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 Exchange (DMX) 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 international 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 offers a variety of genre-based channels ranging from opera to Top 40 music, uninterrupted by commercials or speech. DMX will not publicise its output, claiming this will help prevent piracy.

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 off-shoot 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.

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 1PM controller Johnny Beelings and head of music Chris Lytch before Christmas to discuss the three categories.
GamesMaster, the TV show, is now Europe's biggest selling video games magazine!

GamesMaster is the magazine for a new generation. But today's teenagers aren't just nuts about Super MarioLand and Tetris. Over 90 per cent of GamesMaster's 200,000 readers are active record buyers. That makes them your customers. There really is no more cost-effective way of reaching the screen generation than through GamesMaster.

For more information call Simon Whitcombe on 0225 442244
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 slot, featuring three consecutive ads for its Air Max line, 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

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 (Total), Arrested Development (Chrysalis), Crowdwise 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, TMG Unlimited, Ainleyes Music & Video, Sega and PolyGram TV.

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

Boosey hits Disney with $200m lawsuit

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

In a writ filed last week in New York, the publisher claims Disney marked the first time any company has taken a whole commercial break during the 1939 Disney film Fantasia.

Stravinsky was paid $6,000 years ago over the use of his work. PolyGram is making its own material, including comedy from Peter Sellers and Vax plus licensed shows such as Thunderbirds, available.

PolyGram unveils spoken word arm

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

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

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

CMA Telltapes is producing

Virgin Radio to run album chart

Virgin Radio is underlining its album-based music policy with a Sunday evening album 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 playlisted output would take in acts “from Nirvana to Arrested Development to...”

And unlike his predecessor Andrew Marshall — replaced after just two months in the job — he refused to rule out any genre except extremes such as hardcore rap and trash metal.

The station has already secured a high profile presence 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 Gut 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 a CD.” But he adds, “It does seem to be basking 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. Up to £2m has already been spent in start-up costs prior to the station’s launch on April 30, including £1m to upgrade transmitters.

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

And one effect of the recession has been in some ways to divert attention from single sales to专辑 performance in singles; PolyGram, as a company, has only run during the week albums featured on the tape.

A “fitting note for Obie to retire on; and MCA had its highest ever share with the help of Geffen.”

Meanwhile among the distributors, Pinnacle, APT and Southern achieved their highest scores so far, showing that the indie market remains buoyant as ever.

Congratulations to all of them. Even for those who are not quite so buoyant a year on, it provides a chink 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 them.

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 buyer for seeking to pay the lowest possible price for a raw material, but in this case they may end up paying the goose which laid the golden egg.
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 Sommerich.

Conifer managing director Alison Worthington 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 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 Otter Feather, laid off two of its five staff last October.

• Collins has appointed its first press officer, Anne Louise Hyde, who was last month the new Président of the Society of Independent Musicians.

PolyGram repels classical Lills

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 Sommerich.

PolyGram retained its first position 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 to 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 24.2% (full-price). The company also had seven albums in Gallup's annual classical Top 20, compared with six for EMI'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 market share scored 11.9% in the third quarter, slipped back to 9% for October-December. However, its annual share more than doubled to 11.9%, in part helped by the success of London'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 2.9%, 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.

TOP TIP: young East 17, who have managed to cross from teenybopper who have managed to either avoided or simply is another man's poison still creative after famé Vedder is a superb singer for new acts Worldwide!

The Road, my '92 fave, and fascinating lyricist Nirvana, because Eddie Jam, an inch ahead of (please listen to Jeremy new Président; of humour and elected a new market share figures which revived their sense praise to Jimmy Devlin); - Lionel Richie, what a boggie the mind; always deserved to be. - Conifer managing director Alison Worthington says: "Collins needs a particular type of distribution. It fits very well with our other labels such as Bis, Telarc and Conifer."

Top 10 Full-Price Classical Albums of 1992

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<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Label</th>
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<tr>
<td>1</td>
<td>(1) Essential Opera</td>
<td>Decca</td>
<td>PolyGram</td>
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<tr>
<td>2</td>
<td>Pavarotti In The Park</td>
<td>EMI Classics</td>
<td>EMI</td>
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<tr>
<td>3</td>
<td>Beethoven Violin Concerto</td>
<td>EMI</td>
<td>EMI</td>
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<td>4</td>
<td>(3) Vivaldi Four Seasons</td>
<td>Decca</td>
<td>PolyGram</td>
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<tr>
<td>5</td>
<td>The Essential Mozart</td>
<td>Erato</td>
<td>Warner Music</td>
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<tr>
<td>6</td>
<td>The Ultimate Opera Collection</td>
<td>Decca</td>
<td>PolyGram</td>
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<td>7</td>
<td>Essential Ballet</td>
<td>Decca</td>
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<td>8</td>
<td>Domingo</td>
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<td>9</td>
<td>Gorecki Symphony No 3</td>
<td>Elektra</td>
<td>Warner Music</td>
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<td>Warner Music</td>
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Source Sales

PolyGram remains the UK's number one classical label, as 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 11.9%, in part helped by the success of London'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 2.9%, 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.

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 16. Details are still to be finalised, but BT will be offering custom-designed telephone cards and Galaxy promotions to promote the release through its chocolate heart products.

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

Sloane says he was approached by Timeless Records to team up with Ashley Shanks and an executive from Chrysalis. The label name was chosen to reflect the label's focus on emerging talent and will feature music videos and pop star studio guests.

Gamemaster 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 Gamemaster and its magazine.

Pop stars are among the guests being invited to appear on the television show and in the magazine's TV supplement.

The programme, which attracts an audience of 3m, has already featured appearances by Take That 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, while untedded companies targeting a similar audience.

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

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.

The case, which was the action, initiated in 1991, is due to be heard at Wood Green 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. The Canadian Patent Office representing Hayden and Conifer says the US verdict will 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.

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Lovers' rock promotions

Chrysalis and Sony Classical are targeting love-born 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 repromoting 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 Roxy Ballamy 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 Philips' DCC as their preferred digital carrier, writes Phil Sonnerecht.

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 NHI International, owner of the two labels, says that the higher duplication cost for DCC — which 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 into 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 was controversial 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 in 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.

EMI looks for a premium pay out

EMI is forming a specialist premium 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 Eso and Tesco.

The division will be overseen by Cesar Nidan, formerly with IMP, who joins the company as premium manager this week.
In my own naïve way I had always thought that a trade paper represented the trade 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 Band 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 Pilates 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 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 viewing when it should be supportive of those labels, artists, songwriters, producers, dealers and so forth, who are simply attending to their craft and creating business in difficult times.

For our part, we are proud to be 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.


PS Is the editor in anyway 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 BPI meant to be about the best of British music rather than the best marketing concepts and that is why I believe the shortest way 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 chart; 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 three blues albums in the listed 30. 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 criteria for compiling this chart that isn't completely laughable?

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

We read your Column comment 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-commercial 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 replaced by 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 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

Jazz and blues are combined because even in the Top 1,000 album chart there are rarely even 10 jazz albums. The only way a jazz artist can get any Axis City jazz sales chart which is statistically accurate is for jazz labels to persuade the public to buy more of their records — Ed.

I write with reference to my 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 "Jackey", "missus" on some occasions, "silly boy".

I do hope this clears up any misunderstanding.

Piers Morgan, The Sun, Virginia Street, London E11XP.
Contact Charly Records, your safe source for VEE JAY.
Midem Stand 20.02

As affirmed by
United States District Court,
Central District of California,
Case Number: CU 87-1889 TJH (JRX).
“Findings of Fact and Conclusion of Law”.

Warning - It has been determined that unsafe licensing can seriously damage your business.
 marker survey oct-dec 1992

emi and bmg cha$e$ 

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 highest-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 2,500% — 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, capital 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 10.1% — 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 hammermith-based giant.

then again, it can console himself, there's always next time.
When new Sony Music chairman Paul Burger selects a managing director for the Columbia label, he will be entrusting he or she 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 25.6% 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.

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.
MARKET PREVIEW

REISSUES: BUDGET

ELTON JOHN: Songbook (Pickwick PWRS 4126P). The folky soul of Love Songs, which sold over 60,000 copies in under a year, Pickwick's latest Elton John compilation Songbook is a less obvious selection. Spanning classic singles — Ego, Island Girl and the John Lennon tribute Empty Garden — and album tracks such as Tiny Dancer and What's Going On, it's a perfect package for Elton's lullaby 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 collection of predominantly UK tracks concentrates on the increasingly popular progressive end of the house spectrum. It includes a selection of previously unreleased tracks, plus contributions from newcomers like Dee Patten and Eddy Pritchard. Released early September, the first volume of this series reached number six in the dance albums chart and 18 in the compilations rundown. Trade is getting plenty of local radio and press advertising and should sell just as well.

DAVE WILLETTS: Stages Of Love (Pickwick PWRS 4130P). Willetts leads the way in the West End production of Les Miserables, a perfect shop window for his faithful fans. SJJi burners. Songs including My Funny Valentine, The Impossible Dream and Almost Like Being In Love. A long-term slow burner.

JIM REEVES: Remembering (Pickwick PWRS 4101P). In the wake of Arcade's 'highly successful re-working of his greatest hits', Reeves returns to a label for which he sold over 5 million albums in the Seventies and Eighties. There's enough here that's not on the Arcade album to make it a useful additional purchase for his faithful fans.

DANCE

VARIOUS ARTISTS: Trance 3 (Rumour R2997). This well-chosen collection of predominantly UK tracks concentrates on the increasingly popular progressive end of the house spectrum. It includes a selection of previously unreleased tracks, plus contributions from newcomers like Dee Patten and Eddy Pritchard. Released early September, the first volume of this series reached number six in the dance albums chart and 18 in the compilations rundown. Trade is getting plenty of local radio and press advertising and should sell just as well.

ESKIMOS AND EGYPT: Fall From Grace (One Little Indian EEF96). This funky soul single is the follow-up to Love Songs, which nearly topped the chart. It is released on two separate 12-inch singles — one features fine trance and almost garagey mixes from Moxy, the other boasts acid mixes by The Beatmasters and Dylan Bonner from E&U. It should certainly beat their best previous singles chart position of 76 and may just scrape into the Top 40.

MOODSWINGS: Moodfood (Arista 71432111702). Moodswing's two-artist, four-remix dance collaboration between indie producer Grant Showboys 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.

WORKSHY: Never The Same Again (Cowboy Recordings). 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 numbers as Secret Life or The About.

MO & BEEV: Coming On To Me (Rumour RUMAT63). 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 numbers as Secret Life or The About.

LUNA 2: Indian Summer (Rumeur R6719). A classic mid-tempo soul dance song backed by covers of Black, Velvet Underground and Dream Syndicate tracks. It's bound to put them on the map at last.

WONKY ALICE: Atomic Raindance (Pomona ONA 001). The Oldham quintet have been a hit since their two EPs last year, but this debut album is a classic slice of British psych-pop given extra oomph on their new record, rock polish. Next pop hooks aside, given all the interest in Seventies fads, the Wonkies

MAINSTREAM - SINGLES

POISON: Stand (Capitol CCLI70). Poison's first new recording since 1990 is a stirring mid-paced rock anthems, more light metal than heavy, with lots of jangling guitars, fat bass lines and a highly commercial chorus. It has only its weakly-oveway over their album Native Tongue, but that should be enough to lift them into the Top 20.

CLORIS ESTEFAN: I See Your Smile (Epic 6861516). Her Miami Hit Mix exceeded all expectations to become Gloria Estefan's biggest hit in years, the combination of seasonal marketing and the familiarity of the material providing a bonanza. I See Your Smile is incomparable, but almost wholly lacking in spark, and will return her to the mid-chart anonymous that has been her lot. Its main task, however, will be to distinguish its highly successful

ULTRAVOX: Vienna (Chrysalis CNS 9337). First time 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 hit or two different CDs. Its appeal is relatively unendurant (it was ranked 34th in a recent A&M (independent radio all-time classics chart) and should, therefore, make a short but spirited showing in the chart.

EXTREME: Tragic Comic (ARMS 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-

LUNA 2: Indian Summer (Rumeur R6719). A classic mid-tempo soul dance song backed by covers of Black, Velvet Underground and Dream Syndicate tracks. It's bound to put them on the map at last.

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ANNIE LENNOX: Little Bird/Love Song For A Vampire (SAC 74321128837). Little Bird is another track gleaned from Annie Lennox's hugely successful 1995 solo album Broken Home. The track 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 perky, and not too far removed from Lennox's Eurythmics work in its original mix. As a brand new track, it is likely to be premature on the popularity of the group's stock is high after a triumphant tour and face, and with a variety of marketing gimmicks (stickered discs, 40x60 posters, exclusive mixes of oldies, live tracks and covers) Tragic Comic will probably succeed despite itself.

MUSIC WEEK 30 JANUARY 1993
could make something of themselves.

TAD: Salem (Sub Pop SP229). The last man of Sub-Pop who, despite a high cred factor, never got his share of success. The two-track 12-inch and one-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-led rhythms and mixes (by Meat Beat Manifesto's Jack Dangers and Bomb The Bass's Tim Simenon) are. A definite club hit, but with crossover potential.

RADIOHEAD: Anyone Can Play Guitar (Parlophone R6333). Without making a fuss at the time, Radiohead's second single was the subject of several critics' Top 10 polls at the end of 1992. The follow-up is equally strong, with three tracks, diverse melodies and a collective spirit that adds sophistication to their guitar band abraction. It's promising and polished début album.

SCHUMANN: Various works. Sviatoslav Richter (Decca 430 456-2). One of five albums of previously unissued performances by Richter in Vienna and Munich in 1956-80, the exclusive 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/London (EMI CDS 7 54739 2). Marking the start of a big EMI opera campaign, with at least one new opera per month, this sets high performance standards for the rest.

PHIL SOMMERICH: Super Space Invaders: the return of the classic.
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 reshuffles.

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 Bob Dickins reports to the Hong Kong office in New York; MCA’s Tony Powell reports to Al Teller, EMI’s Rupert Preston reports to London; 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 start to 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 already demonstrated considerable success at coordinating its European resources.

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 publicly 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 major labels 1992 was a rough year for UK talent abroad, and Sony was no exception. Talent acquisition and development is traditionally 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.

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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.
**CHART FOCUS**

It started more quietly this year than last, but the singles chart turnover is back up to speed this week, with 59 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 tumbles despite getting Top Of The Pops exposure on Thursday. Two notable records in the second category are S.O.U.L.S.Y.S.T.E.M.'s 'It's Gonna Be A Lovely Day,' which dips from number 17 to 29 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 remains at its ninth consecutive chart championship. Now double platinum, it's still selling more copies per week than any other artist. 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 — who debuts at number 14 with Independence — stretches her span of Top 40 hits to the second longest 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 and had a banner week, with the Rocky Quartet's collaboration with Elvis Costello debuting at number 15, Barrington Pheloung's third album of classical pieces used in TV's Inspector Morse vaulting to number 20 following the screening of the last programme, and David Zinnman's interpretation of Górecki's Symphony No 3 so soaring to number 47, after exposure on Radio Four news last week. — Alan Jones

**CHART NEWCOMERS**

**14**
LULU: Independence (Dome) UK 17th hit.
Producers: Mike Ward/Cary Boycott/Eck Kennedy
Publisher: Warner Chappell
Writer: Selaavar
First hit: Shout (7, 1964)
Latest 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 (A&M) 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

**12**
**What a screem**
Sunscreen lead album releases

**14**
**Day off**
SOUL SYSTEM in surprise slump

**20**
**Big Belly**
Belly zoom straight into indie top three

**22**
**He's Away**
Bobby Brown funky on the floor

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**SAMMY CAHN**
1913 TO 1993
A songwriter whose success went 'ALL THE WAY' 
will be sadly missed by
HAL SHAPER, KEITH C. THOMAS
AND EVERYONE AT HAL SHAPER LIMITED
THE SPARITA FLORIDA MUSIC GROUP LIMITED
PRESTIGE RECORDS LIMITED
and SLEEPING GIANT MUSIC INTERNATIONAL LIMITED
and ...the entire music world
NEW RELEASES

Album releases for 1 February 1993 - 5 February 1993: 238
Year to Date: 767

HIGHLIGHTS

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continued on p23
OUT NOW!

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**TOP 50 AIRPLAY CHART**

**THE OFFICIAL music week CHART**

**30 JANUARY 1993**

**TOP 50 BREAKERS**

**REGIONAL CHOICE**

**US TOP 50 SINGLES**

**US TOP 50 ALBUMS**

**SINGLEDOWN: THE GREAT DEBATE**

**SELECTED TITLE: INDEPENDENCE للإطاحة**

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**WEEKLY AIRPLAY PROFILE**

This Week's Top 10 Airplay Stations:

- 1. Capital FM
- 2. BBC Radio 1
- 3. Piccadilly Key 103 FM
- 4. CJUR
- 5. MFM 107.4 & 97.1
- 6. Chiltern Network
- 7. Bauer Radio
- 8. Virgin
- 9. Capital FM
- 10. BBC Radio 1

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**US TOP 50 SINGLES**

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RECORD MIRROR
DANCE UPDATE

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. 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.

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 playlisting 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.

Just outside the Top 10 comes PWL International, taking 2% of the market, followed by the resurgent Motown, boosted by Boys II Men. The Shamen helped One Little Indian to 16th place (1.6%), one place behind the expanding Network (1.7%). XL came in at 19, ahead of EMI label Mute. But 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.

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. And Russell has picked up Louie Rankin for XL’s hip hop offshoot Ruffness.

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!
Strictly Rhythm has signaled 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 output again — now aiming for two singles a week.

This shake-up will see the more underground 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

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 Cheilron. 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 compilation label — Touchdown. His fate with 'All About Bouncing' by Alvin & The Chipmunks and the compilation. Last year Serious to under Mahesh 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 imprint Phat Wax next month.

Cooltempo 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 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 monitors — it has little to do with musical taste," he says.

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

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

**Clubs:**
- **Space Funk at The Pavilion, Portland Street, Manchester. Saturdays 10pm-2am.**
  - **Capacity:** 400/80
  - **Special features:** 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'.
  - **DJs 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: 011-948 2220."

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Vinyl Solution

**Vinyl lame mania**

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**Capacity:** 400/80

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<tr>
<th>No.</th>
<th>Track/Artist/Label</th>
<th>Promotion</th>
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<tr>
<td>16</td>
<td>SHINE ON ME (MIXES)</td>
<td>Fresh promo</td>
</tr>
<tr>
<td>19</td>
<td>SPIRITUAL HIGH (BACK TO BASICS/WELL HUNG PARLIAMENT/CRUNCH REMIXES)</td>
<td>Fresh promo</td>
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<td>21</td>
<td>PHOTOGRAPH OF MARY (KENLOU B-BOY MIX)</td>
<td>Epic promo</td>
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<td>22</td>
<td>ALL THIS LOVE THAT I'M GIVING (MIXES)</td>
<td>Epic promo</td>
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<td>23</td>
<td>DEEP (MIXES) Exx 17</td>
<td>KTDA/Colors promo</td>
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<td>25</td>
<td>BROKEN ENGLISH (WELL HUNG PARLIAMENT VOCAL MIX)</td>
<td>4th &amp; B'way promo</td>
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<td>27</td>
<td>REMINISCE (MIXES) Mary J. Blige</td>
<td>Sony Soho Square</td>
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<tr>
<td>29</td>
<td>CIRCLES Selfon</td>
<td>MCA promo/US MCA</td>
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<td>33</td>
<td>EVANGELISTA Floor Control</td>
<td>X'treme promo</td>
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<tr>
<td>34</td>
<td>GIRL OVERBOARD Snowboy featuring Anna Ross</td>
<td>Acid jazz promo</td>
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<tr>
<td>35</td>
<td>FALLING (MIXES) Cathy Dennis</td>
<td>Polydor promo</td>
</tr>
<tr>
<td>36</td>
<td>SWEET REVIVAL (KEEP IT COMIN) (MIXES) Shades Of Rhythm</td>
<td>ZTT promo</td>
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<tr>
<td>37</td>
<td>AN BABY (CLUB MIX) Lil Justin</td>
<td>M8G promo</td>
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<tr>
<td>38</td>
<td>Love Is... (ALL AROUND ME) Route 64</td>
<td>Stress promo</td>
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<tr>
<td>39</td>
<td>Give It Up, Turn It Loose En Vogue</td>
<td>East West</td>
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<tr>
<td>40</td>
<td>Good Vibrations (MIXES) DE JA YU (MIXES)</td>
<td>Fresh promo</td>
</tr>
<tr>
<td>41</td>
<td>Brothers Like Outlaw</td>
<td>China promo</td>
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<tr>
<td>42</td>
<td>YOU WE'RE ON A MISSION Frankie</td>
<td>Japan promo</td>
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<tr>
<td>43</td>
<td>AS ALWAYS Secret Life</td>
<td>Cowboy promo</td>
</tr>
<tr>
<td>44</td>
<td>HELP ME (A QUEST 4 PEACE 12&quot; MIX) SLY &amp; SHAGGY featuring Jody</td>
<td>Black Market International promo</td>
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<tr>
<td>45</td>
<td>ELIXIR VITAE II Various</td>
<td>Network doublepack promo</td>
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<tr>
<td>46</td>
<td>SPELL ON YOU Sound Foundation/Connie Lush</td>
<td>Blast promo</td>
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<tr>
<td>47</td>
<td>ARRANGED MARRIAGE (MIXES) Apache Indian</td>
<td>Island promo</td>
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<tr>
<td>48</td>
<td>Gotta Get Back To You Masters At Work &amp; Co</td>
<td>US Esquire</td>
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<tr>
<td>49</td>
<td>Who Se Me Le Vent Recolte Le Temps (GANGSTARR MIX) M-Cubed</td>
<td>Talkin Loud promo</td>
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<tr>
<td>50</td>
<td>STEP IT UP (MIXES) Stereo MC's</td>
<td>4th &amp; B'way promo</td>
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<tr>
<td>51</td>
<td>GREED (EP) Groove City</td>
<td>All Around The World promo</td>
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<td>52</td>
<td>STANDED Groove Corporation/Original Rockers</td>
<td>Cake promo</td>
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<tr>
<td>53</td>
<td>ICE CREAM DREAM MC Lyte</td>
<td>A&amp;M promo</td>
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<tr>
<td>54</td>
<td>I'M EVERY WOMAN Whitney Houston</td>
<td>Arista LP</td>
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<td>55</td>
<td>JACK LE JAZZMAN David Dexter D</td>
<td>M&amp;M promo</td>
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<td>56</td>
<td>LITTLE BIRD (MIXES) Annie Lennox</td>
<td>RCA promo</td>
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<tr>
<td>57</td>
<td>ONE BLOOD/TEEN SNIDE (EXCLUSIVE GUNNING/STREET IT'S NOT OVER)</td>
<td>380 LP promo</td>
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<tr>
<td>58</td>
<td>SOMEDAY The Family Foundation</td>
<td>Perspective/A&amp;M</td>
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<tr>
<td>59</td>
<td>JOURNEY TO HOLIDAYS Sounds Of Blackness</td>
<td>US MCA</td>
</tr>
<tr>
<td>60</td>
<td>GET AWAY (MIXES) Bobby Brown</td>
<td>East West promo</td>
</tr>
</tbody>
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**Highest Climber**

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

**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 CDKTA2, 12KTDA2 VIA TOTAL/BMG

071-978 2300

RELEASED FEBRUARY 1ST

WHILE STOCKS LAST!!
SONZ OF A LOOP & DEAN BLUE

SONZ OF A LOOP ERA

"Flowers In My Garden EP" (Suburban Base promo). Starting '93 in fine style with this six-tracker, Danny Bazzak 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

SANDY B

"Feel Like Singing" (Nervous, US). Garage in all its splendour — and who better to kick off proceedings than David Morales with an awesome classic Deej 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...MA

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 wearing in 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 mixes?...38

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

CHRIS BALLIN: GRABSPOTLIGHT

HANG 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...MA

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 rhythm track and you have a storming cut...38

DJ TRAX

"DJ Trax EP" (Moving Shadow promo). I'm not sure what any of the tracks are calling but all four are top quality hardcore — plenty of funky 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...MA

DINA CARROLL

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

SONZ OF A LOOP DA LOOP ERA: SKRATCHADELIK!

RAINGETTA

"What About Your Friends" (White label). Mixed by Philly Brown, this is a UK-meets-US style production with Todd Terry-style keys, cut-up break beats and a deep bassline all around a screamed vocal. Tuff!!!...MA

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 Haydon, Kevin Sauders, 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...MA

MAGNUM FORCE

"I Want You So Bad" (Rajor 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 swingy vocals. For those who like to grind, slip into 'You Got It Going On'...MA

JONES

"I'm What You Need" (White label). Mixed by Rockey and Diesel, this is a UK-makes-US style production with Todd Terry-type beats mixed with UK touches. Shazam promo. The solid vocal only appears over one of the mixes, but all-in-all a strong release...MA

THE STRETCH BOYS

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50 GREATEST HITS, Queen (Hollywood)

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50 GREATEST HITS, Queen (Hollywood)
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 Peech Boys' Life Is
Something Special...

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
tuff n tuff...

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

People How can I love you more 
mixes.

The famous Sasha & Rollo remixes.
NOTHER weekly whisk through the what, where and whens 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 début 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 pluggers... 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)... Discomagic 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 RM please)... Scotland’s Slam boys are to franchise Pharoah into releasing 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 Tresor Records follows Infont and United in the flurry of new releases from Eddie Flaschin’ 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!

**TOP 10 BEATS**

1. I WANNA STAY WITH YOU
2. SWEET EFFECT
3. RUNAWAYS
4. START CHOPPING
5. WILL WE BE LOVER
6. AN EMOTIONAL TIDE
7. STEELTOWN
8. HARVEST MOON
9. ANGEL

**US TO**

1. ROLL THE OCEAN
2. WISH YOU WERE HERE
3. STICK IT IN THE JUKE
4. SAVING FOREVER
5. RUMP SHAKER
6. A WHOLE NEW...P
7. DEEPER AND DEEPER
8. GOOD ENOUGH
9. RHYTHM IS A DANCE
10. T.J. WILLIAMSON
11. WHEN SHE CHEESE
12. SOUL DIZ WITH YOU
13. MR. WENDAL A
14. FAITHFUL
15. GIVE IT UP, TURBO
16. REAL LOVE, Mary
17. HERE WE GO AGAIN
18. WALK ON THE OCEAN, Paul, The Week & Ender
19. DO YOU BELIEVE IN US, Joe, Ono & De sales
20. WHAT ABOUT YOUR FRIENDS, T.S. & The Light
21. ORDINARY WORLD, Duran Duran
22. I'M EVERY WOMAN, Whitney Houston
23. DIDTY, Pyroboy
24. TO LOVE SOMEBODY, Michael Bolton
25. NEVER A TIME, Genesis

**UK TO**

1. I DO NOT WANT TO LOSE YOU
2. DO OR DIE
3. I'M NOT LEAVING YOU
4. KEEP IT REAL
5. NO FAITH, Man
6. I'M NOT LEAVING YOU
7. NO FAITH, Man
8. KEEP IT REAL
9. I'M NOT LEAVING YOU
10. NO FAITH, Man

**RECORD MIRROR**

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

1. I WANNA STAY WITH YOU
2. SWEET EFFECT
3. RUNAWAYS
4. START CHOPPING
5. WILL WE BE LOVER
6. AN EMOTIONAL TIDE
7. STEELTOWN
8. HARVEST MOON
9. ANGEL
10. I WANNA STAY WITH YOU
GIVE ME 1 GOOD REASON WHY I SHOULD BUY FROM SCANDINAVIAS NO 1 INDEPENDENT DISTRIBUTOR?

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TOP 75 ARTIST ALBUMS
THE OFFICIAL MUSIC WEEK CHART
30 JANUARY 1993

TOP 20 COMPILATIONS

The Bodyguard (OST) * 2
Various

Live - The Way We Walk Vol 2: The Longs
Genesis (Davis, Colby/Genesis)

2

SO CLOSE
Duran Duran (Siberia Music / East West)

3

NUN THE PEOPLE
Chacal (Chacal/Chacal)

4

3 YEARS AND 2 DAYS IN THE LIFE
Yeardley (Yeardley/Bootleg)

5

CONNECTED
The Scorpions (The Scorpions/CBS)

6

TAKE THAT AND PARTY
Huey Lewis & The News (Warner Bros/Caracal)

7

BOSS DRUM
One Love Indian TRC/47

8

CHER'S GREATEST HITS: 1986-1992
Cher (Cher/Warner Bros)

9

LIVE - THE WAY WE WALK VOL 1
Genesis (Davis, Colby/Genesis)

10

POP - THE FIRST 20 HITS
Madonna (Sire/Warner Bros)

11

KEEP THE FAITH
Bon Jovi (Spring Single/Atlantic)

12

GOLD - GREATEST HITS
Elton John (Capitol)

13

GREATEST HITS
Oasis (Parlophone/Capitol)

14

GOLD - GREATEST HITS
Oasis (Parlophone/Capitol)

15

INTO THE SKYLINE
Carly Dennis (Perfecto/Dance)

16

APOLLOSTER (1987 - 1988)
Various

17

THE JULIET LETTERS
Various

18

STARS
Various

19

INSPECTOR MURSE VOL 3
Various

20

BACK TO FRONT
Various

21

UNPLUGGED
Various

22

INCIDENTE
Various

23

TIMELESS
Various

24

NEVERMIND
Various

25

...ANDRUDE...
Various

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...ANDRUDE...
Various

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THE NASHVILLE DREAM
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Various

95

THE NASHVILLE DREAM
Various

96

THE NASHVILLE DREAM
Various

97

THE NASHVILLE DREAM
Various

98

THE NASHVILLE DREAM
Various

99

THE NASHVILLE DREAM
Various

100

THE NASHVILLE DREAM
Various
SPECIALIST CHARTS

30 JANUARY 1993

ROCK

This Last Wks
1 6 PHOENIX PEOPLE The Shamen One Little Indian MRP 7 (I) (P)
2 NEW 1 FEED THE TREE Bally 4AD - (BAD 3001) (RTM/P)
3 2 8 LIVING IN A FANTASY Urban Haze Face 2 (12) AZAE 13 (F)
4 4 12 LET ME BE YOUR FANTASY Baby D Production House - (PNTD E) (G)
5 3 5 HARDTRANCE EXPERIENCE EP Hardthorp Northshore UK - (HARTUK 1) (RTM/P)
6 72 IN THE DAYS OF FORD CORTINA Gorillaz Poplife - (GZ) (P)
7 2 NEW 1 THE PROTESTATION IS NOW FAST Suede NED 25 (NED 25 (RTM/P)
8 3 3 METAL MICKEY Drum Club Ground - (GRRA 043) (RTM/P)
9 8 10 17 THE DROWNSMEN/STO THE BIRDS Lattfield Hard Hands - (HAND 2007) (RTM/P)
10 17 5 7 SONG OF THE LIGHT KWS - The Tramps Network NKY (KTY) 65 (P)
11 7 3 7 LOVE IS EVERYWHERE GTD Nova Music - (EMLCD 008) (P)
12 14 13 RE TERMINATOR EP Metalheads Synthetor Hard - SYNTH 003 (SRM)
13 15 1 2 SECON D SEP EP Power Of Dreams Loman - (LEM0N 006) (RTM/P)
14 12 3 FUNKY GUITAR TC 100 Unison City - (TC 13) (SRM)
15 17 7 BRUTAL 8-6 Altern 8 Network NKY (KTY) 59 (P)
16 16 10 NEW SHOWGIRL The Autors Mist - (MIST 24) (RTM/P)
17 18 NEW 1 SLICE MEAT EP Huggy Bear Weigh that Music (I) (APT)
18 20 RE RUN TO YOU Range Pulse 8 - (12) (12) (P)

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

CLASSICAL CHART

This Last Wks
1 1 GORECKI SYMPHONY NO 3 Zinner/LS Elektra Nonesuch 75597252 (W)
2 2 BEETHOVEN VIOLIN CONCERTO Kenney/Tennstedt EMI CDPM 4742 (C)
3 3 CLASSICAL BALLET Various Teldec/TCD 2617 (BMG)
4 11 THE SOUND OF CLASSIC FM Various EMI CDPM 68126 (C)
5 5 OPERA GALA SAMPLER Various Decca 4363002 (F)
6 10 5 VIVIDAL FOUR SEASONS Nigel Kennedy/ECO EMI CDP 006 (C)
7 4 THE CLASSIC EXPERIENCE Various EMI CDEMTVD 45 (E)
8 6 ESSENTIAL BALLET Various Decca 4366582 (F)
9 12 THE ESSENTIAL PAVAROTTI Luciano Pavarotti Decca 4302102 (F)
10 18 CLASSICAL EXPERIENCE II Various EMI CDPM 3120 (E)

Source: © CINI Compiled by Gallup

MIDPRICE: CATALOGUE

This Last Wks
1 8 SLIPPERY WHEN WET Jon Bon Jovi Vertigo VERTH 079 (F)
2 NEW 1 HITS OUT OF HELL Meat Loaf Epic 4504471 (SM)
3 6 GREATEST HITS Bob Dylan Columbia G 0072 (SM)
4 7 THE BLUES BROTHERS OST East/West K 00715 (W)
5 5 THE LOST BOYS OST East/West E 00714 (W)
6 3 TRACY CHAPMAN Tracy Chapman Elektra EKTD 472 (W)
7 22 7 TIME PIECES Phil Collins Virgin 000212 (F)
8 25 HELLO I MUST BE GOING Tracy Chapman Virgin 000212 (F)
9 9 4 NEW SYMBOLS (LED ZEP 4) The Doors East/West E 00714 (W)
10 RE THE DOORS The Doors Elektra K 00714 (W)

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

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NEW RELEASES

HIGHLIGHTS

SINGLES TITLES A-Z

SINGLES TITLES A-Z
1  THINGS CAN ONLY GET BETTER  
Queen (Video) Magnet MAG 1010 (IT)  
2  OPEN YOUR MIND  
Uriah Heep (Reissue) RCA 74251129041 (BMG)  
3  WE ARE FAMILY (93 MIXES)  
Sister Sledge (Reissue) Atlantic A 45587 (IT)  
4  DREAMS OF HEAVEN  
Ground Level (Remix) Faze 2 12FAZE 14 (PI)  
5  SHOW ME LOVE  
Robbie S (Remix) Champion CHAMP 12300 (BMG)  
6  REVIVAL  
Marcel Grauch (Remix) In the Mix 205 (F)  
7  NO LIMIT  
2 Unlimited (Remix) PWL Controversy PWLT 255 (BMG)  
8  HIP HOP HOORAY  
Naughty By Nature (Remix) Big Le Burt 89 (F)  
9  INDEPENDENCE  
Lulu (Remix) Dome 12 DOME 1001 (E)  
10  LOVE MAKES NO SENSE  
Alexander O’Neal (Remix) Tubu A&M-AMY 1728 (F)  
11  BREAKBEAT PRESSURE PART 1 & 2  
U.S.S. (Remix) Formotion FORM 12018 (BMG)  
12  THE LOVE I LOST  
West End feat. Ray Finkleman PWL Sanctuary PWLT 253 (BMG)  
13  HOPE OF DELIVERANCE  
Paul McCartney (Remix) Paraphone 126 O (PI)  
14  TAKE ME AWAY (PARADISE)  
Mix Factory All Around the World PWL PWLT 255 (BMG)  
15  OPEN SESAME  
Lewis (Remix) Polydside POXX 1 (F)  
16  EXTERMINATE!  
Snap featuring Nick Harris Arista 7423110661 (BMG)  
17  PHOTOGRAPH OF MARY  
Trey Lorenz Epic 0585546 (IS)  
18  IT'S GONNA BE A LOVELY DAY  
Soul System/Nicole Visage Arista 7422112659 (BMG)  
19  SHINE ON ME  
Lorantion Fresh (Remix) 4 (DGF)  
20  SCHUEDELFLOSSE  
Dr Atomic Guerilla GRIP 42 (H)  
21  SWEET HARMONY  
The Beautiful EMI West Y2 7091 (F)  
22  LOVE ME THE RIGHT WAY  
Reputation & Kym Mazelle Arista 7423112061 (BMG)  
23  MUSIC  
Fratelli And Anne Marie S Synthetik 12 R 6334 (E)  
24  PRAYER TOWER  
Paradis Organisation Cowboy RODEO 13 (BMG)  
25  FEEL  
Sandy B Mercury (USA) 6549051 (Import)  
26  LET ME BE YOUR FANTASY  
Shakey D Production House PWL PWLT 4035 (PI)  
27  MR. WENDAL/REVOLUTION  
Avocado Development, Coldcote 12000 (E)  
28  NATURAL WORLD  
Robbie Jones A&M AMY 01585 (F)  
29  NEW EMOTION EP  
Time Frequency Interstellar KGBST 009 (BMG)  
30  OH CAROLINA  
Polygon Window Greensleeves GRED 351 (BMG)  
31  PLAN 9  
808 State ZT 293 ZT 381 (F)  
32  WHAT CAN I DO FOR YOU  
Tina Gardner Network NWLT 69 (F)  
33  GIVE IT UP, TURN IT LOOSE  
En Vogue EMI West America A 64515 (F)  
34  KEEP IT ON  
Hannah Jones TARC 12 TARC 2 (BMG)  
35  I'M SO INTO YOU  
SWV RCA 7830365 (Import)  

**TOP 10 ALBUMS**  
1  NEW  APPOLONIA  
BMXU Union City UCRT 144UCRM 14 (SRD)  
2  NEW  SO CLOSE  
Gina Carroll A&M 5603031 (F)  
3  NEW  TALKIN LOUD TWO  
Vivace Talkin Loud 5188561459 (BMG)  
4  CONNECTED  
The Stereo Mcgee Street 17 Bway BLP 589 (BRCA 589)  
5  3  YEARS, 5 MONTHS AND 2 DAYS  
Arranged Development Coldcote 12002 (E)  
6  COLOURS  
Various Union City UCRLP 1UCRM 1 (SRD)  
7  CHANGES  
Christopher Williams Uptown 107551 (BMG)  
8  BLUE FUNK  
Heavy D The Boyz Uptown USAF 10681 (PI)  
9  WHAT'S THE 411?  
Mary J Blige Uptown 106819 (PI)  
10  SURFING ON SINE WAVES  
Warp WARLP 7WARPMC 7 (PI)  

*The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM’s Essential Selection between 7-7.30 pm.*  

**LISTEN OUT FOR A SPECIAL RADIO 1FM BLUES DOCUMENTARY "MR LUCKY***"  
Saturday, 30th Jan 1993, 2.00pm on 1FM  
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ORE C 508  
ORE CD 508  

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**SILVERTONE RECORDS**  
ORE LP 519  
ORE C 519  
ORE CD 519  

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AD FOCUS

Blues Brother Soul Sister – Dino’s compilation of classic blues and soul hits by such artists as John Lee Hooker, B.B. King, Muddy Waters and Wilson Pickett. – will be TV advertised in the Tyne Tees, HTV, Yorkshire, Granada and West Country regions for one week from its release on January 25. Dino is taking 100 TVRs in each region and is backing the TV campaign with radio ads on all ILR stations.

National TV advertising on GMDT follows in the second week.

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

Energy Rush III, Dino’s current dance hits compilation, will be radio advertised on Kiss FM in London from February 1 as part of an ongoing push which includes national TV advertising.

98 State’s Gorgeous will be getting a push from ZTT from next week with press ads running in Q, 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 Magic, No Cure For Love will be co-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.

CMF

Beggars Banquet launches its biggest ever campaign next week for The Cult’s self-titled album. The release includes two limited edition formats of a five-album vinyl boxed set featuring Pure Cult and a live version of the band’s 1991 Marquee gig, and a CD set featuring Pure Cult 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 live on CD, through mail order. The Cult has requested that only 10,000 vinyl boxed sets will be available worldwide and that it is handed through pre-release orders. The CD limited edition will only be available on CD it ships.

Record label: Beggars Banquet

Media agency: London Media Agency

Media executive: Tuffy Belfield

Product manager: Graham Jeffs

TV: Kick-off on week one with advertising on MTV and Sky, followed in week two by exposure in the Central and Granada TV regions and selected Channel Four areas. Yorkshire Television and Raw Power will be backing programmes on The Cult.

Radio: advertising and competitions on selected stations


In-store: in-store and window displays with multiples and independents.

Target audience: males in the 25-35 age target from its release on February 1. The co-op with HAVI 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 Chrysalis campaign which kicks off next week with advertising in the Daily Record.

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, NME, Daily Mirror and Evening Times.

MONDAY JANUARY 25

MTV features Tom Jones talking about his new single for ChildLine, All You Need Is Love, ITV: 7.30-9.30pm

Red Hot Chili Peppers Special, an exploration of the band’s rise to fame through interviews, performance footage and videos, ITV: 7.30-9pm

Mark Goodwin’s Evening Session featuring Bette Servert and Indian Head, Therapy?, Radio One: 7-9pm

TUESDAY JANUARY 26

Hangar 17 featuring Cathy Dennis, BBC1: 4.55-6.55pm

WEDNESDAY JANUARY 27

Hit The North featuring Eskimos And Egypt live in the studio, Radio Free 10.10-midnight

THURSDAY JANUARY 28

In Concert featuring The Black Crowes recorded at the Brixton Academy last year, Radio One: 9-10pm

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

FRIDAY JANUARY 29

The Word featuring St Etienne, Channel Four: 11.05pm-12.10am

SATURDAY JANUARY 30

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

My Lucky, Radio One: 9-12pm (see Pick of the Week)

SUNDAY JANUARY 31

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

Later With Joelle Holland featuring Morrissey and Tori Amos, BBC2: 11.30pm-12.10am
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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 market. But, inevitably, there will be winners and losers, particularly in the period of upheaval, while some areas, the greater administrative burden - of the single market will have little affect on touring US artists.

From January 1, HM Customs requires a declaration of turnover to 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 £0 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.

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 Udon 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."

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The Largest Distributors of Tape and Equipment in Europe
and Young — Professor Professor 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.”

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 levy. 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.

As the copyright licensing body for the British Record Industry Phonographic Performance Limited represents more than 1,000 record companies and a myriad of artists and musicians whose combined skills have created an abundant treasury of perhaps a million original sound recordings.

Public performance and broadcasting revenues complement the industry’s primary retail activities. PPL’s service to record makers and their licensees, the record users, will continue to grow.

For further information please contact The Midem representative (details in the guide).
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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 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

Simon Burke, managing director, Virgin Retail Ltd

"I don’t expect the single European market to make a great deal of difference. There are imports, but Virgin in the UK does very little trading with other European countries as the vast majority of supplies come from UK sources and Japan. The different pricing of product might become more rectified, but certain product become 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 not changing because we are 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 France and the UK. Everyday’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 little less time because of fewer customs controls."

"There is also the potential to reduce costs on touring and promotional visits for companies which can bring artists to Europe at a time when it suits four of their affiliated companies or licensees. The costs include the ability to book hotel rooms throughout the Continent, and to do incredible deals on air fares."

"We’re finding is the real opportunity for what we can call the "Europe-preneur" — the person who essentially puts together a plan for the whole of Europe which can be integrated and fine-tuned on a local basis."

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

"The people..." — Robert Walker

"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 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 will be a real benefit to our industry. We’re a distributor with sole rights for the UK, so the opportunities 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."

"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 video. So, perhaps 1993 will be the year when we’ll be making more of a contribution toward multi-media outlets." — Robert Walker, managing director, Lift UK

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Stuart Watson
senior vice president, MCA Records International

"The people..." — Robert Walker

"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 to find the European flag flying throughout the Continent must have been very disappointed. The reality of 1992, with all its propaganda 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 could 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 the Continent, and to do incredible deals on air fares."

"What we’re finding is the real opportunity for what we can call the "Europe-preneur" — 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 real 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 opportunity to prepare generic advertisements that can be sent out to all affiliated companies, which has one style and format, but allows, for overlays with 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 promotion of our artists, but 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 learn to cope with.

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

"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 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 ideas 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 groups. With odd exceptions, like Abba and Roxette in the past, I still think that Britain and 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'll 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 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, you'd have to deal with a different, in terms of property, musical taste, distribution and competitive landscape. As for increasing store buyers' bargaining power by owning sites in different countries, I don't think that applies as a 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."

"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

"On an international level, the so-called single European market will, I fear, present to us 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 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."

"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 French industry works, in terms of publishing rights and so on. Nobody knows what will happen with parallel imports, but I think 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?" - Peter Rhodes, Midem Organisation

"The seminars we organise are geared to the new aspects and opportunities of dealing in Europe, and with so much changing there, it's very important that these areas are adequately covered. "
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Success in this position demands the ability to translate a real understanding of the current music scene into creative and successful designs which will enhance the marketing of our acts. You should be able to demonstrate this ability through your previous experience within the music industry.

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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...

Is it a bird? Is it a plane? No, it's you know who, 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 Gyngell of TV-am, who admitted he was "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 spotless pink carpets — and Gyngell was, after all, the man who covered TV-am in pink, claiming that it produced good karma.

chairman Rob Dickins' jokey line re 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...
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 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.

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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 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 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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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."

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

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."

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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Tel: 071-482 5272
Fax: 071-482 3861
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 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 1988. 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 we made a point of speaking to them 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 Technotronic'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 Technotronic 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.

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 promotion 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 and the management and the band 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.

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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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 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’s in the field of live performance. It pits 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

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 Martyn 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 are 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 Station II Station

It's been Great working with you in '92

We’ve got just One thing to say to you in '93

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Technotronic’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.”

---

**MANY THANKS TO STEVE, JO AND ALL THE CREW AT STATION II STATION FOR A GREAT JOB ON THE MICHELLE COLLINS SINGLE**

**WE LOOK FORWARD TO WORKING WITH YOU AGAIN IN ’93**

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Campaign management by Station II Station All Media Marketing
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► page 9

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," says Barry Martin. "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’s 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 will be getting 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 avenues 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.
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 everything to all men, but there are different tastes in the country. This happening regional stations are 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 showcase, certainly, but do regional showcases as well, so that you are taking it 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 spreading the word about the...
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 "We want them to bolt on to us as they can then undo the bolts when they haven't got the releases or the purse.

"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.

"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.
Last year there were over 700,000 new students, pushing the total number over the two million mark. With the vast majority in the 18-24 age range, there’s no doubt that students represent an important section of the youth market.

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