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music week

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DMX sparks rights fears

The music industry is confronted with a new rights battle set to shape its future following the news that Digital Music Express will launch in Europe within six weeks.

The US-originated satellite music service, which heralds a new era in music broadcasting by piping digital-quality sound direct to home hi-fis, launches in the UK on March 15.

Despite conciliatory moves towards the music industry, DMX's arrival is raising grave

fears for the future of record sales. No UK broadcast licence has yet been agreed with UK rights body PPL, which has granted DMX a month's grace after launch to continue talks.

Richard Cohen, European managing director of DMX's parent company ICT, says, "We are keen to agree terms with the PPL and that has always been our intention."

But one senior record industry source who attended DMX's launch reception last

week says, "A lot of people who make a living from selling records see this as the beginning of the end."

BPI chairman and PolyGram International Executive vice president Maurice Oberstein says the industry must ensure that such services should pay for performance.

"Once that is established the carrier that brings it into the home is not such an issue," he says.

The involvement of interna-

tional industry veterans Jerry Rubinstein and Bhaskar Menon should reassure the industry, he adds. "I can't believe for the returns offered, men like that would betray their roots," he says.

The growth of the service in the US - where there is no airplay royalty - has been aided by a low monthly rate of around \$12. For DMX to keep a similarly accessible subscription rate in Europe, it will have to ensure it minimises the

expense of licensing music.

So far just one UK cable operator has agreed to distribute the 30 channels of continuous music. But DMX has signed a deal with satellite broadcaster BskyB for direct-to-home distribution.

The system features a variety of genre-based channels ranging from opera to Top 40 music, uninterrupted by commercials or speech. DMX will not pre-publicise its output, claiming this will help prevent piracy.

PolyGram share rises

PolyGram was once again the UK's leading record company last year, accounting for almost a quarter of the singles and albums sold in 1992, according to ERA figures.

The group took 23.6% of the singles market and 24.8% of the albums market. It also headed the distribution tables with shares of 28.4% (singles) and 31.1% (albums).

Sony Music was second placed singles company with a 12% share, followed by EMI with 11.6%. EMI came second in the albums company league

THE TOP ALBUMS SELLERS

Label	1991	1992	% change
PolyGram	22.0	24.8	+12.8
EMI	15.0	12.9	-11.1
Warner Music	11.1	12.7	+14.5
Sony Music	12.0	11.1	-7.5
Virgin	6.7	7.9	+17.4
BMG	5.4	5.4	-0.7
MCA	3.9	4.5	+14.2
Telstar	4.4	3.7	-15.2
Dino	1.9	1.7	-11.3
Mute	0.8	0.1	-83.3
Others		13.1	

Source: ERA

with 13.9%, followed by Warner Music on 12.7%.

Whitney Houston and Snap helped propel BMG's Arista label to become the biggest singles label for the first time. The label, which was seventh last year with 1.7% of the market, captured 6.1%. Columbia was top albums label with 6.3%.

Elsewhere, indie distributor Pinnacle passed the 10% mark for the first time, distributing 10.6% of all singles sold last year and 8.7% of album sales.

See final quarter market share figures, page 8

Dunbar role in doubt as East West to rejig

The future of East West's founding A&R director Malcolm Dunbar was uncertain last week as managing director Max Hole confirmed his department is to be restructured.

Responding to rumours that Dunbar is to leave the company, Hole says, "All we are prepared to say at this stage is that there are going to be changes in the A&R set-up." Dunbar has headed East West's A&R department since the company was formed in December 1989. It is thought that the shake-up could see him take on a consultancy role.

Sony cuts back singles formats

Sony Music UK is reducing the number of formats for most of its single releases from four to three in a bid to reduce costs.

The company has also introduced three categories of record for promoting releases to Radio One FM. "A" releases are those available on multiple formats, "B" releases will be on three, while "C" songs will be album tracks available on single for radio promotion only.

Sony would not officially confirm either initiative. But a senior source says, "This is an

attempt to address problems the industry has with the singles chart and to try to bring the singles and albums charts closer together. There are also financial reasons."

Former Sony chairman Paul Russell suggested last September that the industry reduce the number of formats for singles qualification to three. Russell met IFM controller Johnny Beering and head of music Chris Lysett before Christmas to discuss the three categories.

Five nations' airplay recorded by ERA

Europe's first European airplay chart is to be launched in March, covering more than 130 stations in five countries.

The rundown is being compiled by the UK's ERA and German broadcast tracker Media Control.

A total of 70 German stations, 21 Swiss stations, 14 stations in the UK and 15 each in Austria and France will be

sampled for the chart and a pan-European tracking system.

The chart will appear in *MBI Bulletin*, a weekly offshoot of *Music Week* sister publication *Music Business International*.

The news follows the launch in November of Media Monitor, a joint venture between ERA and Media Control.

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Nike snaps up Brits TV ad slot

Shoe manufacturer Nike has booked a full two-minute ad break during next month's Brit Awards '93 show to launch the campaign for its new brand of trainers.

The £150,000 ad, featuring three consecutive ads for its Air Max soles, marks the first time any athletics company has taken a whole commercial break. A Nike spokesman says the decision underlines the importance the company attaches both to the show and its brand.

PolyGram TV meanwhile is backing the Brit Awards '93 album with its own expanded



Brits album: two week ad blitz

£300,000 television ad blitz.

The two-week campaign for the 34-track album, featuring all the nominees except Mad-

onna, Nirvana and Genesis, who refused to let their songs be included, begins after its release on February 8.

Previously the TV campaign has only run during the week of the awards, but PolyGram has extended coverage after consulting retailers, says PolyGram TV director Brian Berg.

The LP, available on double CD (£11.82 dealer price) and double vinyl and cassette (£6.95), will also be supported by radio and press ads.

Some 600,000 £5 vouchers, redeemable in Top Man/Top Shop for Levi's merchandise,

will be distributed to retailers to give away with each nominee's album sold. Top Shop/Man is also giving away a new artist compilation cassette with Levi's purchases, along with four £2 vouchers for albums featured on the tape.

Some 600 Top Man and Top Shop stores will promote the awards, as will all the biggest record retailers as part of a massive POS retail campaign co-ordinated by Bard.

In-store promotional packs and 470,000 Brit Award brochures are being offered to 2,000 Bard member stores.



Market share is only
 1/2
 ever part of the
 equation which makes up
 success.

And one effect of the recession has been in some ways to divert attention from relative measures like market share in favour of the only one which matters ultimately – how much of the folding staff a company is making.

Yet even so, as the final figures roll in for 1992, it is clear that even in a weak market some companies did do very well.

Arista and BMG as a whole had a stunning year in the singles market; Beggs Banquet too registered its best ever performance in singles; PolyGram, as a company, had its highest ever share of the albums market – a fitting note for Obie to retire on; and MCA had its best ever share in 1992, it is clear that even in a weak market some companies did do very well.

Meanwhile among the distributors, Pinnacle, APT and Southern all achieved their highest scores so far, showing that the indie market remains as buoyant as ever. Congratulations to all of them. Even for those who have not had a sparkling year, it provides a check of hope. At least it proves it's possible.

Three copyright disputes running at the moment – involving UK independent radio, MTV and the new DMX satellite music system – will together determine whether music is seen to have any real legal value.

Users of music continue to fall back on the old argument that far from threatening record company revenues, they help promote the sale.

It is an argument which is transparently dishonest, for it ignores the real commercial value of music programming to users.

You can't blame any body for seeking to pay the lowest possible price for a raw material, but in this case they may end up killing the goose which laid the golden egg.

Steve Redmond

Quality marks first stage of MW Awards

The judges of the marketing category in the 1993 Music Week Awards commended this year's record number of entries as being of a higher standard than ever before.

Among the 14 entries considered at the judging last week were Take That (RCA), Right Said Fred (Catal), Arrested Development (Chrysalis), Crowded House (EMI), Mike Oldfield (WEA) and two Virgin acts (Simple Minds and Madness).

Judging the award were senior executives from Virgin Retail, Tower Records, HMV, WH Smith, Woolworths, Andy's Records, TMC Unlimited, Ainleys Music & Video, Sega Europe, IPC Magazines, The Legendary Joe Bloggs, Levi Strauss and Titles Retail.

Entries for the packaging, advertising and PR awards must be in by January 27 for judging on February 1, 2 and 3 respectively.

Virgin Radio to run album chart

Virgin Radio is underlining its album-based music policy with a Sunday evening albums chart show pitched directly against the BBC and independent radio singles rundowns.

The flagship programme will be a focal point of the revised music policy which is now emerging. The station is adopting a far broader music mix than originally planned in its attempt to reach a target of 10m listeners.

Meeting senior record company promotions staff last week, programme director Richard Skinner said Virgin's 24-hour playlistled output would take in acts "from Nirvana to Arrested Development".

And unlike his predecessor Andrew Marshall – replaced after just two months in the job – he refused to rule out any genres except extremes



Skinner (l) and Revell: talks

such as hardcore rap and thrash metal.

The station has already secured a high profile presenter for its chart show and Skinner and co-programme director John Revell are in talks with rival chart compilers bidding for the contract.

Skinner says, "We believe our chart will be the most significant in the country because

album sales are so far ahead of singles."

The station's programming policy had a mixed reception from promotions bosses.

Guy Holmes of Gus Reaction says, "It remains to be seen whether Virgin Radio is good news. It seems very middle class in its attitude – it's Q magazine on air." But he adds, "It does seem to be basing its policy on good taste."

Nigel Sweeney of Ferret and Spanner comments, "The music policy seems far broader than we thought – it is encouraging."

Last week Virgin Radio revealed that it plans to spend £12m running the station during its first four years. It has already been spent in start-up costs prior to the station's launch on April 30, including £1.5m to upgrade transmitters.

Boosey hits Disney with \$200m lawsuit

London-based publisher Boosey & Hawkes has launched a legal action against Walt Disney claiming \$200m (£130m) in backdated royalties.

In a writ filed last week in New York, the publisher claims it is owed royalties for use of a 22-minute segment of Igor Stravinsky's The Rite of Spring in its record-breaking Fantasia video.

Stravinsky was paid \$6,000 by Disney in 1939 for use of the music, eight years before Boosey acquired worldwide

rights to the composer's works. The publisher, whose rights expire in 2021, is claiming that the Disney deal only covers theatrical release of the film.

Although neither Boosey & Hawkes nor Disney would comment, it is understood that the action was launched after negotiations between the two sides broke down.

The move follows a £2.3m award made to Peggy Lee two years ago over the use of her vocals in the Disney video Lady And The Tramp.

PolGram unveils spoken word arm

PolyGram is launching a spoken word division to oversee marketing and distribution of its own and licensed product.

The department is headed by catalogue marketing manager Bob Nolan, who also launched PolyGram's Import Music Services division.

Product will come from three sources. PolGram is making its own material, including comedy from Peter Sellers and Viz plus licensed shows such as Thunderbirds, available.

CSA Teltapes is producing

readings from classic texts including Rudyard Kipling. And Telling Editions is creating lifestyle-based tapes which will be launched in March.

It is also expected that PolyGram will retain rights to the Argo catalogue when its current licensing deal with EMI expires at the end of the year.

The move into spoken word is being masterminded by PolyGram commercial director Tony Pye, who is also overseeing the launch of the group's budget music division in April.

Conifer ships Collins

Collins Classics has transferred its UK distribution from sister company Pinnacle Records to classical specialist Conifer in a bid to improve sales, writes Phil Sommarich.

Conifer managing director Alison Wenham says, "Collins needs a particular type of distribution. It fits very well with our other labels such as Bis, Telarc and Conifer."

The change coincides with a wider overhaul of Collins' operations following its acquisition by Steve Mason's Lambourne Productions in 1991. A new branding designed by image consultants Copeland Charringtons, which incorporates the slogan "The True Sound of Collins Classics", is unveiled at Midem this week. Collins, which specialises in

contemporary and off-beat classical works and won last year's *Gramophone* early music award for The Sixteen's *The Rose And The Ostrich Feather*, laid off two of its five staff last October.

● Conifer has appointed its first press officer, Anne Louise Hyde, who was last month made redundant by Warner Classics.

PolyGram repels Classical rivals

PolyGram remained the dominant classical company last year despite a strong challenge from rival EMI, according to new market share figures released by Gallup, writes Phil Sommarich.

PolyGram retained its first place in the full-price and budget/mid-price album categories, with market shares of 47.1% and 31.3% respectively.

Its budget/mid-price share remained constant year-on-year, and while its domination of the full-price market fell a fifth from 60.2%, this was largely due to the distorting effect of its hugely successful *Three Tenors* album in 1991.

EMI, incorporating Virgin Classics for the first time, retained its share and second position in both markets, with totals of 24.8% (budget/mid-price) and 24.3% (full-price).

The company also had seven albums in Gallup's annual classical Top 20, compared with six for PolyGram's three labels. Five of EMI's titles were by Nigel Kennedy and one - *The Protecting Veil* - was on Virgin.

EMI classical director Roger Lewis points out that EMI's full-price share rose two-fifths to 25.8% during October-December compared with the previous quarter, while claiming PolyGram's share "plum-

OPERA PUTS DECCA ON TOP

Top 10 Full-Price Classical Albums of 1992

Position ('91)	Title	Label	Company
1(1)	Essential Opera	Decca	PolyGram
2-	Pavarotti In The Park	Decca	PolyGram
3-	Beethoven Violin Concerto	EMI Classics	EMI
4(3)	Vivaldi Four Seasons	EMI	EMI
5(2)	The Essential Mozart	Decca	PolyGram
6-	The Ultimate Opera Collection	Erato	Warner Music
7-	Essential Ballet	Decca	PolyGram
8-	Domingo	DG	PolyGram
9-	Gorecki Symphony No 3	Elektra-	
		Nonesuch	Warner Music
10	Sensual Classics	Teldec	Warner Music

Source: Gallup

meted" by more than a sixth to 41.3%.

But PolyGram Classics director Peter Russell says, "I am very happy that we are still number one. During a difficult year we decided we would not go out and buy market share during the fourth quarter."

Warner, whose full-price market share soared to 11.9% in the third quarter, slipped back to 9% for October-December. However, its annual share more than doubled to 6.8%, in part helped by the success of Henryk Gorecki's *Symphony Number 3* and the *Ultimate Opera Collection*.

Sony boosted its annual full-

price share to 5.4% and mid-price/budget figure to 3.4, while BMG scored 2.6% and 4.1% respectively.

Conifer saw its full-price share soar quadruple to 2.3%, while its mid-price/budget total was 9.8%. Independent labels Chandos, Hyperion and Silva Screen appeared for the first time in the annual Top 10 full-price companies' rundown, with market shares around 1.3%.

Gallup charts director John Pinder says their emergence during the last quarter reflects the improvements made to Gallup's sample of classical shops during the autumn.

Gamesmaster to offer pop stars TV and magazine slot

Record companies are being offered an opportunity to promote their artists to video games fanatics through Channel Four's *Gamesmaster* and its magazine.

Pop stars are among the guests being invited to appear on the television show and in the accompanying publication.

The programme, which attracts an audience of 3m, has already featured appearances by Take That, East 17 and Cathy Dennis, while Future Publishing's 200,000-circulation magazine is including a Dennis cover-mounted cassette with its March issue.

The tie-in illustrates the growing links between music and games-based audiences targeting a similar audience.

From March Hewland International, the company which produces *Gamesmaster*, is launching a daily BSkyB series *Games World*, which will feature music videos and pop star studio guests.

BT and Galaxy to back Equity label debut release

Accountant David Sloane has recruited British Telecom and chocolate brand Galaxy to promote the first release for new label *Equity Records*.

Both are backing the release of *Has Anybody Seen My Heart* by Tony Stone on February 8. Details are still to be finalised, but BT will be offering custom-designed telephone cards and Galaxy promoting the release through its chocolate hearts product.

Sloane, senior partner in Sloane & Co and business affairs director for the new label, says *Equity* has been launched with six-figure investment through new company Performance *Equities*.

Sloane says he was approached by Timeless Productions, a team comprising Alan Giss, Gary Benson and former *Craigie* artist Tony Stone, to find investors. *Equity*, which is still seeking a managing director, will be distributed by In Toto/BMG.

Patents threat to CD prices

The prices of CDs and CD players in the UK could soar depending on the outcome of a legal case due to start next month.

The Canadian Optical Recording Corporation is claiming that Thorn EMI, Nimbus and Conifer Records and Hayden Laboratories have

infringed patent rights granted in 1976 for a process used in all CD manufacture.

If ORC wins the action, initiated in 1991, it may be due millions of pounds in patent royalties. One patent expert says, "The implications are colossal. If it goes against the CD producers it will throw the

finances of this side of the industry into turmoil."

The case, expected to last five weeks, is due to be heard at Wood Green Patents County Court in London on February 22 following a preliminary hearing two weeks ago.

In a similar action brought by ORC against Time Warner

in the US, the entertainment giant settled out of court.

A spokesman for solicitors representing Hayden and Conifer says the US verdict will not set a precedent since it was a jury trial, unlike next month's which will be heard by a judge. Both sides are discussing an out-of-court deal.



What a relief! For the first time in four years I can be my opinionated self and tell you who I'd personally choose for Brit Awards:

BRITISH MALE - Morrissey, because of his tremendous LP and US success;

FEMALE - Annie Lennox, ditto with Diva; **GROUP** - Genesis. OK, I'm biased but they are deeply under-honoured; **NEWCOMER** - Suede. Two terrific singles;

BRITISH SINGLE - Boyz n the City by The Shamen.

BRITISH ALBUM - *The Feds' Up* (three giant hits can't be bad);

SOUNDTRACK - *The clever Morse* yet to be the Top Five single it has always deserved to be.

INTERNATIONAL MALE - Lionel Richie, what a comeback (with special praise to Jimmy Devlin);

FEMALE - Whitney and Cher tied, a prospect to boggle the mind;

GROUP - Arrested Development, four wonderful tracks and they are still babies;

TOUR - U2, for Zoo which revived their sense of humour and elected a new President;

NEWCOMER - Pearl Jam, an inch ahead of Nirvana, because Eddie Vedder is a superb singer and fascinating lyricist (please listen to Jeremy while reading the words);

INT. SINGLE - End Of The Road, my '92 fave, erased by gremlins from my last column;

INT. ALBUM - REM's *Automatic For The People*, still creative after fame struck.

All of which goes to prove that one man's meat is another man's poison and that awards are better either avoided or simply used as a way for the elite in the industry to get promotion and exposure for new acts worldwide.

TOP TIP: young East 17, who have managed to cross from teenybopper image to credibility with their brilliant single Deep.

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

Jenkins joins BMG

Andrew Jenkins has been recruited as general manager at BMG Music Publishing International four months after being made redundant by Polydor Records.

Jenkins, who has not previously worked in publishing, will head BMG's international publishing operation reporting directly to New York-based worldwide president Nick Frith. He will be responsible for making new deals and overseeing the UK operation.

"There is a lot for me to learn," he says. "But I'm sur-



Jenkins: new to publishing

rounded by some very intelligent and creative people and if I can't learn from them it is my own fault."

The position was previously held by Diana Graham until she left to become managing director of Arista Records in December 1991. John Wohlgoth replaced her, but left in September after six months in the job.

Jenkins was previously general manager at Polydor Records. He was made redundant in August when the company was restructured

following the departure of three other directors. During his 15 years at the Dutch-owned major he also worked at PolyGram TV, Classics and Music Video.

The move sees Jenkins reunited with BMG-signed songwriters the Gibb brothers of the Bee Gees whom he signed to Polydor in February last year.

While at Polydor he also worked with The Cure, Cathy Dennis, Van Morrison, Andrew Lloyd Webber and the Wonder Stuff.

Lovers' rock promotions

Chrysalis and Sony Classical are targeting the 16-year Valentines with special releases which come complete with cards and envelopes.

Chrysalis is reissuing two classic singles - Leo Sayer's *When I Need You* and Missing You by John Waite - with limited edition envelopes available in double carton counter boxes on February 1.

Chrysalis marketing director Mike Andrews, who used a similar idea while at EMI, says the singles have been chosen to tie in with Valentine's Day because of their lyrical and musical themes.

The Sayer single will be a taster for a 'best of' album out on February 22, and the Waite release will also be followed by a greatest hits package if it is successful.

Meanwhile from February 1 Sony is re-promoting its Amore album, featuring 75 minutes of love arias sung by artists including Kiri Te Kanawa and Jose Carreras, in a mid-price St Valentine's Day presentation pack complete with card.

Sony Classical marketing manager Rony Bellamy says the album will be supported by in-store displays, national press advertising and press and radio competitions.

Classical labels side with Sony's MiniDisc

Sister classical labels Naxos and Marco Polo have opted to go with Sony's MiniDisc rather than Philip's DCC as their preferred digital carrier, writes *Phil Sommerich*.

The decision marks the first time a classical budget label has chosen between the two formats. Experts believe the availability of classical repertoire will be an important factor in deciding which of the two

technologies will find favour with record-buyers.

Klaus Heymann, managing director of Hong Kong-based HNH International, owner of the two labels, says that the higher duplication cost for DCC - which he claims is double that for MiniDisc - was the deciding factor.

"We would have had to market DCC at a higher price than CD, although for MiniDisc it

will be about the same price," he says. "Initially we thought DCC would beat MiniDisc out the market by a year or so, but now they are coming into the market at the same time I think MiniDisc will win out."

Naxos and Marco Polo will release 50 MiniDisc titles in Europe in the Spring, though Heymann says UK releases will be delayed until there is sufficient hardware penetration.

IMF draws up agenda

The International Managers' Forum was officially registered as a legal body last week, four months after its launch at the In The City seminar in Manchester.

The managers' group, which caused controversy last September with its public opposition to the royalty breaks being demanded by record companies for MiniDisc and Digital Compact Cassette, is currently drawing up an

agenda to put to its first general meeting in March.

Among the issues it has been examining are royalty breaks, ownership of masters, standardisation of contracts and training. At the meeting, which may be held alongside the International Live Music Conference in London in March, the group will also elect a board of officers.

Steering committee chairman Dennis Muirhead says

around 400 managers will be invited to the meeting. Other heavyweight managers who have added their support to the body since its launch include U2's Paul McGuinness and Tony Smith, manager of Genesis.

Since the IMF was first mooted Australian managers have formed their own forum and leading US managers have also expressed interest in creating a similar group.

US publishers were expected publicly to support the European Mechanical Rights Organisation, the central accounting organisation launched by the MPA, at Midem last weekend. A joint statement from UK and US mechanical royalties bodies, the MCPS and the Harry Fox Agency, was expected as *Music Week* went to press.

Bard and the BPI agreed to reopen consultation on the indie chart debate at last Wednesday's Chart Supervisory Committee meeting. The issue will be put to another vote at the next meeting on March 24.

Homelessness charity project Putting Our House In Order is organising a week of gigs to coincide with its release of cover versions of Gimme Shelter on March 15. Venues interested in participating should contact Paul Hutton at Metropolis on 071-272 2442.

Nick Fleming, formerly of plugging team Fleming & Smallman, has formed FM Promotions with Les Molloy. They can be contacted on 071-229 2522. Former Fleming and Smallman TV promotions executive Myles Keller has set up TV promotions company Mylestone, at his old office.

Danny Van Emden has been promoted to the newly created post of marketing manager at Virgin Records. She will oversee all the company's marketing projects.

Pickwick has signed a worldwide licensing deal to distribute product from IMG Artists agency's newly formed classical label. First release will be the complete West Side Story score in March.

Unplugged-Acoustic Aid, a CD in aid of the San Francisco AIDS Foundation featuring 16 rare or unreleased tracks by artists such as Queen and The Black Crowes, is to be sold in Europe through Koch International from February with a dealer price of £7.91.

EMI looks for a premium pay out

EMI is forming a specialist premiums division to handle custom-made promotional albums.

The move puts the company in direct competition with the premium departments already established at rival majors PolyGram and Sony.

EMI licensing general manager Keith Hilton says, "Music is a tremendously valuable

promotional tool and more companies are looking to exploit it. With a catalogue like ours we will be able to compete with anyone."

EMI has recently supplied "off the shelf" albums as promotions for Esso and Tesco.

The division will be overseen by Canon Nolan, formerly with IMP, who joins the company as premium manager this week.

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1993

Distributed by Pinnacle

True Brits bypass good taste guide

In my own naive way I had always thought that a trade paper represented the taste it is in.

Imagine my interest and subsequent disappointment when I read the editor's column stating (*MW*, last week) on the one hand what a good idea it is for the BPI to widen the breadth of its nominees for the Brit awards, and in the next breath criticising Bard members, the very "trade" itself, for choosing artists which don't fit in with the editor's prejudices.

The editor surely can't be suggesting that the choice of the dealers, those people at the sharp end of our business, can't be trusted, can he?

Or is he saying that if this were the Fifties Elvis Presley and Bill Haley shouldn't be nominated for the new artist category as they didn't write their own songs.

As a company that took a lot of stick from the media for giving soap stars the opportunity to be pop stars I shouldn't be



Undercover: dealers' choice

surprised by these statements, but I am.

The public have a nasty habit of voting with their money and at the moment that money is saying give us good songs and we'll buy them, old or new, as long as they're good. Nothing changes.

I find it regrettable that the industry paper should be exhibiting such negative views when it should be supportive of those labels, artists, songwriters, producers, dealers and so forth, who are simply attend-

ing to their craft and creating business in difficult times.

For our part, we are proud to represent one of the nominees. Undercover, who in less than six months have generated sales of over 600,000 singles and 70,000 albums in the UK alone and have gone on to give Britain another international hit act.

David Howells, Managing Director, PWL International, The Vineyard, London SE1

PS Is the editor in any way related to the Steve Redmond who wrote some weeks ago in *Music Week* that everyone should attend the *Smash Hits* concert and observe the market in action?

They are very much related, but both believe that the covers boom has gone way too far. The Brits is meant to be about the best of British music rather than the best marketing concepts and that is why I believe the shortlist was wrong - Ed.

Why no-jazz chart gives jazzman blues

Once again I am confronted with the absurd sight of a Gallup jazz chart with no jazz in it (*MW*, Jan 23). There seem to be plenty of country albums in the country charts; no shortage of computer games in the computer games chart. Why is jazz product cast out from even the space reserved for it?

Admittedly, it's a shared space with blues, but I only count the blues albums in the listed 10. Moore and Vaughan might toss in some 12-bar licks here and there, but these are rock albums. Isn't it time that the pollmakers established some criterion for compiling this chart that isn't completely laughable.

Richard Cook, Head of Jazz, PolyGram Jazz, Hammersmith London W6

Jazz and blues are combined because even in the Top 1,000 album chart there are rarely even 10 jazz albums. The only way to get an authentic CIN jazz sales chart which is statistically accurate is for jazz labels to persuade the public to buy more of their records - Ed

Publishers slam trend for covers

We read your Comment column with particular interest last week, and were delighted that you have seen fit to put your views in print.

The trend to encourage (and in our experience, demand) artists to record covers, can only cause the kind of stagnant, non-creative situation we all had to suffer in 1992.

Covers can indeed make good short-term commercial sense, but any company, regardless of what it sells, will have no long-term future merely producing cheap copies of someone else's product.

Why have the majors given up on breaking careers in favour of "one hit wonders"? Have the A&R departments

forgotten what the 'R' stands for? Is Tasmin Archer going to be reduced to covering Nutbush City Limits?

For those of us who do remember what this business is all about, there are still great songwriters and performers out there.

Why not treat yourself to a night at (London's) Mean Fiddler this Wednesday and come and see Geoffrey Williams, and you'll see that it is not too difficult to find someone who can knock out a decent tune.

Susie Rogers, Eileen Foxwell, Tony Smith and all at Hit & Run Music, 25 Ives Street, London SW3

Slave labour at The Sun

I write with reference to your piece about my colleague Peter Willis (*MW*, Jan 23). I would like to clarify that he is not known as my "sidekick" in this office.

That would be an abusive, demoralising and indeed offensive way of describing such a talented and highly valued

member of the team.

We like to call him "lackey", "slave" or on some occasions, "silly boy".

I do hope this clears up any misunderstanding. Piers Morgan, The Sun, Virginia Street, London E19XP.

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080CD 512 KING CURTIS / Trouble In Mind
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080CD 519 REVEREND GARY DAVIS / Say No To The Devil
080CD 520 ALBERTA HUNTER, LUCILLE HEGAMIN & VICTORIA SPIVEY / Songs We Taught Your Mother
080CD 521 SONNY TERRY / Sonny Is King
080CD 522 LIGHTNIN' HOPKINS / Goin' Away
080CD 523 MEMPHIS SLIM / Steady Rollin' Blues
080CD 524 REV. GARY DAVIS and PINK ANDERSON / Gospel, Blues And Street Songs
080CD 526 JESSE FULLER / The Lona Cat
080CD 528 JIMMY WITHERSPON / Baby-Baby Baby
080CD 528 JESSE FULLER / Folger's Favorites
080CD 529 HOMESICK JAMES / Blues On The Southside
080CD 530 OTIS SPANN / The Blues Never Die!
080CD 531 LONNIE JOHNSON WITH ELMER SNOWDEN / Blues & Ballads
080CD 532 LIGHTNIN' HOPKINS / Lightnin'
080CD 533 K.C. DOUGLAS / K.C.'s Blues
080CD 534 BILLIE AND DEDE PIERCE / New Orleans: The Living Legends
080CD 535 FRED McDOWELL / Long Way From Home
080CD 536 SONNY TERRY & BROWNIE MCGHEE / At Sugar Hill
080CD 537 JESSE FULLER / San Francisco Bay Blues
080CD 538 JOHN LEE HOOKER / Hooker Sings The Blues
080CD 539 ERNESTINE ALLEN / Let It Roll
080CD 540 LIGHTNIN' HOPKINS / Soul Blues
080CD 541 SONNY TERRY & BROWNIE MCGHEE / Just A Closer Walk With Thee
080CD 542 JOHN LEE HOOKER / Country Blues Ct
080CD 543 LONNIE JOHNSON / Loving Game
080CD 544 BAWDY BLUES / Various Artists
080CD 545 BIG JOE WILLIAMS / Classic Delta Blues
080CD 546 ROOSEVELT SYKES / The Return Of
080CD 547 BLIND GARY DAVIS / Harlem Street Singer
080CD 548 LIGHTNIN' HOPKINS & SONNY TERRY / Last Night Tampa
080CD 549 TAMPA RED / Don't Jive Me
080CD 550 LONNIE JOHNSON / Another Night To Cry

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FMI and BMG chas

Just as 1991 ended up being the year of Bryan Adams and A&M, so too will 1992 go down forever as the year of Whitney Houston and particularly, of her label, Arista.

The BMG subsidiary was already riding high after the success of the year's previously biggest-selling single, Snap's Rhythm Is A Dancer. But the strength of the Whitney track from The Bodyguard soundtrack was such that it propelled the company to an 11.5% share of the singles market in the fourth quarter, more than seven times the company's share in the same quarter of 1991.

Other notable performances in the label rankings were scored by Motown - up a huge 1,100% on the final quarter of 1991 - courtesy of Boyz II Men's End Of The Road and One Little Indian - up 2,600% - thanks to The Shamen.

To be fair, such huge increases tend to be associated with low starting points; it is always harder to score an increase on an already strong performance. So Epic, Capitol and EMI can look back on the quarter with some satisfaction after increasing their already strong label shares.

Arista's success was just part of the continuing revival for parent company, BMG. In the third quarter the company scored its highest share of the singles market for five years; this time out it improved on that score further to reach 16.1% - two-and-a-half times its share a year ago.

It still has some way to go, however, before it catches PolyGram, which continued to lead the market, despite losing ground both on the previous quarter and the same quarter last year.

BMG's strength is almost as apparent in the distribution rankings, where it comes second, just 3.9 points adrift of PolyGram.

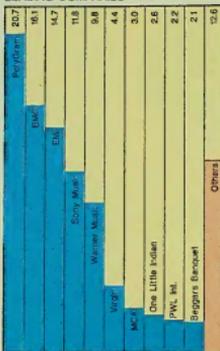
The result must have left BMG chairman John Preston for once wishing that EMI had been able to sort out its Leamington Spa warehouse more quickly.

For EMI, rather than PolyGram, had been handling singles product for its Virgin acquisition, then BMG would finally have wrested the title of Britain's biggest singles distributor from the Hammersmith-based giant.

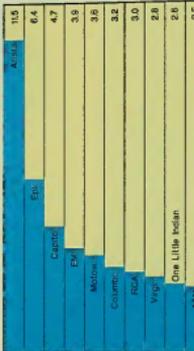
Then again, he can console himself, there's always next time.

SINGLES: QUARTERLY SNAPSHOT

LEADING COMPANIES



LEADING LABELS

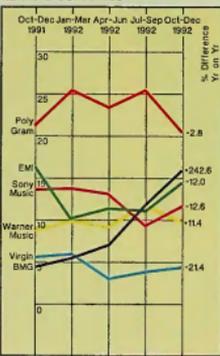


LEADING DISTRIBUTORS

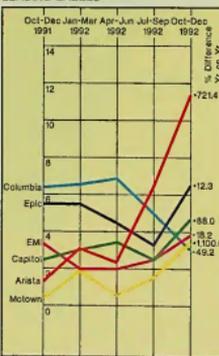


SINGLES: 12 MONTH TREND

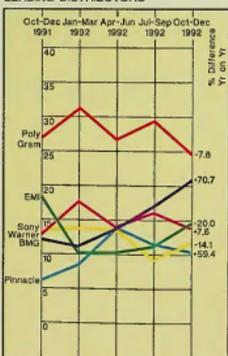
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



SINGLES CHART PERFORMANCE

ARTISTS

- Whitney Houston
- Charles & Eddie
- Boyz II Men
- Michael Jackson
- The Shamen
- Take That
- Arrested Development
- Madonna
- Undercover
- Tasmin Archer

PRODUCERS

- David Foster
- Josh Deutch
- LA Reid/Babyface/Daryl Simmons
- Michael Jackson
- Speech/AD
- Julian Mendelsohn/Paul Wickens
- Alan Scott/Bizarre Inc
- Ian Levine/Billy Griffin/The Rapino Bros
- BEF/Greg Walsh
- Liam Howlett/Chaz Stevens

TOP 10 SINGLES

- 11 WILL ALWAYS LOVE YOU Whitney Houston (Arista)
- 2 WOULD I LIE TO YOU? Charles & Eddie (Capitol)
- 3 END OF THE ROAD Boyz II Men (Motown)
- 4 HEAL THE WORLD Michael Jackson
- 5 PEOPLE EVERYDAY Arrested Development (Columbia)
- 6 SLEEPING SATELITE Tasmin Archer (EMI)
- 7 I'M GONNA GET YOU Bizarre Inc (Virgin Solution)
- 8 COULD IT BE MAGIC Take That (RCA)
- 9 TEMPTATION (REMIX) Heaven 17 (Virgin)
- 10 OUT OF SPACE The Prodigy (XL Recordings)

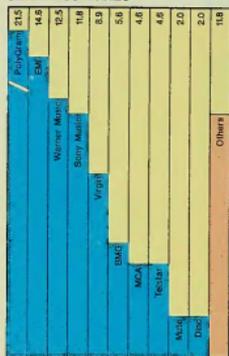


MUSIC WEEK 30 JANUARY 1993

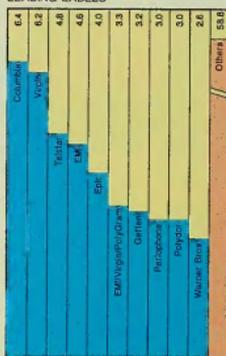
Big PolyGram's lead

ALBUMS: QUARTERLY SNAPSHOT

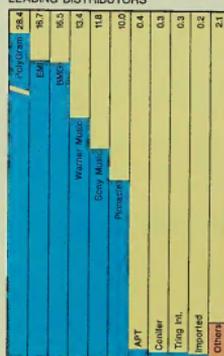
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



When new Sony Music chairman Paul Burger selects a managing director for the Columbia label, he will be entrusting her or her with the UK's pre-eminent marketing unit for albums.

Its record is unparalleled, and so it is no surprise to find in the label rankings for the fourth quarter that it is once again in pole position, thanks to such solid talents as Michael Bolton, Neil Diamond and Bob Dylan. But it is run a close second by Virgin which enjoyed its third consecutive quarter as the UK's second biggest albums label, and scored its best showing in the company rankings for two-and-a-half years.

The Virgin company result is particularly significant given the company's purchase by Thorn EMI last year. Thorn has declared its intention to run Virgin separately from its existing EMI Records operation in the UK, and has opted to have the market shares of the two companies stated separately. But this marks the first quarter when the purchase enabled Thorn to overtake PolyGram as top albums company with an aggregate share of 23.5% compared with PolyGram's 21.5%.

The tables will be truly turned when Virgin switches distribution from PolyGram to EMI later this year. If the deal had been in operation in the fourth quarter, EMI's total would have risen to 26.6% while PolyGram's would have fallen to 19.5%.

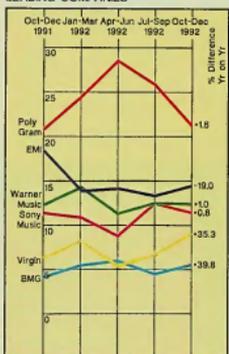
With Pinnacle's albums share now within striking distance of Sony's it heralds exciting times in the music distribution market.

Pinnacle's 10% share for the quarter helped it achieve its best ever year in the albums market, suggesting that fears for the future of the indie sector provoked by the Factory collapse were misplaced. The recession may have knocked the entire market for six, but indie labels like Mute with product as strong as its Erasure compilation (through RTM/Pinnacle) can only continue to prosper.

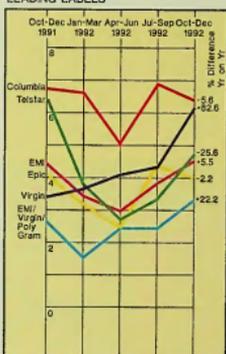
© CIN 1992. Compiled by Era from statistics supplied by Gallup based on a weekly sample of singles sales and full-price and mid-price albums sales through 1,000 outlets in the UK from October to December 1992 inclusive. Minimum prices for LP and cassette albums £2.50; for CDs £4.

ALBUMS: 12 MONTH TREND

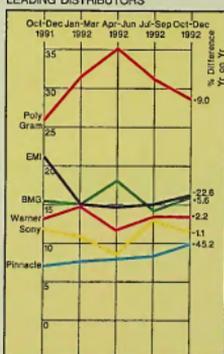
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



ALBUMS CHART PERFORMANCE

ARTISTS

PRODUCERS

TOP 10 COMPILATIONS

TOP 10 ARTIST ALBUMS

- 1 Cher
- 2 Simple Minds
- 3 Michael Bolton
- 4 Erasure
- 5 REM
- 6 Gloria Estefan
- 7 Abba
- 8 Genesis
- 9 Madonna
- 10 Simply Red

- 1 Asher/Bolton/BonJovi/Bono/Cher/Child/Gaffes/Garrett/Meat Loaf/Nevison/Roche/Rock/Sambora/Warren/Zito
- 2 Clearmountain/Iovine/Forshey/Hillage/Horn/Lillywhite/Lipson/Walsh
- 3 Bolton/Alfonsiehl/Foster
- 4 Bascombe/Erasure/Flood/Hague/Jacob/Jones/Sanders/Phillips
- 5 Estefan Jr/Casas/Ostwald
- 6 Andersson/Ulvaeus
- 7 Lit/REM
- 8 Davis/Colby/Genesis
- 9 Madonna/Pettibone/Betts
- 10 Clark/Mack/Mercury/Moran/Richards

- 1 NOW THAT'S WHAT I CALL MUSIC! 23 (EMI/Virgin/PolyGram)
- 2 THE BODYGUARD (OST) (Arista)
- 3 THE ULTIMATE COUNTRY COLLECTION (Columbia)
- 4 THE BEST OF DANCE 92 (Telstar)
- 5 THE PREMIER COLLECTION ENCORE (Really Useful)
- 6 IT'S CHRISTMAS (EMI)
- 7 RAVE 92 (Cookie Jar)
- 8 GREATEST HITS 92 (Telstar)
- 9 THE GREATEST HITS OF DANCE (Telstar)
- 10 NOW DANCE 92 (EMI/Virgin/PolyGram)

- 1 CHER'S GREATEST HITS 92 (Geffen)
- 2 GLITTERING PRIZE 81/92 Simple Minds (Virgin)
- 3 TIMELESS Michael Bolton (Columbia)
- 4 POPI - THE FIRST 20 HITS Erasure (Mute)
- 5 GREATEST HITS Gloria Estefan (Epic)
- 6 GOLD - GREATEST HITS Abba (Polydor)
- 7 AUTOMATIC FOR THE PEOPLE REM (Warner Bros)
- 8 LIVE - THE WAY WE WALK VOL 1: THE SHORTS Genesis (Virgin)
- 9 EROTICA Madonna (Maverick/Sire)
- 10 THE FRODIE MERCURY ALBUM Freddie Mercury (Parlophone)

MARKET PREVIEW

REISSUES: BUDGET

ELTON JOHN: Songbook (Pickwick PWKS 4126P). The follow-up to Love Songs, which sold over 50,000 copies in under a year. Pickwick's latest Elton John compilation Songbook is a fantastic selection, spanning lesser singles — Ego, Island Girl and the John Lennon tribute Empty Garden — and album tracks such as Tiny Dancer and Where To Now, St. Peter? However, John is an artist of rare quality and enduring appeal, and sales should more than justify this release. **★★**

EARTH WIND & FIRE: All 'N' All (Collectors' Choice 9828422). A recent boxed set covered the highlights of EW&F's fine career, but here is the full, unabridged and very strong 1978 breakthrough album by the group. Founder and inspirational force Maurice White and soprano vocalists Philip Bailey were rarely more in tune than here, on a stellar selection that includes the hit Fantasy (covered recently by Black Box) and the equally wonderful Sarpentine Fire. The band's funky R&B style is timeless. **★★**

DAVE WILLETTS: Stages Of Love (Pickwick PWKS 4130P). Willetts plays lead in the West End production of Les Miserables, a perfect show window which will undoubtedly spin off many a sale for this collection, a rare example of an album made exclusively for Pickwick. Willetts tackles a venerable collection of show and movie songs including My Funny Valentine. The Impossible Dream and Almost Like Being In Love. A long-term slow burner. **★★**

JIM REEVES: Remembering (Pickwick PWKS 4120). In the wake of Aretha's highly successful reworking of his greatest hits, Reeves returns to a label for which he sold over 5m albums in the Seventies and Eighties. There's enough here that's not in the Arcade album to make it a useful additional purchase for his faithful fans. **★★**

PICK OF THE WEEK

BOZ SCAGGS: Silk Degrees (Collectors Choice 9828402). Former Steve Miller sideman Scaggs became a star himself with the release of this album in 1977. Now re-issued at less than £6, and available on CD for the first time, it should do very well. A slightly schizophrenic album that jumps between soulful funk and AOR, it includes his hits Lowdown, What Can I Say and Lido Shuffle as well as his recording of We're All Alone, a hit for Rita Coolidge. **★★**

Alan Jones

DANCE

VARIOUS ARTISTS: Trance 2 (Rumour RAID209). This well-chosen collection of predominantly UK tracks concentrates on the increasingly popular progressive end of the house spectrum. It includes established acts, such as Leftfield and DOP, plus strong contributions from newcomers like Dee Patten and Eagles Prey. Released last September, the first volume of this series reached number six in the dance albums charts and 18 in the compilations rundown. Trance 2 is getting plenty of local radio and some press advertising and should sell just as well. **★★**

ESKIMOS AND EGYPT: Fall From Grace (One Little Indian EE96F). This track has been getting a very good club reaction and has already been picking up plays on radio. Released on cassette released on two separate 12-inch singles — one features fine trance and almost garagey mixes from Moby, the other boasts acid versions by The Beatmasters and rocky ones from E&E themselves. It should certainly beat their previous best singles chart position of 76 and may just scrape into the Top 40. **★★**

MOODSWINGS: Moodford (Arista 74321 111702). Moodswings is an ambient-dance laboratory set under indie producer Grant Showbiz and Pretenders drummer JFT Hood. Their biggest claim to fame is the wonderful epic Spiritual High, which has recently been re-released. If it does not climb into the Top 40, then this well-crafted LP is unlikely to reach the wider audience it deserves. **★★**



Radiohead: Oxford lads ready to don the mantle of success

SANDY B: Feel Like Singing (Mercury SANDX 1 8649051). Licensed from Nervous, this catchy NY garage track has a strong disco feel and, like Charm's I Love Music, incorporates disco titles into its lyrics. Some new quality remixes from David Morales will ensure that this is a big club hit. **★★**

WORKSHY: Never The Same Again (Cowboy Rodeo11). This classy mid-tempo soul song makes an interesting change from Cowboy's usual releases, but do not expect it to sell in the same sort of numbers as Secret Life or The Aloof. **★**

MO & BEEV: Coming On To Me (Rumour RUMAT63). This funky soul single is the debut release from a new Peterborough-based duo and is a quality track similar to The Brand New Heavies. **★★**

PICK OF THE WEEK

SUNSCREEM: O' (Sony/Soho Square). The root of Sunscreeem's success is their ability to appeal across the board. By using well-chosen remixers they have won the hearts of both the rave scene and the progressive house fans. Their relentless gigging and rock-format live shows also mean they are a dance act that indie kids are allowed to like. This 13-track debut album features the hit singles — Love U More, Perfect Motion and Broken English — and comes in vinyl, CD and cassette formats. There is also a special double vinyl LP, which features 12 dance mixes of most of the LP tracks and will be snapped up by DJs and dance fans. So, Sunscreeem's O' should enter the Top 20 of the artist albums chart without too much trouble. **★★★**

Andy Bevers

ALTERNATIVE

LEMONHEADS: Conetti (Atlantic AT7430). Evan Dando & Co follow their Top 20 hit Mrs Robinson with a remixed version of one of the most fluent tracks from the A Shame About Ray album. Live versions of various are included on the CD and 10-inch and renewed promotion for the album (now with hit single tagged on) makes this another Top 20 contender. **★★★**

VARIOUS ARTISTS: Hot Wired Monster Trux (East West 954831771). A CD/cassette-only compilation of cyberpunk, industrial disco, call it what you will. Most of the cream of the crop are featured, namely Ministry, CNN, Thrill Kill Kult and Nine Inch Nails, which should ensure respectable sales. **★★**

LUNA 2: Indian Summer (Rough Trade Recordings R2970). An interesting case, this, as it is the first time Warner has licensed a single to an indie. Luna 2, fronted by ex-Galaxie 500 linchpin Dean Wareham, has never capitalised on the popularity of Wareham's old band, but this is a gorgeous, languid cover of a Beat Happening song backed by covers of Velvet Underground and Dream Syndicate tracks. It's bound to put them on the map at last. **★★**

WONKY ALICE: Atomic Raintance (Pomona ONA 001). The Oidham quintet have been a bit quiet since their two EPs last year, but this debut album is a classic slice of British psych-pop given a greening, neo-glam rock polish. Next pop hooks aside, given all the interest in Seventies fads, the Wonkies

MAINSTREAM - SINGLES

Greatest Hits package. **★★★**

POISON: Stand (Capitol CL 670). Poison's first new recording since 1990 is a stirring mid-paced rock anthem, more light metal than heavy, with lots of jangling guitars, fat choir-generated harmonies and a highly commercial chorus. It has only two weeks leeway over their album Native Tongue, but that should be long enough to lift Stand into the Top 20. **★★**

GLORIA ESTEFAN: I See Your Smile (Epic 6589177). Her Miami Hit Mix exceeded all expectations to become Gloria Estefan's biggest hit in years, the combination of seasonal factors and the familiarity of the material providing a boost. I See Your Smile is immaculately done, but almost wholly lacking in spark, and will return her to the mid-chart anonymity that has become her lot. Its main task, however, will be to signpost her highly successful

ULTRAVOX: Vienna (Chrysalis CHS 3337). First on CD for Ultravox's most famous single, which nearly topped the chart 12 years ago. Re-issued now to promote the forthcoming Very Best Of Midge Ure & Ultravox album, it will bring a misty tear to the eyes of old romantic New Romantics, and is cunningly marketed with harder to obtain, lesser Ure/Ultravox hits on two different CDs. Its appeal is relatively undiminished (it was ranked 34th in a recent NME/independent radio alliance classics chart) and should, therefore, make a short but spirited showing in the chart. **★★**

EXTREME: Tragic Comic (ARM AM 0156). Extreme are a band at their best when they're either rocking out or in melodic ballad mode. Tragic Comic is neither of these; it's a semi-



Annie Lennox: perky

acoustic plod that sports some corny lyrics. This shouldn't count for too much, however; the American group's track is high after a triumphant sell-out UK tour, and with a variety of marketing gimmicks (etched discs, 60x40 posters, exclusive mixes of oldies, live tracks and covers) Tragic Comic will probably succeed despite itself. **★★★**

PICK OF THE WEEK

ANNIE LENNOX: Little Bird/Love Song For A Vampire (RCA 7432172837). Little Bird is another track gleaned from Annie Lennox's hugely successful debut solo album Diva, while Love Song For A Vampire is a previously unreleased track which features on the soundtrack of the forthcoming film Bram Stoker's Dracula. Little Bird is the perkier, and not too far removed from Lennox's Erythrics with its original mix. As a bonus, remixes from such luminaries as N-Joi, the Utah Saints and Todd Terry in a variety of dance styles should also sell to the club fraternity in considerable numbers. Love Song For A Vampire is a simple, mournful, relentless and (appropriately) haunting song. This is a powerful pairing of songs that should draw blood in the chart stakes. **★★★**

Alan Jones

could make something of themselves. **★★**

TAD: Salem (Sub Pop SP229). The lost man of Sub-Pop who, despite a high cred factor, never got his share of success. The two-track 12-inch and three-track CD find the big man in unusually demonstrative, primeval-grunge mood. Tad has just signed a major deal, but the Sub Pop machine just keeps on churning them out. **★★**

CONSOLIDATED:

Crackhouse/You Suck (Network NET044). The subject matter of both tracks (drugs and sex) aren't radio-friendly, but the rap-rhythms and remixes (by Meat Beat Manifesto's Jack Daniels and Bomb The Bass's Tim Simenon) are. A definite club hit, but with crossover potential. **★★**

PICK OF THE WEEK

RADIOHEAD: Anyone Can Play Guitar (Parlophone R6333). Without making a fuss at the time, Radiohead's second single Creep had several critics' Top 10 polls at the end of 1992. The follow-up is equally strong, with three striking, diverse melodies and a collective spirit that adds sophisticated polish to their guitar band abrasion. It's premature to view the Oxford quintet as something of a UK answer to REM, but the potential is definitely there. The debut album follows on February 22. **★★★**

Martin Aston

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

CLASSICAL

ELGAR: Caracacus, Severn Suite. London Symphony Orchestra and Chorus/Hickox. (Chandos CHAN91567, DTTD 2034). Capitalising on Richard Hickox's appearance on the front cover of *Gramophone* this month and his double win in the *Gramophone* awards, Chandos has Hickox posters and in-store display material supporting this recording of Elgar's rarely heard oratorio. **★★★★**

DE FALLA: Various works. Victoria de Los Angeles and others. (Harmonia Mundi HMC 901432) A coup for Harmonia Mundi performances by de Los Angeles of Seven Popular Spanish Songs and *Psyche* to mark the Spanish mezzo's 70th birthday, which will attract press features later in the year. It is backed by music magazine advertising. **★★★**

SCHUMANN: Various works. Sviatoslav Richter (Decca 436 456-2). One of five albums of previously unissued performances by Richter in Vienna and Mantua in 1936-39, the reclusive Russian pianist's spare, dramatic Schumann is a fine introduction to the other discs of Haydn, Brahms and 20th century works. Ecstatic reviews are on the way, plus in-store displays and a full-page *Gramophone* ad. **★★★★**

WEBER: Oberon. Cologne Opera Chorus and Orchestra/Conlon (EMI CDS 7 54739-2). Marking the start of a big EMI opera campaign year, with at least one new opera per month, this sets high performance standards for the rest. **★★★**



Super Space Invaders: the return of the classic

PICK OF THE WEEK

BEETHOVEN: String Quartets. Alban Berg Quartett (Vol 1: 0777 7 54587 2, Vol 2: 0777 7 54592 2). Fresh from their win at the International Classical Music Awards in Birmingham earlier this month, the Berg Quartett make two appearances at London's South Bank in February and launch their second Beethoven cycle for EMI. The discs are backed by music magazine and Late Show interviews and the reissue of the group's acclaimed Debussy/Ravel album. A disc of commissioned works by Rihm and Schnittke is to come later. **★★★★**

Phil Sommerich

COMPUTER GAMES

SUPER SPACE INVADERS:

Sega Game Gear (88028 £27.99). Space Invaders was such a definitive masterpiece, that people unconnected in any way with video games still use it as a generic name for the breed. This updated Game Gear version is actually based on a more modern coin-operated arcade machine, but it retains all the tension and appeal of the original. Advance critical reaction agrees that this one is a perfect purchase for Game Gear owners. **★★★★**

LOONEY TUNES:

Nintendo Game Boy (price and ref. no. N/A). Looks may

not count for everything - but, at least in this case, they come very close indeed. A mixture of numerous different game types, *Looney Tunes'* seven levels are tied together by a couple of elements: the beauty of the graphics and the familiarity of the characters (Daffy Duck, Speedy Gonzales, Road Runner and the rest make starring appearances). Critical reaction has been somewhat muted - especially as the game seems a little limited - but a demonstration of the truly remarkable graphics should be enough to persuade floating customers. **★★★**

EX-MUTANTS: Sega Mega Drive (1074 £39.99).

No licence, no pedigree and fairly appalling graphics - not exactly a recipe for success, but somehow, this platform-style beat 'em up has captured the imagination of the usually cynical press. Although Ex-Mutants' gameplay isn't exactly startlingly original, Sega claims to have sold over a million Mega Drives last year, which means that there are bound to be a number of new owners who have yet to equip themselves with a game of this type. Sell it on the basis that it's a good combination of action and strategy, and you won't have many disappointed customers. **★★★**

G-LOC: Sega Mega Drive (1120 £39.99).

G-LOC raised many eyebrows when it first appeared as the nation's arcade - not because of its startling gameplay, but because it came housed in a stomach-churning hydraulic cabinet which wrenched the player through some unfeasible contortions. However, when you take away the mechanical appendages, what you're left with is a rather ordinary shoot 'em up. That said, it does have a good name for the box - which still counts for far too much. **★★**

PICK OF THE WEEK

PRINCE OF PERSIA: Super Nintendo (price and ref. no. N/A). This classic swashbuckling adventure has been featured so many times in this column that it may almost seem like an old friend, but rest assured that this latest (and probably final) incarnation is not only just about the best in the entire series, it's also the fact that it's never been available as a grey import in its favour. Prince of Persia has always had life-like animation sequences, but clever use of the Super Nintendo's custom chips means that it now has graphics to match. Add to this the fact that the six-button control pad has been put to near-perfect use and the whole package adds up to one unmissable treat. **★★★★**

Claran Brennan

MAINSTREAM - ALBUMS

VARIOUS: Rock Romance (Arcade ARC 310032). With Valentine's Day forthcoming, this 18-track compilation is aimed squarely at lovers. The usual suspects are here, including John Waite's Missing You, Drive by the Cars and You by Ten Sharp. But there are some odd choices too - REM's Sittersweet The One I Love, Eurythmics' not-so-tender I Need A Man and Foreigner's mood destroying Cold As Ice. A massive TV campaign (initially national, with reminder campaigns in all regions over the next three weeks), radio support and in-store material will bring home the bacon. **★★**

PAUL McCARTNEY: On The Ground (Parlophone PCS 123). Not early as naked as his Unplugged 28, but a consciously under-produced and fairly basic album that finds Mecca rocking out and enjoying himself, with the occasional ballad providing



McCartney: disappointing a change of pace. Among the dozen new songs here (two co-penned by Elvis Costello) there's nothing more commercial than the current Hope Of Deliverance, and few memorable moments. It's not a bad album, just disappointing, as it is whenever an artist of McCartney's stature fails to deliver a stonker. Expect big first-week demand but a very rapid fall-off. **★★**

VARIOUS: Energy Rush Level 3 (Dino DINO CD 97). Dino's recently launched rivalry to Telstar's Deep Heat series should continue its rise thanks to this excellent dance compilation, spanning recent and current hits - West End's The Love I Lost, The Shamen's Phorever People and Arrested Developments' People Everyday - tracks that have yet to appear commercially (the new Frankie and D 2 Examples), rarities (1080 Grand's excellent Floydian To Her), and Crumh's 50 cents), as well as the unexpected transformation of Fleetwood Mac's The Chain into a rare record by Maxman. A TV and specialist radio campaign will raise awareness. **★★★★**

DINOSAUR JR: Where You Been (Blanco Y Negro BYNC 28). Of all the earlier Dinosaur Jr albums, only one reached the chart, but the band's bona-fide hit single Start Choppin'

and the backing of almost all the rock consumer press makes Where You Been something of a hot disc. It's taken them eight years to get this far, but their rift-riddled rock style is a unique assimilation of Neil Young, Jimi Hendrix and even David Bowie. Its lifespan will be determined by the success of future singles. **★★**

PICK OF THE WEEK

SHAL: If I Ever Fall In Love (Gasoline Alley/MCA GASD 10782). The stylish four-piece vocal group, whose debut single, If I Ever Fall, recently hit the Top 40, led in largely smooth and seductive soul ballads, with the odd tip of the hat towards jacking-up, hip hop and reggae. Their self-penned songs are customised to demonstrate their street corner doo-wop harmonics, but never self-indulgently. A very promising and polished debut. **★★★★**

Alan Jones

Euro dawn beckons as Sony crosses channel

As the implications of Paul Russell's job with Sony Music Europe become clearer, Selina Webb asks whether the UK is finally being dragged into a pan-European music market

Paul Russell's elevation to head of Sony's entire European operation has triggered more speculation about the senior staff vacancies he's left at Columbia and Epic than the strategy behind the reshuffle.

To the industry at large, a new era of Europeanisation at Sony is no big deal.

The company readily acknowledges it has been working closely with its European partners for years, and - on the face of it at least - Russell's new job in London's Red Place is very similar to the position previously occupied by Jorgen Larsen until June 1991.

But, as Sony is stressing, there is now a key difference to its senior European management structure: for the first time, the UK is not being singled out for special treatment.

Among the other majors, only Warner is structured so Europe is considered as a whole and includes the UK. Thus UK chairman Rob Dickinson reports to Euro chief Manfred Zunkeller who is in turn accountable to international chairman and CEO Ramon Lopez in the US.

The others all report directly to the top: at BMG, UK chairman John Preston reports to Rudi Gassner in New York; MCA's Tony Powell reports to Al Teller; EMI's Rupert Perry reports to Jim Field and PolyGram's Roger Ames reports to Alain Levy.

In all these cases, continental Europe has its own separate management tier.

Sony says it is early days to reveal the day-to-day impact of its new set-up, but broadly speaking Russell says it will deliver a better framework for international talent acquisition and marketing.

The company is aiming for a better flow of repertoire, and an environment in which all European territories can work to the same agenda. "Existing artists can always break in new territories, while new artists can, and will, come from anywhere," says Russell's mission statement.

That statement is all the more significant because Sony has said demonstrated considerable expertise at coordinating its European resources.



European all-stars (clockwise from top left): PolyGram's Zucchero and Vanessa Paradis, Sony's Deep Forest and BMG's Vaya Con Dios

Epic artist Beverley Craven was broken in Europe a year before she had any success in the UK, a strategy which impressed her manager John Glover.

"This can only be a very positive development for Sony's UK artists, but I've always thought that the company was well organised in that respect anyway," he says.

Glover is particularly encouraged by the position of former Epic MD Andy Stephens at Russell's side as vice president of European repertoire.

"I worked with Andy when Beverley was breaking in Europe. He has always looked globally," says Glover.

As someone who has publically bemoaned the UK's lack of success in breaking new talent overseas, taking UK repertoire into Europe is clearly a key part of Russell's strategy.

There would certainly seem to be some scope for improvement. For all the majors, 1992 was a rough year for UK talent abroad, and Sony was no exception. Talent acquisition and development is tradition-

ally more expensive in the UK than anywhere else in Europe, but this cannot wholly explain why France is likely to be the most profitable of Sony's European territories for the current financial year.

Of course Russell's new role demands he does what's best for the whole of Europe, but his interest in boosting British talent should ensure the UK will not lose its status as the dominant market and talent source in Europe.

The new framework may make it more likely that acts like Sony France's ambient Deep Forest make the UK charts, but - as one Sony insider puts it - "you can't wipe out 30 years of history", 30 years in which the UK has dominated Europe.

Treating Europe as a single unit has an upside with little downside risk, says Peter Ikin, Warner's worldwide senior vice-president for international marketing and artist development.

And although the company's philosophy is to sign acts that have appeal outside their own market, individual territories

are never dictated to, he says. A framework which includes the UK as part of Europe allows all opportunities for crossing borders to be exploited to the full, he says, but it doesn't attempt to cramp anyone's style.

Traditionally, the UK has had the closer relationship with the US than the rest of Europe and, for this reason as much as anything else, the other majors still handle Britain separately.

Paradoxically, however, it is precisely those three majors which are based in Europe - PolyGram, EMI and BMG - which do not currently treat Europe as a single entity.

At BMG the UK is singled out as one of the world's two key repertoire sources, but just because John Preston is directly accountable to his head office in New York, it doesn't mean he ignores or is unaware of his European colleagues' activities.

Ironically, perhaps, it is precisely those companies which do not include the UK within a single European territory which are currently having the most visible pan-European

success.

BMG has turned dance acts Snap and Dr Alban into truly European acts and this year its priority will be to look for UK success with Vaya Con Dios, a Belgian act already broken in eight other European territories.

"It's not to do with reporting structures, but attitude," says Preston.

PolyGram UK has also demonstrated its Euro-awareness with hits from Zucchero, U96 and by becoming the first territory outside France to have a hit with Vanessa Paradis.

Polydor director of marketing John Waller says he is currently liaising with his Dutch counterpart to break new UK signings Jeannie's Wild Obsession there first. "We've always looked to Europe for opportunities," he says.

Given Sony's own list of successes in Europe, all this begs the question: why the need for the restructuring?

Stuart Watson, senior vice president of MCA International believes it makes sense.

"In a Europe that is effectively one it is a natural way to operate," he says.

But others are wondering just what difference it can make.

"People are wondering whether it's purely cosmetic, or whether there's going to be real power there," says the publisher of one Sony act.

If Sony's plans mean UK artist managers will be able to walk out of Red Place with a marketing plan for the whole of Europe, it's not saying yet.

But in any case, in a Europe still divided by language and culture, there's only so far you can go.

As Peter Ikin acknowledges, the era of the EC single market has coincided, and may perhaps even have provoked, a resurgence of regionalism within Europe which may make truly pan-European marketing impossible.

At the end of the day, simply introducing a fresh management structure won't be able to change those attitudes, but it will certainly help Sony make the most of the opportunities which exist.

Music week

datafile

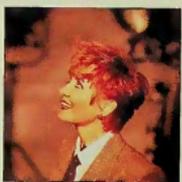
The Information Source for the Music Industry

30 JANUARY 1993

CHART FOCUS

I started more quietly this year than last, but the singles chart turnover is back up to speed this week, with 24 of last week's Top 75 being discarded to make way for newcomers. At the same time, many new hits barely in their stride are taking big tumblers despite getting Top Of The Pops exposure on Thursday. Two notable records in the second category are S.O.U.L.I.S.Y.S.T.E.M.'s *It's Gonna Be A Lovely Day*, which dips from number 17 to 25 and Del Amitri's *When You Were Young*, which debuted at number 20 last week, and now sinks to 41.

One record that shows no sign of dipping is Whitney Houston's *I Will Always Love You*, which saunters to its ninth consecutive chart championship. Now double platinum, it's still selling more copies per week than some newer ones achieve at their peak. Its sales are down only marginally this week, and, in percentage terms, it actually increases the margin of its victory at the top of the chart



against Snap's *Exterminate*, which is now beginning to falter.

2 Unlimited's *No Limit* is the highest debutant at number four. It's a brand new song from the Dutch duo, and continues string of hits they've scored with *Get Ready For This* (number two), *Twilight Zone* (two), *Workaholic* (four) and *The Magic Friend* (11).

Meanwhile, Lulu — with debuts at number 14 with *Independence* — stretches her span of Top 40 hits to the second lengthiest ever by a female soloist, her 28 year and eight month career being a mere month shorter than

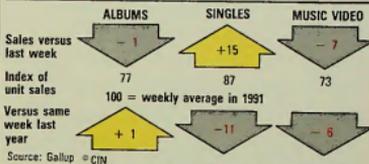
champ Eartha Kitt's. Martine Girault's career to date consists of one single released three times, but *Revival* is up-and-running this week as never before, debuting at number 37. It was originally released last year, missing the Top 200 entirely first time, and peaking at 53 at the second attempt.

So Close is the title of Dina Carroll's impressive debut album, and it's an apt title, since it enters the chart at number two this week, and very nearly knocked Genesis off their throne. Classical musicians and music had a banner week, with the

Brodsky Quartet's collaboration with Elvis Costello debuting at number 18. Barrington Pheloung's third album of classical pieces vaulting in TV's *Inspector Morse* vaulting to number 20 following the screening of the last programme, and David Zinman's interpretation of Gorecki's *Symphony No. 3* soaring to number 27, after exposure on Radio Four news last week. Alan Jones

UPDATE

SALES



LATEST SALES AWARDS

Gold

Genesis: *The Way We Walk* — The Longs
Stereos MCs: *Connected*
En Vogue: *Funky Divas*

Silver

Dina Carroll: *So Close*
Slyer: *South Of Heaven*
De Rea: *Mind Adventures*
Tate: *That Could It Be*
Magic (single)
The Shamen: *Phorever*
People (single)

NEXT WEEK'S HITS

Singles
CATHY DENNIS: *Falling* (Polydor)
DON-E: *Oh My Gosh* (4in & 8 way)
EXTREME: *Tragic Comic* (A&M)
FLEETWOOD MAC: *Love Shines* (Warner)
MIKE JAGGER: *Sweet Thing* (Atlantic)
BILLY OCEAN: *Pressure* (Live)
M-PEOPLE: *How Can I Love You More?* (IdolConstruction)
Predictions compiled by Era. Last week's score 5 out of 7.

ALBUMS
FRIDAY MERCURY: *The Great Pretender* (Parlophone)
UNDERCOVER: *I Wanna Stay With You* (PWL International)

CHART NEWCOMERS

14 LULU: *Independence* (Dome) UK 17th hit.

Producers: Mike Ward/Cary Bayliss/Eliot Kennedy

Publisher: Warner Chappell

Writer: Sola Ware

First hit: *Shout* (7, 1964)

Biggest hit: *Boom*

Bang-A-Bang (2, 1969)

Last hit: *Shout* (8, 1986)

Notes: Career began in Glasgow in 1963. Has had hits on eight different labels, more than any other artist.

Producers Barry Gibb and Nick Martinelli (Loose Ends, Phyllis Hyman) have worked on her new album, which also features a duet with Bobby Womack.

Album: *Independence* (22/02/93)

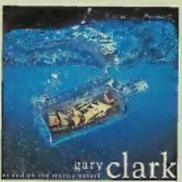
37 MARTINE GIRAULT: *Revival* (frr) US debut.

Producer: Ray Hayden

Publisher: Copyright control

Writer: Hayden

Notes: Born in New York in 1968, Girault comes from Haitian-French parents. Left school early to replace



Scotland. Formerly singer, guitarist and prominent songwriter with Danny Wilson (originally called Spencer Tracy). Had top three hit with *Mary's Prayer*. Clark's new album was recorded and produced entirely in his London flat. Features contributions from hornsmen Gary Thompson and percussionist-drummer Karlos Edwards. Album: *Ten Short Songs About Love* (Apr).

54 GROUND LEVEL: *Dreams Of Heaven* (Faze 2) Australian debut.

Producer: David

Walker/Jean-Marie Guilfoif

Publisher: Vicious

Vinyl/Mushroom

Writer: Walker/Guilfoif

Line-up: David Walker (K), Jean-Marie Guilfoif (K).

Notes: Two club jocks from Melbourne, Australia. First single, *God Intended*, was a worldwide club hit. Currently recording debut album.

Album: *TBA* (summer '93).

49 GARY CLARK: *We Sail On The Stormy Waters* (Circa) UK debut.

Producer: Gary Clark

Publisher: EMJ

Writer: Clark

Notes: Born in Dundee.

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TOP**THE OFFICIAL ^{WW}music week CHART****JAN****30****1993****40****SINGLES****1****I Will Always Love You**
ARETHA

1 WHITES HOUSTON

02**EXTERMINATE!**
SWEET FEAT NAMI HAHNS
LORDI/ARISTA**03****The Love I Lost**
WEST END FEAT STEEL
PWL/SANCTUARY**04****No Limit**
E2/DISKANTER
PWL/CONNERA**05****We Are Family (For Mixes)**
SWEET S/SERGE
ATLANTIC/EAST**06****I'm Easy/Be Aggressive**
FAMIN NO MORE
SUSAN/DUNOON**07****Open Your Mind**
USUBA
RCA/DE CONSTRU**08****Sweet Harmony**
BELOVED
EAST WEST**09****Mr. Weirdu/Revolution**
ARRESTED DEVELOPMENT
COCOA/TMPO**110****Could It Be Magic**
TAGE TRIAL
RCAOut now, 7"/12"/6, track CD.
Mixes by Longsy D and Simon Law.**Hope Of Deliverance**
PAUL MCCARTNEY
PARLOPHONE 18 **21****Hip Hop Hooday**
NANCY BY NATURE
BIG LIFE **22****Open Sesame**
LELAK
POLYDOR 31 **23****Love Me The Right Way**
PROMOTION AND KYA MIZELLE
ARISTA 35 **24****It's Gonna Be A Lovely Day**
S. COUL ST. STEW.
ARISTA 17 **25****Love Makes No Sense**
ALEXANDER O'NEAL
TAP/AM **26****Would I Lie To You?**
CHARLES & EDIE
CAPTOL 14 **27****Heal The World**
MICHAEL JACKSON
EPIC 12 **28****Arranged Marriage**
APACHE INDIAN
ISLAND 16 **29****If I Can't Change Your Mind**
SUGAR
CREATION **30****Step It Up**
STEREO MC'S
GEE STREET/ATM 21 **31****After All**
FRANK AND WALTERS
SIRIUS/GOJ 18 **32**

TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

30 JANUARY 1993

Rank	Title	Artist	Label	Station with Most Plays	Rank	Title	Artist	Label	Station with Most Plays
1	STEAM Peter Gabriel	A	Real World	Piccadilly Key 102 FM	26	MOTOWNPHILLY Boyz II Men	Motown	Power FM	
2	I WILL ALWAYS LOVE YOU Whitney Houston	A	Arista	Capital FM	27	IF I CAN'T CHANGE YOUR MIND Sugar	A	Creation	SBC Radio 1
3	EXTERMINATE Snap	A	Arista	Capital FM	28	BE OF ROSES Bob Jolt	A	Jump	Red Rose Rock FM
4	COULD IT BE MAGIC Take That	A	NCA	Piccadilly Key 102 FM	29	LOVE ME THE RIGHT WAY Raganette and Kym Mazelle	A	Logic	City
5	SOMEDAY I'M COMING BACK Lewi Strauss	A	Arista	Piccadilly Key 102 FM	30	DEEP East 17	A	Loud	SBC Radio 1
6	MR WENDAL Arrested Development	A	Columbia	Children Network	31	LOVE MAKES NO SENSE Alexander O'Neal	B	Tabu	Signal
7	DEEPER AND DEEPER Mavrick	B	Maverick	Piccadilly Key 102 FM	32	FEEL THE TREE Baby	A	6AD	SBC Radio 1
8	HEAL THE WORLD Michael Jackson	B	Epic	Red Rose Rock FM	33	AN ARRANGED MARRIAGE Apache Indian	B	Island	SBC Radio 1
9	WOULD I LIE TO YOU Charles and Eddie	A	Capitol	Capital FM	34	ONE IN TEN 88.5 & 104.0	B	ZTT	Capital FM
10	LIFE OF SURPRISES Pireab Sprout	A	Kitchenware	Power FM	35	HEAVEN IS DE Leppard	B	Brighton Rfibre	NorthSound
11	HOPE OF DELIVERANCE Paul McCartney	B	Parlophone	Red Rose Rock FM	36	ORDINARY WORLD Duran Duran	B	EMI	Clyde One FM
12	THE LOVE I LOST West End featuring Sibel	A	PWL Sanctuary	Piccadilly Key 102 FM	37	BROKEN ENGLISH Sussex	B	EMI	Forty Four
13	THE DEVIL YOU KNOW Jean Jones	A	Foed	Red Rose Rock FM	38	WE SAIL ON STORMY WATERS Gary Clark	B	Circa	Forty Four
14	WHO'S GONNA RIDE YOUR WILD HORSES U2	B	Island	Piccadilly Key 102 FM	39	WE ARE FAMILY Sinner Sledge	B	Atlantic	Forty Four
15	TEMPTATION (REMIX) Heaven 17	B	Virgin	Children Network	40	YOU'RE IN A BAD WAY Si Eleanne	B	Heavenly	SBC Radio 1
16	AFTER ALL The Frank And Walters	B	Go! Discs	Piccadilly Key 102 FM	41	GET OUT OF MY LIFE WOMAN Gary Halliday	B	ASM	Signal
17	SWEET HARMONY The Beloved	A	East West	Signal	42	BE MY BABY Vanessa Paradis	B	Romark	Children Network
18	WHAT YOU WON'T DO FOR LOVE Go West	B	Chrysalis	Power FM	43	REVIVAL Manena Girault	B	ffrr	Children Network
19	PHOREVER PEOPLE The Shamen	A	One Little Indian	Power FM	44	MAN ON THE MOON REM	B	Warner Bros	Capital FM
20	FM EASY Faith No More	B	Slash	Piccadilly Key 102 FM	45	I'M EVERY WOMAN Whitney Houston	A	Capitol FM	Capital FM
21	GIVE IT UP, TURN IT LOOSE En Vogue	A	East West	Power FM	46	MIAMI HIT MIX Diana Stefan	B	Epic	Power FM
22	WOMANKIND Lata Argente	B	Polydor	Red Rose Rock FM	47	LOVE SONG FOR A VAMPIRE Annie Lennox	A	RCA	Capital FM
23	STEP IT UP Stereo MC's	A	4th & Way	Red Rose Rock FM	48	PHOTOGRAPH OF MARY Trey Lorenz	B	Epic	Piccadilly Key 102 FM
24	WHEN YOU WERE YOUNG Del Amitri	B	ASB	Signal	49	IN MY DEFENCE Freddie Mercury	B	Parlophone	Clyde One FM
25	INDEPENDENCE Lulu	B	Decca	Signal	50	DOGS OF LUST The The	B	Epic	Forty Four

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TOP 10 BREAKERS

Rank	Title	Artist	Label
1	WANNA STAY WITH YOU	Undercover	PWL International
2	CONFETTI (REMIX)	Limechords	Atlantic
3	RUNAWAYS	Dean Cainsson	Arista
4	START CHOPPIN'	Oscarou Jr	Melrose Alegre
5	WILL WE BE LOVERS	Deacon Blue	Columbia
6	AN EMOTIONAL TIME	Northsoul Flowers	London
7	SOFT TOP HARD SHOULDER	Chris Rea	East West
8	STEELTOWN	Tanner Archer	EMI
9	HARVEST MOON	Neil Young	Reprise
10	ANGEL	Jan Secada	SKK

Results are outside the Airplay Chart but on last week's CN Top 200 singles chart.

REGIONAL CHOICE

Rank	Title	Artist	Station
1	ALL YOU NEED IS LOVE	Tom Jones	Downtown
2	SPIRITUAL HIGH	Moodswings	Tay
3	IF I CAN DREAM	Michael Ball	Tay
4	DID I SAY TI AMO	Fresh	Tay
5	DOES YOUR HEART STILL BREAK	Simon Chinn	2CR FM
6	VIENNA	Ultrasox	Tay
7	HIP HOP HURRAY	Naughty By Nature	NorthSound
8	LIVING IN A FANTASY	Urban Style	Tay
9	TAKE IT FROM ME	Griffiths	Coventry Sound Network
10	TAKE IT FROM ME	Griffiths	Mercury

Top 10 singles showing most regional bias.

AIRPLAY PROFILE

Selected Title: INDEPENDENCE Lulu (Parlophone)	Rank	Station	
1	Signal Network	6	Forth FM
2	Power FM	7	Atre FM
3	Piccadilly Key 102 FM	8	SBC Radio 1
4	Clyde 1 FM	9	Capital FM
5	MF1M 1034 & 971	10	Children Network

Stations showing most play for selected title.

THIS WEEK'S CONTRIBUTORS:

2CR FM: Ann FM; SBC Radio 1: 88.5 FM; Capital FM: Children Network; City: Clyde One FM; Cool FM; Coventry Sound Network; Downtown: East FM; EMI: Gary FM; Gateway Radio: MFR 104 & 105; Mercury: NorthSound; Piccadilly Key 102 FM: Power FM; Red Rose: Red Rose Rock FM; Signal: Tay; Thee: This represents 60% of total play during a listening in the UK.

US TOP 50 SINGLES

Rank	Title	Artist	Label
1	I WILL ALWAYS LOVE YOU	Whitney Houston	Arista
2	IF EVER FALLS IN LOVE	Shai	Gasoline Alley
3	IN THE STILL OF THE NIGHT	Boyz II Men	Motown
4	SAVING FORBER	You, Shance	Capitol
5	RUMP SHAKER	Wreck-n-Effect	MCA
6	A WHOLE NEW	Prasle Bryson & Reyno Bello	Columbia
7	DEEPER AND DEEPER	Madonna	Maverick
8	GOOD ENOUGH	Boyz II Men	Motown
9	RHYTHM IS A Revolution	Snap	Arista
10	P. Pines & The Revolution	Parley Park	Capitol
11	WHEN SHE CRIES	Rebecca Heart	Street
12	TO DIE WITHOUT YOU	Mr. Clean	Capitol
13	MR. WENDAL	Arrested Development	Chrysalis
14	FATHFUL	Go West	EMI
15	REAL TUP, TURN IT LOOSE	En Vogue	Atco
16	GIVE LOVE, Mary J Blige	Upfront	Capitol
17	HERE WE GO AGAIN!	Parade	Capitol
18	WALK ON THE OCEAN	The Us	Sony
19	DO YOU BELIEVE IN US	Jon Secada	Columbia
20	WHAT ABOUT YOUR FRIENDS	TLC	Capitol
21	ORDINARY WORLD	Duran Duran	Capitol
22	I'M EVERY WOMAN	Whitney Houston	Arista
23	DITTY	Flowerboy	Next Plateau
24	TO LOVE SOMEBODY	Michael Bolton	Columbia
25	NEVER A TIME	Genesis	Arista
26	I LOVE YOU PERIOD	Dan Baird	Del American
27	DON'T WALK AWAY	Jade	Giant
28	NO ORDINARY LOVE	Sade	Epic
29	I GOT A THANG 4 YA!	Lo-Jay	Perspective
30	REBIRTH OF SUCK (D.O.O.L.)	Diage's Plaines Paradis	MCA
31	GET AWAY	Boyz II Men	MCA
32	STEAM	Peter Gabriel	Geffen
33	END OF THE ROAD	Boyz II Men	Motown
34	STAND UP/OXCK LOVE	Lo-Jay	Capitol
35	WALKING ON BROKEN GLASS	Alexander	Arista
36	LOVE CAN MOVE MOUNTAINS	Celine Dion	Epic
37	LITTLE SNEAK BE WRONG	The Sex Doctors	Epic
38	WOULD I LIE TO YOU?	Charles & Eddie	Capitol
39	IT'S GONNA BE A...	The S.O.L.I.S.Y.S.T.A.M.	Arista
40	QUALITY TIME	Jive	Jive
41	NO MISTAKES	Patty Smyth	MCA
42	THE LAST SONG	Ernie Johnson	MCA
43	INFORMER	Snov	Atco
44	GANGSTA, Big Boy Dre	MCA	
45	LOVE SHOULD BROUGHT YOU	Tom Bracken	Lafayette
46	IS ON THE WAY	Sageon King	Third Stage
47	EVERYTHING'S GONNA BE GOOD	Jawm Kc	Upfront
48	BACK TO THE HOTEL	Kidspop	Profile
49	I GOT A MAN	Positive K	Island
50	FOREVER IN LOVE	Kenny G	Arista

Charts courtesy Billboard, 30 January 1993. A: Arista; B: awarded to those products demonstrating the greatest airplay and sales gain.

US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	THE BODYGUARD (OST)	Various	Arista
2	BREATHLESS	Kenny G	Arista
3	UNEMPLOYED	Eric Clapton	Duck
4	SOME GAVE ALL	Billy Ray Cyrus	Motown
5	THE CHASE	Garth Brooks	Columbia
6	TIMELESS (THE CLASSICS)	Michael Bolton	Liberity
7	THE CHRONIC	Dr. Dre	Death Row
8	IF EVER FALLS IN LOVE	Shai	Gasoline Alley
9	TEN	Paul Jani	Epic
10	HARD OR SMOOTH	Wreck-n-Effect	MCA
11	ALADDIN (OST)	Various	Walt Disney
12	LOVE DELUXE	Sade	Epic
13	IT'S YOUR CALL	Reta McBretter	MCA
14	PURE COUNTRY (OST)	George Strait	MCA
15	BRAND NEW MAN	Brooks & Dunn	Arista
16	WHAT'S THE 411?	Mary J Blige	Upfront
17	BOBBY	Boyz II Men	Motown
18	3 YEARS MISTAKES & 2 DAYS	Arrested Dev	Chrysalis
19	JOHN SECADA	Jon Secada	Capitol
20	POP FULL OF...	Spin Doctors	Epic Associated
21	CHEMUNTS	Alan & The Chaperone	Capitol
22	AUTOMATIC FOR THE PEOPLE	Remon Bur	Warner Bros
23	HARVEST MOON	Neil Young	Reprise
24	OOOHHHHH... ON THE TLC	TLC	Lafayette
25	METACOLLA	Merelina	Elektra
26	BOOMERANG (OST)	Various	Lafayette
27	EROTICA	Madonna	MCA
28	FUNKY DIVAS	En Vogue	Atco
29	I STILL BELIEVE IN YOU	Vince Gill	MCA
30	TOTALLY KROSSED OUT	Kris Kross	BlueSwamp
31	GREATEST HITS	Gloria Estefan	Epic
32	KEEP THE FAITH	Bon Jovi	Jemsho
33	THE PREDATOR	Tina Turner	Priority
34	A LOT OF LIVIN' (AND...)!	Alan Jackson	Arista
35	WYNNONA	Wyonna	Carb
36	NO FENCES	Garth Brooks	Capitol
37	DIRT	Alice in Chains	Columbia
38	ROPIN THE WIND	Garth Brooks	Capitol
39	DIVA	Anita Lennox	Arista
40	COOLEYHIGHHARMONY	Boyz II Men	Motown
41	LIVE	ACDC	Atco
42	HOUSE OF PAIN	House of Pain	Tommy Boy
43	LIVE: THE WAY WE WALK VOL. 1	Genesis	Arista
44	25	Henry Cavill Jr	Columbia
45	BEYOND THE SOUND	Garth Brooks	Liberity
46	SYMBOL	Pine & The MFG	Parley Park
47	OUR TIME IN EDEN	10,000 Maniacs	Elektra
48	LIVE FUNK	Henry D & The Boys	Island
49	ACHTUNG BABY	U2	Upfront
50	GREATEST HITS	Queen	Hollywood

UK acts: UK signed acts.

RECORD MIRROR

DANCE UPDATE

30 JANUARY 1993
FREE WITH MUSIC WEEK

JANUARY 1993

	"(Distribution)" Video Collection VC 6266
Party	BMG Video 74321120863
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	Walt Disney D 204102
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LOGIC'S HITS SINGLE OUT ARISTA FOR TOP

Logic Records' two smashes of 1992 helped Arista take a huge lead in the singles market for the year. New Gallup figures show Snap's 'Rhythm Is A Dancer' and Dr Alban's 'It's My Life' accounted for 28% of Arista's singles sales. 'Rhythm...' was the year's second biggest seller with around 600,000 units sold. In a year dominated by soul hits such as Charles & Eddie's 'Would I Lie To You', cover versions had another annus mirabilis. KWS's 'Please Don't Go' was the year's number 5.

Just outside the Top 10 comes PWL International, taking 2% of the market, followed by the resurgent Motown, boosted by Boyz II Men. The Shamen helped One Little Indian to 18th place (1.6%), one place behind the expanding Newkirk (1.7%). XL came in at 19, ahead of Erasure label Mute. But some of the underground scene's biggest tunes are left languishing at the wrong end of the rundown. Mary J Blige's 'Real Love' is placed at 800, 'The Colour Of Love' by Reese Project at 898 and Johnny L's 'Hurt You So' is at 918.



Chicago house veterans Ten City ended last year without a label deal, but after turning out some smokin' demos, the group is in talks with Warner Brothers in the US and a top UK indie. Will it pay off? Only Time Will Tell!

BUZZ GRILLED OVER FORMAT

The Radio Authority is investigating claims that Birmingham's Buzz FM is veering from its black music mandate. But the station's owner remains defiant about the new music format. If the authority finds that Buzz—now playing artists such as Bruce Springsteen, Cliff Richard and Morrissey—is not sticking to its promise to play 70% black music, the station could face a heavy fine and eventually lose its licence. But Chris Cary, who bought the debt-ridden station last December for £1, says the new style, "somewhere between Kiss and Capital", is within its promise of performance. "This has no mandate to be an ethnic station. You have to accept that black music can include chart music." He adds: "I just want Buzz to be like McDonald's—you should know exactly what you are going to get." Last week's heavy rotation of the playlist saw Snap's 'Exterminator' and Peter Gabriel's 'Steam' played 58 times.

XL'S NEWCOMER MAKES HIS MARK

XL has kicked off its first year under a new head of A&R with a flurry of new signings. Richard Russell, who was promoted to take over from Nick Halkes, now with EMI, is about to sign a singles deal with Johnny L—producer of last year's impressive rave favourite 'Hurt You So'. The label has also signed Mount Rushmore whose 'Vibes That Flow' began buzzing as a promo on Azuli Records last month. A&R Russell has picked up Louie Rankin' for XL's hip top offshoot Ruffness.



LORRAINE
CARTER
HOW CAN YOU
TELL ME IT'S
OVER?

Out now. 7" 12" 16" Insk CD. 66874 2677. Mixes by Longsy D and Simon Law.

011381A

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NEXT STOP DISTRIBUTION

TC

STRICTLY NO SAMPLES

Strictly Rhythm has signalled the end of an era in NY's house scene by banning sample-based tunes.

In a set of changes brought in this month, label president Mark Finkelstein has also stepped up to output again — now aiming for two singles a week.

The shake-up will see the more underground red label move closer to the song-based vibe of Strictly Rhythm's blue.

But not all of the blue label acts remain. Finkelstein announced last week that he has let go acts such as Simone, responsible for



last year's 'My Family Depends On Me', and Cynthia M (pictured) of 'Love Storm' fame. New signings include Cookie Watkins. And DJ Pierre has given up A&R to return to production for Strictly. Finkelstein plans to begin signing UK singles via his London rep Phil Cheeseman.

"We can still sample from ourselves or create a vocal hook in the studio," explains Finkelstein. "Strictly is also launching its hip hop imprint Phat Wax next month with 'All About Boundin'" by E.C.H.O.

★ TOP TWELVES OF '92 ★

- | | |
|---|--|
| 1 ▶ PRODIGY Everybody In The Place (XL) | Everyday (Gostopop) |
| 2 ▶ B2 On A Ragga Trip (XL) | 7 ▶ U2 Rattle And Hum (Island) |
| 3 ▶ MFS Please Don't Go (Network) | 8 ▶ SMART 'E's' Sarama's Treat (Sub. Beat) |
| 4 ▶ SNAP Rhythm Is A Dancer (Logo/Arista) | 9 ▶ LIQUID Sweet Harmony (XL) |
| 5 ▶ FELIX 'Don't You Want Me (How Do I Get It)' | 10 ▶ KICKS LIKE A MULE: The Bouncer (Global Music) |
| 6 ▶ ARRESTED DEVELOPMENT People | |

One company and two A&R men dominated the 12-inch singles market last year. Gallup's rundown of sales in '92 shows XL with the UK's top two 12s; and its A&R team Nick Halnes and Richard Russell recorded the tenth placed 12-inch. The report shows 12-inch vinyl with just 21.7% of the UK singles market. CD singles led the field with 31.7%.

SWEMIX REMIX Swemix, home of Euro star Dr Alban, has sold its label to BMG. But the deal allows it to go on using the name for its production stable, which includes Stonebridge and Sound Factory. The record label is to move from Stockholm to Munich and is renamed Cheer. Swemix will continue to work with Dr Alban — a new single is out on February 1.

LICENSE TO PRINT MONEY...

Next time someone tells you dance acts can't sell albums, show them the compilation chart. Collections of club hits have gone from the cutting edge of the underground to the TV advertised mainstream.

In hard times the extra income they generate has kept no end of labels afloat. Even a mediocre club hit can earn several thousand pounds from compilations. But as the market becomes saturated with collections from Deep Heat to Cold Sweat, more labels are getting cold feet.

The main concern is that the success of dance collections — 44% of the entire compilation market here last year — simply confirms club hits as instantly useful but ultimately disposable commodities. Licensing labels are hunting for hits before they have been released — soaking up any singles sales potential. And others argue that compilation licensing detracts from album sales.

Snap's huge hit of last year 'Rhythm Is A Dancer' is licensed to around 50 compilations throughout Europe. Sticking to its rule of never licensing before the single peaked, the label is confident single sales are unaffected. And Logic UK MD Konrad von Lohneysen is not convinced that compilations account for the relatively poor



● ENERGY RUSH (TOP) & THE ULTIMATE RAVE



performance of Snap's album. "It's a very hard to prove," he insists, arguing that compilation buyers may be an entirely separate market. Coolemp MD Ken Grunbaum believes the chart compilations can serve to break an act to a whole new audience. But he is always careful not to over expose an act. All but three of the 20-odd requests for Arrested Development's 'People Everyday' were turned down.

In their early years dance compilations served as an upfront taster of new styles. Labels like StreetSounds or Serious could break records via a compilation. Last year Serious founder Maheesh Bajaj tried to revive the same idea with the Upfront series on his Orbital label. But now Orbital is out of business and Bajaj has been recruited by TV advertising company Castle to launch a new dance compilation label — Touchdown. His fate typifies the changes in the market.

Steve Edgley, the man who launched Telstar's Deep Heat series, says there is little room left for creativity. "The guys putting out these chart albums are just chart monkeys — it has little to do with musical taste," he says.

Record Mirror news edited by Matthew Cole. Tel: 0171-620 3636.

- 1 ▶ STEAM Peter Dinklage
- 2 ▶ I WILL ALWAYS L
- 3 ▶ EXTERMINATE Sna
- 4 ▶ COULD IT BE MAC
- 5 ▶ SOMEDAY (I'M CD
- 6 ▶ MR WENDAL Arne
- 7 ▶ DEEPER AND DEEP
- 8 ▶ HEAL THE WORLD
- 9 ▶ WOULD I LIE TO Y
- 10 ▶ LIFE OF SURPRISE
- 11 ▶ HOPE OF DELIVER
- 12 ▶ THE LOVE I LUST
- 13 ▶ THE DEVIL YOU KI
- 14 ▶ WHO'S CONNOR RI
- 15 ▶ TEMPTATION IRE
- 16 ▶ AFTER ALL The Firs
- 17 ▶ SWEET HARMONY
- 18 ▶ WHAT YOU WON'T
- 19 ▶ PROBEER PEOPLE
- 20 ▶ I'M EASY Fam No 1
- 21 ▶ GIVE IT UP, TURN
- 22 ▶ WOMANKIND Lita
- 23 ▶ STEP IT UP Stereo
- 24 ▶ WHEN YOU WERE
- 25 ▶ INDEPENDENCE Lu

TOP 10 BR

- 1 ▶ I WANNA STAY WIT
- 2 ▶ CONFEITY (REMIX)
- 3 ▶ RUNAWAYS
- 4 ▶ START CHOPPIN'
- 5 ▶ WILL WE BE LOVERS
- 6 ▶ AN EMOTIONAL TIM
- 7 ▶ SOFT TOP HARD SH
- 8 ▶ STEELTOWN
- 9 ▶ HARVEST MOON
- 10 ▶ ANGEL

Records are outside the Apple Chart

US TO

- 1 ▶ I WILL ALWAYS LO
- 2 ▶ IF I EVER FALL IN
- 3 ▶ IN THE STRIP OF T
- 4 ▶ SAVING FOREVER
- 5 ▶ RUMP SHAKER, W
- 6 ▶ A WHOLE NEW...P
- 7 ▶ DEEPER AND DEEP
- 8 ▶ GOOD ENOUGH, B
- 9 ▶ RHYTHM IS A DAN
- 10 ▶ Z, Puss & The Rev
- 11 ▶ WHEN SHE CRIES
- 12 ▶ I'D BE WITHO
- 13 ▶ MR. WENDAL, Ar
- 14 ▶ FAITHFUL, Go W
- 15 ▶ GIVE IT UP, TURN
- 16 ▶ REAL LOVE, Mar
- 17 ▶ HERE WE GO AG

- 18 ▶ WALK ON THE OCEAN, Todd The Wet Sp
- 19 ▶ DO YOU BELIEVE IN US, Jan Secada
- 20 ▶ WHAT ABOUT YOUR FRIENDS, TLC
- 21 ▶ ORDINARY WORLD, Duran Duran
- 22 ▶ I'M EVERY WOMAN, Whitney Houston
- 23 ▶ BITTY, Popolito
- 24 ▶ TO LOVE SOMEBODY, Michael Bolton
- 25 ▶ NEVER A TIME, Genesis

Little Bird 12" EP

RELEASED 1.2.93

versions of Little Bird by

N'JOI • UTAH SAINTS • TODD RYTHM • ANNIE LENNOX *

*original version of Little Bird is available on the stunning Annie Lennox album DIVA.



- 43 ▶ IFFY LATHERING, 21row
- 44 ▶ GANGSTA, Bel Biv DeVoe MCA
- 45 ▶ LOVE SHOULD BROUGHT YOU True Brown LaFace
- 46 ▶ LOVE IS ON THE WAY, Saigon Kick Third Stone
- 47 ▶ EVERYTHING'S GONNA BE ALRIGHT, Tote M.C. U2
- 48 ▶ BACK TO THE HOTEL, Neek Profita
- 49 ▶ I GOT A MAN, Positive K Island
- 50 ▶ FOREVER IN LOVE, Kenny G Atlantic

- 19 ▶ JON SECADA, Jon Secada SBR
- 20 ▶ POCKET FULL OF... Spin Doctors Epic Associated
- 21 ▶ ORPHANS IN LOW... Jam & The Orphanos Capriem
- 22 ▶ AUTOMATICA FOR THE PEOPLE, REM Warner Bros
- 23 ▶ HARVEST MOON, Neil Young Reprise
- 24 ▶ 000000000H... ON THE TLC, TLC LaFace
- 25 ▶ METALLICA, Metallica Elektra

- 25 ▶ Harry Connick Jr Columbia
- 45 ▶ BEYOND THE SEASON, Garth Brooks Liberty
- 46 ▶ SYMBOL, Puss & The NPG Paisley Park
- 47 ▶ OUR TIME IN EDEN, 10,000 Maniacs Elektra
- 48 ▶ BLUE FUNK, Henry D & The Boys Upfront
- 49 ▶ ACHTUNG BABY, U2 Island
- 50 ▶ GREATEST HITS, Queen Hollywood

Cool focus

cuts



INNER CITY

- | | | |
|----|--|----------------|
| 1 | NEW GIVE IT TO YOU Marsha Wash
Morales on top form with some devastating dubs | US RICA |
| 2 | GROUND LEVEL/EVERYTHING Stereo MCs
4th & B'way | Black Sunshine |
| 3 | (2) DENIRO The Disco Evangelists | Ten |
| 4 | (1) TILL WE MEET AGAIN Inner City | Ten |
| 5 | NEW XY & ZLMNO
Three tough driving club grooves | Vivatonal |
| 6 | (10) SHINE Mid Rain | Vinyl Solution |
| 7 | NEW LITTLE BIRD Annie Lennox
Todd Terry, Utah Saints and N-Joi on the mix | RCA |
| 8 | (11) ETHNIC PRAYER Havana | Limbo |
| 9 | NEW TOGETHER Popular People's Front Of Judies
Familiar samples woven together for an effective floorfiller | Immigration |
| 10 | (5) SO DEEP The Rease Project | Network |
| 11 | NEW GODFATHER OF TECHNO SOUL Eddie Flashin' Fowkes
Excellent double pack of pure Detroit techno soul | Tresor |
| 12 | (8) WILL WE BE LOVERS Deacon Blue | Columbia |
| 13 | NEW BINGO BANGO BONGO EP
Unrested three-track EP of cool bouncing grooves | White label |
| 14 | NEW JUST CAN'T HELP ME!! Examples
Commercial and catchy house bouncer | Itype |
| 15 | NEW GOTAGETUP Grant Plant
Funky, francy, grugging workout | White label |
| 16 | NEW 4 A SIDES Various artists
Innovative four-track EP from south London | Instant Life |
| 17 | (7) LOVE MAKES NO SENSE Alexander O'Neal | A&M |
| 18 | NEW I'M WHAT YOU NEED Jones
Pumpin' house mixed by Rocky & Diesel | White label |
| 19 | (18) SPELL ON YOU Sound Foundation | Blast |
| 20 | NEW IS THIS REAL? Visions
Doublepack of cool techno house from Juan 'Magis' Atkins | Flying |

A guide to the most essential new club tunes as featured on IFM'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).

shop

VINYL 
= mania

Shop: Vinyl Mania, 214 Northfield Avenue, Ealing, London (40ft x 20ft).

Specialist areas: US and Euro imports, UK promos and white

labels; garage is the sales leader. Labels such as Strictly Rhythm, Nervous, Ibiza and Reinforced are very popular. Massive mailing list for a worldwide mail order service. Also sells record bags, silpmaps, T-shirts (some with own logo), magazines. Owner Steve Dempsey is a local club promoter.

Manager's view: "It's important to give one-to-one service — I'm a DJ and I expect this kind of service when I shop for records. We get a lot of support from regular DJs — they all come in the back and have a coffee. We're selling a hell of a lot of garage and progressive house." — Norman Halley.

Distributor's view: "I supply Steve with hardcore. The market is changing rapidly but Vinyl Mania are with it — they know what's going down and see what sells — there are always lots of kids in the shop." — Paul Ibiza, Ibiza.

DJ's view: "I come down from Herts because they've got a really good selection and they give me a good deal — the prices seem to be cheaper than other shops anyway." — Alex T (Legends, Back to Basics, Hacienda).



club



Club: Space Funk at The Pavilion, Portland Street, Manchester. Saturdays 10pm-2am.

Capacity/PA/Special features: 400/8K/ mad dance floor and clean, comfortable bar downstairs with sofas where people can chill out.

Door policy: "We judge people on attitude rather than dress sense. We talk to people if we don't know them and maintain our regular crowd. We've got a reputation for being trendy and elitist but I don't think that's justified." — Ross Mackenzie, promoter.

Music policy: Happy house, disco and garage.

DJs: Regular DJs — Greg Fenton, Jon daSilva, Adrian Scott. Guests include Dave Barber, DJ Dick, Craig Walsh. PAs: "The club is named after 'Space Funk' by Dub Federation. The idea was to build it round them; they used to play once a month, but less now it's so crowded." — Ross Mackenzie.

Spinning: Inner City 'Follow Your Leader'; Sandy B 'Feel Like Singing (Def Classic Mix)'; Black Science Orchestra 'Strong'; Tribute 'Rain'; Ralph Rosario 'Bardot Fever'.

DJ's view: "The crowd are great to play to — they like all styles and they go to dance. The DJ box is spacious and there's a good sound system." — Greg Fenton.

Promotions view: "Excellent DJs and a fun crowd — and if you're lucky you get Dub Federation doing a cabaret set!" — Vanessa Rand, deConstruction.

Average ticket price: £7.

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

RM DANCE UPDATE 3

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NEXT STOP DISTRIBUTION

- 76 **76** **LOVE IS ... (ALL AROUND ME)** Route 66
- 77 **77** **GIVE IT UP, TURN IT LOOSE** En Vogue
- 78 **78** **GOOD VIBRATIONS (MIXES)** JA VU (MIXES)
- 79 **79** Brothers Like Outlaw
- 80 **80** **HELP ME (A QUEST 4 PEACE 12' MIX)** Sly T. & Cole featuring Jody Watley
- 81 **81** **MM... SKYSCRAPER, I LOVE YOU** Underworld
- 82 **82** **MM... SKYSCRAPER, I LOVE YOU** Underworld
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- 99 **99** **MM... SKYSCRAPER, I LOVE YOU** Underworld
- 100 **100** **MM... SKYSCRAPER, I LOVE YOU** Underworld

MUSIC & MYSTERY

featuring **GWEN MCCRAE**

The Classic Dance Floor Filler
"ALL THIS LOVE I'M GIVING"
with three funky fresh 90's mixes
Plus the original

CAT CDKTD2, 12KTD2 VIA TOTAL/BMG
071-978 2300

RELEASED FEBRUARY 1ST
WHILE STOCKS LAST!!!

- 1 **1** **THINGS CAN ONLY GET BETTER (12' DREAM MIX)**
- 2 **2** **NATURAL WORLD (ORIGINAL & KEVIN 'REESE' SAUNDERS MIXES)**
- 3 **3** **SHINE ON ME (MIXES)** Lovestration
- 4 **4** **SHINE ON ME (MIXES)** Lovestration
- 5 **5** **SHINE ON ME (MIXES)** Lovestration
- 6 **6** **SHINE ON ME (MIXES)** Lovestration
- 7 **7** **BROKEN ENGLISH (WELL HUNG PARLIAMENT VOCAL MIX)**
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- 75 **75** **SHINE ON ME (MIXES)** Lovestration
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- 94 **94** **SHINE ON ME (MIXES)** Lovestration
- 95 **95** **SHINE ON ME (MIXES)** Lovestration
- 96 **96** **SHINE ON ME (MIXES)** Lovestration
- 97 **97** **SHINE ON ME (MIXES)** Lovestration
- 98 **98** **SHINE ON ME (MIXES)** Lovestration
- 99 **99** **SHINE ON ME (MIXES)** Lovestration
- 100 **100** **SHINE ON ME (MIXES)** Lovestration

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Album On 4 Formats - 12" Dance Edition, 12" Standard Vinyl, CD, Cass
CD \$9.99 for initial period only

Special D.U. Edition contains all 12" cuts of album tracks
Mixed by Laffell, Sam & Barry Heller
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- Guild GLO 51162
- Guild GLO 51152
- FoxVideo 2576
- Pickwick PV 2043
- Warner Home Video PES 18000
- A&M/PolyGram 1895143
- Walt Disney G 213602

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Fridays before publication. Details on 071 630 3636.

▶ Highest Climber

NEXT STOP DISTRIBUTION

TOPIFY

buzzing

on promo & import

SONZ OF A LOOP DA LOOP ERA "Flowers In My Garden EP" (Suburban Base promo). Starting '93 in fine style with this six-tracker, Darryl Breakz turns his back on uplifting piano in favour of string breakdowns. But there are still plenty of mental breaks and superfast scratching with more hip hop than house in the mix..... **MA**

CHRIS BALLIN "Stay Away From You" (Expansion promo). At last one of the UK's finest soul singers gets to perform in the solo spotlight. His mature vocal cuts through the mid-tempo class of "Stay Away From You," the swing beat dancer "Starline" and the emotional "Give Me All Your Love". Vocals with grit are definitely back..... **BJ**

HOOKED ON HOPE "Hooked On Hope EP" (Spot On Recordings promo). The best side of this five-tracker is the dope side with three funky cuts which are guaranteed to wiggle any butt. Top of the lot is "Smells Like Dope", which is simply stating the truth..... **3B**

JAMBO "L'Echo L'Echo" (Wonka promo). Releases on this label are always interesting, if sometimes unplayable. By using the high pitched melody from Nitro Deluxe's "This Brutal House", this is instantly more accessible. Add a tough tribal techno rhythm and you have a storming cut..... **TJ**

DJ TRAX "DJ Trax EP" (Moving Shadow promo). I'm not sure what any of the tracks are called but all four are top quality hardcore — plenty of juicy samples. It's fast and furious and a firm favourite..... **MA**

TWO SINISTER "Energy Roll" (Darkhorse promo). This one could go far in the hardcore underground. "Energy Roll" (the B-side) is the winner on this new label destined for the top. It kicks with a wicked vocal sample and mysterious chords followed by a ruff, dirty bass and rollin' drum beats..... **N**

DINA CARROLL "Falling" (A&M UK promo). Bumpin' up-tempo cut from the lady's classy debut album, this is pure 6 RM DANCE UPDATE

soulful dance. DMC's Phil Kelsey on the mix will help this to cross over. 'This Time' on the flip is aimed at those lovers in the house..... **BJ**

SANDY B "Feel Like Singin' (Nervous, US). Garage in all its splendour — and who better to kick off proceedings than David Morales with an awesome classic Def Mix? There is a gospel-style intro with lush strings and an irresistible beat. Paul Scott carries on the pure garage feel with his BOP mixes and passes the acid test. Simply classic..... **3B**

DEACON BLUE "Will We Be Lovers" (Columbia promo). The combination of Deacon Blue's harmonies with Oakenfold and Osborne's production and the remixing of Tony Humphries seems bizarre, but it's a refreshing change. There are seven mixes here, all veering in

● CHRIS BALLIN: GRABS THE SPOTLIGHT



● SONZ OF A LOOP DA LOOP ERA: SKRATCHADELKI!

slightly different directions. None is mindblowing but all have an infectious groove that grows. Apparently Humphries has completed 27 different mixes — could this lead to the first boxed set of promo remixes?..... **TJ**

THE MIGHTY DUB CATS

"Super Disco Brakes Vol 1" (Southern Fried). This is something of an oddity from Norman Cook. The A-side is a disco drum and percussion track with the occasional vocal sample aimed solely at mixers. But the B-side contains two tracks that are programmable in their own right. "Super Disco Trance" is

particularly fine — like Megatonk playing 'Funky Town' or Hardfloor doing 'I Feel Love'. Super Disco Bass is a filled-out, bass-heavy version..... **AB**

LEMON D "Lemon D EP" (Planet Earth promo). Definitely on the deep tip, the track to go for here has to be "Pulse". It has a trippy beginning with 303 style keys, cut-up break beats and a deep bassline all around a screamed vocal. Tuff!..... **N**

THE CHRISTIANS 'The Bottle' (Island promo).

Now it's The Christians' turn to witness the power of the remix. This one is touched by Ray Hayden, Kevin Saunderson, Groove Corporation and The Sound Foundation. It is the British teams that stand out — Groove Corporation merging funky guitar loops with breezy rare groove-style flutes while The Sound Foundation use an acapella intro to great effect..... **3B**

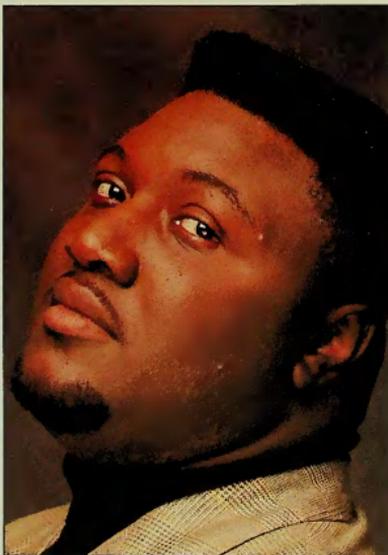
MAGNUM FORCE 'I Want You So Bad' (Rare Groove promo).

This track was in big demand on import last year — it's the definitive drum and bass dancer. "Can't Get Enough Of You" is equally as tough with sweet harmonies and swiny vocals. For those who like to grind, slip into "You Got It Going On"..... **BJ**

JONES 'I'm What You Need' (White label). Mixed by Rocky and Diesel, this is a UK-meets-US style production with Todd Terry-type beats mixed with UK touches. Shame the solid vocal only appears over one of the mixes, but all-in-all a strong release..... **TJ**

THE STRETCH BOYS 'If You Believe It' (Vinyl Addiction promo).

The result of some extra curricular activity from the Love Revolution gang, this is an excellent '88 meets '93 affair that switches effortlessly between



TOP 10

- 1 7 10 STEAM Peter Dinklage
- 2 1 1 WILL ALWAYS
- 3 10 2 EXTERMINATE Sin
- 4 1 4 COULD IT BE MA
- 5 1 5 SOMEDAY I'M C
- 6 10 6 MR WENDAL Ae
- 7 7 7 DEEPER AND DE
- 8 1 8 HEAL THE WORL
- 9 1 9 WOULD I LIE TO
- 10 10 10 LOVE OF SURPRI
- 11 10 11 HOPE OF DELIVE
- 12 10 12 THE LOVE I LOST
- 13 10 13 WHO'S GONNA B
- 14 10 14 TEMPTATION (RE
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- 16 10 16 SWEET HARMON
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- 22 10 22 STEP IT UP Sere
- 23 10 23 WHEN YOU WE
- 24 10 24 INDEPENDENCE I

TOP 10 BF

- 1 1 1 WANNNA STAY I
- 2 1 2 CONFETTI (REMIX)
- 3 1 3 RUNAWAYS
- 4 1 4 START CHOPPIN'
- 5 1 5 WILL WE BE LOVER
- 6 1 6 AN EMOTIONAL TR
- 7 1 7 SOFTY TOP HARD SH
- 8 1 8 STEELTOWN
- 9 1 9 HARVEST MOON
- 10 1 10 ANGEL

US TO

- 1 1 1 WALK ON WATER, Todd The Wild Spook
- 2 1 2 DO YOU BELIEVE IN US, Jon Secada
- 3 1 3 IF EVER FALL IN
- 4 1 4 IN THE STILL OF TH
- 5 1 5 SAVING FOREVE
- 6 1 6 RUMP SHAKER, I
- 7 1 7 A WHOLE NEW... Pt
- 8 1 8 DEEPER AND DE
- 9 1 9 GOOD ENOUGH,
- 10 1 10 RHYTHM IS A DA
- 11 1 11 WHEN SHE CRIE
- 12 1 12 I'D DIE WITH
- 13 1 13 MR. WENDAL, Ae
- 14 1 14 FAITHFUL, Co
- 15 1 15 GIVE IT UP, TUR
- 16 1 16 REAL LOVE, May
- 17 1 17 HERE WE GO AG
- 18 1 18 WALK ON WATER, Todd The Wild Spook
- 19 1 19 DO YOU BELIEVE IN US, Jon Secada
- 20 1 20 WHAT ABOUT YOUR FRIENDS, TLC
- 21 1 21 ORDINARY WORLD, Duran Duran
- 22 1 22 I'M EVERY WOMAN, Whitney Houston
- 23 1 23 DITY, Popoboy
- 24 1 24 TO LOVE SOMEBODY, Michael Bolton
- 25 1 25 NEVER A TIME, Genesis

Rank	Artist	Title	Label
26	4 3	INFINIMISH, Snow	Atco
27	4 4	GANGSTA, Bel Biv DeVoe	MCA
28	4 5	LOVE SHOULDA BROUGHT YOU, Ten Brunton	LaFace
29	4 6	LOVE IS ON THE WAY, Saigon Kick	Third Stone
30	4 7	EVERYTHINGS GONNA BE AIGHT, James Mc	Uptown
31	4 8	BACK TO THE HOTEL, X2000	Profile
32	4 9	I GOT A MAN, Popolva K	Island
33	4 10	FOREVER IN LOVE, Kenny G	Arista
34	10 1	3 YEARS' MURKIN & ZURTS, Anastro Lou	Uptown
35	10 2	JON SECADA, Jon Secada	SBK
36	10 3	POCKET FULL OF... Spin Doctors	Epic Associated
37	10 4	DIPSHANKS BLVD, Jam & The Chyme	Chyme
38	10 5	AUTOMATIC FOR THE PEOPLE, R.E.M.	Warner Bros
39	10 6	HUNTING MOON, Neil Young	Reprise
40	10 7	000000000... ON THE TLC, TLC	LaFace
41	10 8	METALLICA, Metallica	Epic
42	10 9	LOVE THE WAY YOU LIVE, WALL PA, L. GARDNER	Mercury
43	10 10	MR. CONNICK JR., Mr. Connick Jr.	Columbia
44	10 11	BEYOND THE SEASON, Garth Brooks	Liberty
45	10 12	SYMBOL, Prince & The New Power Generation	Paisley Park
46	10 13	OUR TIME IN DENZEL, 10,000 Maniacs	Epic
47	10 14	BLUE FUNK, Heavy D & The J.B.s	Uptown
48	10 15	LOTTA LOVE, Baby D	Island
49	10 16	GREATEST HITS, Queen	Hollywood

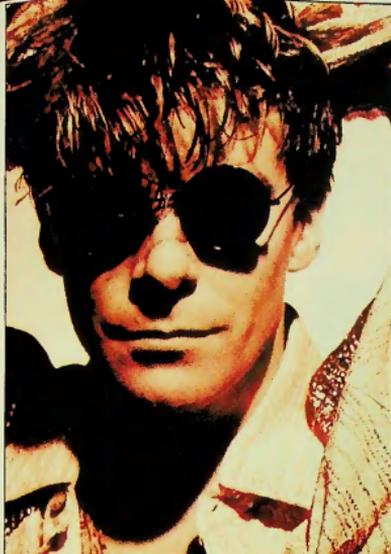
Charts courtesy Billboard, 30 January 1993. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts are UK-signed acts.

dj directory

by James Hamilton

WICKI SHEPARD 'Discs Inferno' (3 Best Music SBTT 11, TRC), commencing 131bpm Transpore revival...**DREAM** 'Things Can Only Get Better' (Magnet MAG 10107, W), Prefide 'After The Goldrush' (type chorus produced hit/noise, 120bpm reggy chugger)...**CORDIAL** 'Candlelight' (3 Best Music SBTT 12, TRC), Jivey Negro-type stormy rtm 107T 12, TRC, 127.7bpm Whatever You Like, 124.1bpm Original and 0-122.5bpm Ambient Dub Mixes...**UNDERCOVER** 'I Wanna Stay With You' (PWL PWL 273), sex-started hit/bait 123.8bpm radio-remixed revival of Gallagher & Lytle's 1976 hit...**BILLY OCEAN** 'Pressure' (Live ROSE 6), sociological track a little shorter in 117.8bpm Extended, Dub, Sparce, 116.3bpm Steve's Club, 118bpm Mr Lee's RAB Swing, LP, Radio Mirco, due on one 12-inch but promoted as two...**M-PEOPLE** 'How Can I Love You More?' (deConstruction 74321 130231), 1991 wogger-less catchyness in 120y percussive 124.7bpm Sasha's Master Mix, striding 124.4bpm Ambient Dub, cymbal-shaded 125.2bpm Rott's Mix with a tapping tinkly 121.4-121.12bpm 'Somebody (Sasha's Full Version Mix)...**LOVESTATION** 'Shine On Me' (Fresh FRSH4, RUC), Lisa Hunt belated 123.2bpm garage chugger (Bipper 0-123.6bpm Turned Mid, out ahead of acetate)...**CATHY DINE** 'Nasty' (Polydor CATX 6), PM Down moxie seductive 'do-do' soaring anxious genre 102bpm swayer...**NIGHTY BY NATURE** 'Hip Hop Hoopie' (Big Life BLRT 86), moderately jaunty 99.1bpm rap swayer in US Original and UK Sunshine version...**MUKKAA** 'Surabaccal' (23rd Precinct LMBD 008, RE/P), white-labelled twinky bright 124.6bpm surging bumper...**SILY T & OLLIE** J. feat. **JODY HOP** 'Black Market (MCA BMT 005), chipmunk prodded piping frantic 140.7bpm hardcore hit...**DMS** feat. **MC Boneman X 'S.O.S.'** (Production House PHT 046, via 081-968 8870), mega bass 146.7bpm hardcore stuffer and raring bloody 151.6bpm Min'Wah...**THE CRIMINAL MINDS** 'The Criminal' (White House WYHS 012, MO), jerky spurling 148.2bpm title track, also 148.2bpm 'Spitula of Fire', chipmunks prodded percussive 152bpm 'Ruffneck Dance', scratching 144.3bpm 'Headhunter 2'...**LORENZO** 'The Tuk' (Expansion EXPAND 36, P), tender

Philly soul in 75.7bpm 2-Strip and sultry 9-75.5bpm Orpheus Mix, with Nelson T. Can't Stand The Pain' and 'Make Love 2 Me'...**DELROY PINNOCK** 'Mr Man' (BOWTOWN 001), white-labelled classy romantic 89.4-89.2bpm soul two-stepper with more subdued 89.1bpm versions...**SNOWBOY** 'The 3 Faces Of Snowboy' (A&M Jase JAZZ 507), Area Ross crooked progressive two-steps 90.100.2bpm 'Gill Overboard' jazzy R&B by 'dinky bromie' 131.7-134.5-133.3bpm 'Funky Dancer' acid/funkom 139-209.2bpm '24 For Betty Page'...**MAX BEESLEY'S HIGH VIBES** 'Night Daze' (Beagle Back BBR-006), vibes (radio-mixed) 0-112.7-113-111.1bpm cerebral jazz with Orpheus song Steve Wonder-like 97.8bpm 'Stand Tall'...**JONI** 'Sentence Of Love' (A&M JPM AMY 0162), exotic model breathed slinky languid 95.8bpm P = Mix, patterning 120.7bpm BIC's Sexy Dub, stuttery 124.5bpm Sure Is Pure Golden and 119.6bpm Sure Dubs...**FLOOR CONTROL** 'Eveangelist' (Intreme XTR 31, via 021-635 3314), French Key-like 130bpm progressive border with ising 120bpm 'Love Will Make It Right' (Joe Saverre)...**HEADHUNTER** 'In Sarau!' (Sofia Pleasure SPLY 7, P), whispering gill prodded episodic bouncey functioning 124.5bpm Planet Of Groove, chugging 0-124.4bpm White Trash Nechale and monotonous 121.8bpm Dub Trance Mixes...**BOUNDGRAFF** 'The Movement, The Message' (Black FOOT 3, via 071-323 3686), Rocky & Diesel's bouncey throbbing 124bpm progressive pounder...**THE MIGHTY DUB GATZ** 'Super Discs Baked' (Southern Fried ECR 1), Norman Cook's late Searles-style 128.1bpm dubplate special...**SECURITY** (Beastie Boys Mix) 'Rising High RSN 46, HIT/PS tempolessly granulated melodic 136.2bpm trance bouncer from Frankfurt with the more hypnotically atmospheric surging 130bpm 'Prophet'...**THE PRODUCER** 'Arabie' (Pepys PHOD 002, via 081-543 9933), striding party bouncey (brother in 125.7bpm DMS and 126.8bpm Hermet's Move...**DAVID DEXTER** D-Jack Le Jazzer's MALO MACH 37, multitrack Moroccan rapper's shoozes 102.5bpm jazz-funking jiggle...**DIGITAL PLANETS** 'Rebirth Of Black (Cool Lika Duff' (Elektra EKAH 971), ultra hip cool sparse 98.1bpm rne jazz rgt.



DEACON BLUE: INFECTIOUS HUMPHRIES GROOVES

acid and trance. There is even some piano thrown in for good measure on the North Mix, while the South Mix is wonderfully wobbly. Vocal samples come from The Peesh Boys' 'Life Is Something Special'..... **AB**

MO & BEEVY 'Coming On To Me' (Rumour promo). A hot street soul tune using the break from Python Lee Jackson's 'In A Broken Dream' complete with funky guitar and the proverbial drum and bass. With haunting vocals this whole package is ruff n' tuff..... **BJ**

wonderful acid effects start running into the groove you are captured. Well done, whoever you are..... **3B**

MIDI RAIN 'Shine' (Vinyl Solution promo). A nice double headed release that will appeal to a wide range of tastes. The A-side is for US-influenced folks with DJ Pierre's typically trippy garage workout, while the B-side mixes are produced by J Saul Kane and John Rossa and take a more European techno direction. Strong stuff..... **TJ**

Advance party: Mark Archer, 3 Beat, Andy Beevers, Tim Jeffery, Bob Jones, Nicky (Black Market).

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OM ?

*M*People How can I love you more mixes.

The famous Sasha & Rolla remixes.



NEEDS TO STOP DISTRIBUTION

TO beats & pieces

Pos	Title	Artist
1	STEAM	Peter Dinklage
2	I WILL ALWAYS	
3	EXTERMINATE ME	
4	COULD IT BE MR	
5	SOMEDAY (W/AM)	
6	MR WENDAL	Ar
7	DEEPER AND DE	
8	HEAL THE WORLD	
9	I WOULD I LIE TO	
10	LIFE OF SURPRI	
11	HOPE OF DELIVE	
12	THE LOVE I LOST	
13	THE DEVIL YOU	
14	WHO'S GONNA F	
15	TEMPTATION (RE	
16	AFTER ALL THE F	
17	SWEET HARMON	
18	WHAT YOU WON	
19	PHOREVER PEOP	
20	IM EASY	Faith No
21	GIVE IT UP, TUR	
22	WOMANKIND	Li
23	STEP IT UP, STEE	
24	WHEN YOU WER	
25	INDEPENDENCE I	

TOP 10 BI

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2	CONFETTI (REMIX)	
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6	AN EMOTIONAL TH	
7	SOFT TOP HARD SH	
8	STEELTOWN	
9	HARVEST MOON	
10	ANGEL	

US TO

Pos	Title	Artist
1	I WILL ALWAYS LO	
2	I FEVER FALL IN	
3	IN THE STILL OF T	
4	SAVING FOREVER	
5	RUMP SHAKER	
6	A WHOLE NEW...P	
7	DEEPER AND DE	
8	GOOD ENOUGH	
9	RHYTHM IS A D	
10	7, Prince & The New	
11	WHEN SHE CRIE	
12	TO DIE WITH	
13	MR. WENDAL	Ar
14	FAITHFUL	Gr
15	GIVE IT UP, TUR	
16	REAL LOVE	Mary
17	HERE WE GO AG	

ANOTHER weekly whizz through the what, where and when begins with a word of warning — watch out for the transformation of Cowboy's *The Paradise Organisation* into an album rock band heading for hitsville...A less likely recording debut comes soon from **Eddie Murphy** via Motown — 'I Was A King' apparently features **Shabba** in the video...Network is to give **The Reese Project's** 'So Deep' with **Joey Negro** and **Bump** mixes a full release in February...Heavyweight Media now handles club and radio promotion for **Talkin Loud** following the departure of **Phonogram's** in-house plugger...**Salsoul's** revived back catalogue is to get a UK outing courtesy of **Mastercuts**... Fresh has been forced into bringing forward its release of 'Shine On Me' from **Lovestation** following a mistake that saw promo sales registered by **Gallup** — so get on to it now (info: 071 229 2181)... **Discomag** UK has given a full release here to its **Apollonia** by **Indie** and the label is also hunting UK material (tel: 071 250 1910)...Watch out for a mysterious batch of **500 Play Boys** singles swiped from producer and **Cool Cuts** compiler **Tim Jeffery's** car (info to **FM** please)...Scotland's **Siam** boys are to



● FRANKE PHAROAH

reissue their proto-progressive tune 'Eterna' via **Soma** complete with **Leftfield** mixes...The recession ain't over but at least there's two new jobs to announce — **Nick Worthington** joins **XL** to help out with **A&R** and **Johnnie Walker**, formerly at **Perfecto**, has taken the vacant **A&R** chair at **Champion**. **Walker** will also head a new label signing **UK** material — **Zen Records**...**Berlin's** **Treasure Records** follows **Infonet** and **United** in the flurry of new releases from **Eddie Flashin' Fowlkes** — imports of 'Godfather Of Technosoul' are now hitting the UK. **Franke Pharoah** returns to the **Club Chart** this week with 'We're On A Mission'... This **Friday** (29) **London's** **Ministry of Sound** has **Fabio Paras** and **Kevin Hurry** with new resident **Tony Humphries** now getting into the swing on **Saturday** (30)... But it's all change on **Thursday** (28) with a techno spectacular, **Achtung!**, taking **Ministry** a long way from its garage roots — in full effect will be **Westbam**, **Derrick May** etc with **Fat Cat** controlling the chill-out zone...For the international posse, hope to see you at **Midem** this week. And hold tight for news of changes about to put **Record Mirror** right back in the frame...AND THE BEAT GOES ON!

ONE WEEK CLOSER TO THE BEST OF BOTH WORLDS...

18	WALK ON THE OCEAN	Tomaz The Web Spender	Columbia	43	IMPULSHOCK	SHOW	ARCO	19	2 I KNOW 2 MINDS	2 I KNOW 2 MINDS	LIBERTY	44	25	HARRY CONNICK JR	Columbia
19	DO YOU BELIEVE IN US	Jon Secada	SIRK	44	GANGSTA	Bel Biv DeVoe	MCA	20	JON SECADA	Jon Secada	SIRK	45	BEYOND THE SEASON	Garth Brooks	Liberty
20	WHAT ABOUT YOUR FRIENDS	TLC	Lafayette	45	LOVE SHOULD BROUGHT YOU	Toni Braxton	Lafayette	21	POCKET FULL OF...S	Spin Doctors	Epic Associated	46	SYMBOL	Prince & The New Power Generation	Paisley Park
21	ORDINARY WORLD	Duran Duran	Capitol	46	LOVE IS ON THE WAY	Seignin Kick	Third Stone	22	CHAMPIONS IN LOW	Ann & The Charmels	Charmel	47	OUR TIME IN EDEN	10,000 Maniacs	Eletra
22	I'M EVERY WOMAN	Whitney Houston	Arista	47	EVERYTHING'S GONNA BE ALRIGHT	Feist MC	Unknown	23	HARVEST MOON	Ned Young	Reprise	48	BLUE FUNK	Heavy D & The Boomie	Upstern
23	IT'S A DIVVY WOMAN	Next Platina		48	BACK TO THE HOTEL	N30deep	Profile	24	0000000HH...ON THE TLC	TLC	Lafayette	49	ACHTUNG BABY	U2	Island
24	TO LOVE SOMEBODY	Michael Bolton	Columbia	49	I GOT A MAN	Pestive K	Island	25	METALLICA	Metallica	Eletra	50	GREATEST HITS	Queen	Hollywood
25	NEVER A TIME	Genesis	Arista	50	FOREVER IN LOVE	Kenny G	Arista								

Charts courtesy Billboard, 30 January 1993. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts. USK-signed acts.

TOP 30 MUSIC VIDEO

THE OFFICIAL **musicweek** CHART

Rank	Artist Title	Label
1	2	3
1	TAKE THAT: Take That & Party Special Interest/1hr 12min	BMG Video 74321120883
2	NEW BRYAN ADAMS: Waking Up ... A&M/PolyGram Compilation/40min	859305143
3	13 SIMPLY RED: A Starry Night With... Live/1hr 5min	WMV 859305043
4	2 GUNS N' ROSES: Use Your Illusion II Live/1hr 30min	Geffen GEFV 39521
5	10 DANIEL O'DONNELL: Follow Your Dream Live/1hr 30min	Ritz RITZBV 701
6	3 GUNS N' ROSES: Use Your Illusion II Live/1hr 30min	Geffen GEFV 39522
7	4 FAITH NO MORE: Video Croissant Compilation/30min	PolyGram Video 0855523
8	17 ABBA: Gold - Greatest Hits Compilation/1hr 30min	PolyGram Video 0855463
9	10 METALLICA: A Year And A Half Pt 2 Live/1hr 30min	PolyGram Vid 0860683
10	13 ROGERS/PARTON: Real Love Compilation/1hr 30min	Starvision EUKV 6042
11	30 VARIOUS: Karaoke Party 2 Compilation/48min	Watershed EUKV 4016
12	14 U2: Achtung Baby Compilation/1hr 10min	PolyGram Video 0855563
13	14 METALLICA: A Year And A Half Pt 1 Live/1hr 30min	PolyGram Vid 0855503
14	16 THE SHAMEN: Boss Vid Compilation/42min	VVL VVD 853
15	9 ERASURE: Pop! - First 20 Hits Compilation/1hr 16min	BMG Video 74321119843

Rank	Artist Title	Label
1	2	3
16	15 VR: Cyberdelia Animation/48min	Prism Leisure PLATV52
17	18 QUEEN: We Will Rock You Live/1hr 30min	Music Club MC 2032
18	11 MADNESS: Madstock! Live/1hr 40min	PolyGram Video 0860143
19	7 THE WEDDING PRESENT: Dick York's... Compilation/1hr 20min	BMG Vid
20	17 VARIOUS: Premiere Coll. Encore Compilation/1hr 30min	PolyGram Video 0861523
21	19 AC/DC: Live At Donington Live/1hr 50min	WMV 853550483
22	23 THE CHIPPENDALES: The Video Live/1hr 20min	Teistar TVE 1052
23	24 FOSTER & ALLEN: Heart Strings Compilation/1hr 20min	Teistar TVE 1048
24	20 SIMPLE MINDS: Glittering Prize Live/1hr 30min	VVL VVD 1103
25	RE QUEEN: Greatest Flix II Compilation/1hr 20min	PMI VC412
26	RE CARRERAS/DOMINGO/PAV...: Concert Live/1hr 26min	PolyGram Vid CFV 11122
27	21 MADNESS: Divine Madness Compilation/1hr 30min	Virgin VVD 1003
28	RE QUEEN: Box Of Flix Compilation/2hr 40min	PMI MVE/9913243
29	22 DIRE STRAITS: The Videos Compilation/1hr 30min	PolyGram Video 0855443
30	RE WET WET WET: ...At The Castle Live/1hr 30min	PolyGram Video 0861063

TOP 15 VIDEO

Rank	Artist Title	Label
1	2	3
1	3 THE SHAPE CHALLENGE Special Interest/1hr 15min	Video Collection VC 6266
2	2 TAKE THAT: Take That And Party Special Interest/1hr 12min	BMG Video 74321120883
3	NEW CHERIFFNESS: Body Confidence Special Interest/1hr 30min	FoxVideo 2577
4	NEW STAR TREK: Next Generation 57 Special Interest/1hr 24min	CIC VHR 2950
5	NEW STAR TREK: Next Generation 58 Special Interest/1hr 29min	CIC VHR 2952
6	NEW MARKED FOR DEATH Special Interest/1hr 29min	FoxVideo 1865
7	3 BILL & TED'S BOGUS JOURNEY Comedy/1hr 29min	Columbia Tristar CVR 2365
8	11 CINDERELLA Children's/1hr 30min	Walt Disney D 204102
9	14 TERMINATOR 2 - JUDGMENT DAY Sci-Fi/2hr 10min	Guild GLD 51162
10	11 DANCES WITH WOLVES Drama/2hr 53min	Guild GLD 51152
11	5 CHERIFFNESS: A New Attitude Special Interest/1hr 28min	FoxVideo 2576
12	5 CINDY CRAWFORD: Shape Your... Special Interest/1hr 40min	Pickwick PV 2043
13	7 BATMAN RETURNS Action/2hr 1min	Warner Home Video PES 15000
14	NEW BRYAN ADAMS: Waking Up ... A&M/PolyGram Compilation/40min	859305143
15	13 BASIL THE GREAT MOUSE ... Children's/1hr 30min	Walt Disney D 21953

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13	new	INDEPENDENCE	DATE
14	new	SHE SELLS SANCTUARY (MOMXIII REMIXES)	BECAUSE BLANCO
15	new	STEAM	REAL WORLD
16	new	WHAT YOU WON'T DO FOR LOVE	ORION/S&S
17	new	PHOREVER PEOPLE	ONE LITTLE IND
18	new	HEAVEN IS	BURDSON/RFCO
19	new	START CHOPPIN'	BLANCO Y NEGRO
20	new		

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03	new	PAIN 9	ZTT
04	new	TAKE ME AWAY (PARADISE)	ALL ABOUT THE WORLD
05	new	SOFT TOP, HANO SHOULDER	EAST WEST
06	new	DREAMS OF HEAVEN	F&Z
07	new	TAKE IT FROM ME	ARISTA
08	new	HONEY	FICHTON
09	new	KEAT H ON	TM&C
10	new	SMILE	EPIC
11	new	NATURAL WORLD	AMM
12	new	BEAUTIFUL	EAST WEST
13	new	LOUQUAVAN'S	ARISTA
14	new	HARD TO GET	ISLAND
15	new	THE DROWNSERS/TO THE BROS	NICE
16	new	BREAKHEART PRESSURE	FRONTLINE
17	new	SCHNEIDERLOSS	GRANMA
18	new	SILVER SPRING	CHRYSLER 2
19	new	SHINE ON ME	FRESH
20	new	OH CAROLINA	ORION/EVERETT

33	new	THE TIME	EPIC 25
34	new	OUR OF SPACE	XL/RECORDINGS 30
35	new	THINGS CAN ONLY GET BETTER	MAGNET/EAST WE
36	new	NEW EMOTION	INTERNAL AFFA 36
37	new	RENEWAL	LONDON
38	new	PHOTOGRAPH OF A MARY	EPIC
39	new	SOMEWAY (I'm Coming Back)	ARISTA 28
40	new	WOMANNING	PARLOPHONE 26

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SPECIALIST CHARTS

ROCK

This Last			
1	INSECTICIDE	Nirvana	Geffen GED 24504 (BMG)
2	NEVERMIND	Nirvana	DGC DGGC 24425 (BMG)
3	KEEP THE FAITH	Bon Jovi	Jambco 5141972 (F)
4	TEN	Pearl Jam	Epic 6588842 (SM)
5	ANGEL DUST	Faith No More	Slash 8283212 (F)
11	DIRT	Alice In Chains	Columbia 4723302 (SM)
7	USE YOUR ILLUSION II	Guns N' Roses	Geffen GED 24420 (BMG)
8	THE ULTIMATE EXPERIENCE	Jimmi Hendrix	PolyGram TV 5172352 (F)
9	METALLICA	Metallica	Vertigo 5100222 (F)
10	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 799268612 (W)

11	FIXED	Nine Inch Nails	TVT IMCO 8005 (F)
12	USE YOUR ILLUSION I	Guns N' Roses	Geffen GED 24415 (BMG)
13	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GED 24148 (BMG)
14	SOUTHERN HARMONY...	The Black Crowes	Del American 5122632 (F)
15	WHAT HITS?	Red Hot Chili Peppers	EMI USA CDM1 1071 (E)
16	SIDES TO EVERY STORY I	Extreme	A&M 5400662 (F)
17	BRICKS ARE HEAVY	L7	Slash 8263072 (F)
18	LIVE	AC/DC	Atco 75922152 (W)
19	LAUGHING ON JUDGEMENT DAY	Thunder	EMI CDM1 1035 (E)
20	BROKEN	Nine Inch Nails	TVT IMCO 8004 (F)

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CLASSICAL CHART

This Last			
1	GORECKI SYMPHONY NO 3	Zinman/LS	Elektra Nonesuch 7559782822 (W)
2	BEEHOVEN VIOLIN CONCERTO	Kennedy/Ternstedt	EMI CD7545742 (E)
3	CLASSICAL BALLET	Various	Telstar TCD 2617 (BMG)
4	THE SOUND OF CLASSIC FM	Various	Decca 067048129 (E)
5	OPERA GALA SAMPLER	Various	Decca 04933002 (F)
6	VIVALDI FOUR SEASONS	Nigel Kennedy/ECD	EMI CDN162 (E)
7	THE CLASSIC EXPERIENCE	Various	EMI CDEM70945 (E)
8	ESSENTIAL BALLET	Various	Decca 4966582 (F)
9	THE ESSENTIAL PAVAROTTI	Luciano Pavarotti	Decca 4902102 (F)
10	CLASSICAL EXPERIENCE II	Various	EMI CDEM70950 (E)

		as used by	
11	THE ESSENTIAL MOZART	Various	Decca 4333232 (F)
12	ESSENTIAL OPERA	Various	Decca 4338222 (F)
13	NEW DVORAK/ELGAR CELLO CONCERTO	Various	NAXOS 865550503
14	SAMPLER ALBUM	Various	Pickwick WHS1021 CD (PK)
15	NEW BRAHMS/SIBELIUS CONCERTOS	Little/Handley	EMICDEMXX203
16	12 SENSUAL CLASSICS	Various	Teldec/East West 450990552 (F)
17	14 IN CONCERT	Carreras/Domingo/Pavarotti	Decca 4304332 (F)
18	DIVA	Lesley Garrett	SILVERSCREEN SDC03903
19	TAVENER THE PROTECTING VEIL	Isferis/LSD/Rozhdzest	Virgin classics VC7914742
20	ESSENTIAL CLASSICS	Various	HMV HMV7678862

Source: © CIN. Compiled by Gallup

MIDPRICE: CATALOGUE

This Last			
1	SLIPPERY WHEN WET	Bon Jovi	Vertigo VERH38 (F)
2	HITS OUT OF HELL	Meat Loaf	Epic 4504471 (SM)
3	GREATEST HITS	Bob Dylan	Columbia 4609071 (SM)
4	THE BLUES BROTHERS	OST	East/West K450715 (W)
5	THE LOST BOYS	DST	East/West 7817374 (W)
6	TRACY CHAPMAN	Tracy Chapman	Elektra EKT44C (W)
7	TIME PIECES	Eric Clapton	RSOTRS05010
8	HELLO, I MUST BE GOING!	Phil Collins	Virgin 0VED212 (F)
9	FOUR SYMBOLS (LED ZEP 4)	Led Zepplin	East West K450008 (W)
10	RE THE DOORS	The Doors	Elektra K442012

11	RE HEAVEN ON EARTH	Belinda Carlisle	Virgin 0VED212
12	RE TANGO IN THE NIGHT	Fleetwood Mac	Warner Bros WX85C
13	4 GOLDEN DAYS	Roy Orbison	Monument 4715554 (SM)
14	1 CHRISTMAS FROM LAND...	241 Massed Choirs	Epic 4504471 (SM)
15	16 INTRODUCE YOURSELF	Faith No More	London SLAP21 (F)
16	8 OFF THE WALL	Michael Jackson	Epic 4500861 (SM)
17	15 WITH LOVE	Michael Crawford/LSD	Telstar STAR2340 (BMG)
18	20 revised 1971-84	Rolling Stones	Rolling Stones 4501991
19	RE WAR	U2	Island ICM9733 (F)
20	RE A NIGHT AT THE OPERA	Queen	Parlophone ATAK27

Source: © CIN. Compiled by Gallup

INDEPENDENT: SINGLES

This Last			
1	PHOEVER PEOPLE	The Shamen	One Little Indian 98TP 7 (I)
2	FEED THE TREE	Bely	4AD - (BAD 3001) (RTM/P)
3	LIVING IN A FANTASY	Urban Hype	Faze 2112FA23 (I)
4	LET ME BE YOUR FANTASY	Baby D	Production House - (PNTD 431) (S&M)
5	HARDTARGE ACCEPANCE EP	Hardfloor	Hardhouse UK - (HARTUK 1) (RTM/P)
6	IN THE DAYS OF FORD CORTINA	Carneshop	Wings WU 010V (I) (APT)
7	THE QUESTION IS HOW FAST	Suzeruck	City Slang (EFA 049145 (EFA 081RTM) (RTM/P)
8	METAL MICKY	Suede	Nude NU0 3S (NU0 3) (RTM/P)
9	ALCHEMY	Dum Club	Goemilla - (GRRR 043) (RE/P)
10	THE DRINKERS/TO THE BIRDS	Suede	Nude NU0 1S (NU0 1) (RTM/P)
11	SONG OF LIFE	Letfield	Hard Handle - (HAND 020) (RE/P)
12	HOLD BACK THE NIGHT	KWS/The Tramps	Network NWKT1 6S (I/P)
13	LOVE IS EVERYWHERE	GTD	Nova Muve - (12N0U 8) (RTM/P)
14	TERMINATOR EP	Metheads	Synthetic Hardcore SYN18 000 (S&D)
15	SECOND SON (EP)	Power Of Dreams	Lemon - (LEMON 005) (RE/P)
16	FUNKY GUITAR	T21952	Union City - (UCT1 8) (S&D)
17	BRUTAL 8-E	Altern 8	Network NWKT1 5S (I/P)
18	2 SHOWGIRL	The Autears	Hut - (HUT7 24) (RTM/P)
19	NEW 1. SIZZLE MEAT (EP)	Huggy Bear	Wijaya WU 010V 1 (APT)
20	1 RUN TO YOU	Rage	Pulse 8112L05E 2S (I/P)

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

INDEPENDENT: ALBUMS

This Last			
1	17 BOSS DRUM	The Shamen	One Little Indian TPLP 42 (P)
2	2 8 POPI - THE FIRST 20 HITS	Erasure	Mute MUTEL 2 (RTM/P)
3	3 18 COPPER BLUE	Sugar	Creation CRELP 123 (P)
4	NEW 1 SUFFER ON SINE WAVES	Polygon Window	Warp WARPLP 7 (P)
5	4 6 LEVELLING THE LAND	The Twisters	Chaos WOL 1022 (P)
6	4 SELECTED AMBIENT WORKS	Aphex Twin	AMB 332 (APT)
7	7 11 A WEAPON CALLED THE WORD	The Lovelliers	Musidisc 10571 (APT)
8	5 12 SCREAMADELICA	Primal Scream	Creation CRELP 076 (P)
9	12 2 THE A-Z OF PIANO...	Jools Holland	After Eye ALTGTO2 1 (APT)
10	4 DRY	PJ Harvey	Yox Pure PURE 10 (APT)
11	5 SLANTED AND ENCHANTED	Bavemore	Big Cat ABC 34 (RTM/P)
12	11 ENERGIQUE	Pure Inc	Vinyl Solution STEAM 47 (RTM/P)
13	6 FULL ON...MASH HYSTERIA	Altam 8	Network TOPLP 1 (P)
14	2 YERSEL IS STEAM/EGO MY EGO	Mercury Rev	Beggars Banquet BB0LP 125 (RTM/P)
15	17 2 ELYVEN/ELVEN	Cone	Picasso PILLA 1 (RTM/AP)
16	6 REVENGE OF THE GOLDFISH	Inspiral Carpath	Mate DUNG 18 (RTM/P)
17	20 5 EN-TACT	The Shamen	One Little Indian TPLP 22 (P)
18	2 ACELARATION	Future Sound Of London	Jumpin' & Pumpin' LPFT0 2 (P)
19	1 FLYING HIGH	Impossible Force	Rising High RSNLP 5 (S&D)
20	NEW 1 I SEE YOU	Jakana Hotted	Mammoth MM 00451 (RE/P)

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

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THE MAGAZINE YOU CAN LISTEN TO

TOP 60 DANCE SINGLES

THE OFFICIAL **musicweek** CHART

This Week	Last Week	Title	Label (12")	This Week	Last Week	Title	Label (12")
1	NEW	THINGS CAN ONLY GET BETTER	Dream Magnet MAG 101 (10T)	25	NEW	FEEL	Mercury (USA) 854905 (1 Import)
2	2	OPEN YOUR MIND	Deconstruction/RCA 74321128041 (BMG)	26	13	LET ME BE YOUR FANTASY	Production House PNT 043L (Iself)
3	1	WE ARE FAMILY ('93 MIXES)	Sister Sledge Atlantic A 45087 (IW)	27	5	MR. WENDAL/REVOLUTION	Arrested Development Cooltempo 12COOL 268 (E)
4	NEW	DREAMS OF HEAVEN	Ground Level Faze 7 12FAZE 14 (P)	28	NEW	NATURAL WORLD	Rodeo Jones A&M AMY 0165 (F)
5	3	SHOW ME LOVE	Robin S Champion CHAMP 12300 (BMG)	29	15	NEW EMOTION EP	Time Frequency Internal Affairs KGBGT 009 (BMG)
6	NEW	REVIVAL	Marlene Girault Ifix FX 205 (F)	30	42	OH CAROLINA	Shaggy Greensleeves GRED 361 LJS (BMG)
7	NEW	NO LIMIT	Marlene Girault PWL Continental PWLT 256 (W)	31	NEW	PLAN 9	903 State ZTT ZANG 381 (WI)
8	NEW	HIP HOP HOORAY	Naughty By Nature Big Life BLRT 89 (F)	32	NEW	WHAT CAN I DO FOR YOU	Tanya Gardner Network NWKT 68 (P)
9	NEW	INDEPENDENCE	Lulu Dome 12DOME 1001 (E)	33	14	GIVE IT UP, TURN IT LOOSE	En Vogue East West America A 8445T (W)
10	NEW	LOVE MAKES NO SENSE	Robin S Tabu/A&M AMY 2708 (F)	34	NEW	KEEP IT ON	Hannah Jones TMRX 121TMRX 7 (BMG)
11	NEW	BREAKBEAT PRESSURE PART 1 & 2	DJ 215 Formation FORM 12016 (BMG)	35	29	I'M SO INTO YOU	SWW RCA (USA) 7863624501 (Import)
12	3	THE LOVE I LOST	Wes End featuring Sybil PWL Sanctuary PWLT 253 (W)				
13	17	HOPE OF DELIVERANCE	Paul McCartney Parlophone 12RE620				
14	NEW	TAKE ME AWAY (PARADISE)	Mix Factory All Around The World 12GLOBE 120 (BMG)				
15	10	OPEN SESAME	Lela K Polydor PQX 1 (F)				
16	5	EXTERMINATE!	Snap featuring Niki Haris Arista 74321106661 (BMG)				
17	NEW	PHOTOGRAPH OF MARY	Troy Lorent Epic 6589546 (SM)				
18	5	IT'S GONNA BE A LOVELY DAY	SOUL SYSTEM/Michelle Visage Arista 74321125891 (BMG)				
19	19	SHINE ON ME	LoveStation Fresh FRSH 4 (RI/CF)				
20	NEW	SCHUDEFLOSS	Dr Atomic Guerrilla GRRR 42 (REP)				
21	11	SWEET HARMONY	The Beloved East West YZ 709T (W)				
22	13	LOVE ME THE RIGHT WAY	Rapington & Kym Mazelle Arista 74321128091 (BMG)				
23	6	MUSIC	Fangsta And Anne-Marie S Synthetic 12R 6334 (E)				
24	2	PRAYER TOWER	Paradise Organisation Cowboy RODEO 13 (BMG)				

TOP 10 ALBUMS

This Week	Last Week	Title	Label/Placessite
1	NEW	APPOLONIA	Union City UCRT 14/UCRMC 14 (SRD)
2	NEW	SO CLOSE	Dina Carroll A&M 540031 (F)
3	NEW	TALKIN LOUD TWO	Talkin Loud 515361/5159364 (F)
4	3	CONNECTED	The Stereo MCs/Gee Street/4th - B'way BRLP 589/BRCA 589
5	18	3 YEARS, 5 MONTHS AND 2 DAYS...	Arrested Development Cooltempo CTLP 28/ZCTLP 28 (E)
6	4	COLOURS	Various Union City UCRLP 1/UCRMC 1 (SRD)
7	3	CHANGES	Christopher Williams Uptown UPT 10751A (BMG)
8	NEW	BLUE FUNK	Heavy D And The Boyz Uptown (USA) - (Import)
9	20	WHAT'S THE 411?	Mary J Blige Uptown UPT 10681A (F)
10	2	SURFING ON SINE WAVES	Polygon Window Warp/WARLP 7/WARP/PMC 7 (P)

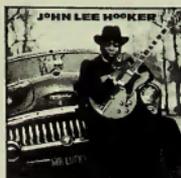
The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-7:30 pm.



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"THE HEALER" AND "MR LUCKY" - ORDER FROM PINNACLE TELEPHONE ON 0689-873144

© C.M. Compiled by ERM from Gallup data collected from dance outlets

AD FOCUS

Blues Brother Soul Sister – Dinos compilation of classic blues and soul hits by such artists as John Lee Hooker, Eric James, Muddy Waters and Wilson Pickett – will be TV advertised in the Tyne Tees, RTV, Yorkshire, Granada and West Country regions for one week from its release on February 1. Dinos is taking 100 TVRs in each region and is backing the TV campaign with radio ads on all ILR stations. National TV advertising on GMTV follows in the second week.

Celtic Heart, a compilation of contemporary Irish and Scottish music featuring such bands as Deacon Blue, The Fogues, Hothers Flowers and The Waterboys, is the subject of a BBC/RCA television advert which kicks off next Monday in Scotland. On February 15 the TV campaign will go national as a co-op with HMV. Press, radio advertising on selected ILR stations, in-store and window displays with HMV and other retailers will back the push.

Energy Rush III, Dinos' current dance hits compilation, will be radio advertised on Kiss FM in London from February 1 as part of an on-going push which includes national TV advertising.

808 State's *Gorgeous* will be getting a push from ZTT from next week with press ads running in *Q*, *Vox*, *NME* and *Sky*. ZTT is issuing POS material to multiples and independent retailers.

Hot Wired Monster Trucks, East-West's industrial music compilation, will be advertised in *Kerrang!* from its February 1 release.

Denis Leary's *No Cure For Cancer* will be re-promoted by A&M with 200 in-store displays to tie in with Leary's appearance on Channel Four next week.

Paul McCartney's new *Off The Ground* album is being pushed by EMI with a one-week TV campaign



Seggers Banquet launches its biggest ever campaign next week for **The Cult's** 18-track compilation **Pure Cut**. The release includes two limited-edition formats: a four-disc vinyl boxed set featuring *Pure Cut* and a live version of the band's 1991 *Marquee* gig, and a CD set featuring *Pure Cut* on one CD and the first part of the *Marquee* gig on the second disc. The second part of the live concert will be available later on CD, through mail order. The Cult has requested that only 10,000 vinyl boxed sets will be available worldwide and will be limited through pre-release orders. The CD limited edition will only be available on initial shipment.

Record label: Seggers Banquet
Media agency: London Media Agency
Media executive: Beth Tully

Product manager: Graham Jells

TV: Kicking off its first week with advertising on MTV and SBS, followed in week two by exposure in the Central and Granada TV regions and selected Channel Four areas. Yorkshire Television and Raw Power will both be advertising programmes on the **Cut**.
Radio: featuring and competitions on selected stations.
Press: I-Ad page ads in *Q*, *NME* and *bike*, *motor* and *lifestyle* magazines. Coverage is anticipated in *Vox*, *Select*, *NME*, *Melody Maker* and *Sky*.
Posters: a nationwide poster campaign.
In-store: in-store and window displays with multiples and independents.
Target audience: male in the 25-35 age range

from its release on February 1. The co-op with HMV runs in the Central and London regions and is backed with national and music press ads, plus posters in-store and on British Rail sites.

Frankie Miller's *Best Of* album is the focus of a Chrysler campaign which kicks off next week with advertising in the *Daily Record*. It will be backed with in-store displays, particularly in Scotland.

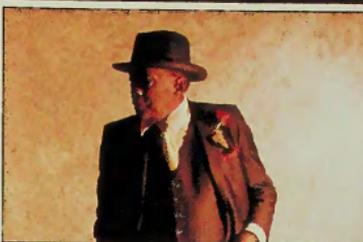
Gerry Rafferty's *On A Wing And A Prayer* is the focus of an A&M campaign which kicks off next Monday with advertising in the *Daily Record*, *M8*, *Daily Mirror* and *Glasgow Evening Times*. These will be backed with in-store posters.

Rage Against The Machine's self-titled album will be advertised in *Melody Maker* and *NME* by Epic from its release next Monday. Epic is giving the release an extra push through independent retailers by offering concert tickets to the first 10 buyers of the album.

Rock Romance, a 18-track soft rock and love song compilation from Arcade, will be TV advertised nationally for one week from its release next Monday. It will also be promoted on selected ILR radio stations. In the second week of the campaign TV advertising will switch to the London, Central, Meridian and Granada regions, followed by further regional roll-outs in weeks three and four.

Sunscreen's *O'* will be advertised in *Melody Maker*, *Record Mirror*, *Mix Mag*, *Sunday Star* and *Sky* by Sony Soho Square, which is also pushing the release on *Kiss FM*. The album, released on February 1, will be promoted in-store with window stickers and mobiles. On February 15, Sony Soho Square will release a limited edition featuring DJ mixes of the album.
Compiled by Sue Skilton 071-278 5517

EXPOSURE



PICK OF THE WEEK

Mr Lucky, Saturday January 30, Radio One: 2-3pm

An interview with John Lee Hooker could never be a humdrum affair. BBC producer Wendy Palmer, who spent two days with the veteran bluesman at his San Francisco home, found his early morning attire – a gold suit and battered white trilby – bizarre and his household even more so. Not only did she have to contend with vocal input from Hooker's cat Fluffy and the constant sound of frying cooking of his nephew Archie, but Palmer also had an audience – Hooker's glamorous companion and a workman who was waiting to be paid. "John Lee is a very eccentric interviewee," confirms Palmer. The resulting documentary explores Hooker's career from his first hit, *Boogie Chillen!*, in 1945 to his 1992 interpretation of *Boom Boom*, which reached the UK Top 20. Presented by Andy Kernshaw, the programme features contributions from Robert Cray, Alan Price, John Hammond and Buddy Guy. All of which is good news for Andy Richmond, general manager of Zomba Records, who is expecting knock-on sales from the broadcast. "The programme will enable Hooker to expand his profile among more mainstream audiences which will help to sell more records," he says.

MONDAY JANUARY 25

GMTV features **Tom Jones** talking about his new single for ChildLine. All

You Need Is Love, ITV: 7.30-9.30am

Red Hot Chili Peppers Special, an exploration of the band's rise to fame through interviews, performance footage and videos, MTV: 7.30-8pm

Mark Goodier's Evening Session featuring **Bettie Serveert** and **Therapy?**, Radio One: 7-9pm

TUESDAY JANUARY 26

Hangar 17 featuring **Cathy Dennis**, BBC1: 4.35-5pm



WEDNESDAY JANUARY 27

Hit The North featuring **Eskimos** and **Egypt** live in the studio, Radio Five: 10.10-midnight

THURSDAY JANUARY 28

In Concert featuring **The Black Crowes** recorded at the **Brixton Academy** last year, Radio One: 8-10pm

Stage 20 featuring **Green On Red**, Central: 3.40-4.40pm



FRIDAY JANUARY 29

The Word featuring **St Etienne**, Channel Four: 11.00pm-12.10am



SATURDAY JANUARY 30

Going Live featuring **Trey Lorenz**, BBC1: 9am-12.12pm



Mr Lucky, Radio One: 2-3pm (see Pick of the Week!)



SUNDAY JANUARY 31

The O Zone featuring **Lulu** and former Danny Wilson singer **Gary Clark**, BBC2: 11.15am-12 noon

Late with **Jools Holland** featuring **Morrissey** and **Tori Amos**, BBC2: 11.30pm-12.10am

ON THE BOX

AIRTOURS
Travel ad

MUSIC: Let's Work Together

ARTIST: Carred Heat

AVAILABILITY: Best Of Carred Heat, Liberty EMI CD 226 (CD)

BOOTS OPTICIANS

Vision care ad

MUSIC: Surprise

ARTISTS: Peter Hamill and Guy Evans

AVAILABILITY: Spur Of The Moment, Red Hot (Parade) CD9 102

CITROEN AX

Car ad

MUSIC: Cupid

ARTIST: Johnny Nash (1999)

AVAILABILITY: Greatest Hits, Epic (Sony Music) 465300-2 (CD)

CUSSIONS PEARL

Soap ad

MUSIC: Venus

ARTIST: Frankie Avalon (1958)

AVAILABILITY: Fabulous Frankie Avalon, Ace COFAB 007

FATHER CHRISTMAS

Channel Four cartoon

MUSIC: Theme and incidental music

ARTIST: Mike Hever

AVAILABILITY: Soundtrack LP featuring Phoenix Chamber Choir, Epic (Sony) 469475-2 (CD)

HEAD OVER HEELS

TV drama

MUSIC: Theme song

ARTIST: Don Black and Richard Kers, sung by Nic Hayson

AVAILABILITY: single on Teatime (BMG) CDH01

THE HEIGHTS

Sky TV series

MUSIC: Theme and incidental music

ARTIST: various

AVAILABILITY: Soundtrack LP on Capitol (EMI) CDST 2189

LEMPS

Medicine ad

MUSIC: Goodnight Sweetheart

ARTIST: The Spaniels (1954)

AVAILABILITY: Play It Cool, Chryl R&B

CDCHARLY 722

MILLENIUM

BBC2 series

MUSIC: theme and incidental music

ARTIST: Hans Zimmer and Mark Mancina

AVAILABILITY: soundtrack on Narada Grams (Pinnacle) CD 6001

TESCO MULTI-SAVERS

Supermarket ad

MUSIC: One Two Three

ARTIST: Len Barry (1965)

AVAILABILITY: single on Old Gate 059214

VENO'S

Cough mixture ad

MUSIC: adapted from Little Does She Know

ARTIST: Kussafsky Paves

AVAILABILITY: In For A Spin, Line (Konker) 500057

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CUTTING RED RIBBON ON THE SINGLE MARKET

Europe's abandoning of trade restrictions has been widely heralded. Yet many in the industry fear EC bureaucracy limiting their new-found freedom, says Stu Lambert

The barriers are down and, apparently as easily as cutting a ribbon to open a new road, the whole of Europe is one great big market. But, inevitably, there will be winners and losers, particularly in the period of upheaval, while companies get to grips with the new regulations – and in some areas, the greater administrative burden – of the single market.

HM Customs and Excise estimates that between seven and eight million import/export declarations will cease to be required in the UK this year.

✎ Distribution

The most immediate benefits of this will be felt by those who have had to cope with customs barriers: the distribution and import-export businesses. Now it should be as easy to send product to different territories as it is to transport records any city in the UK.

Transport costs will fall as trucks cross national borders without fuss. Airfreight will require less form-filling. Distributors and exporters already have well-established international operations, so there is little scope to introduce any new methods or generate new markets.

EMI distributes to the whole of Europe from Uden in Holland and Swindon in the UK. EMI Music Services managing director Jim Leftwich says the single market will have little effect on his operation, but sales could improve from faster delivery. "There could be some restructuring of the service levels which could help sales," he says. "The risk can be minimised for new artists by central sourcing and speedy shipping. For major artists, strong sales can be serviced by pulling stocks from various European sources."

But the removal of customs barriers means that trading information is no longer generated by the paperwork accompanying shipment and companies will instead be required to provide data for statistical purposes, such as



Declaring Europe open for business?: Down come the barriers, but the paperwork remains

establishing the balance of trade.

From January 1, HM Customs requires a declaration of turnover for EC

countries by product type, value and weight. Even for a large independent exporter such as Lasgo, it has meant "a big headache on paperwork,"

says accountant Steve Digby. With half of Lasgo's accounts and sales recorded manually, the rest are computerised, which helps

keep costs down but makes generating data difficult.

"Our customers have consignments of CDs, hats, calendars and so on, which are packed, weighed and invoiced together," Digby explains. After a meeting with HM Customs, he secured an agreement that, for instance, each CD would have a notional cost of £6 and a set weight.

For exporters, the strength of the domestic currency is the most important variant, red tape rarely puts off buyers. "I don't believe the single market will bring more custom or more customers," Digby adds.

✎ VAT changes

There will, however, be more VAT paperwork on sales between certain EC countries, precisely because those transactions are now just like domestic sales. Goods exported from the UK were zero-rated if proof of export could be shown from the normal export paperwork.

"Now sales outside EC countries are zero-rated, but within the EC the supplier must have the VAT registration number of the customer and quote it on the sales invoice. Without that figure, the goods cannot be zero-rated."

For those trading frequently between countries, this initially awkward practice should soon become routine. But for leading artists in the live concert industry, VAT changes represent one of the most visible effects of the single market.

The changes bring UK law into line with that of most other European countries. They concern the place of supply for VAT purposes and affect performers coming to the UK as well as British acts playing on the Continent, but will probably have a greater effect on touring US artists.

Although under the old UK law performances were liable for VAT in the country where the concert took place, the fact that shows outside the UK were zero-rated created a degree of ambiguity.

Now touring artists will have to register for VAT in ▶

BRITONS SPEND MORE ON MUSIC THAN OTHER EUROPEANS

IFPI SALES OF SOUND RECORDINGS 1991 (millions)

EC Country	Singles	LPs	CD albums%	Value (USD)	Per Capita
UK	56.3	142.5	44.0	2311.7	40.27
NETHERLANDS	6.3	43.2	90.7	600.2	40.14
BELGIUM	6.16	16.5	78.0	337.2	33.89
GERMANY	24.9	201.2	51.0	2,574.1	32.23
FRANCE	19.5	104.0	62.9	1,632.4	28.53
DENMARK	0.5	9.6	52.0	94.0	18.25
SPAIN	1.1	53.0	25.0	680.2	17.46
ITALY	0.9	53.8	36.8	635.5	12.06
GREECE	—	8.0	13.7	83.4	12.06
PORTUGAL	0.1	5.5	38.2	77.6	7.91

Source: IFPI survey

EC IS WORLD'S BIGGEST MARKET

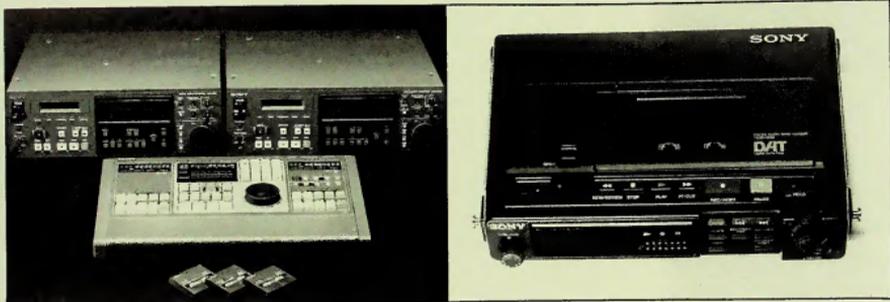
	TOTAL VALUES (USD)			% of world mkt
	1990	1991	% change	
EC	\$8.5bn	\$9.1bn	+7.0	35.3
US	\$7.5bn	\$7.8bn	+4.0	30.2
JAPAN	\$2.9bn	\$3.4bn	+17.3	13.2

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each territory where their revenues exceed the local VAT threshold. In most territories they will have to appoint a VAT representative who will be personally liable for UK VAT.

Larry Chrisfield, tax partner at accountants Ernst and Young, points to some potential problems: "In some countries, concert tickets do not attract VAT, which means that promoters will be charged VAT by the performers but be unable to pass it on. Promoters will either raise ticket prices to cover the lost VAT or reduce the artist's fee. Performers must now charge VAT, as they will be charged whether or not they have collected it. So contracts must reflect a VAT-inclusive price." Artists who expect to exceed national VAT thresholds from live work should have a reliable business affairs know-how to cope with the new conditions.

Most other industry sectors are so thoroughly internationalised that no radical shake-ups are foreseeable. So are the changes worth the trouble they are causing?

Red Tape

HM Customs admits that some companies will see the single market as increasing

the administrative burden on their business, but a spokesman says, "For the vast majority of intra-EC transactions the lifting of fiscal and regulatory barriers

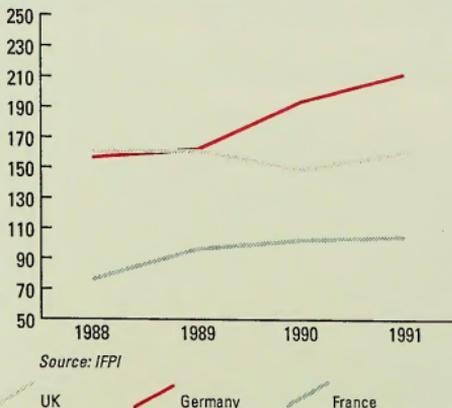
will remove the dead hand of officialdom from the movement of goods.

In order to maximise the benefits [of the single market] it is essential that companies

review their entire EC operation and take a horizontal look across accounts, distribution, transport, shipping, sales purchases and marketing."

GERMANY TAKES LEAD AS EUROPE'S BIGGEST SHIPPERS OF PRODCUT

TRADE DELIVERIES (units millions)



Kevin McCormack, senior manager at Coopers & Lybrand, says that once its new systems are up and running the music business should be genuinely better off: "Trade should be accelerated, goods will be cheaper and there will be cashflow benefits because it will no longer be necessary to pay import VAT and wait weeks to recover it."

Copyright Law

Looking to the future, greater changes will come from areas which have yet to be harmonised. Copyright law, for instance, is set for sweeping change, advises James Ware of solicitors Davenport Lyons. "Copyright is on the move," he declares.

European Commission recommendations about uniformity of rights may take until 1994 to introduce and political considerations, such as the progress of the Maastricht treaty, will affect issues like a blank tape levies. But Ware believes this is the area to watch.

Of all the industry players, music publishers potentially have most to gain. Greater financial muscle achieved through one-stop royalty collection could enable them to become more influential in both setting trends and seeing them through.

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EUROLINE

New market, old ways

1993 is supposed to see sweeping changes in the way Europeans go about their business. Not so, some of the music industry's leading executives tell Martin Aston

Gary Williams
vice president, advertising and merchandising operations,
Sony Music International



"The two areas that will be most affected are in retail, where stores may get into buying records from one European source and then shipping to different territories, or in copyright, where laws are changing constantly and different European societies are trying to form partnerships. However, I don't think it's going to change a whole lot for Sony in Europe from a record company point-of-view; we've been co-ordinating things on a European basis for many years now. We already work with generic merchandising, which is almost always in English. What you will see is media companies throughout Europe forming partnerships

"MTV will particularly benefit in 1993 because of the unifying spirit of the European audience." - William Roedy, MTV Europe

or trying to buy each other, which will change the face of European media.

"For example, NRJ Radio in France is currently trying to expand by buying a lot of UK radio stations. Those broadcasters would become more centralised in terms of programming and advertising, which could make our lives a lot easier. The only drawback is that it might hurt local artists, as centralisation means you'd need to come up with more artists with a broader appeal - the megastars, basically."

Robert Walker
managing director, Lift UK

"We're currently expanding to enable us to respond to customer needs, both in terms of specialist and multi-media retail outlets that have made the transition to music and

Simon Burke, managing director, Virgin Retail Ltd

"I don't expect the single European market to make a great deal of difference. There are, in fact, but Virgin in the UK does very little trading with other European countries as the vast majority of supplies come from the UK, America or Japan. The different pricing of product might become more relevant if, say, certain products became cheaper in different countries. I don't see that happening, to be honest, because suppliers watch their prices very closely, and why would they make their prices so much cheaper so that we could import from there? Neither will there be any increase in strength nor bargaining power in Europe as our group and Virgin Megastores in Europe are separate companies. What would be good would be to establish a more straightforward relationship between our business in Ireland and the UK. Everybody's distribution arrangements are different for Ireland and the UK, which given their similarity, is surprising. But the only difference may be that things will take a bit less time because of fewer customs controls."



video. So, perhaps 1993 will be the year when we'll be making more of a contribution toward multi-media outlets.

"The relaxation of borders and controls that the single European market brings changes nothing in our industry. We're a distributor with sole rights for the UK, so the openings don't present us with additional business opportunities, aside from a speeding of paperwork. We distribute centrally from our factory in Vienna, so a store in Berlin could just as well be a store in Birmingham."

Dieter Gorny
director, POP KOMM, Germany

"1993 will be the year between two pole positions. The first position is the confrontation between the German music market and the beginning of some kind of recession, and the other is for the POP KOMM organisation to develop the German music market and the industries around it, including the media and the hardware business.

"The main question is to bring these two pole positions together to help the German music market not to either into the real recession. The problem right now is that everybody is talking about the recession, so it's in their heads, but they'll have the problem in reality soon. The POP KOMM organisation has set up a special board of directors to bring the interests of the music market and of economic politics closer together.

"The German problem is also a European problem, as Germany is a big market. As people who organise a music fair, we feel a single European market provides a chance to develop more communications, for national music cultures to be put in touch with other nations. But we have to remember that we are still divided into national cultural sections. If EMU Germany wants to bring product into the French market, it will have to solve the cultural differences. The single market is only a word at the moment."

Diether Habicht
spokesman, Pilz



"The European market isn't something that started on January 1, but the new single market makes it easier to cooperate with different countries as supply will be quicker. We have companies in all different language areas so we have no difficulty in adapting to all regional aspects in terms of music presentation as well as music itself. Popular music in Italy is different to popular music in Germany so our Italian company will follow Italian music."

Charlie Dimont
Managing director,
Virgin International

"To be honest, the European channels are already in place so 1993 doesn't mean that

much to us. Now that we're owned by EMI, Virgin is a multi-national, with centralised European supply chains, with bases in Uden in Holland and Swindon in the UK. This means we can clearly see a complete pan-European approach to distribution.

"The dropping of trade barriers has only affected us in terms of making our suppliers and associate companies, specifically EMI Music Operations, more efficient in service as there's less paperwork and less hold ups at borders. But I don't think it means we'll see greater success for UK repertoire in continental Europe, while we're still pretty parochial here. Most of the European hits in the UK are dance records, and tend to be one-hit wonders. Obviously, we hope our new UK repertoire performs a little better on the international scene than last year, but I don't think the Maastricht treaty will make the difference."

"The music business has been international for a long time, and trade barriers coming down won't influence how people buy records." - Peter Reichardt, EMI Publishing

"I can't see UK retailers accepting certain terms that other European countries do." - Stuart McAllister, HMV Group

Stuart Watson
senior vice president,
MCA Records International



"The people who expected to wake up on January 1, 1993 and find the European flag flying throughout the Continent must have been very disappointed. The reality of 1992 and all the progress that we've been reading was not necessarily meant to change the face of the European record market. What it has done, however, is enable those with a little imagination and vision to focus on some central issues that would really benefit the record industry as a whole.

"First, there is the potential to reduce costs on touring and promotional visits for companies which can bring artists to Europe at a time when it suits three or four of their affiliated companies or licensees. The costs include the ability to book hotel rooms throughout one chain on the Continent, and to do incredible deals on air fares. What we're finding is the real opportunity for what we can call the Euro-planner: the person who essentially puts together a plan for the whole of Europe which can be integrated and fine-tuned on a local basis.

"The next change is in advertising, where people can focus on media ownership and the ability to negotiate advertising in similar publications in Europe that are owned by the same companies, and then back it up with a campaign on MTV. There's the scope to prepare generic advertisements that can be sent out to all affiliated companies, which has one style and image but allows for variations in local languages to be set, which means you can fine tune locally.

"The same goes for television commercials. You're talking about the opportunity ▶

of consolidating budgets by centralising creativity. But you have to have a considerable knowledge of local markets when planning a local or European campaign."

David Munns
senior vice president,
pop marketing,
PolyGram International



"In 1993, I foresee more hard work. I don't expect 1993 to be a great one for the record industry — the markets might pick up, but we need to work hard to keep our share."

"We are fairly co-ordinated throughout Europe in terms of marketing campaigns and promotions anyway, so I don't think there will be any dramatic changes in the way we operate. On the whole, the free market is a good thing, but it has short-term problems that we have to live with."

"The main problem will be in European trans-shipment of product because of all the exports that will be floating around Europe, especially from America, but we've got to learn to live with it. You can't stop it, can you?"

"We're dependent on the media, but it's difficult to have a pan-European campaign. If there was a radio chain across Europe like MTV which was extremely powerful, or one TV show that covered the whole of Europe, it would be a different matter. Until then, we'll still rely on localised marketing opportunities."

William Roedy,
managing director and chief
executive, MTV Europe.



"MTV will particularly benefit in 1993 because of the unifying spirit of the European audience. The political and economic pendulum that keeps swinging back and forth regarding European unity doesn't really affect us because the younger people of

"You have to have a considerable knowledge of local markets when planning a local or European campaign."
— **Stuart Watson,**
MCA Records

Herman Heinsbroek, president, Arcade International

"Parallel imports are currently a major problem because of the fluctuations in currencies. I think 1994 will be a more important year than 1993 because that's when we should get distribution rights granted in the Benelux and Scandinavian countries. That will give us the ability to stop massive parallel imports which we're currently experiencing from North America.

"There's also the problem of fairly significant differences in dealer prices throughout Europe. I'm not sure how we're going to ride this issue, because it's always there to a certain extent due to local conditions, but the recent devaluation of the pound, lire and peseta have led to some glaring discrepancies. Differences in national culture matter too — the French are still the French, the Germans are the Germans, and so on. In fact, at the moment, I can see a development of national talent at the expense of overseas talent. To an extent, there is more nationalistic feelings around after a long period of overwhelming international presence in our markets."



Europe, who are our audience, are much more predisposed to the unifying spirit. We find that younger folk tend to listen and buy the same sort of music, buy the same sort of products and wear the same sort of clothes. In the end, young people have more in common with each other in different countries than with their own parents."

Jean Michel Coletti
American labels marketing
manager, EMI Europe



"My main concern in 1993, not just for myself, is how well we will be able to use this new European

market to help us in our industry, to make sure it is a plus instead of a problem.

"Everyone is currently used to working his or her own way in various countries but they'll have to change the way they're working, commercially and artistically. It's a very interesting challenge. I also hope that the potential European situation will make people understand that European music is also very interesting, and isn't inferior to American music. Spanish music and German music is very interesting too, but for the past 40 years, no-one in Europe has cared about other European music. Maybe opening borders might lead to opening minds, and start a new trend. For example, Heroes del Silencio from Spain are starting to cross borders. For my own sake, I hope it isn't at the expense of American music, but I like the

idea of Europeans liking their own music too."

Peter Reichardt
managing director, EMI
Publishing UK, vice president,
EMI international acquisitions

"I'm fairly indifferent to the idea of the single European market. The music business has been international for a long time, and trade barriers coming down won't influence how people buy records. I don't believe the UK is going to start buying more French or German goods. With odd exceptions, like Abba and Roxette in the past, I still think that Britain and

David Japp, managing director, Carlin Music

"On an international level, the so-called single European market will, I fear, present us to few advantages and possibly some disadvantages. The complexities of the different national copyright and commercial laws will continue to exist and the problems they will cause have yet to be fully resolved. It will be less of a problem for the multi-nationals as what they will lose in Italy, say, they will gain in Germany — much a case of swings and roundabouts."

"On a practical level, however, I doubt that the breaking down of trade barriers will make a significant difference to independent publishers — European national characteristics and cultural differences will remain — at least in the foreseeable future and will ensure the continuing existence of local independents."

America will reign.

"Rule one, the artist must sing in English. Don't tell me you'll get a European act crossing over in their own language. But it's important that UK labels and publishers keep an open ear to what's happening in Europe. We have offices in every major territory, so we'll know about any new rumble immediately."

Stuart McAllister
chairman and chief executive,
HMV Group



"For HMV, 1993 means continued expansion in our existing markets, with particular emphasis on North America and Japan, where we opened up two years ago.

"Our stance on Europe is one of being opportunistic. If the right sites were to become available at the right price, then we'd be interested, and we've had good results in North America and Japan."

"I don't think we're particularly missing out on Europe in 1993 — the issue is to focus on your strengths. I'm afraid I still see Europe as a

"What will stop someone stocking up with low-price budget CDs in the UK and flogging them off in their home country?" — Peter Rhodes, Midem Organisation



"Young people have more in common with each other in different countries than with their own parents."
— **William Roedy,**
MTV Europe

series of individual markets so there isn't any attraction about it, *per se*.

"If you were to enter Germany or any other major European country, the issues you'd have to deal with are different, in terms of property, music taste, distribution and competitive activities. As for increasing store buyers' bargaining power by owning sites in different countries, I don't think that applies as music companies tend to work on a national basis. Ask Russ Solomon, the chairman of Tower Records, who has a very large organisation in the States; it didn't yield discounts in the UK, as he was dealing with a different market."

"We'll have to see how things pan out in terms of volume and buying structure. But I can't see UK retailers accepting certain terms that other European countries do. For instance, the gross margin could be anything between 25% and 35%, and I can't currently foresee when they will be equalised out. If you're getting 7% more gross margin than in France, you'll want to try and emulate that figure in other European markets, which may not be possible in the short-term."

Peter Rhodes,
managing director, London
office, Midem Organisation



"Because I've been working for a French company for a few years, the single market won't make any difference to me. It's neither easier nor more difficult to attend our shows."

"Obviously it will affect the way the music industry works, in terms of publishing rights and so on. Nobody knows what will happen with parallel imports because it's a grey area at the moment."

"What will stop someone stocking up with low-price budget CDs in the UK and flogging them off in their home country?"

"The seminars we organise are tuned in to the new aspects and opportunities of dealing in Europe, and with so much changing there, it's very important that those areas are adequately covered."

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DOOLEY'S DIARY

Remember where you heard it: Senior Capital Radio executives were remaining tight-lipped last Friday evening following the news of their recommended offer for Midlands Radio. "There's a very experienced broadcast management team already in place there," was all that one would say cryptically... Leaving home for the judging of MW's marketing award last week, Chrysalis entrant Mike Andrews discovered his car broken into and his Arrested Development presentation stolen, apart from two forlorn-looking slides...Meanwhile, one of the judges, Sega's Philip Ley turned up with his arm in a sling after wrenching it while climbing a ladder: "Trying to get to the next level, were we?" quipped Virgin Retail's Dave Alder...Happy birthday to A&M's Howard Berman, 21 again this Wednesday... Five teams have already signed up for the MW Trophy charity soccer tournament at Wembley on May 11. More information is available from Phil Smith on 081-900 1818 or Ric Blaxill at Radio One...After Brits



Is it a bird? Is it a plane? No, it's you know, proving once again why he wins most of his PR battles both in and out of court. This particular occasion was the unveiling last week of Virgin Radio's new headquarters in London's Golden Square. Joining Branson was co-backer Bruce Gynnell of TV-am, who admitted he's "a bit long in the tooth" to be involved in music programming. Maybe he had a hand in the building's decor, however, since it boasted spoutless pink carpets — and Gynnell was, after all, the man who covered TV-am in pink, claiming that it produced good karma.

chairman Rob Dickins' jokey line on an NME reporter, "If it wasn't for my father he wouldn't have a job", the man concerned, Terry Staunton, counters that if it were not for the NME's championing of the likes of REM, Prince and Echo And The Bunnymen, perhaps Mr Dickins wouldn't have a job...Our informant about Antipodean high-jinks last week was rather behind the times, the said incident having taken place some 14 years ago. More up-to-date news next week...Skratch Music packed 'em into its box for the QPR v Man United game. Among those present were Obie, Andrew Lloyd Webber, Clive Fisher and Paul Russell (plus four sprogs). Unfortunately for the hosts QPR lost though it was a cracking game...Sharp End Promotions couldn't believe their luck when they heard of Virgin Radio's new address at Number 1 Golden Square — they happen to have been situated at Number 2 for the past five years. Unfortunately current projects such as Slamm and 2 Unlimited are unlikely to feature prominently on the playlist... Despite the PRS council's decision not to pay for any representatives at Midem this year, Odds On Music's Nigel Rush is hoping to bring a cardboard cut-

out of membership representative Christian Ulf Hansen in Leeds Utd kit — even though he supports Manchester United...But, as one fellow publisher points out, it will take a lot of explanation to get it past customs... Get well soon to Conifer boss Alison Wenham, who is suffering some nasty facial grazes and bruises after taking a tumble on her way to a Covent Garden business meeting. Ever plucky, she still went ahead with the meeting... John Roy, formerly senior press officer at MCA Records, is now to be found at Roadrunner Records, where he is press and promotions manager...Sony Music Operations held its annual Oscars on Wednesday,



Sheffield's Leadmill venue had never seen so many suits when it hosted the launch of the second Sound City event last Tuesday. Only the indie-garbed DJ Mark Goodier (centre) led the sartorial side down, but he's devoting six nights of his evening show to the festival from Monday April 5 to 10. That adds up to almost 20 hours of broadcasts, which will even reach as far as Holland, Belgium and Scandinavia in a series of broadcast deals secured by former IFM producer Stewart Grandy. Pictured with Goodier and the groovy "thumbs up" Sound City logo are the BPI's John Preston (left) and IFM controller Johnny Beerling, who launched the event with co-ordinator Tim Strickland and Dennis Scard of the Musicians' Union, crowning as suppliers of the year print company Delga Press and packaging company FCA... Congrats to Keith Hilton, EMI's general manager of licensing, on the arrival of his new baby daughter... Bullish Arista showed its faith in new Aussie sensation Girlfriend last week when it helped them make two seemingly conflicting TV appearances by whisking them across London in a helicopter... Good to see award-winning comedy Drop The Dead Donkey showing some good taste last week by featuring MW prominently in its newsdesk.....

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Right Said Fred are in deep
with the promo specialists

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How Station II Station took
Technotronic to the regions

7 Holding the purse
Financial service package
developed for small labels

8 The Farm harvest
Indie-dance crossover
boosted by regional promos

station II station

Music Week Promotional Supplement

30 JANUARY 1993

Media meets are just the ticket for regional promos

As part of an extensive expansion plan for 1993, promotions company Station II Station is launching a series of regionally based "All Media Conferences" to commence next month with the release of the new single of a major act.

Stephen Tandy, managing director, explains "It has always been our policy at Station II Station to take the artists to the action. Regional tours taking in radio and TV stations and interviews with regionally-based journalists are a major priority in all our marketing services.

"We can now offer full conference facilities in Birmingham, Manchester and Glasgow where we can set up press conferences and interviews with



The Station II Station crew: George Capolis, Steve Tandy, Maxine Oluasanya, Melanie Klinger, Barry Martin, Jo Milloy, Lorraine Stewart and Martyn Levett prepare to give the media shows a big send-off

media contacts in each region." "The 'meets' will be co-ordinated by Station II Station's Jo Milloy, but she refuses to disclose the identity of the act which will be the first recipient of the new-style promo.

"The idea is really great. Each act will be set up in a location that suits their own individual style and then we invite the media to meet the band," says Milloy. "We will be ready to reveal our first act next month and until then I have to keep it under wraps. But I can assure you in true Station II Station style, it's a very big name for our first event."

"All Media Meets" are to be a regular activity for Station II Station throughout 1993.

Station II Station signs up software

Station II Station has gained exclusive marketing and distribution for Chart Search, a new PC database which provides access to over 30 years of singles charts.

The singles charts from 1960 to the present are compiled in the software package. Chart Search offers instant access via date and title, with full cross-referencing facilities. It will be launched in March.

"This is a first for us" says Martyn Levett of Station II Station. "We will be handling all the marketing and promotion of this amazing package throughout the world. Our first campaign will be directed exclusively at the European media. Any producer or presenter involved with compiling music show formats will not be able to resist this offer."

Chart Search campaign co-ordinator Lorraine Stewart says: "This is the best possible start for our first pan-European marketing project."

Frog at centre of trademark row

Media marketing experts at Station II Station have been denied exclusive rights to "Freddie the Frog" identity in a row which threatens to spawn a spate of disputes over rights to the bug-eyed amphibian.

The company claims that no-one else in the world has the right to use the Frog image. Chairman Martyn Levett states: "We have a worldwide deal with Freddie which is a total exclusive. Anybody trying to poach our style will have me to deal with."

The arguments have now been put on hold because Station II Station would not release any explanation as to the relevance of the Frog to the company's various activities.

Stephen Tandy, managing director of Station II Station said: "Freddie is a fundamental part of our operation, if



Freddie the Frog: innocent

anyone tried to steal him we would be hopping mad."

But it seems that other company chiefs are green with envy over Station II Station's use of friendly Freddie. The amphibian himself refused to comment, but it seems the frog is the innocent victim of the corporate wrangling.



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STATION II STATION

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Station II Station has a proven track record for its regionally-based media marketing campaigns, and the company is going from strength to strength with additional services

Often the most successful companies are those set up to provide a service that everyone else appears to have overlooked. So it has proved with Station II Station, which offers a complete regional radio, television and press media marketing service.

The company was the brainchild of Martyn Levett, who, during several years of DJ management, had recognised how the music industry largely neglected the regional media outside London.

"There wasn't a lot of activity that I could see going on regionally," he says. "It was very much a north-south

divorce, let alone a north-south divide!"

He started to research the situation more thoroughly just over four years ago, at a time when the regional radio stations were starting to split their frequencies. And he spent three months visiting almost every station on the UK mainland.

"It appeared that the whole corporate side of the industry was starting to invest big money into the regional radio stations," he says. "Overnight, car parks had helicopters with station insignia on them. This was big business."

"I couldn't understand why people in our industry were not communicating with

them. I sat with one particular head of music in September, who, while I was talking to him, was flipping through his diary and found that March 11 was the last time that anyone had visited him. And he apologised to me, because, he said, the reach of the station was only 2.4 million."

Levett originally launched Station II Station as a one-man business in October 1989. From the beginning, he set out to enlist the help of the regional radio stations by promoting the company heavily to them. His strategy paid off.

"Most of our initial business came via recommendations from radio stations, because



Martyn Levett is reluctant to designate specific duties to individual members of the team. "There are no isolated areas of activity in a campaign," he explains. But he does encourage his staff to gravitate towards areas in which they have a special interest, believing their enthusiasm will be conveyed to the people on the other end of the phone.

Regionally Right Said Fred

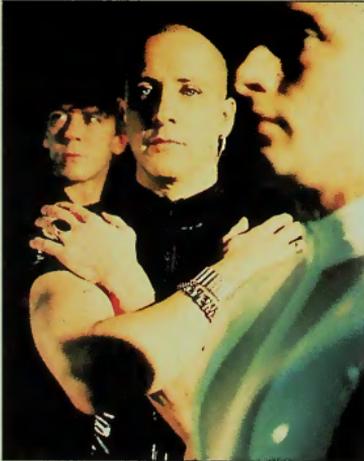
In working Right Said Fred's single I'm Too Sexy, Station II Station was greatly assisted by the fact that the record label, the management and the band itself all recognised the importance of regional promotion.

That meant they involved the company right from the start of the project and co-operated fully, enabling Station II Station to do some thorough groundwork before the single was released.

The relationship has evolved alongside Right Said Fred's phenomenal success. And at the end of last year, Station II Station was proud to see that the Deeply Dippy single was the highest independently regionally promoted single on the official 1992 Airplay Chart.

Martyn Levett says, "The exciting challenge for me on that particular project was being involved in the development of something that was not just about releasing records."

"What I am continually campaigning for within the boardrooms of our individual clients is that we should be working to develop the people that they are investing their money in, not just the next



record. Right Said Fred has to be the ultimate example of people power, because people around the world love Right Said Fred and they also like

the records. While the relationship continues in that balance, Right Said Fred will be around for a long time," concludes Levett.

we made a point of speaking to every week," he recalls, "even if, in the early days, it was only to ask: 'What's the weather like in your part of the country?'"

Steve Tandy, who now heads the promotion team, joined Station II Station in January 1990, as Levett was working Technotron's Pump Up The Jam single. It was a pioneering project, with the company exclusively handling all the regional promotion, and it provided the company's first major hit.

"The relationship that Levett had built up with the radio stations months before suddenly had to bear fruit," comments Tandy, recalling the way the single was promoted. "We did everything we could

think of - interviews around the country, competitions - the works."

The company's work on the Technotron single put Station II Station on the map, paving the way for the next stage in its development.

Although it has expanded continually, the fundamental principle on which it was based has remained the same. Says Levett: "It's a very simple, straightforward system of communication."

"Every week, every station in this country is contacted at least twice, if not virtually every day. It's very hard work, very labour intensive, and it means you have to have a big team - machines can't do the job," he explains.

Station II Station ▶ page 4

Steve Tandy - Station II Station managing director, Steve runs the day to day operation, drawing on the expertise of his team, and he also has a special role in liaising with record companies on new projects and campaign ideas.





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STATION II STATION



Lorraine Stewart, the longest serving member of the team, Lorraine works regional radio and, in particular, more local BBC than commercial stations. Lorraine is also responsible for researching, developing and updating the full marketplace mailing list. (Station II Station's own industry directory).

moved into regional TV promotion a year after it was set up. Levett's was of the opinion that the 35 to 40 programmes a week which contained elements of music were being neglected by the music industry, just as regional radio had been.

The team now promotes product to regional, network, satellite and cable television programmes and sees this area becoming increasingly important as satellite and cable TV continue to grow in popularity in the UK.

As Station II Station developed as a company,

expansion into regional press became the logical next step. It already had a network of contacts via regional radio which could take advantage of the fact that many DJs doubled as music reviewers for local newspapers and magazines.

"We suddenly realised that we possessed a virtually complete portfolio of regional journalists," Levett explains.

"That was a good point to start, but now that's been developed and we have the same sort of ongoing relationship with them that we have with the other forms

of the media. It obviously makes sense for us – with communication between the different departments, we're at maximum strength."

A sister company, BTM Public Relations, offers a parallel service to Station II Station in the field of live performance. It puts together national tours and club PA's through a network of showcase venues in major cities around the UK.

This type of activity can generate fees which help to offset the record label's promotional costs. And Station II Station can also ▶ page 7

Jo Millay works regional radio and TV stations and tends to specialise in dance shows.



Making Waves

As an operator in a specialist area of promotion itself, Station II Station has respect for those working in other fields. An example of this attitude is illustrated by their relationship with the NUS promotional subsidiary Making Waves.

"With the college/student market, we communicate every week with the radio stations, just to find out what they're playing," explains Maryn Levett. "It's a vital source of information about a specialist area.

"We're not involved in promoting to students specifically, so we employ Making Waves. So far as we're concerned, they're the best because they're at the sharp end of that market sector. We would rather pass that work over and know that it is being done well.

We have no problem working side by side with other professionals – and I emphasise professionals – who are in the music promotion business."

The two companies first

started working together two years ago and frequently co-ordinate joint promotions. For example, if Station II Station is working a particular record, Making Waves can set up interviews with the student press and radio.

"Station II Station are very efficient, very friendly and very good," says Matt Williams, NUS head of entertainments. "They're very adaptable to the projects they're working on and very professional. And they're a laugh – which helps!"

To Steve, Martin, Jo and the rest of the team at

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STATION II STATION

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Technetronic's Pump Up The Jam was the first major success for Station II Station, reaching number two on the national charts and opening up the dance area for the company.

And yet, illustrative of general practice at the time, Station II Station was not called in and the regional radio stations were not approached until the record had already charted - but the promotional campaign still came up trumps.

"Pump Up The Jam was a very interesting exercise," says Martyn Levett. "We were able to introduce that record to radio stations already with a healthy chart position, but it wasn't the chart position they were interested in - it was the quality of the record."



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Maxine Olusanya - primarily involved in the research and development of listings. Maxine feeds the frontline team with up-to-date and accurate information on the whereabouts of all media contacts.

use the events as a focal point for its other media activities, and maximise results.

Constantly searching for new ways to improve and strengthen its service, this year Station II Station will be establishing a network of local representatives around the country. Regional offices are planned in Birmingham, Manchester and Glasgow, facilitating a faster delivery of stock and more frequent personal calls on stations.

Since the company was founded four years ago, Levett has seen industry attitudes towards regional promotion change for the better. But he believes there is still room for improvement.

"Unfortunately, there's no scientific way for us to prove what influence we have on the charts," says Levett. "We receive positive feedback, but it's just a gut feeling from people who are releasing records on a regular basis."

"We have long-term clients who have said that, by having us work on records by new artists who have no national radio support, the entry at the lower end of the chart has been influenced by 20 to 30 places, but there's no way of proving that," he says.

"We all recognise the power and virtual monopoly that the national radio system has, but what we've always said to people is that the

Keeping a grip on the purse strings

While working with independent labels, Martyn Levett has often witnessed singles fail to achieve their potential because the record company did not have sufficient funds to finance a full promotional campaign.

Within the last few months, Station II Station's new financial director, Barry Martin, has been developing a new facility that will assist small labels in forming the financial structure to fund their activities.

"There appear to be people out there prepared to invest, but they don't know what questions to ask, because you can't apply normal business procedures to the record industry," says Levett.

"We have someone who can talk the right language to the money people to get them to invest in these projects."

Barry Martin also co-owns the Phoenix Plaza studio and venue at Wokingham and would eventually like to offer



Barry Martin - financial administrator for the whole group of service operations as well as financial management consultant to many clients.

clients a complete package.

"We'd like to get to people a bit earlier, to save them wasting their purse," he says.

"If they just come in with an idea or a song, we can give a complete package - Station II Station II's promotional

services, as many days in our studio as they require and bolt-on marketing services, all for a set price. We're going to get more into that in the future." It's just the sort of back-up service indie have been waiting for.

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Proving that it does not only work dance records, Station II Station made successful inroads for The Farm with their single Stepping Stone before the band found widespread popularity.

"It was a style of music that wasn't in vogue," claims Steve Tandy. "It was a trend setter, rather than a trend follower. They are always hard projects to work, because you have to educate and enlighten people. But they're also the most rewarding, because if they are successful, it just shows what

can be done," explains Tandy.

Yet, despite the fact that this was a different style of music, Tandy believes that Station II Station's approach did not fundamentally differ from the way it works more mainstream records.

"We work all types of music and the system that we operate is the same," he says.

"A different set of people will be getting The Farm record from us for specialist shows than us for specialist Technotronic, but the actual relationship with the system

is exactly the same. It's awareness, and the only difference is the shows you're going for and the venues you can use to coincide with the nature of the music.

"The Farm were pioneers of indie-dance crossover. We found that the philosophy of dance shows was changing. Where they would once only play a dance record, they would now play a record with crossover potential, and our work and our approach to the radio stations reflected that," Tandy concludes.

STATION II STATION

regional media deserves the respect of an each-way bet, because that's what it is.

"Not everybody can get on Radio One, because of the nature of the system and because it's got to be something to all men, but there are different tastes in the country. The happening regional stations are now strong enough and confident enough to make their own statements, in a musical, commercial and marketing sense."

"I sit in on marketing meetings at London-based

record companies as the regional representative," adds Steve Tandy, "and they talk about previewing a new artist in some trendy wine bar in London.

"Normally, everybody around the table is nodding - except me - because they all live in London, and all their contacts are there. Do your London showcases, certainly, but do regional showcases as well, so that you're taking it out there and showing willing around the country.

"That helps the artist, by building their profile in the

regions, and it assists our relationship with the radio stations. It also works to the benefit of all the artists whose records we promote. We've again put our money where our mouth is and said: 'We will come to you, because we know you're important'," Tandy continues.

"Radio stations want people," says Levett. "They used to have cobwebs on the welcome boards in their receptions because no-one went there."

Apart from spending the word about the ▶ page 10

New technology set to come on track

Station II Station is always open to suggestions as to how state-of-the-art technology can improve its service.

While searching for ways to effectively promote Right Said Fred's second single, Don't Talk Just Kiss, in a way that would prove the band were not simply a novelty act, Steve Tandy discovered a facility to transmit a copy of the track to all the ILR stations simultaneously via satellite.

This service had primarily been used for jingles and commercials, with occasional promotions for U2 and Michael Jackson, but this was the first time that an independent record company, Tug Records, had broadcast one of its tracks by satellite before release, simultaneously with national radio.

The transmission had tremendous impact, securing 24 A-Lists in the week before the hard copy of the single arrived at the stations. Station II Station is now offering the service for

distribution of records and interviews. "It's another cost-effective way of getting the people to the power!" asserts Martyn Levitt.

Station II Station commissioned consultants Progressive Programs Ltd to develop its own unique system, called the Playlist Analysis System, which provides a way of recording daily information from radio stations.

Information on where a record is playlisted, how many daily plays it receives and any other relevant information is provided. The system also contains useful data on every radio station in the UK, including listings, show information and playlist rotations.

After weekly playlist information is inputted by Station II Station, it is collated and filed in a computer register, which is then sent direct to clients at the end of each week. So far, this program remains unique



Hannah Jones: first Station II Station 'shycast' of this year

to Station II Station.

A further exclusive service which the company is hoping to develop more fully with the help of Barry Martin is the promotion of music through 0691 and 0698 telephone numbers. Using interactive computer technology through the phone system, a far more sophisticated service than simply playing a track down the wire can be developed, offering previews of new tracks and information about featured artists.



Na Vision: the next act to take advantage of technological innovation for marketing purposes

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Melanie Klifinger primarily involved with regional and specialist press contacts. Melanie makes sure the print media know all about what Station II Station clients are up to.



effectiveness of regional promotion, another priority for Levett is to convince more independent labels that the service Station II Station provides is not solely for large record companies. It can also prove cost-effective for smaller operations that cannot afford to maintain a full-time promotions department.

"A message that we are always endeavouring to put across to smaller companies is that what we are trying to create is a campaign management service," he explains.

"We want them to bolt on to us as they can then undo the bolts when they haven't got the releases or the purchase.

"We operate a policy of keeping the cost of our services to the absolute minimum, so that we can still expand and survive and our record labels keep coming back to us," says Levett.

"We're very, very lucky in that we have got clients that started from scratch with us and have grown with us and we're proud to have those sort of relationships."

Looking to the future, Levett will continue to search relentlessly for ways to improve the Station II Station service. He's also constantly on the lookout for ways to make it more effective by employing the latest forms of technology wherever required.

The human factor — the energy and enthusiasm which fuels the company — is already in place.

"We always say to any of our customers that they're welcome to come and live at our office for a day during the campaign. That's their insurance that they're getting their money's worth," Levett says. "But they won't last an hour, because we'll drive them insane! All they'll hear is the constant stream of energy and fun that goes into pushing their project."

"We do not have conversations with people about what we think about their project: we're not an A&R department. Our commitment is to make their project famous."

"Therefore, all we guarantee our customers is that every form of the media that we go to will be aware that their project exists — and let's all hope that they like it as well. We will promote every type of musical project and we're proud to do so," says Levett.

With these open attitudes, Station II Station is set to capitalise on its proven track record. The betting is that the company will continue to make progress towards new destinations on the musical map. At the rate it has been moving so far, it's clear that Station II Station has worked up a healthy head of steam.

George Capsalis - Station II Station's regional tour manager escorts artists to radio stations around the country. His responsibilities will be extended to include the co-ordination of the regional promotional team which is currently being planned.



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Managing Director: Stephen Tandy

Financial Director: Barry Martin

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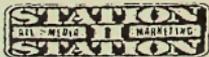
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