UK LTD

Contact: Michael Lobiano
Telephone: 081 997 5662

Dance music export specialist. **New services/deals:** A new pressing and overseas marketing service for indie dance labels in which pressing costs are shared in return for distribution deals.

"Our new pressing and marketing service is a very simple concept but is proving popular with dance labels that don't have the money to handle their own pressing and overseas marketing," Michael Lobiano.

LASGO

Contact: Charlie Paulinski
Telephone: 081 459 8800

New release product, back catalogue and overstock material.

New services/deals: Plans to announce new dance ranges.

"We see dance as an expanding area that complements our existing business. We're keen to talk to people at Midem about how we can offer a truly consistent service in this area," Charlie Paulinski.

LIGHTNING EXPORTS

Contact: Mike Gething
Telephone: 081 503 2030
Exporters of all UK product worldwide.

New services/deals: To be

announced at Midem. "We will be looking to meet new clients as well as catching up with old friends," Mike Gething.

PINNACLE IMPORTS

Contact: David Pegg
Telephone: 0689 898988
Specialist importer of mainstream, non-parallel titles with particular emphasis on rock.

New services/deals: Seeks to strengthen its roster of exclusively distributed labels. "Our association with Pinnacle Records means we can offer the benefits of dealing with a successful company, while providing the flexibility of a small operating division," David Pegg.

WINDSONG INTERNATIONAL

Contact: Steve Bradley
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Indies add new services to help labels succeed

Not content with being mere box shifters, independent distributors have developed their own sales and marketing services to boost their worth to labels. Martin Aston reports

Artists rarely achieve instant success without paying some dues. For instance, Joy Division, before turning into New Order, were once the ungainly Warsaw, and fellow Mancunian Mick Hucknall was a bottom-floor Frantic Elevator before reaching the stars with Simply Red.

In their infancy, both acts were lucky enough to take advantage of a newly formed UK independent music industry that emerged in the wake of the punk explosion.

"Everybody has to start somewhere, and independent labels are one of the best places," says Backs Distribution general manager Derek Chapman.

Pinnacle managing director Steve Mason reckons: "Our international success coincided with the advent of an independent industry in the UK. Before then, if you were a band and couldn't get a deal from the half dozen companies, you weren't really a band. Now anyone can have a label. It's given people the chance to record their music."

At its root, the distributors'

relationship with creative talent has never changed – the right boxes of records still need to reach the right shops at the right time.

Today, nobody may seriously question distributors' physical capability to deliver product: 24 hour turnarounds are commonplace, and while out-of-stock orders could be reduced, the fault more often lies with labels applying caution to pressing runs than with slackness on the part of the distributor.

But since the music scene has fragmented into different genres, each of which needs specialist attention, the distributors' role has increasingly placed greater emphasis on sales and marketing – distribution that is more than just distribution.

"Our role is a cross between financial assistance, guidance and expertise," says Mason.

"We can finance manufacturing, help with sleeve design, suggest which formats to press. We are able to stop labels making mistakes. It's hard enough to have a hit, so you mustn't waste your money."

As Total Record Company managing director Henry Semmence puts it: "We can take the label by the hand and guide them through the minefield of promotion – but without taking over. Labels know how they want their band to be portrayed."

While labels of the stature of a 4AD or Mute have the luxury of their own sales, marketing and promotions, smaller labels need advice. "It's the old punk dream to get a single out. But some labels don't have much idea of what needs to be done," claims SRD assistant head of distribution Russell Gartham.

Probably the most prominent new UK label of 1992 was London-based Too Pure, which enjoyed notable success with PJ Harvey's debut album Dry (40,000 sales and still climbing).

Pure co-owner Richard Roberts says the label moved to current distributor APT because of the quality of APT's creative ideas. "We felt we had some hands-on product management," he says. "We thought it would be useful to have a distributor who could



Semmence: guiding labels

suggest different ways of doing things, not just say what's wrong. With both myself and partner Paul Cox having worked in distribution before, we know that's where you can stand or fall."

Roberts also illustrates the need for financial help. "We initially needed cash to finance a Faith Healers album, and APT were forthcoming. But the band hadn't finished writing it so we put the money toward PJ Harvey's album. It was a great risk because she had yet to release a record, and she's a forthright, challenging artist at a time when there aren't that many around."

"Our role as a label is to work with artists whom other labels might not consider, artists who may be successful because we allow them the freedom to make the records they want."

In Hut Records' case, general manager David Boyd's experience as a buyer for Virgin Retail and as label manager for the now defunct Rough Trade Distribution means he is less dependent on creative input from distributors, but he is still aware of their strengths.

"In my experience, distributors have their work cut out making sure records are in boxes for the day of release," Boyd says. "I feed the marketing information to RTM and APT, but I still use RTM because of their telesales and reps. To get acts to a crossover stage needs care and attention from people who understand the history and reference points of the music and have the necessary enthusiasm. They're music fans at RTM."

While Nude Records' first signing, Suede, were a case of almost instant success, with

their second single Metal Mickey breaking the UK Top 20, the label had RTM on its side. "The relationship has been a model of co-operation between sales force and label," RTM managing director John Best suggests. "We were very excited even before all the press started, and our sales team are the kind of people who buy these records and go to their gigs. When Metal Mickey was presented, Suede even came down to meet the sales force."

The need for specialist skills has meant that, while some UK distributors have gone under, others have forged relationships with sales and marketing operations. Thus, BMG has linked with Total, PolyGram has an alliance with Total, Rio, and APT has merged with Revolver.

Where all the different strands of sales, marketing and delivery come together is at retail level. "For starters, distributors can organise mailouts of white labels to gauge initial reaction, help estimate sales levels and what promotion is needed," says APT general manager Pete Thompson.

This is particularly helpful in the dance field where the product turnover is so quick, but the views of other specialist retailers are just as important. "The reps and telesales staff are aware of all press, radio play and tour dates, which is passed on to the stores," says SRD's Gartham. "The awareness bred among the retailers is then passed on to fans."

With a multiple like Our Price looking to stock what it anticipates will sell in volume, rather than maintaining a broader product range, it's important that distributors present product knowledge, enthusiasm and evidence of press/radio coverage to national accounts.

Fortunately, independent stores recognise that new acts are their lifeblood and help to generate strong customer loyalty. "If a Moonshake or Faith Healers album on Too Pure isn't in stock, a punter might give up the ghost after two weeks. It's important to make sure the right shop in a particular town gets the record if the chains aren't



Great oaks from little acorns: Mick Hucknall from strictly indie beginnings with Frantic Elevators (above) to simply huge mainstream star (left)

DISTRIBUTION

going to stock it," says Too Pure's Roberts.

Independent stores which have supported a label like Too Pure stand a great chance of being included in marketing campaigns such as APT's "Frontline," inspired by Rough Trade Distribution's original "Chain With No Name" concept. This was developed to promote product by offering retailers and punters something extra (a poster, badge, etc) tied in-store and press promotion.

The PJ Harvey album was promoted this way in 1992, as was Throwing Muses' Red Heaven album, which entered the chart at number four. "It's vital that when we get press exposure, retail responds," says 4AD sales and marketing manager Chris Staley. "Getting records into shops is all-important for new acts."



Best: knock-on effect on sales

RTM's John Best says: "The 'Chain With No Name' concept is a very good one because it has targeted sales, and you get a commitment in terms of stock ordered. It also has a knock-on effect, in that you get good stock coverage around the country. The advertising points people to the right shop which hopefully generates a good chart position, which has a knock-on effect again. There's a general feeling that if a record is being supported by a 'Chain With No Name' campaign, it must be worth supporting."

Exports are another area where distributors can contribute. "Backs do all my exports, which make up a third of our sales," says indie Wilde Club owner Barry Newman. "As you can imagine, that makes a lot of difference."

Established contacts with like-minded distributors in all European territories can help labels develop an export trade. In Total's case, its offshoot company General Overseas was formed in 1991 solely to deal with foreign licensing for its own and other labels.

Conifer managing director Alison Wenham says that sales and marketing is also the key to the classical and jazz sector, and that the



Lesley Garrett: crossover album success for rising opera diva

distributor is the right provider.

"It's the distributor that has a strong relationship with a national accounts and retailers which the labels rely on to launch new acts," she argues.

"We spend a lot of time with national accounts, creating the right marketing programme for each account. In the case of Lesley Garrett, the fastest rising star at the English National Opera, Woolworths did an ad in Q magazine since it perceived

her Primadonna release as a crossover album, while Smiths put it in their catalogue."

Wenham believes that neither the chains nor independent retailers want labels constantly knocking on their doors. "They want the distributor to present to and work with them on product that is suitable for them."

"It's different in our section of the market – Woolworths doesn't have a film and shows section, Our Price isn't known for classical, and so on. You have to know your customers more quickly," Mason says.

As Steve Mason notes, the new generation of labels that followed Creation, Mute and Factory have inherited a world which is much more friendly to indies. "They now have a sophisticated distribution system, and the chance to take records as far as they can go," Mason says.

Wilde Club owner Newman is more emphatic: "At the end of the day, the independent distributors succeed because they're willing to take risks on bands that make new and adventurous music."

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Telephone: 081 993 5966
 Contact: Terry Winsor
 Main labels: Baktabak
 Emerald, Club
Strengths: Wide range includes pop, classical, dance, MOR, plus imports.
 "We offer UK distribution and worldwide wholesale distribution," Terry Winsor.

BACKS

Telephone: 0603 624290
 Contact: Derek Chapman
 Main labels: Bomp/Voxx, NME, Wilde Club.
Strengths: Distributing independent labels; worldwide exports for Backs and RTM. Distribution through Pinnacle.
 "We concentrate on offering a personalised service in distribution for labels' product in all European territories," Derek Chapman.

COMPLETE RECORD CO

Telephone: 071 924 3174
 Contact: Jeremy Elliott
 Main labels: Fantasy, Hyperion, Vanguard
Strengths: Classical and jazz labels. Distribution through BMG.
 "We offer a sales, marketing and distribution for labels in the UK," Jeremy Elliott.

CONIFER RECORDS LTD.

Telephone: 0895 447707
 Contact: Alison Wenham
 Main labels: BIS, Denon/Savoy, Lyrita, Sullivan.
Strengths: Classical, jazz, spoken word, MOR, nostalgia, films/news.
 "We have established independent distribution and offer strong marketing in every territory in Europe," Alison Wenham.

NEW NOTE DISTRIBUTION

Telephone: 0689 877884
 Contact: Eddie Wilkinson
 Main labels: ECM, GRP, The Intuition Group.
Strengths: Sales and marketing for jazz and classical, with press and promotional back-up. Distribution through Pinnacle. "Labels with small catalogues should think about centralised European manufacturing and warehousing," Eddie Wilkinson.

PINNACLE

Telephone: 0689 870822
 Contact: Sean Sullivan
 Main labels: BBC, Creation, One Little Indian
Strengths: Sales and distribution to UK and Irish retail sector.
 "Pinnacle will maintain its

standard of sales and distribution under the single European market," Sean Sullivan.

POLYGRAM DISTRIBUTION

Telephone: 081 590 6088
 Contact: Russell Richards
 Main labels: A&M, Deca, Island, Phonogram, Polydor.
Strengths: UK's largest audio distributor offering 24-hour turnaround on dealer chart orders and 48-hour turnaround on catalogue. "PolyGram already has distribution centres throughout Europe, and an international supply centre in Hanover," Russell Richards.

REVOLVER / APT

Telephone: 0272 446777
 Contact: Mike Chadwick
 Main labels: Acid Jazz, Cooking Vinyl, Earache.
Strengths: Established international business covering a range of musical genres. "We offer shipping to all territories within Europe with sales and marketing input as required," Mike Chadwick.

RIO COMMUNICATIONS

Telephone: 081 983 8633
 Contact: George Kimpton-Howe
 Main labels: Cohesion, Eve

Recordings, Grapevine.
Strengths: Concentrated sales force; distribution through PolyGram.
 "Rio is already plugged into Europe and most of the world via PolyGram's distribution," George Kimpton-Howe.

RTM

Telephone: 071 284 1155
 Contact: John Best
 Main labels: Beggars Banquet Primary, 4AD, Mute
Strengths: Sales and marketing with distribution through Pinnacle and APT. "Our style of management and sales works well in the UK. We are now looking to expand into Europe," John Best.

SELECT MUSIC

Telephone: 0737 766080
 Contact: Graham Hayson
 Main labels: Christophorus, LRC, Marco Polo, Naxos.
Strengths: Classical distributor with sales/marketing experience. "We offer a comprehensive service and are now looking for European partners," Graham Hayson.

SRD

Telephone: 081 802 3000
 Contact: John Knight
 Main labels: City Slang,

Moving Shadow, Southern Strengths: Breaking new indie/guitar and dance acts. "We have concentrated on UK distribution and we are now seeking to achieve similar success in Europe and beyond," John Knight.

TBD

Telephone: 0782 566566
 Contact: Dave McWilliam
 Main labels: Barcat, Horatio Nelson, Direct.
Strengths: Distributor of home entertainment software, including music, video, games and traditional disc-based software.
 "TBD is a distributor as much as a wholesaler, and offers a 24-hour delivery service to major retailers and independents, as well as non-traditional outlets," Dave McWilliam.

TOTAL

Telephone: 071 978 2300
 Contact: Henry Semmence
 Main labels: All Around The World, Tug, Permanent
Strengths: Sales and marketing for contemporary music. Distribution via BMG.
 "We can introduce indie labels to licensing in all European territories," Henry Semmence.

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IMPORT/EXPORT

CDs poised to make the great leap forward

Robin Cobb picks his way through the sales statistics

Worldwide sales figures for the music industry in 1991 are estimated by the IFPI to have reached the retail equivalent of US\$25.8 bn, which represents an increase of 7.3% on 1990. In unit sales, cassettes totalled 1.3bn, with CDs hot on their heels with 1.1bn units.

When calculations for 1992 are completed, CDs are bound to have finally overtaken cassettes in world sales, despite the fact that cassettes are the dominant format in Latin America, Africa and much of Asia.

The European Community now accounts for more than a third of global sales, with the US standing at 30.2% and Japan 13.2%. The rest of the world accounts for the balance of 21.3%, highlighting just how few countries dominate the world market.

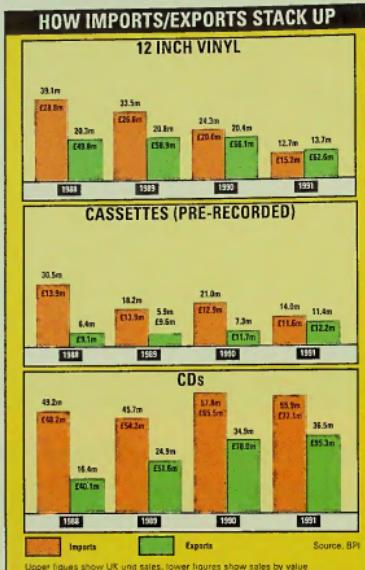
The UK ranks high in its purchasing of recorded music. UK trade deliveries in 1991 were the second highest in Europe after Germany. The UK was once regarded as having the same size market as France, but it has now drawn ahead in all formats.

Rate of growth in CD sales is now decelerating in the mature markets of Europe and North America. CD sales in Japan, however, took a huge step forward in 1991, but expectations are for more modest expansion in the future.

Exporters are now looking to a growth in CD sales in the developing markets of southern and eastern Europe, south east Asia and South America. World economic recession may inhibit this in the short-term but these regions still give grounds for optimistic profit forecasts.

Steve Sparks, general manager of Caroline International, identifies southern Europe particularly as having high growth potential. "Greece is a good example of a country ripe for CD," he says. "It is one of the last bastions of the vinyl market and we can expect a switch now to CD."

The decrease in vinyl sales in the UK, while substantial, has proceeded at a slower rate than in the other major markets. Since 1990, UK sales of singles have been greater than those in Germany. In Japan there was a staggering reduction from 50.8m vinyl singles delivered in 1990 to a



mere 100,000 in 1991, according to BPI/IFPI statistics.

The decline of the vinyl LP has continued at a rather slower rate. Markets where vinyl remains supreme include Brazil, where sales totalled 28.4m in 1991, and outsold other formats. This was also true in Colombia and Ecuador as well as Greece.

CD singles have increasingly started to feature in some international markets. Here, Japan leads the world, with a total of 71m trade deliveries in 1991. In the UK the figure was 9.7m, while in the US it was a relatively subdued 5.7m.

In the US, somewhat surprisingly, it was the cassette single which showed greater strength in 1991, with trade deliveries of 69m. In Japan the figure was 16.7m and in the UK 10.6m. Sales of cassette singles in Germany were insignificant but stood at 3m in France.

On the export front, UK companies agree that the devaluation of sterling has assisted them at a time when

demand has been blunted by recession. But Lasso managing director Peter Lassman denies that a cheaper pound has led to an upturn in parallel exports.

"The British divisions of the major record companies play by the rules and would not process large orders for parallel exports which would compete with their European counterparts," says Lassman.

Another factor is that while British product is now cheaper in export markets, the US continues to dominate the scene with even lower prices. "The price differential is so huge that the Americans can still bring product into Europe cheaper than UK companies," says Sparks.

But it's not all doom and gloom. Despite pessimism about pre-Christmas sales, it is widely held that 1992 will show increases in CD sales in all major territories.

Importers and exporters are expecting that UK CD growth will continue to outstrip sales in France, while Germany will remain Europe's strongest market.

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EUROPE SANS FRONTIERS IS GAME FOR PUBLISHERS

Indie and dance music — the staple of the UK charts — has foundered in Europe, forcing publishers to rethink their approach to exploiting new talent abroad, says Valerie Potter

Ever since the Fifties the UK music scene has had the power to make waves around the world. Today, however, sustaining that influence — not just with exportable back catalogue but with new songwriters' product as well — is publisher's greatest challenge.

In the current recession, the income generated by British repertoire abroad is vital in helping to maintain a healthy music scene at home. And publishers recognise that they have to be quick to overcome market conditions that sometimes work against them.

"Ten years ago, if you had a Top 10 hit in this country, it would almost certainly be a Top 10 hit in Germany and then spread out around Europe," says Chrysalis Music's president Stuart Slater. "Now, that is not the case."

That the dominant new music coming out of the UK in the past few years — dance or indie music — hasn't proved as popular elsewhere in Europe is central to the commercial malaise.

Dave Wibberley of Momentum Music, whose core business lies with independent music but which also handles rave acts such as Numatic, SL2 and Liquid, says, "It's the popper rave product, like the KLF, which does well on the Continent. More hardcore records enjoy only small pockets of success."

And Peter Reichardt, EMI Music's managing director and vice president international acquisition, asserts, "The whole area of music which came in with the Happy Mondays and the Stone Roses has spawned thousands of groups, like Ride, Primal Scream, Carter The Unstoppable Sex Machine, EMP and Jesus Jones."

"They have had varying degrees of success in the UK and very little outside. The European territories are still very much going for the mainstream, whether it's Simply Red, Simple Minds, Cher, Michael Bolton or REM," he adds.

What's more, many European territories have established strong indigenous scenes. Belgian tech-house, Italian house and German industrial



Dina Carroll: new talent making inroads into Europe

music have all thrown up new challenges to the supremacy of British and American music in Europe.

"People are waking up to the economics of it," reckons Menace Music's Dennis Collopy. "More and more companies in Europe are finding it easier and more profitable to develop their own talents."

The development of local repertoire has left complacent and parochial companies in the UK wrong-footed; the misplaced belief that English-language music will always dominate the European market and UK publishers focusing on business problems at home rather than looking to overseas markets have taken their toll.

Stuart Ongiey of Wiltshire Music, believes that the quality of British songwriting talent is as good as it ever was, but that its development has lagged behind.

"If you approach dance or rave music properly as, say, Pulse 8 has with Rozalla then you can have success worldwide," he says. "People have forgotten the important thing is the talent, not the marketing campaign."

NTV Music, for one, would like to see more independent record companies developing

acts. Indeed it plans to set up an associated label in 1993 and believes that not only is new talent not being developed properly, but that acts with a proven track record are being neglected.

Andy McQueen, head of NTV in the UK, singles out its success with former Jam/Style Council songwriter Paul Weller, whom he snapped up while unsigned, as a case in point. "Weller signed to Go! Discs and went straight into the albums chart at number eight, had three weeks at number one in Japan and it's been Top 20 all across Europe. How come he couldn't get a record deal?"

But the picture is not completely bleak for British repertoire in Europe. Some publishers have been taking a bullish approach to make the European market work for their writers. Hit & Run's creative manager Dave Massey has recently signed on a long-term, worldwide deal with Marie Claire D'Ubaldo, an Argentinian singer-songwriter based in the UK, who speaks and sings in English, French and Spanish. "She's a very attractive proposition, particularly for the Latin European territories," he says.

Massey points out that it can often repay publishers to

seek out international artists, who may be unknown in the UK, but huge in their home market. Profitable collaborations with UK-based writers can soon follow. He is currently trying to put songwriter Phil Manika together with a number of overseas acts, including French-Canadian singer Franco Osisime.

Publishers have always focused on mainstream artists who can build and sustain broad-based, long-term careers. Tasmin Archer and Dina Carroll are two new artists starting to make inroads into Europe after achieving success in the UK. "You've got to concentrate on your own market first," says MCA Music managing director Nick Phillips, whose writer-producer Nigel Lewis worked on Carroll's album.

"If you break the act here, you've got to figure a way of breaking it overseas as well. But if you don't break it here, you've got very little chance of breaking it anywhere else."

In 1993, it may be that some of the stronger indie acts will start to win converts in Europe too. "The Cure took a number of years to happen across Europe," observes Chrysalis Music's Stuart Slater. "We have the Inspiral Carpets and you'd have to say it's early days for them [in Europe]."

It could also be said that it is, as yet, too early to determine whether the British dance and indie scenes will produce any acts of lasting international stature. "If you go back to the punk era, even though Dire Straits and the Police were not punk bands, they came out of it and metamorphosed into something else, which became internationally popular," says Big Life's Brian Justice. "I'm sure the same will apply here."

The single European market may have created new uncertainties as well as opportunities, but British publishers remain convinced that the talent they sign is still among the best in the world. In 1993, they are firmly committed to recovering any lost ground — and conquering new territories into the bargain.

GRAPEVINE

In conjunction with EMI Records Group North America, EMI Music will be hosting one of the biggest parties at Midem. The event will be held inside the 2,000-capacity Palais de Festival and will showcase acts with forthcoming releases. This year's guests are Arrested Development, Tasmin Archer, Josh Kadison, Wendy Moten and Jon Secada. In addition, EMI will be holding a number of inter-company meetings. "We take the view that if we're going to pay for everyone from all over the world to convene in Cannes, then we'll not only use it for Midem, but for our own ends as well," says Peter Reichardt, managing director and vice president international acquisition.

Dave Massey, creative manager for Hit & Run Music, went to Midem for the first time last year and ended up signing two London-based artists, Funky Space Nation and Carol Dawson. Of the latter, who runs The Hazardous Dub Production Company, Massey says, "The irony was, I had to go all the way down to the south of France to find a writer who was based two miles from where I live in south London." This year, Massey is interested in meeting people with involvement in film music, as well as making contact with other areas of the industry, such as concert promoters and agents. Having spent much of the past few months establishing a sub-publishing network in Europe, Midem will give NTV Music (UK) Ltd's Andy McQueen and Pete Chalcraft their first opportunity to sit down with all of their contacts to discuss copyright and formulate a plan of campaign for 1993. The company's president, Koichi Nakamura, will also be flying in from Tokyo for the event. As is custom, EMA Music will be hosting its annual dinner for around 150 American and British lawyers for the third year.

Publishers head for year of conflict

The MCPS and PRS disputes with their European counterparts will be the talk of Midem.

1993 — a year which has become synonymous with European unity — looks likely to explode into confrontation for the publishing business.

In the arena of mechanical copyright, battle was commenced last July, when it emerged that the UK's Mechanical Copyright Protection Society was in advanced talks with its US counterpart, the Harry Fox Agency, with a view to establishing a pan-European body for collecting songwriters' royalties from record sales.

The UK publishers were responding to the growth of central licensing deals such as Warner's agreement with Gemma and PolyGram's with Stemra, which had led to concerns that songwriters' and publishers' money was being spent offering inducements to attract record companies.

In retaliation, their rivals on the Continent — Sacem in France, Stemra in Holland and Gemma in Germany — moved quickly. In a joint

communiqué from Sacem's president Jean-Loup Tournier — this year's Midem Man Of The Year — Gemma president Reinhold Kreile and Stemra CEO Ger Willemsen, launched their own campaign for a central body.

Within a week MCPS struck back with the news that it had set up the first ever European central accounting body, a new company called Emro (European Mechanical Rights Organisation).

Now, after a quiet few months, MCPS chief executive Frans de Wit predicts a huge acceleration towards change this summer.

Other leading UK industry figures suggest these changes may be far from smooth. "If what MCPS has planned comes off, it will effectively be declaring war with the likes of Warner and Gemma with their central licensing deals," says one executive.

With it still unclear as to who will receive the vital support from US publishers, these are nail-biting times for both sides.

As former MCPS general



De Wit: predicts huge change

secretary Keith Lowde says, "Ultimately the decision is going to be made in America. The UK and the Continentals are vying for the president and CEO of Harry Fox Agency, Ed Murphy's vote. The Americans have a large slice of the repertoire and mean to have their view heard."

So far the Americans are giving nothing away and were quick to return to a neutral position following the Biem bodies' announcement, despite their initial support for MCPS. The Harry Fox Agency's Ed Murphy says: "MCPS needs to decide how Emro will proceed. And

we still have a lot of talking to do with the Biem organisations."

By the time Midem is over, much of that talking will have been done. Following Harry Fox's annual joint board meeting with MCPS — due to take place in London this week — the Americans move quickly on to discuss plans with Stemra, Gemma and Sacem in Cannes.

The UK publishers' fighting talk on the issue of mechanical rights was initially shared by their approach to Europe's performing rights mechanism. At the beginning of a new year, the approach has mellowed, however.

In a move parallel to MCPS's campaign, PRS revealed its own bid to bring its Continental partners into check last July.

The long-standing complaint that European rights bodies were withholding royalties for Anglo-American songwriters was finally being acted on.

In reality, the first victory came at the Sisac conference

in April 1991 when Michael Freegard — then PRS's chief executive — tabled an amendment allowing translators of English language songs to be paid the same share of royalties as the original composers.

But in spring last year, PRS member publishers insisted it looked closer at the European societies' operations.

Over the next six months, the body launched a series of technical visits to the organisations and renegotiated all 14 of its European reciprocal agreements.

Further concerns were raised by the probes: Dutch society Buma used money from the social fund to launch an indigenous music radio station, it was claimed, while at Italy's SIAE, databases suggested that many British and American works were not being registered, and therefore not paid for.

By the end of 1992 however, PRS was reporting good progress. Head of international relations David Safir says, "Our new pro-

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Conflict

By Martin Talbot

active approach is yielding some tremendous results so far. In fact, our technical experts have worked very closely with their technical experts to improve things for both sides."

One of the biggest successes for PRS has been in convincing the other bodies to revise the model Cisac contract - which includes the widely criticised "social fund" and several other clauses of concern.

The first discussions will begin at next month's meeting of Cisac's executive bureau, continuing at the administrative council meeting, due to take place in April or May.

And, as with the MCPS, the PRS's moves will certainly give plenty of substance for bar room gossip as the industry gathers at Midem.

But anyone who thinks the UK publishers are going to soften their approach over the rest of the year should think again.

As one publisher director of PRS said in December, "If anything, we are going to step up our action."

MENACE MUSIC

Contacts: Dennis Collopy
Telephone: 0923 853769
Roster: writers include Feorgal Sharkey, Kevin McDermott and Bruce Brody.
Aims: Menace hopes to strike worldwide sub-publishing deals for the company, which was launched around the time of Midem last year. Sub-publishing deals for France and Germany have already been completed.

SKRATCH MUSIC

Key contact: Colin Smith
Telephone: 071-381 8315
Roster: Skratch's foundation

lay on the Shakatak catalogue and last year the company enjoyed success with Steve Mack, producer and member of Undercover, and Tetris' Doctor Spin and Papua New Guinea's Future Sound Of London singles.

Aims: A number of Skratch Music's sub-publishing deals expired at the end of last year and while some may be renegotiated, those that aren't will be available at Midem.

HIT & RUN MUSIC

Contacts: Jon Crawley, Dave Massey
Telephone: 071-581 0261
Roster: catalogue includes

Genesis, Right Said Fred and Marillion.
Aims: Hit & Run will be continuing trials to appoint new European licensees.

WILTSHIRE MUSIC

Contact: Stuart Ongley
Telephone: 071-487 5044
Roster: The company is just one-year-old and has a worldwide sub-publishing deal with Peer

Music. Wiltshire has the publishing on new albums from indie band The Wood Thieves, Peter Knight and Danny Thompson and the Strawbs, hard rock band Marshall Law, the music to the children's TV series Spider and Hot Hot Hot, a track written by Mike Reid and recorded by Timmy Mallett.

Aims: Wiltshire will be looking for interest in above projects from record companies.

NTV MUSIC (UK) LTD

Contacts: Andy McQueen, Pete Chalcraft, Berni Dollman, Dave Loader
Telephone: 071-243 2921
Roster: Writers include Captain Sensible, Paul Weller and Utah Saints
Aims: NTV Music is hoping to speak to prospective American sub-publishers and will also be interested in

talking about the associated record label that it plans to start up later this year.

CHRYSLIS MUSIC

Contacts: Chris Wright, Stuart Sister, Steve Lewis, Tom Sturts, Roger Watson
Telephone: 071-221 2213
Roster: forthcoming product with Chrysalis Music next year includes records from Billy Idol, Deborah Harry, The Frank and Walters' A House, new signings Malcolm McLaren and Jethro Tull,

who celebrate their 25th anniversary this year with a commemorative boxed set.
Aims: with worldwide sub-publishing deals available, Chrysalis is keen to talk to overseas companies.

BIG LIFE MUSIC

Contact: Brian Justice
Telephone: 071-323 3888
Roster: new product includes albums from Aon in the Enya/Clannad vein, the James Taylor Quartet and Charlotte Kelly, a 17-year-old vocalist who, according to Big Life, sounds like a cross between Minnie Riperton and Randy Crawford.
Aims: Big Life is seeking to tie-up a few remaining sub-publishing deals on a territory-by-territory basis.

WHAT'S ON OFFER



Right Said Fred publisher Hit & Run is seeking licensees

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THE UK LABELS WHICH MAKE EUROPE DANCE

Licensing product can be fraught with danger but striking the right deal with the right partners can bring substantial rewards for independent dance labels, says Sarah Davis

Not content with seeing their product flying out of specialist shops in the UK, British dance labels are working hard to enjoy similar success within Europe. If a company finds reliable and hard-working associates on the Continent, the rewards can be substantial.

When Warp Records got a start-up loan from Rhythm King in 1989, director Rob Mitchell was advised that licensing was crucial. "We were told licensing was the only way to make money and stay in business," he says.

Warp subsequently struck a fruitful relationship with FNAC in France. "FNAC are like a trendy version of Our Price," says Mitchell. "They have stores all over the country. They've organised tours for all our bands and a special LFO party in Paris which is helping us to build long-term awareness for our acts and get away from being known for one-off hits."

FNAC is also popular with compilations specialist Beechwood. Beechwood exports its Mastercuts and Independent Top 20 albums to France through distributor New Rosa — which has now been taken over by FNAC. "Their 1,500 shops make them very powerful and effective," testifies Mastercuts head Ian Dewart.

Among the other movin' UK dance labels, Guerrilla is licensed to De Label in France, Beebop Records' Adam X's Lost To Hell To Rave Age and the Skratch group of labels (including hot label Jumpin' & Pumpin') to Carrera.

One Little Indian uses Virgin International manager Niki Fyson says, "Singles have a longer life in France. LSI was released the same time there as in the UK (July 5) and they are still working it."

Tomato Records' brand of progressive house is on the right track for Benelux. To capitalise on the trend, the label has just signed Infinite Wheel to the R&B Apollo ambient label in Belgium, and there are plans to work together on a video.

"Investment in a joint venture shows they feel strongly about the product," says director Tim Reeves.



XL acts (l to r): SL2, Nu-Matic and The Prodigy

Belgium has also proved fruitful for Suburban Base which has scored success with Smart E's Sesame's Treest via licensee CNE Belgium and has also licensed Rachel Wallace's Tell Me Why to Indisc.

Although the market in Benelux is only a fifth the size of Germany, Warp sells as much product there as in Germany by using Play It Again Sam, and One Little Indian has also had success in Benelux using the company. The Shamen recently charted in Holland's Tip chart (based on radio play) and national chart (based on sales) with Move Any Mountain reaching number five. Benelux has so much home grown product, but we're getting there," asserts Fyson.

Guerrilla is in the process of setting up business for the territory, but director Dick O'Dell says, "Reactor and DOP have already done very well in Holland."

And now Bizarre Inc are

proving they can build success in Europe. Having laid the ground with some action for Playing With Knives in November last year, I'm Gonna Get You recently went Top 30 in Holland, via Boudisque and with help from MCA publishing.

Label identity is a priority for XL. In European territories, as in the UK, fans tend to buy all XL product, regardless of the act, as they trust the label to deliver.

"XL has a deal with Boudisque in Holland, going out on Boudisque's label Torsio, and XL strives to get the product to look as identical to our UK product as possible," Riches says.

SL2 have made number three in Holland's national pop charts and The Prodigy are consistent achievers.

But XL's label deal with Intercord for Germany hasn't shown as much growth. "We haven't had the same success with Intercord as in Benelux. Certain dance products is



Rachel Wallace: licensed to Indisc in Belgium

difficult to ship there at the moment," says Riches.

React agrees that Germany is a harder territory to work on than Benelux. It has licensed The Source and The Age Of Love through ZYX in Germany but Fierce Ruling Diva through East West Germany. ZYX is also used by Suburban Base and Skratch.

React Music director Thomas Fury prefers to license to Germany on a project-by-project basis.

Through Trade Germany, which is owned by Pinnacle, is another popular option with labels like One Little Indian and Beechwood. Network has a label deal with RT which lies in with its distribution through Pinnacle in the UK. Warp uses RT for the GAS countries and was delighted with RT promotional ideas like a one-sided clear vinyl LFO LP, prompting DJs to buy the album for the missing tracks, and sponsorship of the Nightmares On Wax and LFO tours by Lewis and Philip.

Morris.

Flying Records is a popular licensing option in Italy, although Suburban Base uses Disco Magic for Son's Of A Loop Dr. Loop Era and One Little Indian uses Ricordi.

Vinyl Solution's Yves Guillotin says, "Italy's a difficult market, but I trust Flying Records in Naples."

Fairplay licenses Network product for Scandinavia and also handled UK number one Sesame's Treest by Smart E's for Suburban Base. XL's deal for The Prodigy with Virgin Scandinavia fell through when EMI bought Virgin. Now MNW in Sweden buys "huge quantities" of each XL/City Beat release.

Not all independent dance product relies on licensing and export. ZYX has a philosophy of total independence; the A&R engine is at the UK office, but the company's headquarters is in Germany, where it claims a 20% share of the dance market, and where ZYX product is manufactured and warehoused. It has its own companies in Austria, Switzerland, Spain and the Netherlands. In France distribution is via Sony.

Licensing product can be fraught with peril: as well as the possibility that product may not be worked or even released at all, ensuring simultaneous UK and European release dates is also important to avoid import/export clashes.

UK labels who have achieved success abroad agree that the way round this dilemma is simple: use only licensees who really do like the product and who can be trusted. That's where Midem comes in as a prime opportunity to get acquainted.

THE UK'S UP-AND-COMING DANCE ACTS

SECRET LIFE: South London-based production team Andy Thrup and Jim Di Salvo were massive with their second release As Always on Cowboy, with vocalist Paul Bryant.

ESPIRITU: Ex-Frazier Chorus Chris Tapin has teamed up with Vanessa Quinones to produce a Latino-house style with singles Francisca and Conquistador on Heavenly.

ROBERT FERRIER: Glaswegian soul (D'marish, smoochy) singer's debut Baby U Belong To Me/Promises is on new Scottish label Contribution. A second release is due this month.

BANDULU: These North London DJs



Secret Life massive second release have come up with their own ambient techno sound. Latest single Internal Ocean is on Creation offshoot Infant.

NU-MATIC: Hardcore duo from East London, they sampled Vivaldi's Four Seasons for second single Spring In My Step on XL. Third single Body Fusion hung on the Dance Chart at the end of '92.

B. MEX: aka Manchester DJ/remixer Sasha, whose debut release Appollon on Union City Recordings is a mini-album of piano-trancey house mixes.

JAMIROQUAI: Soul/funk singer and composer based in West London. His debut single When You Gonna Learn, with the ubiquitous digeridoo over a funky groove, came out on Acid Jazz, but he was quickly picked up by Sony Soho Square.

SPOOKY: Two-piece signed to Guerrilla, latter member Duncan Forbes did van sales for the label. Their new single Land Of Oz is techno with hints of progressive.

GRAPEVINE

It has to be said that a lot of dance traders don't see Midem as a must-go event, even if — or perhaps because — they are doing quite well with exports and picking up tracks through their contacts. A lot more are just too busy to go, or are going under the wing of another company. Nevertheless, new appointments in the dance field are bringing some fresh faces to Cannes this year. **Union City's Rob Manley**, in his new role at Virgin A&R dance manager and **Simon Gavin**, newly promoted to general manager of Union City, are "going to make some noise," says Manley. "Simon's been running UCR since I moved upstairs and we have product to push..." **Nick Halkes** has made the move to Manchester Square, as XL's new head of A&R. **Richard Russell** is off to Midem for the first time alongside Leah Riches. Riches says: "Now Richard's stepped in it's Nick's show; it's a good opportunity to take our product to Europe and for him to make ties with licensees." Watch out for those distinctive XL jackets and you won't miss the Pulse... Pulse-S is being super generous this year, not only is **Frank Samson** throwing a mega-fest for all his licensees and sub-publishers round the world at Le Caveau on January 26 to celebrate the Rage album, he's bringing **Hooj Choons' Jeremy Dickins** with him following Pulse-S's successful bid for hot tune *Lift My Cup* by Glow Worm... **Ian Dewhurst** and three other Beechwood staff will be going on the catalogues trail at Midem. **One Little Indian's Derek Birkett**, **Niki Fyson** and **Jay Barbour** will be renting an apartment to capitalise on interest in The Shamen. They will be joined by Shamen manager Charles Coah... **Power Promotions** has joined forces with new Italian company **Promo Activity**, launched by leading dance journalist Eugenia Tovini, to form Italian promotions company **Power Activity**. Power Activity will provide Italy's only national charts on 30 regional radio stations and the two leading magazines *Discofox* and *Tutto Dance*. The companies will trade dance records for promotion on each other's turf... **Cowboy A&R Charlie Chester** and international consultant **Chris Heester** are riding into town armed to ride down and share success with **Secret Life**. Their other bid act **The Aloof** are also up for grabs.

Cool cuts get the

Dance goes down a storm in the UK, but its Continental in

Dance music has a much greater influence on the chart in the UK than it has anywhere else in Europe.

Of the 1,000 or so singles that passed through the UK chart in 1992, between 30% and 40% could broadly be classified as dance.

The majority of dance hits that make the grade in the UK are homegrown, but the US continues to supply a substantial number, while Italy, Germany, Belgium, Holland, Sweden, Austria and even Switzerland all supplied at least one hit last year.

Italy, in particular, has provided a succession of dance hits since the Italo house boom which brought us Black Box, the FPI Project and the 49ers. The continuing success of East Side Beat, Double You, K3M, TC1992, Anticipella, MIG 29 and R.A.F. makes Italy the country which supplies more hits to the UK than any other.

Yet in Italy itself, dance music is still something of a well-kept secret, being appreciated and bought by a small cognoscenti, primarily

DJs and club-goers.

Nicola Pollastrini, head of promotions at Brescia's Media Records, which supplies a fifth of all Italian dance hits, says that before the Italian house movement started five years ago, dance had 2% of the market. Now it's about 15%, of which 60% is domestic product. "It is rare for dance records to become major hits here; we just don't get the same kind of crossover."

A big dance hit like Fargetta's *Musica Is Movin'* or *Don't You Want Me* by Felix can expect to sell no more than 30,000 in Italy, yet dance compilations are very popular.

Media's own **Danceteria** album, comprising covers by KWS, East Side Beat, Double You and others, was an outstanding success, selling more than 100,000 copies in 20 days just before Christmas.

In Belgium dance has had something of a rollercoaster ride, and currently appears to be on the downstroke.

No industry statistics are available, but a quick scan of the latest IFPI Top 50 reveals 12% of hits are dance.



East Side Beat: Italian success

The New Beat explosion of 1988/89 and the techno boom of 1991 boosted dance's share of the Belgian market even beyond its UK level. But Kenny Gates, managing director of Play It Again Sam, says the Belgian scene has quietened down considerably.

"There are not nearly as many clubs as two years ago, and there's very little dance on radio or TV," he says.

In Germany, Peter Zombig, of the IFPI group, says dance music has "less than 10%" of the singles market. Nevertheless, Hamburg's five-year-old Logic label, which deals exclusively in dance music, is currently the fourth most successful record company in Germany, thanks

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The big chill

influence is variable, says Alan Jones



Snap: German hit for Logic

mainly to Snap and Dr. Alban. But dance has a tough time in Germany, and it's getting tougher as their chart is now compiled from a mix of sales and airplay, the latter ingredients being difficult for dance music, which has to be broken almost exclusively by the clubs, with airplay likely only when a record has already reached the Top 10.

Logic managing director Matteus Martenshon says club culture is growing in Germany, but the company's philosophy is much more pan-European, and the success of artists like Snap on a continent-wide basis allows Logic to prosper regardless of dance's small niche in the overall German marketplace.

Northern Europeans have never really embraced dance with the enthusiasm shown elsewhere, although the emergence of local talent like Dr Alban, Rob & Raz and Clubland in Sweden has given the country some prominence internationally.

DJ Kai Kindvall says that what UK ears would perceive as dance accounts for less than 15% of singles sales. "It tends to be the more poppy type of dance records that do well here," he reports.

"What amazes me, looking at the UK in terms of new artists, is that it's almost all dance music that comes through. People like Tasmin Archer, who can become big stars internationally, rarely get the breaks in Britain. This is because your A&R people seem obsessed with dance."

However, there's no immediate prospect of the UK's enthusiasm for dance waning as it seems to be doing in the rest of Europe. And as long as it holds such a large slice of the home market, A&Rs will continue to ensure new talent comes through.

UNION CITY

Contact: Simon Gavira, club promotions manager
Telephone: 081 968 6688
New deals: EMi's takeover of Virgin enabled UCR to choose its own licensees for new product including Urban Jungle and UFI. "UFI will be the first record we've licensed abroad — to Italy" — Rob Manley, Virgin head of dance.

XL

Contact: Leah Riches, press officer
Telephone: 081 870 7511
New deals: Recently set up a licensing deal with Hellicon in Israel. Has had success with licensing House of Pain from Tommy Boy in the US to XL's new Kuffness label. "I am currently asking people about licensing in France" — Leah Riches.

SKRATCH MUSIC

Contact: Ralph Tee, label manager
Telephone: 071 381 8315
New deals: Licensing deals include Germany's Jamtronic Another Day In Paradise with over 150,000 units sold and BVSMPI's I Need You with over 200,000 sales. Skratch has had success in Europe with UK

WHAT'S ON OFFER

labels such as Jumpin' & Pumpin', B-Zee, Elicit and Expansion. "Since the mid-Eighties, there has been more give-and-take with UK labels as keen to license from Europe as European labels are to license from the UK" — Ralph Tee.

HOOJ CHOOHS

Contact: Jeremy Dickins, label head
Telephone: 071 287 3866
New deals: After licensing Felix and Hyper Go Go to deConstruction, Hooj has just finalised a licensing deal with Pulse-8 for Glow Worm. "Lots of people were after the track, but I decided to go with Pulse-8" — Jerry Dickins.

REACT

Contact: Thomas Foley, international manager
Telephone: 081 780 0305
New deals: Main licensing deals are The Source and Age Of Love. "Benelux is the easiest territory to work our way of product and we have obtained deals for all our singles there" — Thomas Foley.

PULSE-8

Contact: Frank Sansom, managing director
Telephone: 071 224 9405

New deals: Licensed the Rage album

"We've got a heavy release schedule for January: a new Urban Hype single, Living In A Fantasy, Ground Level Dreams and Glow Worm" — Frank Sansom.

PRODUCTION HOUSE

Contact: Raj Malkani, director
Telephone: 081 968 8870
New deals: Most tracks licensed in Europe to compilations, Baby D may be a new direction. "We're getting a lot more interest in Europe for Baby D's Let Me Be Your Fantasy. We're currently negotiating with Germany and France" — Raj Malkani.

NETWORK

Contact: Neil Rushton, partner
Telephone: 021 766 7311
New deals: Label deal with Rough Trade for Germany ends soon and world (excl. UK) deal with Virgin for Altern-8 reverted January 1. Reese Project not yet assigned to every territory. "We've had some majors coming for world (excl. UK) deals, but instead of diving in we're meditating for a bit" — Neil Rushton.

**URBAN HYPE (FAZE 13)
'LIVING IN A FANTASY'**
(Taken from the album
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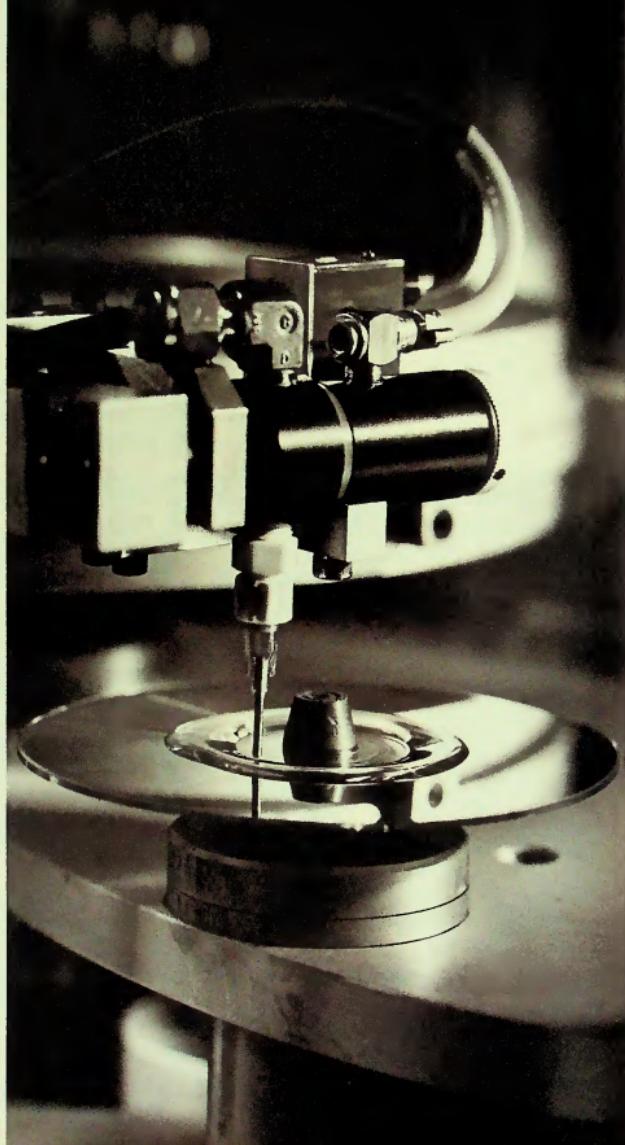
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The compact disc manufacturers

OPTIMISTS LOOK FOR THE UPTURN

Signs of a pick-up in demand have encouraged pressers and duplicators to hope for better things in 1993. Michael Bromley reports on the mood among the manufacturers

Leener, fitter, and focused on the critical area of customer service, UK manufacturers are entering 1993 full of confidence.

The traditional New Year restocking following the Christmas period augurs well across all formats. Spurred by the falling cost of hardware, second CD players, vinyl and the spread of portables, it is anticipated that demand for CDs will continue to grow, even if it's at a slower pace.

The demise of the cassette may have been overstated. "I don't think we are going to see a massive drop. Demand may even go up if the market recovers," says David Black, managing director of Sony Music Operations.

Even vinyl is a long way from being down and out. "There is still a lot of affection for vinyl. It wouldn't surprise me to see another minor plateau," argues Jim Leftwich, managing director of EMI Music Services.

And, to add to the optimism, it is predicted that by June or July DCC and MiniDisc will begin to make a discernible impact.

The buoyant forecasts are based largely on high autumn demand along with re-orders in early December for Christmas product.

Distrionics shipped more than a million CDs in the first two weeks of December alone.

Most major labels ended 1992 with cassette sales, led by



CDs: demand is still growing, even if the pace is not so dramatic



With 20 years experience as a manufacturer of vinyl, Damont Audio has now moved into CD and cassette production. Sales manager Andy Kyle says: "The only way ahead is to develop international business. Our most promising prospects are currently from the Benelux countries and Germany, all of whom are interested in us producing vinyl as well as CD."

singles, far healthier than 12 months previously, and EMI was pressing up to 80,000 vinyl records a day.

On this kind of performance overall manufacturing output this year will remain much as it was in 1992. But, given the

nature of the downturn in the economy, forecasting is currently an imprecise art.

"We are trying to make rational judgements in a situation which is being ruled by emotion," admits Tony Batchelor, secretary of PAD,

the pressers' and duplicators' industry group.

Consumer confidence remains the main unknown factor. "We are limited as to what we can do by ourselves," says Doug Craib, sales and marketing manager of Distrionics. "We are gambling on economics – on the public spending money."

With distributors and wholesalers wary about overstocking, levels of retail sales over Christmas have been more critical than ever. The dangers of fall-out from a poor Christmas are high. "We are rather frightened in case it goes the wrong way," says Batchelor. "There could be some financial disasters. We have very little leeway."

The majors could be forced into another round of retrenchment. CD pressers ►

10 SELLING POINTS FOR MANUFACTURERS

1. Price – the devaluation of Sterling is likely to push up imported raw material costs, but a question mark hangs over who will absorb the lion's share of the increase.
2. Speed – fast turnaround times are critical as record companies run down stocks. Current average is 24 hours for a single, and 72 hours for an album.

3. Reliability – with turnaround times pared down, fulfilling customer delivery times is crucial.
4. Quality – improvements are happening as by-products of other developments. The digital loop bin, for example, was introduced to speed up tape duplication, but it has also improved quality.

5. Flexibility – manufacturers have to be able to handle both large and small volume orders side by side.

6. Long-term support – clients need to be guaranteed supply, even during busy periods.

7. Technology – new equipment speeds up production and adds flexibility.

8. Diversification – spare capacity is being utilised in producing new products and new formats.

9. Marketing – existing capacity is being actively promoted to exploit market opportunities.

10. Service – the first priority, as ever, is meeting customer needs.

MANUFACTURING



Caution is the watchword among tape duplicators faced with declining cassette sales

are likely to be able to weather this for the most part, but it would almost certainly curb the growth in CD sales.

Cassette duplicators, with more spare capacity, are more vulnerable. A few firms may be at risk, Batchelor warns.

Competition within the overall entertainment market

is also hotting up. This is the year that computer games are set to outsell singles with, for example, the new Sega software, Sonic 2 - at up to £40 a throw - achieving at least half a million pre-release sales.

By comparison, neither DCC nor MiniDisc seems set to make much of an impact

with British manufacturers cautious about involvement in the new formats - at least for the time being. "This is not a time to be taking risks," says Leftwich.

The British manufacturing presence at Midem will be subdued compared with previous years. No tape

GRAPEVINE...

"We're not the creative end of the music industry," says Nimbus commercial director John Denton. "We just chop up millions of tons of plastic each year." Given this self-repeating tone, it's not surprising that manufacturers approach Midem with a straightforward "we're just here to work" line. But PR Records is one presser determined to combine business with pleasure. "We take our instruments to Midem and hold a ceilidh in the Martinez bar," confesses PR's director and accordion player Dave Bulmer, who is representing both PR and his own company folk publisher/distributor Celtic Music alongside PR chief executive and star fiddler Neil Sharples. "It does get us more business because someone always asks 'What's that noise?' and you end up talking business." PR will not be taking a stand, though, as Bulmer feels more business is done in hotel rooms, lobbies and local bars. FPA Video Duplication feels the same way, but without the attraction of a ceilidh, the company will be making do with a pigeonhole messenger service in the exhibition hall. FPA is attending Midem for the first time, having split from Grasor Peacock Audio in late 1991. According to FPA sales director Mike Carey, "We're now marketing ourselves as a group, Forward Sound And Vision which encompasses FPA Video Duplication, Tape Duplication and Orkla Records, so we'll be competing against the company we used to be part of... Independent mastering house Duplication is also keen to look at new format developments. "We'll be meeting old and new customers but we want to see whether publishers are going to support DCC and MiniDisc, because if it's in a large enough volume, we can supply them," reports managing director Roy Varley. CD manufacturer Nimbus Manufacturing also has a stand and is intending to unveil some exciting new developments relating to the standard CD; while, for the time being, firmly under wraps, Kent based broke COPS can be contacted on the ►

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Telefon: 00 44 71 - 4 99 66 13
Telefax: 00 44 71 - 4 93 72 44

SONOPRESS Italy
c/o BMG Ariola S.p.A.
Via Mellino 3
I - 20123 Milano
Contact: Dr. Paolo Montagna
Telefon: 00 39 2 - 72 00 06 84
Telefax: 00 39 2 - 72 01 15 21

SONOPRESS France
44/46 Rue de la Bienfaisance
F - 75008 Paris
Contact: Herlin Bornholdt
Telefon: 00 33 1 - 45 63 67 07
Telefax: 00 33 1 - 43 59 66 73



Continuing developments in manufacturing technology: Nimbus Halliday laser mastering system

duplicators are exhibiting, and the APRS, of which PAD makes up about 10%, has also decided not to take a stand.

One view is that manufacturing interest is likely to be dominated by DCC and MiniDisc, with little business

to be gained in existing formats.

Monmouth-based Nimbus Records is launching its restructured CD manufacturing technology research and development arm and its new-look label at Midem,

although the company is now shorn of its manufacturing business.

But if British manufacturers are drawing in their horns, they have not given up the fight. Devaluation came as a boost to exporters, but it's

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...GRAPEVINE

stand of SNA, one of the French manufacturers that the company uses as part of its one-stop brokering service.

Similarly, Damont Audio is taking advantage of the Swedish trade stand, given that it is now affiliated to CD manufacturer **CD Manufacturing Plant AB** in Sweden. This is Damont's first year at Midem: "We want to see how it all happens and to make people more aware of us," sales and customer service manager **Andy Kyle** explains. "People still probably associate us with good old vinyl and don't know that we now have cassette and CD technology on site." Damont will be handing out a hologram CD with booklet and a brochure advertising its new five-colour printer as well as its newly established one-stop service. **Pile UK** will be sharing its German parent company's stand where general manager **Hans Nagl** will demonstrate its new CD packaging system which boasts a computerised machine packing up to 3600 an hour of ARI's slimline jewel boxes. He reckons the system is a real gem. "There's a lot of stress involved with Midem but it's important to be there, and our expectations are high for this year". At the other end of the spectrum, Dublin-based **Trend Studio** is hitting Midem for the first time, hoping to find new customers for its tape duplication service. Managing director **John D'Addio** might just find a moment to drop in on **Nimbus**, for whom Trend acts as Irish agent. Essex-based video and audio cassette specialists **Digital Duplication** is also a Midem first-timer. The company aims to make a splash on its debut by putting on a showcase for **Condor Star Turn** at the Martinez Hotel in association with **Dolby Press**. The event has been masterminded by **Wilbur Cratik**, newly appointed to the position of sales manager at Digital Duplication, and **Nigel Reveler**, consultant to **Arcade Records**.

not all good news. The pound's reduced purchasing power abroad will soon begin to push up the cost of imported raw materials, chiefly plastic. CD presses may be able to pass on price increases in the expectation that, ultimately,

retailers will be forced to absorb them.

Duplicators, however, are faced with declining cassette sales. They may be forced to take on higher costs, and accept lower profit margins. One company which



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SPOOL DUPLICATION

MANUFACTURING

remains optimistic against this background is TDC, which invested in digital loop bins, with the initial aim of improving turnaround times. It is also finding that the system improves quality, which is winning customers.

But delivery performance remains the overriding factor. Larger volume album turnaround times of five to six days are typical for new releases, and three to four days for re-orders.

Delivery on time has become crucial, and customers are increasingly looking for security of supply throughout the year, including traditionally busy periods.

Just-in-time manufacture has become essential for cassette duplicators while monoline production introduced by pressers, including Damoni Audio and Mayking, has made small volume CD manufacture more viable.

Cohesive marketing also offers opportunities. EMI aims to capitalise on genre demand to generate business for its vinyl manufacturing plant.

But while both pressers and duplicators have spare capacity, new products and new formats are worth investigating. Based on US experience, optical disc developments, although in their infancy, could offer exciting possibilities.

Laserdisc to which PDO,

already the largest British CD manufacturer, is heavily committed had a disappointing launch in September. Sales in other European countries, however, are picking up.

That said, five-inch multimedia products, with full-colour graphics and soundtracks, look a better long-term bet. But for now, CD-ROM remains almost exclusively a professional and educational product. Philips is struggling to meet consumer demand for CD-I, the interactive format which PDO manufacturers and into which EMI has plans to expand.

British manufacturers have long adjusted to their exclusion from high volume production at highly discounted prices and from leading global format innovation. But, having largely improved efficiency and cost-effectiveness, they are in a position to add value with customer service.

"We firmly believe in continuous improvement," says Dave Wilson, marketing services manager of PDO. "Customer satisfaction is our driving force."

No industry is recession-proof and a number of manufacturers may be at risk if the slump continues. But with recovery forecast for mid-year, manufacturing should hold its own in 1994.

AUDIO SERVICES

Vinyl Division

Telephone: 071 739 9672
Contact: Mel Gale, general manager.

Cassette Division

Telephone: 071 760 9710
Contact: Eddie Wilcox - general manager

Strengths: One-stop vinyl and cassette manufacture plus CD service. Also complete print, packaging and mastering service.
New service: "classical-grade" vinyl.

"The market is slimming down and we feel it's going to become more specialised, and there will be a demand for high quality vinyl. We're also looking at DCC production for potential manufacturing in 1993," Mel Gale.

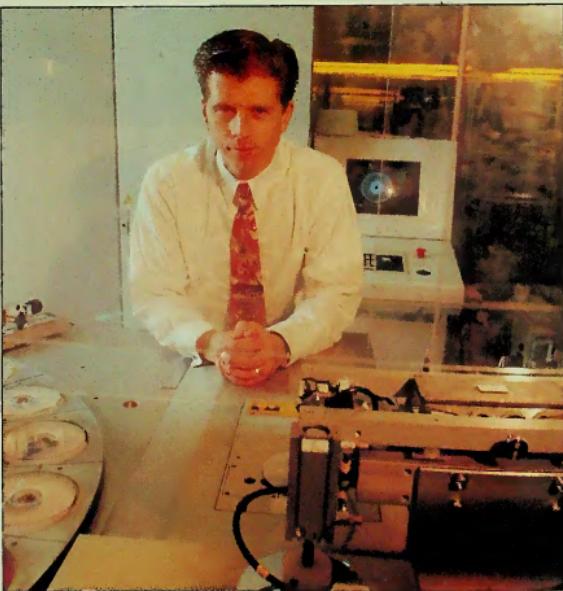
CHOP 'EM OUT

Telephone: 081 960 8128
Contact: Avi Landenberg, director

Strengths: Real-time tape duplication, digital mastering for CD, DCC and MiniDisc

New service: DCC and MiniDisc mastering.

"We're meeting the demands of our record company clients. We've done well so far because we've been involved in both launches. Companies



The UK is still an important source of business for manufacturers if they can tap into the right areas. Mayking sales manager Clive Robins says: "There is an ever increasing demand on fast turnaround on product that's climbing the charts. Our new CD plant in London is ideally placed to receive master tapes from record companies and process orders at lightning speed."

WHAT'S ON OFFER

are committed to the new formats, so we have responded to their request. We're the first independent studio offering a full mastering service on both DCC and MiniDisc," Avi Landenberg

COPS
Telephone: 081 778 8556
Contact: Elie Dabhi, director
Strengths: Complete custom pressing service.

"We're looking into DCC and MiniDisc manufacturing for 1993. It's too early to say which format will take off. I prefer to wait until we know before committing ourselves. Meanwhile, we still offer the finished package," Elie Dabhi.

DAMONT AUDIO
Telephone: 081 573 5122
Contact: Andy Kyle, sales manager
Strengths: Pressing and duplication on three formats under one roof.

New service: Links with Brian Burroughs Design and Capital Repro provide a one-stop service, from sleeve design to printing, packaging and delivery.

"There is a demand for dealing with a company who have the experience to put it

all together. Now is the right time," Andy Kyle.

DISCROTONICS

Telephone: 0403 732650

Contact: Simon Markey, sales manager

Strengths: Audio CD manufacturer.

New service: looking to expand capacity in 1993 and increase level of flexible service to existing and new clients.

"We're looking to expand capacity in 1993 and increase the flexibility of the service to existing and new clients. All the changes over the coming year will be geared towards offering the most flexible service because that is the greatest influencing factor in attracting business," Simon Markey.

FORWARD SOUND AND VISION

Telephone: 081 946 5388

Contact: Mike Carey, sales and marketing director

Strengths: The company is part of a group which incorporates FPA Video

Duplication (video cassettes for the entertainment industry), The Tape Duplicating Company (audio cassettes) and Orlake

Records (vinyl). Complete

packaging and distribution available.

New services: Video and audio tapes can be manufactured from digital sources. "We simply want to ensure top quality music and picture content," Mike Carey.

MAYKING

Telephone: 071 924 1661

Contact: Clive Robins, sales manager (vinyl and CD); Chris Markeberry, sales manager (cassette).

Strengths: One-stop service for vinyl, cassettes and CD from master tape to finished goods, including print.

New service: CD games. "The computer games market is the obvious growth area in CD software. We also see laserdisc as a growth area. Our sister company Videoprint duplicates videos, so it's natural to look at any formats that have potential for growth in that area," Clive Robins.

NIMBUS MANUFACTURING UK LTD

Telephone: 0633 877121

Contact: John Denton, commercial director

Strengths: CD, including multi-media such as CD-ROM and CD-I.

New service: MiniDisc.

"We've always been great believers in optical disc technology. We were one of the first manufacturers to start in CD and it's always our philosophy to stay at the front," John Denton.

PILZ UK LTD

Telephone: 071 371 5834

Contact: Hans Nagl, general manager

Strengths: CDs and slimline jewel box.

New service: Jewel box which can be packed automatically with one or two CDs on a newly designed packaging machine.

The benefit of a slimline box is that it can be used as a double and standard box, meaning less material, less waste and less weight, which for mail order companies is especially important. It's also space-saving for the consumer," Hans Nagl.

PR RECORDS

Telephone: 081 946 8686

Contact: Ray Young, managing director

Strengths: Vinyl pressing; source for metal coppers for DMM; custom production department for all formats.

New service: custom service for Minidisc.

"We want to enhance the

service to the record industry. Without a doubt, MiniDisc will take off, which is why we're entering the field at the earliest opportunity," Ray Young.

SPOUL DUPLICATION

Telephone: 0244 280502

Contact: Roy Varley, managing director

Strengths: Audio cassette, DAT and floppy disc duplication.

New service: CD manufacturing is planned to come on line in the second quarter of 1993. "We are confident that CD is a growth market, both in audio and CD-ROM areas," Roy Varley.

TREND STUDIOS

Telephone: 010 353 1173544

Contact: John D'Ardis - managing director

Strengths: Digital editing, agent for Nimbus in Ireland. Latest Tapematic equipment (less than three years old).

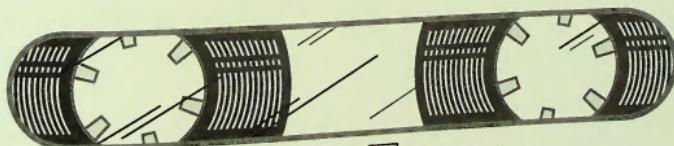
New service: Breaking CD manufacture, handling pre-production (PQ masters and label film) in-house.

"Our service takes the hassle out of CD manufacturing for smaller Irish labels," says

John D'Ardis.

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MANUFACTURING

Currency rates

Despite fluctuating exchange rates, the larger western European manufacturers

The EC's music manufacturers woke up to the new no-frontiers Europe years ago. Their focus is now on the marketing of their product in an recessionary environment which threatens a levelling off in demand and even sharper price competition.

The UK - currently Europe's second biggest market for CDs - continues to be targeted by Continental presses as a lucrative market with further scope for expansion. This is despite the devaluation of the pound against several other European currencies, including the German mark, which increases the pricing problems of Continental producers.

The international manufacturers have no plans to manufacture within the UK. Instead, the larger plants have been setting up sales and marketing subsidiaries in this country. They calculate that centralised production brings economies of scale which outweigh any benefits of local manufacturing, and more than compensate for transport costs.

At Germany's Sonopress, for example, spokeswoman Gita

Diestelkamp, says: "The UK is an important market for us and transport is not a problem."

The company routinely despatches truckloads of product every day to the UK. It has sales companies in its three markets outside Germany - in London, Paris and Milan. While Sonopress is part of the Bertelsmann empire and therefore a sister company of, and supplier to, BMG, it says that a significant proportion of its output is for other record companies. In the UK it supplies such independents as Ace, Castle, Reader's Digest and Telstar.

In its London office, executive Laura Gold says: "We are very conscious of the effects of the devaluation of sterling but, as part of a large and successful company, we are able to compete on price. One advantage is that we have the capacity to do large runs quickly."

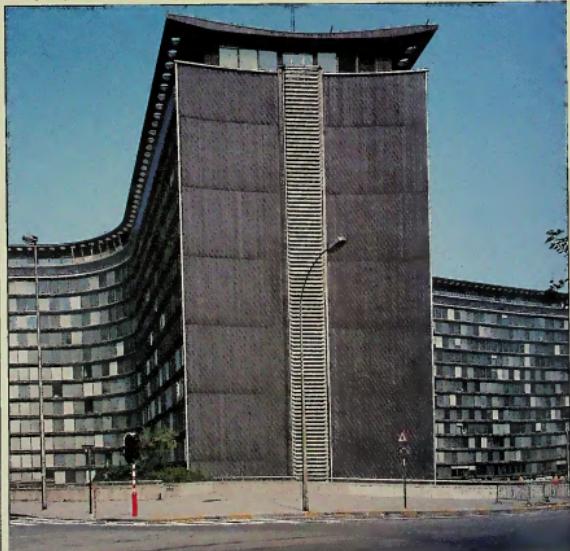
Sonopress's production capacity is a vast 540,000 CDs per day and the company has recently started CD production in the US, where it is also a cassette duplicator. The German factory has also started producing DCC, MiniDisc and CD-I formats.

Production of vinyl finally ceased at the beginning of December. Other plants in Mexico, Hong Kong and Brazil but Sonopress says it has no plans to set up manufacturing in the UK.

Founded 13 years ago by Franz Koch, Austria's Koch Records markets both its manufacturing and its own record label in the UK through its London subsidiary, Koch International. The company's major markets for CD, audio cassettes, DCC and CD-I are neighbouring Germany and Switzerland.

Marketing manager Michael Hosp predicts slow growth for the DCC format. "It is a good product but there are few DCC players on the market and the price is too high," he says. But he does anticipate significant growth by 1992 for CD-I. "It has a lot of possibilities, not only for music but also for games and films."

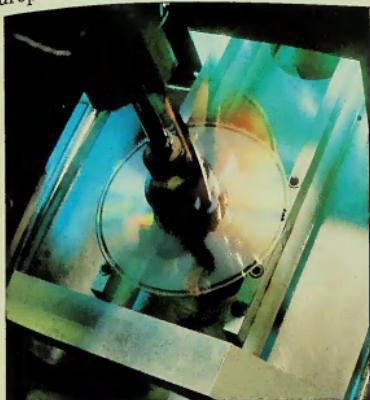
Hosp admits that devaluations in the UK and several other European countries have created pricing difficulties for manufacturers based in "hard" currency countries. But he maintains that any increase is compensated for by



The European Commission in Brussels: bringing down trade barriers across the Community

move EC trade goalposts

European manufacturers see no restrictions to international business. Robin Cobb reports



CDs: continuous improvements in production efficiency

improvements in production efficiency.

Until recently, Koch subcontracted its mastering work to Sweden, Switzerland and Germany, but it has now brought this in-house. "Now we are able to produce as fast as any other company and it makes us competitive on delivery," says Hosp.

Klemens Kundratitz, managing director of Koch International in London, describes the company as a "mini-major" – it combines the business activities of a record company, a manufacturer and a distributor. CD manufacturing, in particular, is one of its strategic profit centres.

On the new "borderless" Europe, he observes: "I think it will help the major international record companies to buy in those countries where they can get product cheapest and then redistribute it. But, unfortunately, a borderless Europe does not present any advantage to the independents."

With the expectation of only moderate market growth this year, Kundratitz sees the key issue for manufacturers as optimising their marketing and customer services.

In the former East German, Pilz Compact Discs is another family-owned "mini-major" which has its own record label but which relies on third party CD manufacturing and packaging for about 80% of its turnover. Its CD production capacity is now claimed to be in excess of 100m a year. It has set up a

sales office in London and a storage and distribution unit at Didcot.

Koch spokesman Diether Habicht-Benthin rejects any suggestion that his company will suffer from price competition. "Because of our highly sophisticated techniques we can get down to prices that are very difficult for others to match," he says. The company has developed its own manufacturing equipment and plans to market it to other CD manufacturers this year.

The company's confidence in its fully-automated equipment is such that Koch has just established a pilot plant in the US, but plans to set up in Spain have been put on hold due to a downturn in demand.

One company outside of the majors which has production both within and beyond the UK is the Meekland Group. It is the holding company for Damon Audio, in Middlesex, and also operates CD Plant at Malmö in Sweden. The UK company has evolved from vinyl to audio cassettes and CD. It has retained vinyl production and now claims to be – with EMi – the country's biggest vinyl presser. Meanwhile its CD capacity has gone up to about 5m a year.

This capacity is dwarfed by that of its Swedish associate, which can produce 30m CDs a year. Damon supplies to UK customers while CD Plant sees its market as the entire European mainland.

"We are a big factory in a small country," says Stellan Braun, managing director of



CD Plant. "We sell 75% of our product outside Sweden and most of that outside Scandinavia."

He points out that while devaluation of sterling is known throughout Europe, it is less generally appreciated that the Swedish Krona has also devalued to an even greater degree, giving his company a price advantage.

"As a result, our targets is to double our sales in Europe in 1993," he says. In particular, he is looking at the high value currency countries such as

Germany, Holland, Switzerland and France.

According to Braun, a major threat to EC manufacturers is the emergence of CD factories in the former USSR and Eastern Bloc countries. "They are in production in Russia, Poland and the Czech and Slovak countries," he says. "The demand in their own countries is tiny, so they too look to western Europe."

Multinational manufacturer PDO has seen a corporate change. Formerly owned jointly by Philips and Du Pont, PDO in the UK (capacity 40m a year) is now 100% owned by Philips and acts as an autonomous unit relying on third-party business. The PDO operations in Germany (capacity 100m plus) and France (about 60m) are PolyGram companies, mainly supplying that company's labels.

In the observation of Donald Hayes, Netherlands-based international vice president of Optical Disc Corporation, which supplies to CD presses

throughout Europe, there are two conflicting trends in current manufacturing strategies.

One is for the majors to continue to centralise production while, against this, however, is the trend of smaller independent manufacturers which supply more specialist domestic markets.

"Within Europe, the large manufacturers are setting up a sales presence in their various markets rather than a production presence, but it can be anticipated that some will be establishing additional manufacturing in markets outside Europe."

Manufacturers are prepared to meet demand for new formats but the consensus view is that the CD will consolidate its position as the music carrier of the Nineties. This enables the long runs which the major international manufacturers are geared up to provide, while opportunities will remain for small operations to supply shorter runs for localised markets.

Take Note!



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Contact: Carol Hatchett
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Time in business: 5 years

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Contact: Norman Austin
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100,000
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Gardens, London W10 6JA
Tel: 081 960 5128
Fax: 081 968 0341
Contact: Avi Landenberg
Current annual capacity:
500,000
Time in business: 7 years
Member: PAD

COPS

The Studio, Kent House
Station Approach,
Barnmead Road,
Beckenham,
Kent BR3 1JD
Tel: 081 778 8556
Fax: 081 676 9716
Contact: Elie Dahdi
Current annual capacity: on
request (brokers)
Time in business: 14 years

COTTAGE RECORDINGS

2 Gawsworth Road,
Macclesfield, Cheshire,
SK11 8UE
Tel: 0625 420163
Fax: 0625 420163
Contact: Douglas Borden
Current annual capacity: Cass
C45 - 157,500, DAT - 52,500
Time in business: 12 years

AWL COMPACT DISC COMPANY LTD

340-348 Lea 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: 14 years

DAMONT AUDIO

Blythe Road, Hayes,
Middlesex UB3 1BY
Tel: 081 573 5122
Fax: 081 561 0979
Contact: Andy Kyle
Current annual capacity: CD -
6m; Cass - 7m; Vinyl - 13m
Time in business: 21 years
Member: PAD, RMA

DISCTRONICS

Southwater Business Park,
Worthing Road,
Southwater, W. Sussex
RH13 7WT
Tel: 0403 732650
Fax: 0403 733786
Contact: Simon Markey, Doug
Craib
Current annual capacity: 25m
Time in business: 6 years
Member: PAD

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Middlesex UB4 0SY
Tel: 081 561 8722
Fax: 081 848 8793
Contact: Mike Russell (cass),
Bob Bailey (vinyl)
Current annual capacity: Cass
-30m; Vinyl - 12 m
CD: Kelvin Road,
Greenbridge Industrial
Estate, Swindon,
Wiltshire SN3 3LP
Tel: 0793 414104
Fax: 0793 414103
Contact: Tim Crouch
Current annual capacity: 36m
Time in business: 7 years
Member: PAD

FELLSIDE RECORDINGS

15 Banklands,
Workington,
Cumbria, CA14 3EW
Tel: 0900 61556
Fax: 0900 61556
Contact: Paul Adams
Current annual capacity:
26,000
Time in business: 17 years

FELLSIDE RECORDINGS

15 Banklands,
Workington,
Cumbria, CA14 3EW
Tel: 0900 61556
Fax: 0900 61556
Contact: Paul Adams
Current annual capacity:
26,000
Time in business: 17 years

FLEXI RECORDS LONDON LTD

5 The Ridings, Blackhurst
Lane, Tunbridge Wells,
Kent TN24 4RU
Tel: 0892 538019
Contact: John Moon
Current annual capacity: 5m
Time in business: 12 years

FRASER-PEACOCK ASSOCIATES

204 Durnsford Road,
Wimbledon, London SW19
8DR
Tel: 081 946 4288
Fax: 081 879 1990
Contact: Ian Peacock
Current annual capacity: 6m
Time in business: 26 years
Member: PAD, RMA

GWB AUDIOVISION

42 Lancaster Gate, London
W2 3NA
Tel: 071 723 5190
Fax: 071 224 8317
Contact: Michael Stott
Current annual capacity: Cass
- 2m; Video - 700,000
Contact: Mike Carey
Current annual capacity: 16m
Time in business: 11 years

GRAMPIAN RECORDS

Unit 4A, Industrial Estate,
Wick, Caithness, KW1 4QS
Tel: 0955 6030
Fax: 0955 4418
Contact: John Hunter
Current annual capacity: 26m
Time in business: 28 years

ICC STUDIO

4 Regency Mews,
Silverdale Road, East
Sussex BN20 7AB
Tel: 0323 643341
Fax: 0323 649240
Contact: Calvin Game
Current annual capacity: 1.5m
Time in business: 6 years
Member: PAD

LONDON TAPE CO

Unit 18 & 27, D & RCA,
Charlotte Despard Avenue,
London SW11 5JE
Tel: 071 720 6976
Fax: 071 498 1460
Contact: Colin Colline
Capacity: 150,000 a week
Time in business: 5 years
Member: PAD

ABLEX AUDIO CASSETTE

Harcourt, Halesfield 14,
Telford, Shrops, TF7 4QR
Tel: 0952 680131
Fax: 0952 683501
Contact: Peter Banks
Current annual capacity: 20m
Time in business: 23 years
Member: PAD

ACCURATE SOUND

Melton Road,
Queniborough Industrial
Estate, Leices, LE7 3FP
Tel: 0533 602064
Fax: 0533 601008
Contact: William Komedera,
Robert Mason
Current annual capacity: 5m
Time in business: 5 years
Member: PAD

ADRENALIN RECORDS

252 Argyll Trading Estate,
Slough, Berks, SL1 4HA
Tel: 0753 523260
Fax: 0753 692243
Contact: Sue Owlett
Current annual capacity: 12-
inch 3.4m, 7-inch 2m, 1-inch 2m
Time in business: 5 years
Member: RMA

AUDIO & TAPE DUPLICATION

2 Station Yard, Hunger-
ford, Berkshire, RG17 0DY
Tel: 0488 611144
Fax: 0488 610919
Contact: Peter Parkes
Current annual capacity: 10m
Time in business: 3 years
Member: PAD

AUDIO SERVICES

Vinyl Division: 6 Orsman
Road, London N1 5JQ
Tel: 071 739 4070
Contact: Mel Gale
Current annual capacity: 12m
Time in business: 4 years
Cassettes Division: 159
Stafford Road, Croydon,
CR0 4NN
Tel: 081 760 9710
Fax: 081 680 8494
Contact: Eddie Wilcox
Current annual capacity: 12m
Time in business: 4 years
Member: PAD

INDIE PRESSING SERVICES

Unit 4, 26 Sternhall Lane,
London SE15 4NT
Tel: 071 355 0058/9879
Fax: 071 358 1084
Contact: Mike Spenser
Current annual capacity: CD
- 6m; Vinyl - 10m
Time in business: 5 years

ISIS DUPLICATING CO

Unit 11, Shaftesbury Ind-
ustrial Centre, The Runnings,
Cheltenham GL5 9NH
Tel: 0242 571818
Fax: 0242 571315
Contact: Glynn Ellis-Evans,
Douglas Brothie
Current annual capacity: 6m
Time in business: 4 years
Member: PAD

ITD

Unit 21, Faraday Rd, Ayles-
bury, Bucks, HP19 3RY
Tel: 0296 272111
Fax: 0296 392019
Contact: MA McLaughlin
Current annual capacity: 7m
Time in business: 17 years
Member: PAD

JAMES YORKE

Yorke House, Corpus
Street, Cheltenham,
Gloucestershire GL52 6XH
Tel: 0242 584224
Fax: 0242 224445
Contact: Ken Leeks
Current annual capacity: 10m
Time in business: 17 years

KG ENGINEERING

Unit 6, Ipplepen Business
Park, Edgeland Lane,
Ipplepen, Devon TQ12 5UG
Tel: 0803 613833
Fax: 0803 613141
Contact: Keith Gould
Capacity: 15,000 a week
Time in business: 10 years
Member: PAD

MUSIC WEEK 23 JANUARY 1993

DUPLICATORS GUIDE

MAGNETIC TAPE SERVICES

Unit 5, Willowbrook,
Crickhowell Road, St.
Mellons, Cardiff, CF3 0EF
Tel: 0225 777739
Contact: Philip Silver
Current annual capacity: 1m
Time in business: 5 years
Members: PAD

MAYKING RECORDS

250 York Road, London
SW11 3SJ
Tel: 071 924 1661
Fax: 071 924 2147
Contact: Clive Robins
(vinyl/CD), Chris Marksberry
(Cass)
Current capacity: CD –
100,000 per day; 12" – 60,000
a day; 7" – 30,000 a day;
cassette – 60,000 a day
Time in business: 13 years

NIMBUS MANUFACTURING UK LTD

Hi-Tech Unit 2,
Llantrarnam Park,
Cwmbran,
Gwent, NP44 3AB
Tel: 0633 877121
Fax: 0633 876131
Contact: John Denton
Current annual capacity: 30m
Time in business: 19 years
Member: PAD, RMA

ORLAKE RECORDS

Sterling Works, Sterling
Industrial Estate,
Rainham Road South,
Dagenham RM10 8HP
Tel: 081 932 0242
Fax: 081 935 8182
Contact: John Powell
Current annual capacity: 20m
Time in business: 30 years
Member: PAD

PDO DISCS LTD.

Queen Anne House,
11 The Green,
Richmond,
Surrey TW9 1PX
Tel: 081 948 7368
Fax: 081 940 7137
Contact: Roger Twynham
Current annual capacity: 40m
Time in business: 10 years
Member: PAD

PILZ (UK) LTD

Unit 18, Elysium Gate,
126-128 New Kings Road,
London SW6 4LZ
Tel: 071 371 5834
Fax: 071 371 5835
Contact: Hans Nagl
Current annual capacity: 1b
Time in business: 18 months
Member: PAD

PR RECORDS

Hamilton House,
9 Endeavour Way,
Wimbledon,
London SW19 8UH
Tel: 081 946 8868/5045
Fax: 081 944 1165
Contact: Bill Dedman
Current annual capacity:
vinyl – 4m; cassette – 1.5 m;
CD – 1.5 m; Mini-Disc (brokers)
Time in business: 13 years
Member: PAD, RMA

REFLEX AUDIO SYSTEM

Unit 5, Sirrus,
Glebe Road, Huntingdon,
Cambridgeshire PE18 7DX
Tel: 040 434333
Fax: 040 411441
Contact: John Garrad
Current annual capacity: 1.5m
Time in business: 8 years
Member: PAD

RTS

Unit M1, Albany Road,
Prescot, Merseyside,
L34 2SH
Tel: 051 430 9001
Fax: 051 430 7441
Contact: John Fairclough
Current annual capacity: 5m
Time in business: 10 years
Member: PAD, RMA

SELECTASOUND

5 Margaret Road, Romford,
Essex RM2 6SH
Tel: 0708 453424
Fax: 0708 455565
Contact: John Smalley
Current annual capacity:
cass – 300,000; DAT and CD
brokers
Time in business: 13 years
Members: PAD

SONOPRESS UK

26/27 Conduit Street,
London, W1R 9TA
Tel: 071 499 6813
Fax: 071 493 7244
Contact: Laura Gold
Current annual capacity: CD –
100m; DCC – 3.5m
Time in business: 3 years

SONY MUSIC OPERATIONS

Rabans Lane, Aylesbury,
Bucks, HP19 3BX
Tel: 0296 26151
Fax: 0296 81009
Contact: Lionel Smithers,
Laurie Crow
Current annual capacity:
Cassette – 20m; video – 20m,
Mini-disc – on request
Time in business: 27 years
Member: PAD

SOUNDS GOOD

12 Chiltern Enterprise
Centre, Station Road,
Theale, Berkshire RG7 4AA
Tel: 0734 302600
Fax: 0734 303181
Contact: Martin Maynard
Current annual capacity: 5m
Time in business: 20 years
Member: PAD

SOUNDPRIINT

50 Bohun Grove, East
Barnet, Herts, EN4 8UB
Tel: 081 441 4219
Fax: 081 441 4144
Contact: Dennis Holland
Current annual capacity:
25,000 per week
Time in business: 10 years

SPOOL DUPLICATION

Unit 30, 1st Avenue,
Deeside Industrial Park,
Clwyd CH5 2NU
Tel: 0244 280602
Fax: 0244 288581
Contact: Roy Varley, Gill
Allman
Current annual capacity: 12m
Time in business: 11 years

STARLIGHT VIDEO SERVICES

31 Station Road, Harold
Wood, Essex RM3 0BP
Tel: 0708 381509
Fax: 0708 381329
Contact: Mark Scott
Current annual capacity: 5.5
million
Time in business: 11 years

TAM STUDIO

13A Hamilton Way, London
N3 1AN
Tel: 081 346 0033
Fax: 081 346 0530
Contact: Tony
Current annual capacity:
request
Time in business: 35 years
Member: PAD

TECHNICOLOUR VIDEO SERVICES (UK) LTD

Unit 8, Northfields
Industrial Estate,
Beresford Avenue,
Wembley HA9 1NW
Tel: 081 900 1122
Fax: 081 903 0294
Contact: Richard Gray
Current annual capacity: 50m
Time in business: 5 years

TVP VIDEODUBBING

2 Golden Square, London
W1R 3AD
Tel: 071 434 7138
Fax: 071 434 1907
Contact: Simon Kay, Jacqui
Winston
Current annual capacity: on
request
Time in business: 11 years

THE VIDEO DUPLICATING CO

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: 9 years
Member: PAD, RMA

VIDEOPRINT

4-10 North Road, Islington,
London N7 9HN
Tel: 071 609 0087
Fax: 071 607 7143
Contact: Jon Powell
Current annual capacity: 25m
Time in business: 27 years
Member: PAD

WARREN RECORDINGS

59 Hendle Avenue,
London NW4 4LP
Tel: 081 203 0306
Contact: Stanley Warren
Current annual capacity:
10,000
Time in business: 34 years

WEST COAST VIDEO

Unit B, Tuxton Court,
Porters Wood, St Albans,
Herts AL3 6PB
Tel: 0727 836464
Fax: 0727 839080
Contact: Jeremy Kennedy
Current annual capacity: 8m
Time in business: 3 years

WNE

Unit 7, Sovereign Centre,
Lichfield Road Industrial
Estate, Tamworth,
Staffordshire B79 7AX
Tel: 0827 310052
Fax: 0827 60868
Contact: Malcolm Cook
Current annual capacity: 1m
Time in business: 7 years
Member: PAD

PAD - Pressers & Duplicators Group
RMA - Record Manufacturers Assoc

CDs prop up values in recessionary market

Continued growth of CDs has helped to compensate for declining unit sales over the last 12 months. Robin Cobb takes a look at the overall balance sheet for UK manufacturers

Despite the severity of the recession, the UK remains one of Europe's biggest manufacturers. Germany — with BMG, PolyGram and WEA manufacturing there — is the continent's largest producer but the UK takes second place along with France and the Netherlands as both a leading manufacturer and exporter.

One positive development is that the UK's price competitiveness has recently been improved by the devaluation of the pound against the stronger European currencies. Manufacturers see this as promising not only additional opportunities to secure more business from the rest of Europe but as encouragement to UK independent record companies to concentrate their orders in this country.

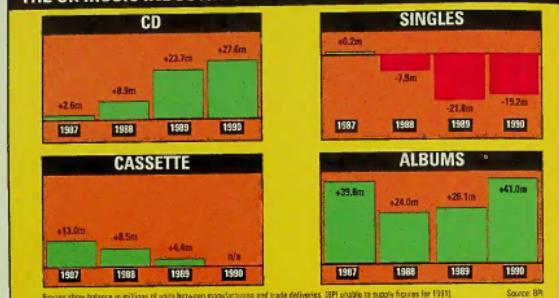
"In the past UK indies have been attracted by the lower prices coming out of Europe

but now they have a good reason to deal on a local basis," says PDO sales manager Roger Twynham. Nimbus commercial director John Denton adds: "The time is right to take as much advantage as we can of devaluation and expand exports."

PDO, Nimbus and Mayking are currently the UK's three biggest independent CD manufacturers with a combined total capacity of 85m units. Between them they could meet the entire UK demand and still have capacity left over, which underlines just how important it is for all current UK operators to nurture overseas business. Nimbus reports that close to 20% of its orders now come from music independents in Germany, France and the Netherlands.

The BPI statistics shown here highlight that, indirectly, much of what UK

THE UK MUSIC INDUSTRY'S TRADE BALANCE IN MANUFACTURING



Figures show balance in millions of units between manufacturing and trade delivery. (BPI unable to supply figures for 1991.)

Source: BPI

manufacturers produce ultimately ends up abroad. Some of the imbalance between production and trade deliveries is taken up with stockholding, but most is attributable to exports — up to 70% of some UK independent labels' orders end up in overseas markets. This in turn helps to keep manufacturers' output healthy.

Altogether the UK has 55 manufacturing plants, which break down to 12 for vinyl, eight for CD and 35 for cassette. They are owned by 41 companies. EMI with cassette and CD production is the only one of the top five music majors to manufacture in the UK.

Manufacture of vinyl is indisputably a dying art. After hanging on in there for longer than many had predicted, the format went into steep decline in 1991, which continued last year. The 12 months to the end of September showed a 41% decrease in units delivered to UK retailers and a 39% decline in value.

The BPI reports that deliveries of vinyl singles were "remarkably resilient" until relatively recently but now both seven-inch and 12-inch sales have been overtaken by cassettes and CDs. While the overall singles market was down 8% in the third quarter of this year, the growing popularity of CD singles has

increased the value of this sector of the market by 4%.

After peaking in 1989, audio cassettes have shown a gradual overall decline. The growth of cassette singles has bucked the trend, but not enough to plug the gap. In the 12 months to the end of September 1992, UK trade deliveries of cassette singles totalled 12.5m units compared with 9.3m units in the previous 12 months. Against this, cassette albums in the same period dropped from 67.8m to 59.7m.

The indications that cassette has passed its peak is bad news for the 35 duplicating plants in the UK. Many hope that there will be a post-recession renaissance and, for those willing to make the investment, there are long-term prospects with the advent of DCC.

There is no stopping the ever-strengthening position of CDs in the albums market. A BPI analysis says: "Some had thought that falling LP sales would reach a plateau, yet despite the majority of full price releases being available on vinyl, shipments continue to plummet at a rate of around 50% a year."

Despite total album units being down 6% in the third quarter of 1992, the growth of CD sales helped to keep the overall value of the album market steady at around the same level as the previous

year. Total UK industry revenue has hovered around £700m a year for nearly three years, revenue being sustained by growth in the higher value formats despite the decline in total units.

When the figures come out for the final quarter of last year they will indicate whether the CD market has continued to grow against the trend for virtually all other consumer products, with the exception of food. Some independent CD manufacturers have been bracing themselves for the first no-growth period since the format was introduced.

Once the pre-Christmas bulk orders had been executed, re-ordering did not reach the levels hoped for by some manufacturers. Roger Twynham, sales manager of PDO says, "The third quarter of this year was a bit better than many people expected but my guess is that the final period is going to show a downturn. Our industry was beginning to think it was recession-proof but now we have to face the fact that this does not now seem to be the case."

With CD penetration around the 40% mark, manufacturers anticipate that demand won't settle on to a plateau until 1996 and by then they will have established new strategies for approaching a truly mature market.



Light at the end of the tunnel for CDs, if not for other formats

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DUBLIN, OH •
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FRANCISCO, CA • DADC,
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SPAIN • LOCKHEED,
KENNEDY SPACE CENTER, FL
• THE POST GROUP AT THE
DISNEY/MGM STUDIOS,
LAKE BUENA VISTA, FL •
SOUNDTRADE,
STOCKHOLM, SWEDEN •
WEA MANUFACTURING,
OLYPHANT, PA • FORD
AEROSPACE CORP.,
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INC., BURBANK, CA • LASER
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• TECHNIDISC INC., TROY,
MI • TELSTAR EDITING,
NEW YORK, NY • VIDEO
TIME, LONDON, ENGLAND
• THE POST GROUP,
ORLANDO, FL • WEA
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OLYPHANT, PA • 3M •
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PLIED LEARNING,
NAPERVILLE, IL • BEIJING
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TION, SANTA CLARA, CA •
CRAWFORD POST PRO-
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DISCOVERY SYSTEMS,
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DISCROTRONICS, INC.,
ANAHEIM, CA •
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