



CHARLES CLASSIC Rev?

music week

6 FEBRUARY 1993 £2.65

Expulsions mar Midem

Attempts to purge Midem of alleged pirates collapsed in farce last week after two of the three exhibitors expelled from the event vowed to take legal action against the organisers.

Compilation companies Tring International, Sound Solutions and Everest Records were thrown out and banned from the show for two years for allegedly breaching clauses in the Midem contract concerning copyright infringement.

But Tring was reinstated within 24 hours after winning a ruling in a Paris court that the joint IFPI/Midem action was not supported with sufficient proof.

The company countered that a Cat Stevens CD at the centre of the dispute was not even on display at the fair.

Tring's staff were escorted from the Palais last Tuesday by armed French police after Midem chief executive Xavier

Roy, escorted by TV crews and reporters, served notice of termination of their contract.

But the expulsion was overturned in Paris late on Wednesday.

Tring managing director Mark Levinson says he is now considering whether to sue the Midem Organisation for damages, together with the IFPI - who requested the action - and Island Records and its parent PolyGram, which agreed to indemnify Midem.

Meanwhile Sound Solutions has given Midem until 6pm today (Monday) to retract its two-year ban before applying for a court ruling that it is unreasonable. Los Angeles-based Everest was uncontactable at press-time.

Lawyers for PolyGram, Island, IFPI and Midem have appealed against the Tring judgement and the Tring judgement and are in Paris on Friday pursuing the case.



Midem's Xavier Roy: action against 'pirates' backfired

Tring, which paid Midem £25,000 for its stand in the Cannes Palais, has accused IFPI of waging a major label vendetta against budget companies. "We sell product so cheaply it undermines the majors," says Paul Savory, a senior manager at Long Island



Music, Tring's parent company.

Tring says it will now back the campaign for cheaper CDs and lobby MP Gerald Kaufman, chairman of the Commons committee currently investigating CD pricing.

Sound Solutions' expulsion,

which centred on a sampler CD distributed to delegates, is especially embarrassing for Midem since the company's name had been printed on all delegate passes and sample bags in a £125,000 sponsorship deal. The company was criticised for not ensuring its Gema licence cleared before pressing the CDs.

Wilhelm Mitrich, chief executive of Sound Solutions, says, "If all exhibitors were treated the same way, the Palais would have been half empty."

And he adds, "Midem should be impartial but they chose to be judge in this matter."

Midem's Roy, speaking after the expulsions, admitted the events had been embarrassing for the organisation and said he hoped the action would send a message to all pirates.

●Tring into mid-price label, see p8.

Preston blasts anti-pop snobs

BMG chairman John Preston launched an attack on the "small-minded elitism" which undervalues pop in his keynote speech at the company's sales conference last week.

Challenging what he called the BBC's changing attitude to pop, Preston said the whole industry is under pressure because of media and establishment cynicism about mainstream music.

According to Preston, BMG's success with Whitney Houston and Take That proves what the market really wants. "Neither Whitney nor Take That are truly darlings of the critics, but real people voted with their cash," he said.

In a wide-ranging speech, Preston also urged both retailers and record companies to back DCC and MiniDisc, although he acknowledged their simultaneous launch is causing a "distressing confusion" among consumers.

Rajar puts BBC top of radio poll

The BBC has triumphed in the first UK radio audience figures produced by Rajar, the body it owns jointly with Independent Radio.

According to the figures, BBC Network Radio achieved a 48.9% share of total UK listening, with local BBC services providing a further 9.5%. Radio 1 FM has a weekly reach of 16.5m, followed by Radio 2 with 10.2m.

Local independent radio accounted for 31.2% of UK listening with a weekly reach of 9%. Classic FM achieved a total share of 2.8% and a 4.3m reach, while Atlantic 252 scored a 3.7% share, reaching 4.2m listeners weekly.

However, AIRC chairman James Galpin says the figures should be approached with caution. "If the Rajar survey

had been going for the past five years it would identify a steady trend away from the BBC to the commercial sector," he says.

"It's virtually impossible to make a meaningful comparison between the old Jicar and the new Rajar figures."

A statement from London's Capital Radio described as "totally illogical" the fact that Rajar and its predecessor Jicar should produce different results when they set out to measure the same audience. Capital FM's reach of 34% under the last Jicar survey fell to 29% under Rajar.

Classic FM chief executive John Spearman says he is delighted with the figures, which reveal the station has an adult weekly reach of more than 9% of the UK population.

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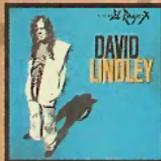
DONNA SUMMER "This Time I Know
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19 tracks inc. Morning Glory,
Caroline Says
7559 68985 2 (CD) 7559 68984 4 (MC)



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MCS "Kick Out The Jams"
8 tracks inc: Kick Out The Jams,
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7559 74842 2 (CD) 7559 74842 4 (MC)

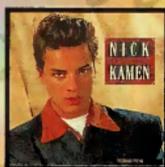


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Emro wins support of EMI Music

The chairman of the world's biggest music publisher has thrown his weight behind MCPS efforts to modernise mechanical royalty collection.

Martin Bandier, worldwide chairman of EMI Music Publishing, agrees the alliance of US and UK publishers in the European Mechanical Rights Organisation is a loaded gun pointed at the European mechanical rights societies. "Maybe it took a gun at the head to make them realise how serious we are," he says.

Bandier's three main demands are:

- Representation – the domination of European rights societies by writers' interests is inappropriate, he says. EMI is the largest German publisher yet it has no representation on the board of Gema.

- "Sensible" commissions – the standard continental deductions of 10% are not appropriate in the Nineties, he says.

- No special deals with record companies – Record companies are treated as the stars of the societies," he says. "We don't want rebates or kickbacks, we want transparency"

US publishers back UK stance

US publishers have dramatically upped the pressure on continental European mechanical rights societies by officially endorsing the UK's recently formed European Mechanical Rights Organisation.

The US National Music Publishers' Association has taken a 50% stake in the organisation, launched by the UK's Music Publishers' Association in October.

The decision, announced at Midem, followed a meeting between the two publisher groups in London.

The move effectively means Emro will be able to license all Anglo-US repertoire for Europe, where it accounts for up to 75% of material in use, charging a commission of just 4.75%. Such a step would undermine the foundations of international rates organisation Biem.

Initially the formation of Emro, which has yet to strike any deals with record compa-



De Wit: 'ball is in their court'

nies, is intended to pressurise the European societies to become more accountable and to reduce their commissions. "The ball is in their court," says MCPS chief executive Frans de Wit.

NMPA chief Ed Murphy describes the Emro alliance as a "pressure group". But, he adds, "It has the foundations to grow into a very tall building." He says US publishers decided to ally with their UK

counterparts following suspicions that the European societies have been offering kickbacks to majors to joint statement issued by Sacem, Stembra and Gema in October, setting a maximum commission rate of 10%, "no real change" from what was already being offered.

The announcement met a varied response from the heads of the European societies at Midem, most of whom disputed Emro's calculations.

Ger Willemsen, president/ceo of BUMA/Stemra, describes the figures as "a lot of sales talk", though he admits Emro is applying "serious" pressure on the European societies.

He adds that his society will be able to cut its commission to 9% over the next year.

Sacem's Jean-Loup Tournier says the European societies are "unruffled" by Emro and must remain united against it.



"It's been said so often, it has become a cliché, but it's no less true for that: the music business is now a rights business."

It was the one thread which united all the strands which made up this year's Midem.

Whether it was the extraordinary scenes in aisle 11 as Tring International was first ejected and then returned to its stand; or the huge, barely contained row over the collection of mechanical rights in Europe; the looming challenge of digital transmission of music by satellite; or the running battle between Charly and MCA over the Chess catalogue; it was rights, rights, rights all the way in Cannes last week.

But if it is true that the business is now about rights, it is equally true that those rights are secondary to and only a consequence of the industry and talent which creates them in the first place.

The talent and the song may be first, otherwise there's only discussion of rights in them is purely academic.

There is a danger that by considering the legal and political issues of the rights in isolation, we may sometimes be putting the cart before the horse. It's good news, therefore, to hear that September 19 The City will take as its theme the biggest issue of the moment – talent, what's happening to it and where it's going.

If nothing else it may help us put our current woes in context. Despite the feeling over here that we are currently losing the initiative to America, senior US executives could be heard in Cannes last week bemoaning the fact that their two biggest musical genres – country and rap – do not travel overseas and they too are worrying about the future.

In The City should help the somewhat on the talent problem. And about time too; for ultimately it is the only issue which really matters.

Steve Redmond

Brits star in biggest yet Midem

The UK dominated last week's Midem in Cannes – the biggest in the trade fair's history.

A total of 339 UK companies and 1,674 participants registered this year, forming the largest delegation in both categories.

France had the second highest number of participants – and the US came second in the companies table registering 328, although fewer American delegates attended.

A total of 2,285 companies



Oberstein: political lobbying

were represented at Midem – 126 more than last year.

Next year the UK presence

looks set to expand further following BPI chairman Maurice Oberstein's announcement that he will campaign for a government-backed British music stand at Midem '94.

Pinnacle chairman Steve Mason said, "It does seem a lot busier this year Ours hasn't been the only stand with queues of people waiting to talk to us."

UK companies exhibiting for the first time included Nimbus Manufacturing and Techno-

logy, RTM Sales and Marketing, Chop 'Em Out, and George Martin's Air Studios, which was launching its new Lyndhurst Hall facility.

Emerging eastern European countries Latvia, Lithuania, Croatia, Estonia and Kazakhstan were represented for the first time, providing a glimpse of future opportunities.

Midem '94 will be held in Cannes between January 30 and February 3, a week later than usual.

Video deal catapults PolyGram into top slot

PolyGram has taken pole position in the retail video market following its acquisition of Vision Video last week.

The label, originally launched by Virgin, was offered for sale soon after it was acquired by US electronics company CBE last year. But at the end of 1992 it emerged with a 4.7% market share, helped by the success of titles from Billy Connolly, Baddiel and Newman and football tapes such as

Danny Baker's Own Goals and Calfs.

PolyGram, which is understood to have paid around £3m for VVL, will now increase its market share to nearly 14%.

PolyGram commercial director Tony Pye confirms there will be redundancies at VVL but will not reveal details. It is understood most of the cuts will be in sales and distribution, which will be taken over by PolyGram.

"The creative, acquisition and marketing staff will stay on board," says Pye, adding he has no plans to dismantle VVL as a separate label.

Bill Tennant is to continue as chief executive with Johnny Pawings as managing director.

Other VVL staff including sales chief Phil Rudge and international marketing director David Livingstone have already taken new jobs at PolyGram.

No music shift vows Capital

Capital Radio is insisting that programming policy at Midlands Radio will remain unaffected following its planned acquisition of the group.

Capital programme director Richard Park says music policy at Midlands' stations will not be decided from London.

The recommended share offer, estimated to be worth £18m and already accepted by the majority of Midlands shareholders, will give Capital control of seven stations centred on Birmingham's BRMB and broadcasting to an estimated 2.5m listeners from Coventry to Nottingham.



Why is it that retailers and record companies in the UK fail to understand each other? In other parts of the world they may not always agree but there seems to be more of a common aim – sell more music and further the industry.

If you listen to UK retailers they seem to think that creativity can be turned on like a tap. Well, record companies can't deliver exactly 45.6 hit albums per month. Life isn't like that.

We are in a world market and all major artists want to release their latest magnum opus to coincide with the peak sales seasons. No-one wants to wait deliberately for the sales troughs.

It's the same with the hated (by retailers) "CD pricing of 'froding' albums after release when the hit single looms on the horizon. Record company philosophy is quite simple – the higher an album reaches in the chart, the more impact it has.

It doesn't matter that you could sell 50,000 copies over eight weeks as the hit single rises and the album peaks at number 24. It's far better to sell half that quantity and reach number 8 for one week. The impact of a high chart position ensures that "lost" sales are soon regained.

Meanwhile, the poor retailer who stocked the album in the first place has to sit and patiently tell Joe Public for the umpteenth time that they'll have that album in again soon.

Mostly they have to sit staring at an advice note that says "unavailable" and watch those potential profits disappear. It's in almost everyone's interest, even if it doesn't seem like it at the time.

There is a solution, however – importing. When I was a retailer a "frozen" album would be offered immediately from another legal source. Where have all those fast-moving entrepreneurs gone? We are in a world market after all.

Jen Webster's column is a personal view and not necessarily that of Music Week

NEWS

Games sales beat recession

Sales of computer games and consoles grew by more than 62% last year, according to a Euromonitor survey due to be published next month.

The report, commissioned by the European Leisure Software Publishers' Association, calculates that the UK market alone is worth nearly £800m. It predicts that the market will increase by a further 35% this year before growth levels off

into the middle of the decade.

Roger Bennett, general secretary of ELSA, says games sales have been unaffected by the recession, with Nintendo and Sega overshooting their sales targets by some £30m.

"The domestic computer and games market has been growing for 14 years and is only now beginning to achieve full market penetration," he says.

Woolworths group entertain-

ment controller Martin Davies dismisses fears that sales of computer and video games are growing at the expense of music and video.

"The target market for computer games tends to be skewed towards boys between 9 and 15, who are not traditionally single buyers. That suggests that computer games 'took money' from other gift areas," he says.

Do vinyl returns hit Smith's profits

WH Smith chairman Sir Simon Horne, revealed his attitude on CD prices as the group unveiled a 20% fall in pre-tax profits to £40.2m in the six months to the end of November.

Speaking as the results were announced, Sir Simon said, "CD prices remain too high. (They are) a barrier to sales. I don't think the manufacturers have approached the market with a long-term view."

Despite his criticism of the CD prices charged by record companies, Sir Simon maintains his support for the Net Book Agreement, the voluntary agreement against price-cutting in the book trade.

Overall music sales in Smith's stores and in the group's music subsidiary, Our Price, slipped to £130m over the half-year. Our Price made a slight loss with a 1.3% drop in sales over the six months.



Horne by CD prices "too high"

Meanwhile, Virgin Retail, in which WH Smith owns a 50% stake, made a £100,000 loss on turnover of £21m.

Sir Simon also expressed regret at the speed at which the industry is phasing out vinyl. However Brian Worrall, WH Smith product group manager in charge of music, says he is "very happy" with the

decision to withdraw vinyl from the chain's outlets a year ago, adding that the real issue is the level of CD hardware penetration.

Profit in Smith's retailing division, which includes music, video, news, books and stationery, fell 6.9% to £4.9m on turnover of £557.3m, up 10.6%. The largest losses were sustained in the Do It All joint venture with Boots, where losses totalled £8.4m.

● Virgin Retail plans to open five new Magastores throughout the country this year. One store will open in Kingston at the end of 1993, taking on the Tower and HMV shops in the area. Another store is set to open in Norwich's new Castle Mall in May. Our Price has no plans to increase or decrease its total number of outlets, according to a Smith's group spokesman, though some outlets will be relocated.

Wembley's legal battle goes quiet

Brent Council has dropped its noise pollution case against Wembley Stadium after receiving assurances that the problems will not happen again.

The decision to drop two summonses issued last September following concerts by Simply Red and Bryan Adams two months earlier was taken after a meeting between local residents and councillors and Wembley representatives.

Cormack Moore, chairman of Brent's environmental health and consumer protection committee, says Wembley attributed the excessive noise to re-siting the stage for the Simply Red concerts.

The case was dropped after the stadium, which is bound by the tightest noise-level restrictions of any open-air venue in the UK, apologised for the disturbance and agreed to pay all Brent's costs.

EMI ties in with Enfield TV series

EMI Classics is attempting to score its first operatic pop hit with the release of a CD tied in with the Channel 4 series Harry Enfield's Guide to Opera, writes Phil Sommerlich.

Six one-hour programmes, will go out weekly from March 4, combining sketches by the comedian with his introductions to opera performances filmed in the UK and abroad.

The associated CD, released simultaneously, will contain 16 opera excerpts selected by Enfield and performed by Opera North under musical director Paul Daniels. A PMI video featuring highlights from the television series is also to be issued.

Grand increases in volume

Live music in London is to receive a twin boost with the lifting of concert restrictions at the Grand in Clapham and a rise in the number of jazz and pop gigs on the South Bank.

The Grand has been granted a late-night licence and audience size restrictions, imposed after lobbying by local residents, have been lifted 14 months after the venue's relaunch.

From March 15 the venue, refurbished by the Mean Fiddler Organisation, will be able to accommodate audiences of 1,600 – more than double its original limit.

Mean Fiddler promoter Dave Phillips, says: "It has been a struggle covering the costs of running a custom-



Town & Country Club general manager Ollie Smith (left) and saxophonist Courtney Pine joined a demonstration outside the north London venue last week as part of the campaign to save the building as a live music venue. Some 250 people turned up to protest at landlord Folgate Estates' decision to redevelop the building on March 24. Smith says he is still considering the Lycium in Covent Garden as an alternative following the BBC's refusal of his offer for its Shepherd's Bush Theatre. Folgate has meanwhile issued a statement announcing its "present" intention to re-open the building as a live entertainment venue before the end of the year.

designed venue while operating at half-speed. We now look forward to developing the Grand into one of London's major concert venues."

For the first time the Grand will also be opened up to independent promoters, who currently face the loss of the Town & Country in Kentish Town. Peter Wilson of Allied Entertainment says: "There's definitely room in London for another middle-sized venue like this."

The South Bank Centre has meanwhile announced that it is to increase its pop and jazz promotions at the Royal Festival Hall by a quarter over the next two years in response to a downturn in audiences for classical concerts.

Digital satellite services dish up industry dilemma

The IFPI has begun urgent talks with DMX in what is seen a race against time to establish record companies' rights before the digital broadcasting system's European launch.

Representatives of the US cable and satellite music service held a summit with IFPI director general Nic Garnett and other senior industry figures last week.

At the Midem Radio conference Garnett said, "The record industry's right to control what is put into such a system is extremely limited. We must establish that fundamental right."

Paul Maier, of the EC's copyright department, said current law on rental rights could be applied to digital "à la carte" services where consumers select music via a keypad.

But Garnett remained cautious. "Until we know more how the systems will develop we are groping in the dark," he said.

Sony's director of recording research technology, David Stebbings, told the seminar that copying prevention systems could not be introduced easily to broadcasts.

Paul Brown, chief executive of the Radio Authority, said the industry is due to agree on a frequency band for DAB services by 1995.

Charly hots up Chess wrangle

The Chess catalogue battle between MCA and Charly Records intensified at Midem last week with claims and counter claims flying between both companies.

The row erupted with a series of tit-for-tat ads in the trade fair's daily newspaper, *Midem News*.

MCA responded to Charly's assertion of its rights with an announcement that it had filed a copyright infringement case against Charly in the French courts.

Attention has also been focused on the imminent publication of a new book which alleges links between MCA and organised crime in the US, entitled *Stuffed - A True Story Of MCA, The Music Business And The Mafia*.

The book is referred to in ads placed by Charly chairman Jean Luc Young to support claims that MCA acquired the Chess catalogue dishonestly.

Former MCA Music group chairman Irving Azoff is taking legal action in the US to have the book withdrawn. And Bruce Resnikoff, MCA music



Young: asserting rights

senior vice president, says such issues raised by Charly are "red herrings".

He denied Young's claim that MCA is unwilling to contest the matter in the UK courts.

Resnikoff says MCA is stepping up action against all alleged copyright infringement after a ruling last year in a Californian court which is said to assert the company's rights. MCA's legal fees in the matter are nearing \$500,000.

Charly denied any knowledge of the action MCA claimed to have initiated in France last week.

In a statement, MCA said it had authorized product under the authority of the French copyright agency Societe Civil De Producteurs Phonographiques. But SCPC legal director Frederic Plan says the society was not consulted by MCA.

Charly has begun legal proceedings against MCA in the UK and a trademark action in France. Last year it seized Chess Product from MCA's distributor BMG.

It has emerged that MCA has also issued writs against Tring International and The Long Island Music Co claiming that they issued Chess recordings without licence.

In the writs issued on January 18, MCA is seeking an injunction to restrain the two companies from allegedly infringing copyright on 14 volumes of Chuck Berry albums and five by Howlin' Wolf and Muddy Waters. MCA is also seeking delivery of all the disputed copies.

The combination of DNA testing and a new willingness of US courts to order retrospective royalty awards threatens a new wave of law suits, warns top New York attorney Michael Sukin.

Sukin points to the case in which former members of Frankie Lymon and The Teenagers seeking to prove authorship of the song were awarded royalties dating back to 1967. This coupled with the case of an illegitimate daughter of Hank Williams - who has proved her relationship to the country star 30 years after his death and is awaiting an award judgement - could unleash a massive round of litigation, says Sukin.

The BBC Gramophone Library, listing some 1.3m releases spread over 100 years, has been launched on CD-Rom. David Price, BBC head of recording services, radio, says the project cost "a few million pounds" and represents 140 man years of keying in. From this month Radio One FM and other BBC departments based in London will be able to access the catalogue through their computer network.

EMI Music Publishing has signed Virgin Records artist Janet Jackson for the world outside North America in a deal covering both past and future work.

Immediate III, the company formed by Tony Calder and Andrew Loog Oldham, is to work with the MMS group of companies to develop new artists and to release budget and mid-price product.

Koch UK is to take over UK distribution of show music label TER from Conifer with effect from February 14.

Dino sister company Quality Special Products is launching the mid-price Nectar label this week, with five MOR/AOR compilations.

Chie admits radio sells music

The music and radio industries must adapt to each other's needs to ensure both their futures, according to BPI chairman Maurice Oberstein.

Delivering the keynote address at the Midem Radio conference, Oberstein said record companies have become too reliant on radio for promotion and should concentrate more on live performance.

And, contrary to the position of record companies during the still unresolved copyright tribunal between rights body PPL and the Association of Independent Radio Companies, he admitted, "Radio undoubtedly sells records."

But, he added, live music and events such as the Brit Awards also work as effective promotional tools.

Speaking just weeks before the European launch of the Digital Music Express satellite radio service, Oberstein said the advent of digital broadcasting signals a crisis for both industries. "It can be seen as an atomic cloud of doom descending," he said.

He warned record companies that they have "very little

or no legal protection" against a technology which could kill music software sales by allowing digital home taping.

But Oberstein reminded broadcasters that it is not in their own interests to allow the music business to be destroyed. "We need each other," he said. "If we don't hang together we will surely hang separately."



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Buds to lead MCI tape series

Music Collection International has secured rights to Yorkshire Television's *The Darling Buds of May* for its second series of spoken word titles.

The tapes, to be released in March, will feature the music and dialogue from the original series voiced by actors including David Jason and Catherine Zeta Jones and supplemented by overdubbed narration

where necessary.

They follow MCI's success with its first Inspector Morse series licensed from Central Television last year. Sales of the Morse titles have jumped over the past month following screenings of the programme, which have had plugs for the MCI tapes after each broadcast.

Other spoken word titles in

the areas of drama and comedy are also being developed by **Danny Keene**, who joined MCI as head of product development/licensing last month. Previously he was general manager at Pickwick's Old Gold label.

Keene, who helped create the Old Gold brand during his nine years at Pickwick, says he is also looking for new materi-

al for the company's budget Music Club series.

The series will reach a total of 100 titles in March with the release of six titles including selections by the Drifters and Billie Holiday.

Overall the company expects to unveil some 50 new music titles this year on Music Club and its recently launched mid-price MCI Records label.



Nimbus Technology has unveiled a revolutionary feature-length video CD process which it claims could replace video as an audio visual medium. Combining Nimbus's laser mastering system and video compression technology developed by hi-tech specialist C-Cube, the new system can play two-and-a-quarter hours of full colour video with digital sound off a 5-inch CD. The CD, developed by Doctor Jonathan Halliday (above), is played off a standard audio machine attached to a television set via a special decompression box which Nimbus intends to have on the market by 1994. Over the next week Nimbus intends to get excerpts from Merchant Iover's award-winning film *Howard's End* on to the format.

Tring aims for mid-price gap

Budget specialist Tring International is to move into the mid-price album market for the first time in April.

The company, previously known for its budget and super budget releases, plans to issue an initial range of 30 titles to retail at £5.99 and £7.99. Three albums by Engelbert Humperdinck will be among the first selections.

Tring managing director Mark Levinson says the company is targeting the mid-price market occupied by companies such as Pickwick and Music Collection International.

"Over the last three years we have taken away other people's business and they have moved into £4.99 and £5.99 releases. I hope the distribution and quality of repertoire we're being offered will enable us to take some of the crumbs from their cake," he says.

Pickwick is meanwhile targeting the super-budget market with a series of special promotions.

Martin special takes top prize

UK productions dominated Midem's visual music festival for the second successive year at an awards ceremony marred by controversy and poor organisation.

Producer George Martin was awarded the prestigious Grand Prix for *The Making of Sergeant Pepper*, co-produced by Isis and Really Useful Productions and screened on ITV.

Initial TV producer of this year's Brit Awards, won the pop music special TV programme award with Zoo TV, broadcast by Channel Four. *Great*, co-produced by the BBC and RM Arts Productions came first in the classical music special TV programme category. Annie Lennox — Totally Diva was named best music video compilation and Dalrymple Productions' *Perلمان In Russia* (EMI Classics) won the prize for best special edition classical video.

Controversy at the event, widely criticized for its chaotic stage management, was heightened by the judges' refusal to award prizes in the



Composer Michael Kamen presents George Martin with his Grand Prix at the Audio Visual Awards. Later Cannes Mayor Michel Mouillot awarded Martin the gold medal of the city in celebration of his contribution to music almost exactly 30 years after the Beatles' *Please Please Me* was first released in France. Some 70 senior UK executives and local dignitaries attended the presentation lunch. Martin was at Midem to launch the new Lyndhurst Hall Air Studios complex.

sections for music video — classical filmed concert and classical TV magazine programme.

Michael Kamen, the film music producer who chaired the jury, says the panel was "mearnerised" by the quality of some entries.

But he adds the awards would have been tarnished if prizes had been given where none were appropriate.

"Some of the choices of the selection committee did not

meet our standards and would have cheapened the award and the event," he says.

One senior UK producer at the event says, "It is humiliating for the event and insulting to the nominees to just say none of them are up to it."

Kamen says he was "livid" to see how the show was produced and photographed. At one stage he had been forced to interrupt proceedings when prizes were awarded to the wrong producers.

Cutbacks frustrate Bimbo spotters

A hormone-charged salesman groaned during last week's Midem: "There are all the bimbos!" And he was right. If the recession did anything this year, it was to reduce the number of decorative hostesses who normally front stands.

Cost cutting also reduced the promotional confetti which normally litters the town. Only EMI Music Publishing — which held its quarterly worldwide MDs meeting in Cannes — opted to advertise its presence in the town with hoardings along the Croisette.

Recession or not, there is

now no shortage of opportunities to discuss the industry's plight. With Germany's Popkomm, Canada's New West, New York's New Music Seminar, the Texan South-By-Southwest and, of course, our own in The City all represented at Midem, it seems like the music business's only growth market lies in holding conventions to talk about it.

Business was still done. But it was more difficult than usual to tell how much. Industry heavyweights such as lawyer Allen Grubman or promoter Harvey Goldsmith are

always more likely to be seen in the grander hotel lobbies rather than sweating it out in the concrete bunker that is the Palais. But exasperation at the degree weather caused many to tie the bunker in favour of al-fresco lunch or drinks on the beach.

Very occasionally, music insisted on raising its head. Sunday drew a large black-tied crowd to the Marvin Gaye Sexual Healing aids benefit. UK acts Omar and Galliano more than holding their own in the all-star line up.

But the real musical high-



Koppelman: talent drought

Radio stifles talent, says Koppelman

UK radio is to blame for the failure of new British acts to emerge on to the international scene, according to Charles Koppelman, newly named chairman and ceo of EMI's US record operations.

Koppelman, the man who co-founded SBK Records and is credited with developing acts from Barbra Streisand to Tracy Chapman, says there is no shortage of UK talent.

"UK radio doesn't give artists the kind of exposure that it should. Singles rush up the charts and slide — it's hard to tell what's real and isn't real," he says. As an exception he cites EMI artist Tasmin Archer, who played alongside Arrested Development, Wendy Moten and Jon Secada at EMI's Midem showcase.

Commenting on the growing trend for major artists to attempt to escape their contracts with labels, Koppelman says, "Greedy lawyers and greedy managers breach contract that shouldn't be breached."

And he adds, "I would take quite personally if we put our energies behind an artist who was successful and then had a stiff and pointed to everyone but himself."

He also disputed the idea of limiting deals to two or three albums since, he argues, labels would no longer put long-term investment into their acts.

Despite early microphone problems Tasmin Archer, Arrested Development — despite some incongruous 'power to the people' politics — and Jon Secada proved themselves to be exactly the kind of stars many Midem delegates spent the rest of the week complaining that the business doesn't produce any more.

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VIDEO

BARTON FINK: Columbia *Tristar Video* (CVR 23240). Laden with praise from the critics but less loaded at the box office when it was released last year, Barton Fink nevertheless remains a promising prospect at retail. It's the kind of art house movie that will find favour among city dwelling video fans who will be primed to buy through reviews in the lifestyle and music press. **B+**

PRIME SUSPECT 2: Castle Vision (CV1 1536). Fourteen million plus viewing figures for the Granada TV series starring Helen Mirren has set the seal on an extensive campaign for this double video boxed set, retailing at £14.99. Press ads coinciding with release on February 1 include *Radio Times*, *Time Out* and *The Daily Mirror* while promotional efforts range from The Big Breakfast and Little Picture Show. **B+**

CLASSIC SPORTING MOMENTS: Great Football Moments From The Fifties and *Classic Football Moments From The Sixties* (BBC Video BBVC 4927). This from the BBC's new budget sports series that puts together highlights from its full-price best-sellers across a wide range of sports. National press ads will run at the beginning of February in *the Sun*, *the Classic Moments* will line up along with a special promotion with *The Sun* and nationwide flyers. **B+**

BARBAR: Tempo Kids' Club (Abbey Home Entertainment AHV 94562). The Tempo Kids' Club is now being re-launched with a host of other familiar character cassettes including *Sylvanian Families*, *Paddington Bear* and *Care Bears*. Each tape includes a voucher giving £1 off the next £4.99 Kids' Club purchase. Dump bins with big headers are available to dealers stocking over 48 units. **B+**

TROLLIES RADIO SHOW SING-A-LONG (Genesis CVR19860). A £10,000 TV campaign is backing the release of this and its companion tape *The Magic Trolls And The Troll Warriors*, aiming to capitalise on the staggering £30m sales of troll dolls in the UK last year. A national TV campaign will run for two weeks at the beginning of February and there will be cross promotions with troll products. **B+**

THE CHAMPIONS: (TC Home Video ITC 1844). Another two episodes from the late Sixties TV series are being shipped out due to popular demand. The last *Champions* tape went into the Gallup video chart during the

first week of release and this one promises to be buoyed by national press publicity surrounding a special convention of cult Sixties TV series fan clubs happening in March. **B+**

THE GOOD SEX VIDEO: (Pickwick Video PV109). This one-hour video is compiled from highlights of the current Carlton TV series hosted by Margi Clarke. A national press and promotions campaign along with plugs at the end of the series' remaining episodes should help it to see some action. **B+**

PICK OF THE WEEK

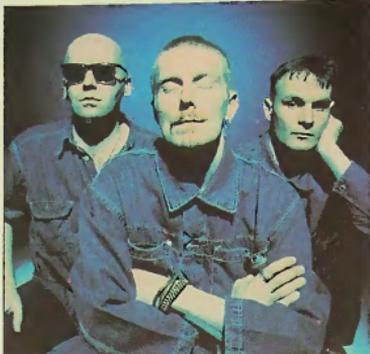
MASK OF SATAN: (Redemption Video RED 001). With the spotlight back on the vampire genre this cult classic from 1960 deserves pushing to the front of the rack. Redemption is a new label releasing quality European horror classics in stylish packaging which, with the help of consumer press coverage, could tap a healthy niche market. **B+**

Karen Faux

CLASSICAL

TO THE EDGE OF DREAM: Julian Bream, Birmingham Symphony Orchestra/Rattle. (EMI 0777 7 54661 2 6). Taking its name from the Takemitsu concerto on the disc, this album launches guitarist Bream's new contract with EMI. It is also a prelude to his 60th birthday celebrations in July and couples him with the charismatic Simon Rattle for a performance of Rodrigo's ever-popular *Concierto de Aranjuez*. **B+**

ENCORE! Midori (Sony CD/MC 52568). The fast-



Stereo MCs: *Ground Level* is another fine track from *Connected*

rising young violinist's Festival Hall concert on February 21 will be preceded by press interviews also highlighting this recording of popular tit-bits including works by Prokofiev, Elgar, Heifetz and Kreisler. Appealing for the compilation buyer. **B+**

TCHAIKOVSKY: Symphony No 6, Romeo and Juliet Overture. Bournemouth Symphony Orchestra/Litton (Virgin 0777 7 59239 2 6). Andrew Litton's Tchaikovsky cycle has had very strong reviews so far, and its completion with the popular *Pathétique* just in time for Tchaikovsky's centenary year should produce a flurry of interest. **B+**

BARTOK: Music for Piano and Violin Vol 1. Stanzeleit, Fenyo (ASV,

DCA 852). The start of a two-volume survey of Bartok's mature works for violin and piano is supported by two concerts at St. John's, Smith Square, London, on February 8 and 15 by German violinist Susanne Stanzeleit and pianist Gustav Fenyo, a descendant of Joseph Joachim. *Music* magazine advertising will back the release. **B+**

PICK OF THE WEEK

VARIOUS: Amore (Sony CD/MC 52555). Sony's 75 minutes of love arias sung by Kiri Te Kanawa, Jose Carreras and others released last November returns in a mid-price St Valentine's Day presentation pack ready for posting, backed by national displays, national press advertising, competitions on Radio 20, Capital Gold and in the national press. **B+**

Phil Sommerich

DANCE

VARIOUS ARTISTS: Full On (deConstruction 7432112803-2). This is the first of a planned tri-annual series of compilations from deConstruction. There are a couple of the label's own hits from Usura and Felix, but the emphasis is on high quality underground tracks released by UK and Continental indie during the past six months. It is a strong selection, including the likes of Megatonk, Nush, Lion Rock and Havana. Available as double-pack vinyl, cassette and 80-minute CD, this should sell well. **B+**

MARY J BLIGE: Reminisc (MCA WMCST1731). Mary J has scored a huge US hit with *Real Love*, but her blend of jazzy soulful vocals and hip hop beats has yet to cross over there. This single could do the trick with its cool Driza Bone UK mixes and a US version featuring a Rock & Smooth rap. The follow up remix 12-inch adds a regga touch from Pressure Point. **B+**

ESPIRITU: Congustador (Heavenly HVN28 via - Sony). Andrew Weatherall's first two techno mixes of this track created plenty of interest when they were promoted last November. Now they are being officially released along with his even better third mix plus a Phil Harding mix which retains far more of the original song with its wonderful upbeat Latin feel. **B+**

VARIOUS ARTISTS: Rhythm - The Album (React Music 16). New York's Strictly Rhythm label has built up a strong reputation with its range of house and garage grooves.

MAINSTREAM - SINGLES

LOUIE LOUIE: Brother Louie (Hardback BOSS 12). Hat Chocolate's hit is an obvious and important single for Louie Louie, in the wake of his first Top 40 hit. Though the extended mixes are great for clubs, the seven-inch edit is more stark than slick. Further complicating the issue is the simultaneous release of the same song by the Quireboys. **B+**

MICHAEL JACKSON: Give In To Me (Epic 5595937). A slowly ballad which unfolds before reaching a fine climax, nearly justified by guitarist Slash's jangling guitar solo. Give In To Me will be a substantial and deserved hit. **B+**

WHITNEY HOUSTON: I'm Every Woman (Arista 74321131507). While others try to cash in on the magic of I Will Always Love You (new versions

this week by Pam Hall and Barbara Francis in lovers rock style, join an earlier HR-NRG version), Whitney does her best to xerox the performance of Chaka Khan. Different mixes make the 12-inch the main attraction, and Houston looks set for simultaneous Top 10 success with two different singles. **B+**

PETER POLYCARPOU: Love Hurts (EMI EM 255). Actor Polycarpou - best known for his role as Chris in *Birds Of A Feather* - joins the ranks of singing actors with this, the closing theme of the successful TV series of the same name. Expecting MOR doesn't really test Polycarpou's range too much, and this will probably be a bit of muddering proportions. **B+**

THUNDER: A Better Man (EMI BETTER 1). Crisp acoustic guitar-based ballad from the band's



Wicked N' Slash: *comin' up roses* Laughter On Judgement Day album lacks the edge of similar efforts by Guns N' Roses, Extreme and others. That said, radio already loves it and it deserves to be a big hit. **B+**

SLING: If I Ever Lose My Faith In You (A&M AM0172). While Europe enjoys a clandestine Police reunion single we get the introductory 45 from

Sling's forthcoming solo album, *Ten Summoner's Tales*. Less gloomy and more immediately commercial than some of his solo material, though it won't hit the high numbers. **B+**

ROD STEWART: Ruby Tuesday (Warner Bros. W 0158). Rod rails the Stones' songbook but injects less passion than you might expect into a slick cover that's a cert for the Top 20. It will be helped by the inclusion of his 1977 hit *You're In My Heart*, as used in Peugeot's current TV campaign. **B+**

PICK OF THE WEEK

INXS: Beautiful Girl (Mercury INXCD 24). One of the group's more subdued offerings. It's pretty and quite haunting, thanks to Hutchence's inhuman, semi-spoken utterances. The sort of song that adds credibility and substance to their rock 'n' roll image. **B+** Alan Jones

However, even the most avid import buyers have trouble keeping up with its prolific release rate, so this well-chosen compilation of 12 of the label's tracks is very welcome. Expect it to sell in the same sort of numbers as React's recent Nervous collection. **★★**

OUI 3: For What It's Worth (MCA WMCST1736). This excellent debut from a new London trio brings together a shuffled breakbeat, a slow-poed politically-aware male rap, and a catchy female-sung chorus copied from the Buffalo Springfield song of the same name. It's too slow for most clubs, so sales will depend on radio play. **★★**

BOOMSHANKA: Do You Have The Power (Cowboy RODEO15). This stomping house track with stuttery female vocals has been getting a pretty good club reaction and should sell reasonably well. **★★**

PICK OF THE WEEK

STEREO MCs: Ground Level (4th&B'Way BRD268). The Stereo MCs' long-awaited and well-earned success will get an extra boost with this fine and funky track taken from Connected and remixed by the band themselves. Sales will be helped further by the inclusion of Andrew Weatherall's adventurous and well-received mixes of Everything. **★★★**

Andy Beavers

| | |
|-------------|--------------------|
| CASE | Guaranteed banker |
| SAFE | Should do well |
| OK | Worth a punt |
| AV | Only for the brave |
| R | SOR only |

MUSIC VIDEO

CURTIS STIGERS: Live In Concert (BMG Video 74321132043). Don't be put off by Stigers' reputation as a crooner; his gigs are full-bodied affairs which have done much to bolster his UK following. This 56-minute concert film, shot in November at the Cambridge Corn Exchange, is out on February 15 backed by national press advertising. **★★★**

BOB MARLEY: Time Will Tell (PolyGram Video 0840583). A PR-led campaign backs this release, a 90-minute biography directed by Declan Lowney. Get Up Stand Up, Jammin', No Woman No Cry and I Shot The Sheriff are among the songs backing the interview, concert and rehearsal footage, some of which has never been seen before. Marley's Legend album is now in its 17th week on the albums chart and the enduring interest in the dead reggae star should ensure this video does well. The tape's 15 certificate won't do its chances any harm. **★★★**

MIDGE URE AND ULTRAVOX: The Very Best Of Midge Ure And Ultravox (PMI MVR 4910973). Let's face it, most early Eighties videos look naff in the cold light of 1993, but the clips accompanying Midge Ure's work with Visage and Ultravox have stood the test of time better than most. Vienna is probably the most memorable of all, and it's here on this 14-track compilation which also includes solo Ure material and Band Aid's Do They Know It's Christmas. Out on February 22, it should do reasonably on the back of promotion for the



Bruce Springsteen: the Boss's first live video won't be hard to shift

accompanying best of album. **★★**

LEO SAYER: All The Best - The Videos (PMI MVR 4900083). If Eighties videos look naff, Seventies clips are excruciating - but they're often all the more entertaining for it. That said, this 14-track compilation - released on February 22 to accompany Chrysalis's All The Best album - will appeal only to the most die-hard nostalgia fans. **★★**

PICK OF THE WEEK

BRUCE SPRINGSTEEN: MTV Unplugged (SMV 491622). Given Springsteen's reputation as a performer, this - his first live video - won't be hard to shift. SMV isn't taking any chances: it has sent out 20,000 postcards to fans and, besides the usual press ads and POS, staff at HMV and Tower will all be wearing Springsteen T-shirts to mark the video's release next Monday. **★★★**

Selina Webb

ROCK

IRON MAIDEN: Fear Of The Dark (EMI). Released on March 1, this single flags Maiden's live album, A Real Live One, out on March 22. Despite having been eclipsed at the top of the metal popularity stakes by Metallica, the Irons still attract a huge following in the UK. There are a variety of punter-enticing formats to boost its chances: one seven-inch version comes in a poster bag, the other is a cut-to-shape disc. The CD single features an exclusive track as well as the band's number one hit *Bring Your Daughter To The Slaughter*. **★★**

SOUNDGARDEN: Motorvision (PolyGram Video 0895463). One of the premier Seattle bands, Soundgarden affirmed their status as one of rock's hottest properties with 1991's *Badmotorfinger*. To satiate demand for more product in the absence of a new album,

this longform should attract the band's substantial following. An ad in *Melody Maker* is giving it a push. **★★**

FLOTSAM AND JETSAM: Cuatro (MCA MCD10678). The Phoenix thrash band have sustained something of a cult following since the band's groundbreaking debut album, *Doomsday For The Deceiver*, in 1986. And, famously, their original bass player, Jason Newsted, is now a member of Metallica, which may count for something in luring curious rock fans. Cuatro is undoubtedly the band's most commercial release to date, thanks in part to the cool production hand of Neil Kernon. Specialist press ads head the MCA campaign. **★★**

NEW MODEL ARMY: Here Comes The War (Epic 658935 2). Epic is undertaking something of an adventurous move with the cloggies' comeback: the new single - available as seven-inch, 12-inch and CD Digipak - can only be bought for a two-week period from its release on February 8. Considering the band's apocalyptic theme, does Epic know something we don't? **★★**

MAINSTREAM - ALBUMS

BUDDY HOLLY & THE CRICKETS: Words Of Love (MCA/PolyGram S1444872). When he died in 1959, Buddy Holly had been making records for less than three years, but those sessions have spun off no fewer than 20 UK Top 40 hits. All of them are included here, along with eight so familiar you'd swear they were hits too - *Well All Right*, *Everyday*, *Raining In My Heart* and *It's So Easy* among them. This new compilation, released to tie in with Valentine's Day, should emulate the success of Telstar's Holly compilation of four years ago. And Telstar is planning some heavy TV support, starting with a national Channel 4 campaign, with the main ITV regions to follow, and a planned national rollout. Shop displays and the strength of the material here - *That'll Be The Day*, *Oh Boy*, and the poignant *It Doesn't Matter Anymore* - should do the rest



Jagger: finest solo album yet

and deliver a strong seller. **★★★**

SISTER SLEDGE: The Very Best Of Sister Sledge (East West 954831562). This fab compilation of the Sledge sisters' finest songs spans the years, from their introductory 1975 hit *Mama Never Told Me*, (so, in which they sound uncanonically like the Jacksons), to the current remix of *We Are Family*, by *Sure Is Pure*, and the same team's

remix of *Lost In Music*, which is slightly less inspired, but will be a hit nonetheless. A heavy TV budget will no doubt focus attention on the latter two. *Thinking Of You*, and the atypical number one, *Frankie*, are the first comprehensive compilation of Sister Sledge hits, this is likely to score heavily. **★★★**

VARIOUS: Soul Moods (EMI CDEMTV 71). Another compilation aimed squarely at sweethearts looking for a suitable way of showing their affection on Valentine's Day, this smooth selection rounds up the luvemans - Luther Vandross, Marvin Gaye and Al Green for starters - and their women - Ernie Franklin, Whitney Houston, Tina Turner - for a selection of heavy duty ballad/erotic. Love lost, love found, love stolen, love wanted - it's all here on an 18 track compilation designed to show just how much you care. With such

an impressive collection, how can it fail? **★★★**

PICK OF THE WEEK

MICK JAGGER: Wandering Spirit (Atlantic 756742362). Producer Rick Rubin steers Jagger down a road which is closer to his roots than any of his previous two solo albums, and far more satisfying. *While Sweet This* recalls the Stones in the Seventies, other tracks here hark back even further. And the raunchy rock feel of the album is nicely complemented by some fine covers - *Bill Withers' Use Me*, *Frederick Knight's I've Been Lonely For So Long* and *James Brown's Think* - the intricate ballad, *Angel In My Heart*, a folksy whimsy entitled *Handsome Molly* and the country flavoured *Evening Glow*. The strong material is likely to focus attention on what is Jagger's most successful solo flight to date. **★★★** Alan Jones

PICK OF THE WEEK

VAN HALEN: Right Here Right Now (Warner Bros 936245198 2). After 15 years at rock's cutting edge, this month sees the release of a live album from Van Halen. And what a monster it promises to be, clocking in at over two-and-a-half hours running time. All the band's hits are here, including songs from the Dave Lee Roth era as well as Sammy Hagar's worthy contributions to the Van Halen canon. In April, the band play their first dates since they appeared second on the bill to AC/DC at 1984's *Monsters Of Rock*. Fan expectation is high and the band are assured near ubiquity in the rock press this spring. **★★★**

Andy Martin

Sheffield steels its

The forthcoming music festival is likely to be a boon for the recession defying record stores

When 1993's Sound City festival rolls into Sheffield in April, the city's music retailers will be poised to cash in.

Multipliers Virgin, Our Price and HMV have all vowed to play their part and hope that the in-store PAs and free city centre concerts will boost trade.

During last year's inaugural event in Norwich, traders in the Norfolk city reported a 50% increase in business. A repeat will be welcome in Sheffield after what has been, as for most cities, a tough year.

Several of Sheffield's record stores have closed, including respected indie Wolf Records, second-hand specialist Chantry Records and a branch of classical chain Alto.

Kevin Bee, owner of the Power House rock record shop, says he does not expect to be in business in 12 months' time. "The past year has been absolutely shit," he says. "A lot of people have lost their jobs and there is no money about."

Besides the recession, the pressures of trading in Sheffield are magnified by massive competition. A thriving local music scene – which has produced The Human League, Heaven 17, Def Leppard and Cabaret Voltaire over the past decade – has put the city on a par with Manchester and Glasgow as one of Britain's most vibrant provincial music scenes.

Consequently, no less than 25 different record shops battle for business within the city limits.

Even the more prosperous indies have found the commercial rivalry tough. Among them, Warp has only moved back into profit in the past couple of months, according to manager Rob Edwards.

Like most of the city's indies, Warp survives by focusing on a niche market. Sheffield boasts around a dozen specialist record shops, mainly sited near Warp in an area little more than a kilometre square around the hip retail streets of Division Street and Devonshire Street.

There is everything for those willing to search for it, from Warp's near neighbours Hitsville (which stocks Fifties/Sixties second-hand vinyl), Rare & Racy (avant garde jazz), Cuch (Dante label dance) and Calm & Classical (classical CDs), to more far flung stores such as soul specialists Fox Records and Guiding Star.

For the small but hip Warp, specialisation is a matter of staying fashionable. "It's important for us to stay ahead of the game," Edwards says. "We have tried to spot where there's a gap and go for it."

Although vinyl makes up about 70% of the 50,000 units currently for sale in Warp, its stocking policy doesn't match that of the dance label it spawned three years ago.

A window display which puts Apollo Rex's Apex Twin alongside Big Cat's Pavement, Blanco Y Negro's Dinosaur Jnr and its own label's Pulp reflects a sales profile which is only 65% to

35% in favour of guitar-based rock.

DJs and collectors come from as far away as Glasgow attracted by the Warp label's reputation, but the shop's main business comes from the city's thriving youth scene.

And however demographic factors affect the size of Sheffield's own young generation (see table), the city's two universities – University of Sheffield and Hallam University (formerly Sheffield Polytechnic) – will always guarantee a substantial record market.

It is another indie, Record Collector, which is in the best position of all to capitalise on the city's 10,000-strong student population.

A mile uphill from Warp, it is based in two adjoining units in the heart of the city's student district, Broomhill. Sandwiched between several university sites and halls of residence, one rival describes it as the "best location in the country".

Thousands of bargain-hunting students pop in between lectures for its mix of 8,000 second-hand LPs and overstocks – everything currently 25% off – and 8,000 old and new CDs.

Most of the store's income is split between alternative rock and classical, the latter boosted by the large number of professionals working in local hospitals and businesses.

The upmarket side of its business has also prompted enquiries about the store's 50 or so MiniDisc units. Alongside Virgin's new Megastore, it is among the few stockists in town, while John Lewis's Cole Brothers' store is the only store to stock Sony's new hardware. "Nobody has bought anything yet" says Record Collector's manager Nick Hudson. "But they are interested in it. We must have got rid of about 1,000 leaflets so far." Plans to stock DCC have, he says, been held up by suppliers.

New formats are not, however, a priority at Record Collector. In a city where the multiples stock only a few units of vinyl – it accounts for just 3% of the business at HMV's High Street store – old LPs are the indie's stock in trade.

The shopfloor exposes merely the tip of an iceberg. Upstairs a floor reinforced by girders groans under the weight of 100,000 records ready to go on sale in September when Record Collector opens a new extension, doubling the size of the store to 1,200 sq ft.

The cost of the expansion is borne by profits made in the three years before 1992 when business was booming. But despite a lull in trading in business over the past year, Record Collector and its fellow indies are remaining fairly buoyant in the face of recession. And their specialist markets were insulated from the threat posed by their mainstream neighbours in the centre when, five years ago, a private contractor announced it was to build the 138-acre Meadowhall Shopping Centre three

miles north east of the city.

Upon opening in autumn 1990, the complex provided 1m sq ft of retail space with projected annual business of £500m. Opening until 6pm five nights a week (6pm on Saturdays), it quickly attracted all the big name High Street chains including Marks & Spencer, Dixons, Next and Dixons.

The multiple record dealers followed: HMV, Our Price (one Music, one Video); Woolworths Music & Video; WH Smith; and Boots.

Despite high service charges, the complex has proved profitable, with visitors spending, on average, £70 each per visit.

In the past year, city centre traders have, however, regained their early loss in business. The cars which park the 12,000 capacity car park at Meadowhall are almost entirely from the nearby towns of Rotherham, Doncaster, Barnsley and further afield. Just one in four Meadowhall shoppers are from Sheffield city itself.

In addition, the Meadowhall customer profile is largely different from the town centre shoppers. On weekday evenings, the massive undercover complex – all marble-look flooring, indoor fountains and glass lifts – is teeming with families.

As a result, HMV and Our Price have begun tailoring their Meadowhall stores to a broader, more mainstream market than their city centre outlets. Indeed, the fact that most of the multiples have stores in both sites reinforces the belief that both Meadowhall and the city centre traders can co-exist happily.

Virgin certainly has confidence in the city centre market, opening its only store in Sheffield at Fargate in December, providing the city with its biggest record store by far: at 10,500 sq ft, it is twice the size of HMV's 5,000 sq ft Meadowhall store.

There is plenty of trade in the town centre, insists Megastore manager Mark Hyams. Despite adding to six other city centre record stores, Hyams claims to offer something new with his shop. The aim is to provide the widest range in the city, he says, with 100,000 lines, a fully dedicated classical section and Sheffield's only listening posts.

At the Orchard Square corner of Fargate, Virgin can afford to have such confidence, being positioned near Dixons, Marks & Spencer and Next in the busiest part of the precinct.

At the other end of Fargate, HMV's store has a harder task. Sandwiched between two empty units, it is one of the city's biggest by building work for the council's Supertram network.

The store's concentration on singles – which account for 10% of total sales – makes for steady trade, however. And by moving away from the mainstream towards alternative rock and dance, the store has established its own clientele among the city centre office and shop workers intimidated



Parade of shops: (from top left to right) Warp, 164 Rare & Racy, opened Virgin Megastore are among Sheffield's

Self for Sound City

- multiples and independents alike - of the south Yorkshire city, writes Martin Talbot



Record Collector, Roulette Records, HMV, Rare & Racy, Jack's, Our Price and the newly two dozen music retailers

by trendy indie stores. "There are lots of people who like Nirvana or Lemonheads but don't want to go into Warp wearing a suit," says manager Chris Fridlington.

A music scene led by P.O.N Records, Wau Mr Modo, Warp and an impressive array of live venues has created a highly music-motivated city, he adds.

As a result, record company reps are keen to serve all the stores, indie and multiple alike. Warp's Rob Edwards estimates he gets around 30 visits a week, and HMV is not far behind.

"Sheffield is perceived as a good place to break things," says Fridlington. "People are interested in new records, so I suppose reps think it's a good place to visit."

It is the same picture at the other end of town, where Our Price's The Moor store sits in a cheap and cheerful end of the city, where Sainsbury's, Superdrug, BHS and Argos park in the shoppers. Next door to the five-days-a-week city centre market, it is also among the most successful Our Price stores in the country. Before Christmas, the staff won £300 each for beating the sales targets set by head office along with four other stores nationwide.

Just a stone's throw from two Hallam University sites, the store has the atmosphere of an Andy's Records-type indie, with football shirts above the counter, fliers for dozens of local gigs and long racks of indie CDs.

And paradoxically, while the multiple gets on with the alternative market, it is left to the city centre's only indie retailer to challenge the nearby Woolworths and the town's third HMV for chart business.

With a £300,000 turnover, the key to Roulette Records' success with its chaotic 400 sq ft store is a big sign publicising chart CDs at £18 for two and tapes £10 a pair.

The low rent for such a tiny unit and no-existent advertising costs enable proprietor John Green to compete with his multiple neighbours.

"Because my costs are low I can undercut them," says Green. And in the spirit of a true entrepreneur, Green holds up hope for all indie dealers who think it is simply not worth taking on the multiples at their own game.

When HMV hosted a Thunder PA in the autumn, he undercut his neighbours by a pound, flooded dozens of CDs to the fins in the queue which snaked past his store. "It was my best day of the year," says Green cheekily. "I can't wait until HMV has another PA."

While HMV is entitled to be put out by such tactics, it typifies the never-say-die spirit of Sheffield's indies. And while Sound City has been designed to applaud the city's artists, musicians, producers and venues, come April the retailers will have deserved a pat on the back too.

A CITY IN STATISTICS

LOCATION: The biggest city in south Yorkshire, Sheffield sits at the foot of the Pennines and to the north east of the peak district, midway between Leeds and Nottingham.

DESCRIPTION: A combination of red brick industrial buildings, Fifties and Sixties architecture and greenbelt land which makes up 50% of the city.

POPULATION: 520,300.

DEMOGRAPHIC BREAKDOWN: Under 14s, 17%; 15-24, 16%; 25-34, 15%; 35-49, 19%; 50-64, 15%; 65-79, 14%; 80 plus, 6%.

UNEMPLOYMENT RATE: 12%.

SHOPPING DISTRICTS:

MEADOWHALL CENTRE

Three miles north east of the city centre, this massive indoor centre is sited on the grounds of an old steelworks. Despite its up-market image and the top High Street chains such as Marks & Spencer, Dixons, Top Man and Boots, it has yet to woo the people of Sheffield.

FARGATE

Dating from the Seventies, this city centre pedestrian precinct is a clean, tidy area which, like Meadowhall, boasts many big name chains. The newly opened Orchard Square partly undercover precinct is improving in reputation following the addition of Index and, crucially, Virgin Megastore in recent months.

THE MOOR/PINSTONE STREET

About 400 metres south of Fargate, with which it competes as the main area for city centre shopping. Separated by the busy Farnival Gate - one of the main through routes for traffic - the two malls date from the Fifties. The Moor provides most business through budget stores such as Superdrug, Woolworths and BHS.

Centred around a bustling market five days a week, it boasts the city centre's only supermarket, Sainsbury's.

HIGH STREET

Once one of the city centre's most vibrant retail areas, it is blighted by development work on the city council's Supertram network. Currently an unappealing end of town, the Chamber Of Trade is attempting to revive the area.

DIVISION STREET/DEVONSHIRE STREET

Stretching from the City Hall westwards from the city centre, this area is traditionally the trendiest. Stores such as Warp, Freak Boutique and The Forum - the city's equivalent to Manchester's Affleck's Palace - make it an interesting place to shop, although it's hardly a concentrated retail area.

Running parallel to its north, West Street is less appealing.

RECORD SHOPS: More than two dozen outlets, including three HMVs, two Virgins (one games store), three Our Prices (one video), two Woolworths, two WH Smiths, 4-Play Records, Roulette Records, Jack's Secondhand Records, Record Collector, Caine & Classical, Warp Records and Power House.

TOTAL RETAIL SPACE: 48,400 sq ft.

POPULATION PER 1,000 SQ FT: 10,750.

EMI forges ahead

EMI Music Publishing managing director Peter Reichardt had good cause to sip a celebratory Perrier in the warm south of France sun last week.

According to the latest market share figures, the company he steers dominated UK publishing in the last quarter of 1992, beating its arch rival Warner Chappell in all but the singles categories.

EMI's best performance was in the corporate album league - which records both wholly-controlled and administered works - where it took a huge 32.5% of the market. Its combined share in the individual listing - which records strength in wholly-controlled repertoire - also increased for the third consecutive quarter to reach 26.2%.

EMI had few high profile successes, however, scoring just

one entry - Leeson and Vale, the writers of Charles & Eddie's *Would I Lie To You* - in the Top 10 songwriters chart. The publisher's strength continues to be the depth of its catalogue, with notable contributions in 1992's final quarter from Simply Red, Mike Oldfield, Simple Minds, Gloria Estefan and Freddie Mercury.

This is the second quarter to see former Virgin Music repertoire included in EMI's share, but this is the first time it has made such a mark. Leeson and Vale were originally signed by Virgin Music, as were Stereo MCs and Tasmin Archer.

The quarter's biggest singles success was of course Whitney Houston's version of the Dolly Parton-penned *I Will Always Love You*.

It gave Carlin a rare number

one in the top songwriters list and 12.8% of the singles market.

In contrast to EMI's behind-the-scenes success, Warner Chappell took four places among the Top 10 writers, thanks to hits by The Shamen, REM, Michael Jackson and Boyz II Men. Although Warner Chappell has lost out to EMI overall it still has considerable strength in singles.

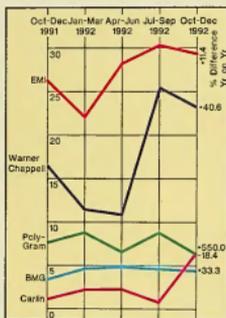
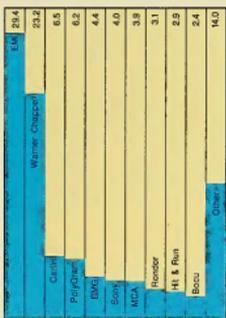
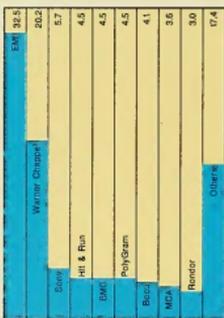
Among the other companies, the most notable upturn was achieved by Sony. Having spent the previous quarter outside the individual and corporate Top 10s, it returned with the double platinum Erasure hits LP - written by Vince Clarke and Andy Bell.

©CIN Compiled by ERA from statistics supplied by Gallus. This survey is based on chart panel sales from the A-sides of the Top 100 singles and tracks on the Top 50 albums from October - December 1992.

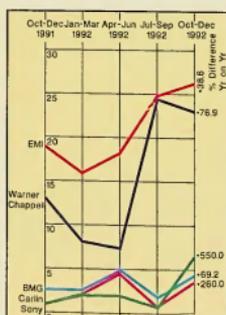
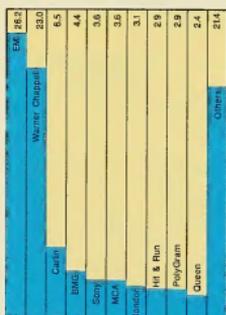
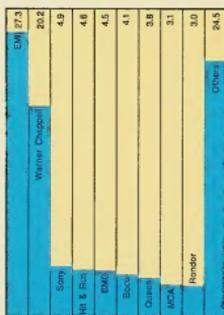
TOP 10 WRITERS

| | |
|---------------------------------|-----------|
| 1. Parton | Carlin |
| 2. Angus/West | WC |
| 3. Leeson/Vale | EMI |
| 4. Berry/Mills/ Buck/Stipe | WC |
| 5. Banks/Collins/ Rutherford | Hit & Run |
| 6. Clarke/Bell | Sony |
| 7. Jackson | WC |
| 8. Edmonds/Reid/ Simmons | WC |
| 9. Richie | Rondor |
| 10. Andersson/ Ulvaeus | Bocu |

PUBLISHING: CORPORATE



PUBLISHING: INDIVIDUAL



COMIC RELIEF

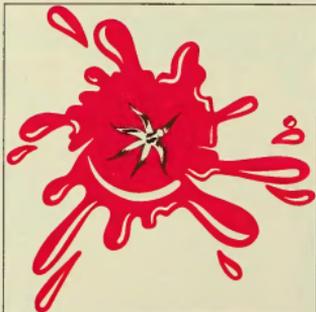
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PAULINE QUIRKE
LINDA ROBSON
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NEIL SIDWELL
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CLARE SMITH
PHIL SPALDING
PADDY SPINKS
MARK TOBIN
SUSIE TOMKINS

AND ALL THOSE PEOPLE TOO NUMEROUS TO MENTION WHO HAVE DONATED THEIR TIME AND EFFORTS TO ENSURE THAT THIS SINGLE RAISES AS MUCH MONEY AS POSSIBLE FOR COMIC RELIEF

AVAILABLE ON 7" (COMIC 1) CD (CDCOMIC 1) CASS (CACOMIC 1) 12" (12COMIC 1)

RELEASE DATE 15TH FEBRUARY

AD FOCUS

The Beloved's new album, *Comecienzas*, will be advertised in magazines including *The Face*, *Q*, *Melody Maker* and *NME* from its release next Monday. The push will include Adelphi posters plus in-store and window displays.

The Awards 1993 - Pro TV's release featuring tracks from the Brit Awards nominees, will be TV advertised nationally on Channel Four for one week from its release on February 8. In the second week of the campaign, TV advertising will switch to BSkyB and ITV. The campaign will also include radio advertising on Atlantic 252, Metro FM in Newcastle and Capital FM, plus press ads in the *Daily Mirror* as part of a co-op with WH Smith.

Charles & Eddie's second single, NYC, will be advertised in the music press as part of Capital's push for the release. There will be in-store posters for the day we set to appear on Top Of The Pops next Thursday. The current album, *Duophonic*, will be re-promoted with radio advertising on Atlantic 252.

Classical Reflections, Telstar's compilation of popular classics, will be TV advertised in the Yorkshire, Scotland, Grampian and Border regions next week.

En Vogue's Funky Divas will be re-promoted by East West from next Monday with a nationwide £80,000 TV campaign running for one week.

Dinosaur Jr's Where You Been will be the focus of a WE set campaign which will include ads in *Sleek*, *NME*, *Ink*, *Vox* and *Q*. The campaign, which kicks off next week, includes nameboard and poster POS as well as in-store displays with Our Price and HMV.

Patti On, BMG/RCA's compilation of dance hits drawn mainly from the deConstruction label, will be



Mick Jagger's first solo album for Atlantic/East West will be advertised with massive 48-sheet posters placed in key sites nationwide following the album's New York launch on February 9. East West anticipates the launch will generate extensive UK press and TV coverage which will boost with press advertising and in-store displays. A four-track sampler has already been sent out to rock clubs and radio stations. The release is seen as a 1993 priority for the company and it will be targeting rock fans because of the album's appeal to Rolling Stones fans.

Record label: Atlantic/East West

Media agency: BMP

Media executive: Mike Wilson

Product manager: Richard Egan

Press: ads in *Q* and positive in the national press to build on extensive editorial coverage. TV: no advertising but extensive interview and video air play is anticipated.

Posters: 48-sheet poster campaign in key sites across the UK. In-store: window displays with Tower and Our Price. Colour posters and name boards with multiples and 300 independent retailers nationwide. The video for Jagger's current single will be played in UK Smith, HMV and various independent outlets.

Target audience: rock fans - especially listening to Stones fans - over the age of 15.

advertised in the specialist music press from its release on February 8.

Tony Hadley's album *State Of Play* will be advertised in the music press by EMI from February 8.

Head Over Heels, the soundtrack album from the Carlton TV series, will be TV advertised in all areas by Telstar from its release next Monday. The album will also be promoted on Capital Gold.

Hits 93 Volume 1, Telstar's latest chart hits compilation, will be TV advertised nationally from next week as part of a three-week push for the title. It will also be promoted on Scottish and Southern radio and on Capital FM.

Buddy Holly's Words Of Love - a 28-track compilation from Pro TV - will be TV advertised on Channel Four for one week from its release next Monday. There will be further TV ads in the Central and HTV regions for two weeks and in the Granada area during the second and third week of the push. TV ads will also run on BSkyB, UK Gold and Carlton.

Alexander O'Neal's Love Makes No Sense will be the focus of an A&M push which kicks off next week with ads in *Q*, *Track* and *Blues & Soul*. In-store and window displays will feature in Menzies, HMV, Our Price and various independent retailers.

The Quireboys' single Brother Louie - a cover of the Seventies Hot Chocolate hit - will be advertised in the rock press by Parlophone from its release next week.

The Best Of Sister Sledge will be TV advertised by East West from its release next Monday.

The Tragically Hip's Fully Completely will be advertised in the music press as part of an MCA push for the title, released next Monday. Compiled by Sue Sinton: 071-228 0547

EXPOSURE



PICK OF THE WEEK

BPM, Saturday February 6, ITV: 2.30-3.00am (regions vary) One local newspaper recently described BPM as "surprisingly un-naïf" - blunt praise which appealed to the programme's executive producer John Leach. "BPM is a straightforward show which reflects the club scene and club life," he asserts. "We don't preach, we just present the music." Produced by Music Box for Granada, BPM is beamed from a different club each week - locations have included the Ministry Of Sound and Subterranea in London, Angels in Burnley and the Music Factory in Leeds. The re-opening of London's Lightbulb club provides the backdrop for this week's show featuring French rapper MC Solar and rap trio The Digable Planets (pictured). The clubs' resident DJs determine what gets on the turntables each week and according to Leach, the healthy smattering of new releases and white labels allows audiences access to tracks which other programmes don't cover. Presented by DJ/remixer David Dorell and Brenda Tushy, BPM also features artist interviews, a video chart and a week in the life of a DJ slot.

MONDAY FEBRUARY 1

The Mix featuring Candykins in session and Evan Dando of The Lemonheads, Radio Five: 10.10-midnight

The Beat featuring 808 State, Hothouse Flowers, Pulp plus Teenage Fanclub recorded at the 1992 Reading Festival, ITV: 12.10-1am

TUESDAY FEBRUARY 2

Hangar 17 featuring Undercover, BBC1: 4.35-5pm

THURSDAY FEBRUARY 4

In Concert featuring Faith No More recorded at the Sheffield Arena, Radio One: 9-10pm

FRIDAY FEBRUARY 5

Comic Relief, a precursor to Red Nose Day on March 12 features a brace of celebrities including Right Said Fred, BBC1: 8.50-9pm

The Word featuring Rolf Harris and Rage Against The Machine, Channel Four: 11.05pm-12.10am

SATURDAY FEBRUARY 6

Going Live featuring Sting and Robbie Williams from Take That as guest presenter, BBC1: 9am-12.12pm

The Record Producers featuring Nile Rodgers and Bernard Edwards the duo who created Chic in 1978, Radio One: 2-3pm

Saturday Zoo featuring Lenny Kravitz with Kylie Minogue, Channel 4: Four: 10-11pm

BPM, ITV: 2.30-3.00am (see Pick of the Week)

SUNDAY FEBRUARY 7

The O Zone featuring Thunder and Take That, BBC2: 11.15am-12 noon

Rockline featuring Billy Ocean, Radio One: 2.30-4pm

Nail Young Unplugged, recorded at the Ed Sullivan Theatre with only his acoustic guitar and harmonica to back, Young performs material from his extensive repertoire, MTV: 9-10am

NEW SIGNINGS

BABy STAFFORD (name to be changed)

Three-piece guitar band from Glasgow starring former Gun guitarist Stefan

Signed to: EMI Records

Management: Rob Andrew, GR Management

Type of deal: album

Signed by: Dave Black - "Mark Wootton, one of my A&R men, brought his name. He's a very good guitarist and an interesting songwriter and performer - someone who'll develop and could be around as long as Eric Clapton."

DJ HYPER

Techno act from Hackney

Signed to: Subliminal Base

Management: none

Type of deal: singles

Signed by: Danny Donnelly - "We've been going hard for some time. When he was DJing on Playcity FM he'd come in but I didn't want to sign him at the time as he wasn't new. Now we're more experienced we can work his product properly."

MARIE CLAIRE D'UBALDO

UK-based Argentinean whose style is a fiery blend of Latin rock, pop and dance

Signed to: Hit & Run Music (UK) and PolyGram US

Compiled by Sarah Davis: 071-942 2200

Management: Track Artist Management

Type of deal: long-term songwriting deal (Hit & Run), album deal (PolyGram US)

Signed by: Dave Massey (Hit & Run) and David Simpson (PolyGram US) - "She's a great performer." - Dave Massey

EMPEROR'S NEW CLOTHES

Evening progressive acid jazz band from Newcastle

Signed to: Acid Jazz

Management: Charles Estman, YMM Agency

Type of deal: album

Signed by: "Everyone. We were put on to them by Carlo Dimson who did an album for us about six months ago. We demoed them and they completed an album in two days." - Dean Rudford

MOUNT RUSHMORE

Two-piece garage act from London

Signed to: De New Regency Banquet offshoot house label

Management: none

Type of deal: Single with options for further singles and album

Signed by: Richard Russell - "I picked it up as a tip on Aspi, then I swarmed with their studio on my way down to Trade at around 3am one Sunday. They were just completing a new mix - I said

we've got to have it."

LOUIERANKIN

New York-based, hard rock/heavy metal band

Signed to: Ruffness

Management: c/o Ruffness

Type of deal: low-track EP with album option

Signed by: Richard Russell - "I heard his record in New York and thought it was the most exciting thing I heard out there and was for it."

THE SEVENTH PLAIN

UK solo techno act

Signed to: General Productions

Management: c/o General Productions

Type of deal: Three EPs

Signed by: Wayne Archibald - "I heard his earlier stuff on *Unfaded*. I really liked his songs and moved in."

TERRACE

Solo electronic act from Holland

Signed to: General Productions

Management: c/o General Productions

Type of deal: three EPs

Signed by: Wayne Archibald - "I went to Amsterdam and picked up vinyl copies on the Evolution label and contacted him through the label."

music week

catalog

The Information Source for the Music Industry

6 FEBRUARY 1993

CHART FOCUS

Whitney Houston's *I Will Always Love You* grabs a tenth week at number one, a tenure topped by only three records in the whole 40 year history of the chart.

Ordinarily, I would tip 2 Unlimited's *No Limit* as a cert for number one next week, but we're now on the run-in to Valentine's Day and sweethearts are much more likely to show their devotion to each other by shelling out for a song entitled *I Will Always Love You* than for one called *No Limit*. Even so, the odds on 2 Unlimited emerging as champs next week are high.

Woolies have already got in on the Valentines act with a promotion tagged *Love Is Cheaper At Woolworth's*, which accompanies the prominent display of Dino and Telstar concept albums at £3.99 for Double CDs and £5.99 for double cassettes. The campaign is almost entirely responsible for seven re-entries into the Top 20 compilations chart this week.

The artist album chart is



even more volatile, but no less surprising. Recent singles chart exploits suggested that of this week's three biggest new releases, **Jesus Jones** would come in ahead of **Little Angels** and **The History** was on their side too; their last album debuted at number one.

In the event, **Jesus Jones' Perverse** debuts at number six, while **The History** continue their progress by debuting at number two with *Dusk*, and **Little Angels** enter at number one with *Jam*, quite a triumph given that their only previous album, *Young Gods*, peaked at number 17.

Apart from the wider

audience they won with their recent hit, **Womankind**, one reason for their success is the fact that initial quantities of *Jam* include six bonus tracks.

Back on the singles chart, **M-People** have the week's highest debut with *How Can I Love You More* at number nine. It's a case of third time lucky for the track, which originally peaked at number 28 in 1991, and reached number 42 when re-issued later the same year.

The impetus for its success this time is new mixes by **Sasha**.

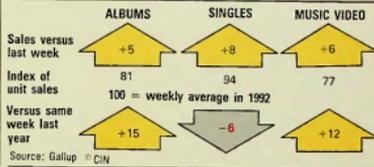
Elsewhere in the Top 10, **Duran Duran** accelerate from 11 to six, simultaneously climbing 21-7 in America with *Ordinary World*.

It's the first single by the group to reach both Top 10s since *Notorious*, all of seven years ago.

Finally, **East 17** set up their *Walkabout* album by climbing from 12 to five with *Deep*, which thus eclipses the number 10 peak of *House Of Love* to become their biggest hit to date. **Alan Jones**.

UPDATE

SALES



LATEST SALES AWARDS

- Platinum**
REB: Automatic For The People (X2)
KIDDO HOUSE: Woodface
- Gold**
Nirvana: Incesticide
Dina Carroll: So Close
Neil Diamond: Lovescape
- Silver**
Meadellah: Countdown To Extinction

NEXT WEEK'S HITS

- Singles**
- DEACON BLUE:** *Will We Be Lovers* (Columbia)
 - GLORIA ESTEFAN:** *I See Your Smile* (Epic)
 - ROIF HARRIS:** *Stairway To Heaven* (Vertigo)
 - HOTHOUSE FLOWERS:** *An Emotional Time* (London)
 - THE LEMON TREES:** *Let It Loose* (Dovgen)
 - ANNIE LENNOX:** *Little Bird* (RCA)
 - POISON:** *Stand* (Capitol)
 - BEM:** *Sidewinder Sleeps Tonight* (Warner Bros)
- SENSELESS THINGS:** *Primal Instinct* (Epic)
- STING:** *I'll Ever Lose My Faith In You* (A&M)
- TRUNDER:** *A Better Man* (EMI)
- 800 STATE:** *Gargases* (ZTT)
- PAUL MCCARTNEY:** *Off The Ground* (Parlophone)
- SULTANS OF PING FC:** *Casual Sex in The Complex* (Rhythm King/Spic)
- SUNSCREAM:** *03* (Sony Sash Square)

Predictions compiled by Era. Last week's score: 10 out of 12.

CHART NEWCOMERS

9 **M-PEOPLE:** *How Can I Love You More* (deConstruction) UK 5th hit.
Producer: M-People.
Publisher: BMG/EMI.
Writer: Pickering/Herd.
First and biggest hit: *How Can I Love You More* (#29, 1991).

Last hit: *Excited* (#9, 1992).
Line-up: Mike Pickering (V/Sax), Paul Herd (K), Heather Small (V).
Notes: Small was formerly with London soul act Hot! House. Heard has played with Orange Juice/Working Week. Album: Northern Soul (out now).

19 **TOM JONES:** *All You Need Is Love* (Chilidine) UK 35th hit.
Producer: David A Stewart.
Publisher: Northern Songs.
Writer: Lennon/McCartney.
First hit: *It's Not Unusual* (1, 1965).
Biggest hit: *Green Grass Of Home* (1, 1966)



Last hit: *Delilah* (#8, 1992).
Notes: Recorded for children's charity Childline, which recently announced a cash crisis. Everyone involved in the record and promo donated their time free of charge. A special 25 minute video has been produced, available exclusively from Woolworths, with profits going to Childline. Childline Press Office: 071-239 1040/41
TV/Radio: Sharp End 071-439 8442.
Record press: Jennie Halaall 081-741 0003.

20 **GLOWORM:** *I Lift My Cup* (Pulse 8) US/UK debut.

Producer: Will Mount.
Publisher: Mute Songs.
Writer: Mount.
Line-up: Sedric Johnson (V), Will Mount (K).

Notes: Originally recorded in Johnson's house, *I Lift My Cup* has been number two in *Record Mirror's* Club Chart, and was Pete Tong's Essential New Tune on Radio One FM. Album: Later this year.

2 BREAKER

LORRRAINE CATO: *How Can You Tell Me It's Over?* (Columbia) UK debut.

Producer: Biddy.
Publisher: Warner/Chappell/Hit & Run.
Writer: Biddy/Stirling.
Notes: 16-year-old Londoner signed to Columbia while still at school. Vocals recorded in one take. Album: Later this year.

QUIREBOYS

Brother Louie



ACCEPT NO SUBSTITUTE

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music week awards 1993

Wednesday February 24th, 7pm
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Presenter: Angus Deayton

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P 5 SINGLE

THE OFFICIAL Musicweek CHART

| This Week | Last Week | Title | Artist (Producer/Publisher) | Label | CD/CAS (Distributor) | 7/12 | This Week | Last Week | Title | Artist (Producer/Publisher) | Label | CD/CAS (Distributor) | 7/12 | TITLES AZ (WRITERS) | |
|-----------|-----------|--|---|------------|----------------------------|------|-----------|-----------|---|--|----------------------|-------------------------------|------|---------------------|---------------------------------------|
| | | | | | | | | | | | | | | 1 | 2 |
| 1 | 1 | I WILL ALWAYS LOVE YOU * 2 | Whitney Houston (Foster) Carlin | Arista | A0211095 (BMG) | 7/12 | 38 | 28 | HEAL THE WORLD | Michael Jackson (Jackson) SWEET | Epic | ES8485 (SABRA) (SAB) | 7/12 | 54 | Alton Ellis (Rising Sun) |
| 2 | 4 | NO LIMIT | 2 Unlimited (Wildie De Coster) MCA | PMA | Comstar PWD 256/PAC 256 | 7/12 | 39 | 17 | WHAT YOU WON'T DO FOR LOVE | Cheryl Solamo (Solamo) MCA | Capitol | CS0305 (MCA) | 7/12 | 23 | Angie (Spector) |
| 3 | 3 | THE LOVE LOST | West End (Stock) Waterfront | PMA | Saracoy PWD 256/PAC 256 | 7/12 | 36 | 9 | NEW EMOTION EP | Time Frequency (Campbell) Zomba | Internal Affairs | KGCB 300X/DM 108 | 7/12 | 44 | Donna Summer (Tommy Mottola) Atlantic |
| 4 | 2 | EXTERMINATE! | Scap featuring Nik Harris (Snape) WEA | Logic/A&A | A0211096 (ZD) 108/86 (BMG) | 7/12 | 41 | 31 | STEP IT UP | Sade (MCA) MCA | EMI | 1170/89 226 5 | 7/12 | 46 | Donna Summer (Tommy Mottola) Atlantic |
| 5 | 7 | DEEP | Earl Young (Goodfellow) PolyGram | London | LD09 334/045 334 (F) | 7/12 | 42 | 32 | PHOTOGRAPH OF MARY | Trey Lorenz (A&A/Sony) (Carey) EMI | EMI | 50505/6/808646 | 7/12 | 57 | Donna Summer (Tommy Mottola) Atlantic |
| 6 | 11 | ORDINARY WORLD | Queen (Queen) (Queen) EMI | Parlophone | CO005 197/CD 134 | 7/12 | 44 | 37 | REVIVAL | Mortie Graugh (Hayden) CCI | Avi | F02 226 | 7/12 | 64 | Donna Summer (Tommy Mottola) Atlantic |
| 7 | 7 | OPEN YOUR MIND | Queen (Queen) (Queen) EMI | Compton | CA 702110340 (BMG) | 7/12 | 45 | 34 | CONFETTI/IT'S DRUG BUDDY | Adrian C. Tazewell (Tazewell) MCA | Atlantic | A 74234 7423 (F) | 7/12 | 67 | Donna Summer (Tommy Mottola) Atlantic |
| 8 | 8 | SWEET HARMONY | The Backstreet Boys (A&M) EMI | East West | W262/025 205 (W) | 7/12 | 46 | 35 | IT'S GONNA BE A LOVELY DAY | Soul System (Civiles/Cole) WEA | Capitol | 1266/0271 1266 (M) | 7/12 | 70 | Donna Summer (Tommy Mottola) Atlantic |
| 9 | NEW | HOW CAN I LOVE YOU MORE? (REMIXES) | M People (M People) BMG/EMI | Bison | BM 742110241 (BMG) | 7/12 | 47 | 36 | HOW CAN YOU TELL ME IT'S OVER? | Lorraine Cole (Hibbs) WEA & Run | Columbia | 6511967 150 | 7/12 | 73 | Donna Summer (Tommy Mottola) Atlantic |
| 10 | 5 | WE ARE FAMILY ('93 MIXES) | Sister Sledge (Edwards/Rodgers) WEA | Arista | A06024 459/CD 459 | 7/12 | 48 | 32 | TAKE IT FROM ME | Garfunkel (MCA/MCA/Comet) CCI/Sony | RI | Readings 743 7437 11454 (BMG) | 7/12 | 76 | Donna Summer (Tommy Mottola) Atlantic |
| 11 | 3 | INDEPENDENCE | Lionel Richie (Arista) WEA | Dome | CO006 101/CD 101 (E) | 7/12 | 49 | 31 | OUT OF SPACE | The Prodigy (Howitt/Sheriff) London/Land | RI | Readings 743 7437 11454 (BMG) | 7/12 | 79 | Donna Summer (Tommy Mottola) Atlantic |
| 12 | 6 | I'M EASY BE AGGRESSIVE | Faith No More (Walford/Faith No More) Ladbroke EMI | Sanctuary | LAD 402/CD 402 | 7/12 | 50 | 29 | THE WINDY | Schiffman (Cherell) (Schiffman) Sony | Columbia | 68877 12574 (S) | 7/12 | 82 | Donna Summer (Tommy Mottola) Atlantic |
| 13 | 12 | HEAVEN IS | Leppard (Shingles/Del Leppard) Budgeton/Rhino/Zomba | Budgeton | RH 102/CD 102 (F) | 7/12 | 51 | 26 | ARRANGED MARRIAGE | Apache Indian (Somon/Anderson) MCA/EMI | BMG | CD 344/CD 344 | 7/12 | 85 | Donna Summer (Tommy Mottola) Atlantic |
| 14 | 15 | MR WENDAL REVOLUTION | Acoustic Development (Epic/EMI) EMI/WEA | Compton | CD 002 266/CD 266 (E) | 7/12 | 52 | 27 | AFTER ALL | The Frank And Walters (Broudie) Chrysalis | Setsuna/Rhino | MOCD 490/CD 490 | 7/12 | 88 | Donna Summer (Tommy Mottola) Atlantic |
| 15 | NEW | TRAGIC COMEDY | Exiles (Bates/Houston) Rondor | A&M | AM 516/CD 516 (F) | 7/12 | 53 | 28 | HEAD OVER HEELS | Telstar (Cannon) 1 (BMG) | Mercury | CD 344/CD 344 | 7/12 | 91 | Donna Summer (Tommy Mottola) Atlantic |
| 16 | 3 | BEDS OF ROSES | Jonas (Jonas) Virgin | Jemba | 303/CD 310 (V) | 7/12 | 54 | 25 | WOMANKIND | Little Angels (Lomax) PolyGram | PolyGram | UTCD 150/CD 150 (F) | 7/12 | 94 | Donna Summer (Tommy Mottola) Atlantic |
| 17 | 9 | COULD IT BE MAGIC | Take That (Laufer/Gilbert/The Rapino Bros) RCA | BMG | 740311221021 (BMG) | 7/12 | 55 | 24 | PRESSURE | Eric Clapton (Slovis & Clapton) Aquila/Zomba/EMI | Virgin | BU 6020 (BU) 602 (E) | 7/12 | 97 | Donna Summer (Tommy Mottola) Atlantic |
| 18 | 10 | SHE SLEEPS SACRIFICE (MCA/MX/IR) REMIXES | Cher (Brown) WEA | Regency | REG 263/CD 263 | 7/12 | 56 | 23 | I WANNA BE IN LOVE AGAIN | Beijing Spring (Williams/Humphrey) Kontor | MCA | MCST 170/MSC 170 (BM) | 7/12 | 100 | Donna Summer (Tommy Mottola) Atlantic |
| 19 | NEW | ALL YOU NEED IS LOVE | Tom Jones (Jones) Northern | Chrysalis | CHL 024 810/CD 810 (E) | 7/12 | 57 | 22 | DOGS OF LUST | The Top Ladies (Lampson) Sony/Ladures | Epic | ES98472 1501 | 7/12 | 103 | Donna Summer (Tommy Mottola) Atlantic |
| 20 | NEW | I LIFT MY CUP | Gloworm (Mount) Mute | Parlophone | CO 002 171/CD 002 171 (E) | 7/12 | 58 | 21 | I CAN'T CHANGE YOUR MIND | Sugar (Mouf) (Gibson) Bug | Cherry | CH 920 (C) | 7/12 | 106 | Donna Summer (Tommy Mottola) Atlantic |
| 21 | NEW | VIENNA | Ultrasone (Ultrasone/Parlo) MCA | Chrysalis | COHSS 359/CD 359 (E) | 7/12 | 59 | 20 | THE TREE | Billy (Norton) Slow Dog | 408/AB | 920/CD 920 (F) | 7/12 | 109 | Donna Summer (Tommy Mottola) Atlantic |
| 22 | 24 | LOVE ME THE RIGHT WAY | Rapino Bros (Rapino Bros) MCA/EMI | Logic/A&A | A0211097 (ZD) 108/86 (BMG) | 7/12 | 60 | 19 | DREAMS OF HEAVEN | Fast 2 Forward (MCA/Capitol) PolyGram | F&F | CD 142/CD 142 (F) | 7/12 | 112 | Donna Summer (Tommy Mottola) Atlantic |
| 23 | NEW | ANGEL | Scap featuring Nik Harris (Snape) WEA | Logic/A&A | A0211098 (ZD) 108/86 (BMG) | 7/12 | 61 | 18 | DEEPER AND DEEPER | Madeira (Madsen/Parsons) WCMCA | Maverick | MS 914/CD 914 (F) | 7/12 | 115 | Donna Summer (Tommy Mottola) Atlantic |
| 24 | NEW | SWEET THING | Mc Jagger (Huggins/Jagger) Promopop | Arista | A 10034 141/CD 141 (E) | 7/12 | 62 | 17 | OH CAROLINA | Shaggy (Shinglet) JCC | Greenhouse | US 840 (E) | 7/12 | 118 | Donna Summer (Tommy Mottola) Atlantic |
| 25 | 25 | THINGS CAN ONLY GET BETTER | Freddie Mercury (Mercury/Richards) Southern | Parlophone | MAG 102/CD 102 (E) | 7/12 | 63 | 16 | TAKE ME AWAY (PARADISE) | Mex Factory (Madsen/Magnus) CCI | All Around The World | CD 016 120 (BMG) | 7/12 | 121 | Donna Summer (Tommy Mottola) Atlantic |
| 26 | 16 | STEAM | Peter Gabriel (Linn/Sage/Gabriel) Real World | Real World | PDSD 85/CD 85 (F) | 7/12 | 64 | 15 | WHEN YOU WERE YOUNG | Dal Amint (The Group) Vulture Music | A&M | AMCD 102/CD 102 (F) | 7/12 | 124 | Donna Summer (Tommy Mottola) Atlantic |
| 27 | 22 | HIP HOP HORIZON | Boyz II Men (A&M) WEA | BMG | 740311221021 (BMG) | 7/12 | 65 | 14 | GIVE IT UP, TURN IT LOOSE | En Vogue (M&A/B&M) Rendor | East West | A 8452 (F) | 7/12 | 127 | Donna Summer (Tommy Mottola) Atlantic |
| 28 | NEW | I WANNA STAY WITH YOU | Undercover (MCA) WEA | PWL | 1266/0271 1266 (M) | 7/12 | 66 | 13 | SOFT TOP, HARD SHOULDER | Cher (Brown) WEA | East West | W 1100/CD 710 (W) | 7/12 | 130 | Donna Summer (Tommy Mottola) Atlantic |
| 29 | NEW | THE GREAT PRETENDER | Freddie Mercury (Mercury/Richards) Southern | Parlophone | CO 002 171/CD 002 171 (E) | 7/12 | 67 | 12 | THE DEVIL YOU KNOW | Jesus Jones (Livesey) EMI | Foad | CF 056 (F) | 7/12 | 133 | Donna Summer (Tommy Mottola) Atlantic |
| 30 | 18 | PHOREVER PEOPLE | Cher (Brown) WEA | One Line | ONE 108/CD 108 (F) | 7/12 | 68 | 11 | BROKEN ENGLISH | Sony (Spector) WEA | Sony | ES 8480/CD 8480 (S) | 7/12 | 136 | Donna Summer (Tommy Mottola) Atlantic |
| 31 | 26 | LOVE MAKES NO SENSE | Alexander O'Neal (Alexander/O'Neal) EMI | Telstar | AM 7708/AM 7708 (F) | 7/12 | 69 | 10 | WHEN THE MORNING COMES | Low (De Gisi) All Around The World | All Around The World | CD 016 120 (BMG) | 7/12 | 139 | Donna Summer (Tommy Mottola) Atlantic |
| 32 | NEW | FALLING (THE PM DAWN VERSION) | Canby (Canby) (Canby) EMI | Arista | A 10034 141/CD 141 (E) | 7/12 | 70 | 9 | WOULD? | Alice In Chains (Alicia In Chains/Parasoft) Sony | MCA | CS 6888/CD 6888 | 7/12 | 142 | Donna Summer (Tommy Mottola) Atlantic |
| 33 | 25 | HOPE OF DELIVERANCE | Paul McCartney (McCartney/Wendell) MPL | Parlophone | CO 002 171/CD 002 171 (E) | 7/12 | 71 | 8 | TIME AFTER TIME | Hipnotique (Hick) Real Gone Music | MCA | MS 914/CD 914 (F) | 7/12 | 145 | Donna Summer (Tommy Mottola) Atlantic |
| 34 | 29 | WE SAIL ON THE STORMY WATERS | Cher (Brown) WEA | Capitol | CD 002 171/CD 002 171 (E) | 7/12 | 72 | 7 | HOME | Madge (Madge) (Madge) Philips | Philips | FD 102 40 (F) | 7/12 | 148 | Donna Summer (Tommy Mottola) Atlantic |
| 35 | 23 | OPEN SESAME | Lena (Lena) (Lena) Sony | PolyGram | PCDD 119/CD 119 (F) | 7/12 | 73 | 6 | PLAN 9 | Bill State (Bill State) Perfect | BMG | 7421 380/CD 380 (W) | 7/12 | 151 | Donna Summer (Tommy Mottola) Atlantic |
| 36 | 20 | START CHOPPIN | Discolor (J. Maccioni/Lena) Sony | BMG | 7421 380/CD 380 (W) | 7/12 | 74 | 5 | MIAMI HIT MIX CHRISTMAS THROUGH YOUR EYES | Eric Siro | Epic | ES 8077 1586/CD 1586 | 7/12 | 154 | Donna Summer (Tommy Mottola) Atlantic |
| 37 | 27 | WE MADE IT LIE TO YOU * | Cher & Eddie (Deutsche) EMI | Capitol | CD 002 171/CD 002 171 (E) | 7/12 | 75 | 4 | GET THE GIRL KILL THE BADDIES! | Pop Will Eat Itself (Boilerhouse) BMG | BMG | 7421 380/CD 380 (W) | 7/12 | 157 | Donna Summer (Tommy Mottola) Atlantic |

As used by Top 5 of The Pops and Radio One

The Saw Doctors

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TOP**40****THE OFFICIAL ^{MW}music week CHART****FEB****06****1993**

SINGLES

1 I Will Always Love You
Aretha
1 Whitney Houston**02** 4 **No Limit**
P.M. CONTINENTIA
2 UNLIMITED**03** 3 **The Love I Lost**
P.M. SACRAMENTARY
3 WEST END FEAT STYL**04** 2 **EXTERMINATE!**
LOGIC/ARISTIA
2 SMOKE FEAT TIM HAYS**05** 12 **DEEP**
LONDON
12 EAST 17**06** 11 **Ordinary World**
PARLOPHONE
11 DUBAN DURAN**07** 7 **Open Your Mind**
ROW/DE CONSTRU
7 USURA**08** 8 **SWEET HARMONY**
EAST WEST
8 BELOVED**09** 3 **How Can I Love You More? (Remixes)**
ROW/DE CONSTRU
3 M PEOPLE**10** 5 **We Are Family ('89 Mixes)**
ATLANTIC/EAST
5 SISTEN SIBERG**NEW SINGLE****VIENNA**
ULTRAVOX
CHRYSEUS
new **21****LOVE ME THE RIGHT WAY**
PARSONS AND KYM MAZELLE
ARISTA 24
22**ANGEL**
JON SECKOLA
SISK
new **23****THINGS CAN ONLY GET BETTER**
DREAM
MAGNET/EAST WE 35
24**SWEET THING**
MICK JACGER
ATLANTIC/EAST
new **25****STEAM**
PETER GABRIEL
REALWORLD 16
26**HIP HOP HOORAY**
NAUGHTY BY NATURE
BIG LIFE 22
27**I Wanna Stay With You**
UNDERCOVER
P.M. INTERNATIONAL
new **28****The Great Partender**
FREDIE MERCURY
PARLOPHONE
new **29****PHOREVER PEOPLE**
SHAMEN
ONE LITTLE IND
18
30**LOVE MAKES NO SENSE**
ALEXANDER O'NEAL
TAU/LAMA 26
31**FALLING (Pm Dawn Version)**
CATHY DENNIS
PALMOR
new **32****Hope, Jr. Dany France**
33

TOP 50 AIRPLAY CHART

THE OFFICIAL **music week** CHART

6 FEBRUARY 1993

| Rank | Title | Artist | Last week's Rank | Label | Station with Most Plays | Rank | Title | Artist | Last week's Rank | Label | Station with Most Plays |
|------|----------------------------|--------------------------|------------------|-------------------|-------------------------|------|-----------------------------------|-------------------|------------------|-------------------|-------------------------|
| 1 | STEAM | Pat Gabriel | A | RealWorld | Capital FM | 26 | LOVE SONG FOR A VAMPIRE | Anissa Lennox | A | BCA | Capital FM |
| 2 | I WILL ALWAYS LOVE YOU | Whitney Houston | A | Arista | Capital FM | 27 | DEEP EAST 17 | A | London | BBC Radio 1 | |
| 3 | SWEET HARMONY | The Beloved | A | East West | Power FM | 28 | WOMANKIND | Little Angels | A | Polyorb | Red Rose Rock FM |
| 4 | EXTERMINATE SNOOZ | Pat Gabriel | A | Arista | Capital FM | 29 | FEEL THE TREE | Bea | A | 4AD | BBC Radio 1 |
| 5 | WHAT YOU WON'T DO FOR LOVE | Go West | B | Chrysalis | City | 30 | THE DEVIL YOU KNOW | Jesus James | A | Food | Red Rose Rock FM |
| 6 | COULD IT BE MAGIC | Tina Turner | A | RCA | Piccadilly Key 103 FM | 31 | STEP IT UP | Stress MC's | B | 4th & W | Red Rose Rock FM |
| 7 | THE LOVE I LOST | West End featuring Sybil | A | PWL Sanctuary | Piccadilly Key 103 FM | 32 | IF I CAN'T CHANGE YOUR MIND | Sugar | B | Creation | BBC Radio 1 |
| 8 | LIFE OF SURPRISES | Profil Sprout | A | Kitchenware | Piccadilly Key 103 FM | 33 | HEAL THE WORLD | Michael Jackson | B | Epic | Red Rose Rock FM |
| 9 | MR WENDAL | Arrested Development | A | Cashtempo | Red Rose Rock FM | 34 | YOU'RE IN A BAD WAY | St Evonne | B | Heavenly | Signal |
| 10 | SOMEDAY (I'M COMING BACK) | Leo Sanefield | A | Arista | Piccadilly Key 103 FM | 35 | WHO'S GONNA RIDE YOUR WILD HORSES | ??? | B | Island | Piccadilly Key 103 FM |
| 11 | FM EASY | Faith No More | B | Dish | Piccadilly Key 103 FM | 36 | WE SAIL ON STORMY WATERS | Gary Clark | B | Circle | Cool FM |
| 12 | WE ARE FAMILY | Dexter Sledge | A | Aristic | Capital FM | 37 | REVIVAL | Martin Graff | B | Hix | Children Network |
| 13 | HOPE OF DELIVERANCE | Paul McCartney | B | Parlophone | Red Rose Rock FM | 38 | HOW CAN I LOVE YOU MORE | M People | B | Deconstruction | Capital FM |
| 14 | WHEN YOU WERE YOUNG | Qul Antrix | B | ABM | Capital FM | 39 | HEAVEN IS DEF LEPPARD | A | Bludgeen/Riffra | Cool FM | |
| 15 | AFTER ALL | The Frank And Walters | B | Gal' Discs | Piccadilly Key 103 FM | 40 | ARRANGED MARRIAGE | Aspasie Indian | B | Island | Trent |
| 16 | GIVE IT UP, TURN IT LOOSE | En Vogue | A | East West | Power FM | 41 | I'M EVERY WOMAN | Whitney Houston | A | Arista | Capital FM |
| 17 | BED OF ROSES | Ben Jon | A | Jambco | Capital FM | 42 | LOVE SHINES | Flowerpot Mac | B | Warner Bros | Piccadilly Key 103 FM |
| 18 | WOULD I LIE TO YOU | Charles And Eddie | A | Jambco | Red Rose Rock FM | 43 | PHOTOGRAPH | Mary Tracy Lorenz | B | Epic | Piccadilly Key 103 FM |
| 19 | DEEPER AND DEEPER | Mazzone | B | Maverick | Piccadilly Key 103 FM | 44 | TRAGIC COMEDY | Extreme | B | ABM | Signal |
| 20 | INDEPENDENCE | Lulu | B | Domo | Piccadilly Key 103 FM | 45 | OH CAROLINA | Shay | A | Signat | BBC Radio 1 |
| 21 | PHOREVER YOU | The Shamen | A | One Little Indian | Power FM | 46 | IF I EVER LOSE MY FAITH IN YOU | Sing | A | ABM | Capital FM |
| 22 | LOVE MAKES NO SENSE | Alexander O'Neal | A | Tabu | Signal | 47 | WIFE BE LOVERS | Deacon Blue | B | Columbia | Signal |
| 23 | ORDINARY WORLD | Duran Duran | B | EMI | Orch 92 FM | 48 | I WANNA STAY WITH YOU | Undercover | A | PWL International | Signal |
| 24 | SWEET THING | Mark Jagger | A | Aristic | Capital FM | 49 | BEAUTIFUL GIRL | MX8 | B | Mercury | NorthSound |
| 25 | LOVE ME THE RIGHT WAY | Rosamund and Kym Maclell | A | Logic | City | 50 | TEMPTATION (REMIX) | Heaven 17 | B | Virgin | Children Network |

Copyright © 1993. Compiled using BBC, Radioe and RCSI Software. Based on the plays of current titles on Radio 1 and contributing UK stations. Station weights are based on total listening hours as calculated by JICRA.

TOP 10 BREAKERS

| Rank | Title | Artist | Label |
|------|---------------------|------------------|----------|
| 1 | LITTLE BIRD | Annie Lennox | RCA |
| 2 | CONETTI (REMIX) | Lenny Kravitz | Atlantic |
| 3 | AN EMOTIONAL TIME | Hothouse Flowers | London |
| 4 | BETTER MAN | Thunder | Jive |
| 5 | PRESSURE | Billy Ocean | EMI |
| 6 | PLAN 9 | 988 Starz | ZTT |
| 7 | DYSLEXIC HEART | Paul Westerberg | Epic |
| 8 | IN YOUR CARE | Tommy Archer | EMI |
| 9 | FOR WHAT IT'S WORTH | Dustin Diamond | MCA |
| 10 | WHEN SHE CRIES | Realistic Heart | RCA |

Records which made the Top 10 but not in last week's OR. Top 200 singles chart.

REGIONAL CHOICE

| Rank | Title | Artist | Label |
|------|------------------------------|-------------------------------|----------------------|
| 1 | WHY CAN'T I WAKE UP WITH YOU | Take That | MMF 1034 & 571 |
| 2 | THE SHE'S GOT THAT VIBE | R Kelly & Public Announcement | Galaxy Radio |
| 3 | THE BOTTLE | The Chieftans | Galaxy Radio |
| 4 | SINOUT | Lulu | 2CR FM |
| 5 | HIGHLAND | One More Time | MMF 1034 & 571 |
| 6 | THREE OF HEARTS | Madonna | Cool FM |
| 7 | OH NO NO MY BABY | Oher | 2CR FM |
| 8 | HIGHLAND | One More Time | Downtown |
| 9 | TAKE IT FROM ME | Giffordland | County Sound Network |
| 10 | TAKE IT FROM ME | Giffordland | Mercury |

Top 10 shows showing most regional news.

AIRPLAY PROFILE

SELECTED TITLE: FALLING (PM DAWN REMIX)
Cathy Dennis (Polydor)

| Rank | Station | Percentage |
|------|------------------|------------|
| 1 | Power FM | 6 |
| 2 | Cool FM | 7 |
| 3 | Capital FM | 8 |
| 4 | Galaxy Radio | 9 |
| 5 | Children Network | 10 |
| 6 | BBC Radio 1 FM | 10 |

Stations showing most play for selected title:

THIS WEEK'S CONTRIBUTORS:

2CR FM, Arca FM, BBC Radio 1, BRMB FM, Capital FM, Children Network, City Sound FM, Cool FM, County Sound Network, Deconstruction, Essex, Fort FM, Hot FM, Galaxy Radio, Harrogate, MMF 1034 & 571, Mercury, NorthSound, Power 103 FM, Power FM, Red Rose Rock, Red Rose Rock FM, Signal, Trent, Trest. This represents 80% of total play for stations in the UK.

US TOP 50 SINGLES

| Rank | Title | Artist | Label |
|------|-------------------------------|----------------------------|----------------|
| 1 | I WILL ALWAYS LOVE YOU | Whitney Houston | Arista |
| 2 | IF I EVER FALL IN LOVE | Shade | Gasoline Alley |
| 3 | A WHOLE NEW | Patrice Brown & Ingrid Bra | Columbia |
| 4 | IN THE STU OF THE NIGHT | Boy II Men | Motown |
| 5 | SAVING FOREVER FOR YOU | Shanice | Capitol |
| 6 | RUMPSHAKER | Wreck-n-Effekt | MCA |
| 7 | ORDINARY WORLD | Duran Duran | Capitol |
| 8 | Price & The Revolution | Passley Park | |
| 9 | DEEPER AND DEEPER | Madonna | Maverick |
| 10 | MR WENDAL | Arrested Development | Chrysalis |
| 11 | RHYTHM IS A DANCER | Snip | Arista |
| 12 | WHEN SHE CRIES | Realistic Heart | RCA |
| 13 | GOOD ENOUGH | Booby Brown | MCA |
| 14 | I'M EVERY WOMAN | Whitney Houston | Arista |
| 15 | HERE WE GO AGAIN | Pomara | Capitol |
| 16 | TD DIE WITHOUT YOU | PM Dawn/Gas | Street |
| 17 | GIVE UP, TURN IT LOOSE | En Vogue | A&O |
| 18 | WALK ON THE OCEAN | Tina Turner | Columbia |
| 19 | FAITHFUL | Go West | EMI |
| 20 | REBIRTH OF SICK | David | Parade |
| 21 | DON'T WALK AWAY | Jade | Quest |
| 22 | REAL LOVE | Waylon J. Big | Upfront |
| 23 | DITTY | Progenity | Next Project |
| 24 | DO YOU BELIEVE IN US | Jon Secada | SBK |
| 25 | GET AWAY | Bobby Brown | MCA |
| 26 | WHAT ABOUT YOUR FRIENDS | TLG | LaFace |
| 27 | I GOT A THANG 4 YA | Lo-Key | Perspective |
| 28 | NP/OP HOOBY | Naughty By Nature | Tommy Boy |
| 29 | INFORMER | Snow | Atco |
| 30 | I LOVE YOU PERIOD | Don & De | Def American |
| 31 | NO ORDINARY LOVE | Sade | Epic |
| 32 | STEAM | Pat Gabriel | Geffen |
| 33 | END OF THE ROAD | Boyz II Men | Motown |
| 34 | I GOT A MAN | Positive K | Island |
| 35 | LOVE CAN MOVE MOUNTAINS | Celine Dion | Epic |
| 36 | STAND UP ROCK | Lo-Key | Def American |
| 37 | NEVER A TIME | Genesis | Aristic |
| 38 | WALKING ON BROKEN GLASS | Aretha Franklin | A&O |
| 39 | BED OF ROSES | Ben Jon | Jambco |
| 40 | NO MISTAKES | Patsy Smyth | MCA |
| 41 | EVERYTHING'S GONNA BE ALRIGHT | Father MC | Upfront |
| 42 | COMFORTER | Gasoline Alley | |
| 43 | WOULD I LIE TO YOU? | Charles & Eddie | Capitol |
| 44 | WHAT LOVE CAN DO | Boy II Men | Motown |
| 45 | NUTHIN' BUT A G THANG | D & D | Death Row |
| 46 | QUALITY TIME | Hi-Five | Jive |
| 47 | FOREVER IN LOVE | Kenny G | Arista |
| 48 | LITTLE MISS CANT... | The Spm Doctors | Epic Ass |
| 49 | THE LAST SONG | Eilon John | MCA |

Chart courtesy Billboard 5 February 1993. Arrows are awarded to those products demonstrating the greatest airplay and sales gain.

US TOP 50 ALBUMS

| Rank | Title | Artist | Label |
|------|-----------------------------|-----------------------------------|----------------|
| 1 | THE BODYGARD (OST) | Various | Arista |
| 2 | BREATHLESS | Kenny G | Arista |
| 3 | UNPLUGGED | Eric Clapton | Duck |
| 4 | THE CHRONIC | Dr. Dre | Death Row |
| 5 | ONE GAVE ALL | Billy Ray Cyrus | Mercury |
| 6 | IF I EVER FALL IN LOVE | Shade | Gasoline Alley |
| 7 | THE CLASSICS | Michael Bolton | Columbia |
| 8 | ALADDIN (OST) | Various | Walt Disney |
| 9 | HARD OR SMOOTH | Wreck-n-Effekt | MCA |
| 10 | TEN | Pearl Jam | Epic |
| 11 | THE CHASE | Garth Brooks | Liberty |
| 12 | LOVE LADIES | Sade | Epic |
| 13 | POCKET FULL OF KRYPTONITE | Spin Doctors | Epic Ass |
| 14 | 3 YEARS MONTHS & DAYS | Amos Lee | Chrysalis |
| 15 | WHAT'S THE 411? | Mary J. Blige | Upfront |
| 16 | IT'S YOUR CALL | Reba McEntire | MCA |
| 17 | JOHN SECADA | Jon Secada | SBK |
| 18 | BOBBY | Bobby Brown | MCA |
| 19 | ATTN: THE PEOPLE | Warner Bros | |
| 20 | PURE COUNTRY (OST) | George Strait | LaFace |
| 21 | OOOOOOHHH... | The TLC | TLC |
| 22 | BRAND NEW MAN | Brooks & Dunn | Arista |
| 23 | METALLICA | Metallica | Epic Ass |
| 24 | HARVEST MOON | Neil Young | Reprise |
| 25 | FUNKY DUTTS | En Vogue | Atco |
| 26 | BOOMERANG (OST) | Various | LaFace |
| 27 | EROTICA | Madonna | Maverick |
| 28 | OUR TIME IN EDEN | 10,000 Maniacs | Elektra |
| 29 | GREATEST HITS | Guns N' Roses | Epic |
| 30 | THE PREDATOR | Rob J | Priority |
| 31 | KEEP THE FAITH | Ben Jon | Jambco |
| 32 | DIVA | Anne Lennox | Arista |
| 33 | COOLEYHARMONY | Boyz II Men | Motown |
| 34 | TOTALLY KROSSED OUT | Kris Kross | Reliance |
| 35 | DIRT | Alice In Chains | Columbia |
| 36 | LOVE CONTROL | Silk | Sire |
| 37 | WYNOHIA | Wynonna | Curb |
| 38 | NO FENCES | Garth Brooks | Capitol |
| 39 | I STILL BELIEVE IN YOU | Vince Gill | MCA |
| 40 | BLUE FUNK | Heavy D & The Boyz | Upfront |
| 41 | HOUSE OF PAIN | House Of Pain | Tommy Boy |
| 42 | SYMBOL | Prince & The New Power Generation | Passley Park |
| 43 | STEAM | Pat Gabriel | Geffen |
| 44 | TIME LOVE & TENDERNESS | Mezear Bon | Columbia |
| 45 | SISTER ACT (OST) | Various | Hollywood |
| 46 | LIVE ACDC | ACDC | Atco |
| 47 | LIVE: THE WAY WE WALK VOL 1 | Genesis | Arista |
| 48 | ROPIN THE WIND | Gamb Brooks | Capitol |
| 49 | ACHTUNG BABY | Lulu | Island |
| 50 | 25 | Harry Connick Jr | Columbia |

UK acts are UK signed acts.

RECORD MIRROR

DANCE UPDATE

6 FEBRUARY 1993
FREE WITH **music week**

DEO

Label
Catalog

Party **BMG Video**
7432 1120863

Ip ... **A&M/PolyGram**
0895143

ur **Illusion I** **Geffen**
GEFV 39521

ght With... **WMV**
4509503043

w **Your Dream** **Riti**
RIT2BV 701

issant **PolyGram Vid**
0855523

ur **Illusion II** **Geffen**
GEFV 39522

ts **PolyGram Video**
0855483

2 **Watershed**
EUKV 4016

u **Music Club**
MC 2032

all Pt 1 **PolyGram Vid**
0855503

PolyGram Video
0855563

all Pt 2 **PolyGram Vid**
0860683

n **WMV**
8536503463

Strings **Telstar**
TVE 1048

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RD FOR
UTION

NETWORK RETURNS TO UNDERGROUND ROOTS

Network Records is aiming to maintain its 1992 momentum with a new underground label to complement its pop output.

Birmingham's hit-making independent is setting up 6 By Six to take over the label's cutting edge product.

The move comes at a time when Network is believed to be in advanced negotiations with Sony to

clinch a Creation-style label deal.

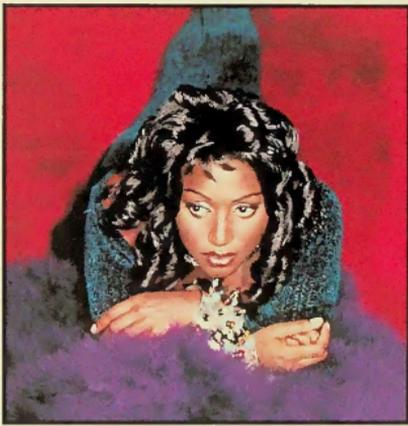
But 6 By Six should ensure Network retains its underground roots, according to label boss Neil Rushton. "It will focus on releases like Neal Howarth and Critical Rhythm rather than KWS," he says.

6 By Six will also handle releases from Network's US affiliates, including Kevin Saunderson's KMS.

MICA'S PRAYER IS ANSWERED

UK soul diva Mica Paris (pictured) is set for a US-style boost to give her superstar credentials.

After two years out of the limelight, her new album pairs her with some of the biggest names in the business. The album, "Whisper A Prayer", is the result of the south Londoner's alliance with the ample production talents of **Narada Michael Walden** and **Rod Temperton**. **Opaz Productions'** Ray Hayden — creator of **Martine Girault's** "Revival" — adds a UK twist to the Stateside sound. And a headlining residency at the **Jazz Cafe**, starting on February 8, will showcase her all-new band, including UK talents **Jason Rebello** and **Paul Johnson**.



DANCE CREW TUNE IN TO MIDEM '93

Those who slayed away said Midem had little to offer the world of dance music. But the Cannes trade fair last week was alive with tunes and labels out to prove them wrong... One of the most fancied was **Mr C's** new **Plink Plonk** set up... Out there on the stands, the Italians made the most noise.

Discomag's garish display of sleeves and **Flying's** cooler designer stand attracted equal attention from licensors, including a posse from the Far East... Midem veteran from the glory days of disco, **Salsoul's** **Glen Lurusso**, was kept busy tying up deals with **Beechwood** for a **Salsoul Mastersets** set. And **Beechwood's** Ian

Dewhurst did a lot of talking with **Chicago's DJ International** too... Look out for an all-star collaboration between **Normad's** **Damon Rochefort** and **Tomato Records**. **Network** was in the place for the first time and among the others doing the rounds **Instinct** — the label that's home to **Moby** — prowled around for techno and trance tracks... XL's new head of A&R **Richard Russell** had an eye for everything from hip hop to rave, while for **Nick Halkes** — poached from **XL** by **EMI** last year — the Europeans had plenty to offer.



Whose vocals were used on **BLACK BOX's** global hit "RIDE ON TIME"?

Next UK Sept/Oct 1999



Where did the bassline and riff come from on **STEVE 'SILK' HURLEY's** global hit "JACK YOUR BODY"?

Next UK Jan 1997



Whose vocals were used on **MARKY MARK & THE FUNKY BUNCH's** global hit "GOOD VIBRATIONS"?

Next US Sept 1991

Check out **Classic Salsoul vol 1!**

MC

RELEASED 22-29. WATCH THIS SPACE

13 **ROGER GANE**
Say I'm Your Number One

RAJAR

14 **ADRIAN WISTREICH**
Don't Break My Chart

CIN

15 **PETE WATERMAN**
Don't Let The One Go Down On Me

PWL

WILL BE PRESENTED AT
THE ROOF GARDENS
AT 7PM, 2ND MARCH.

TOP 10



FINI FIRM Move over Hubba Hubba and Glubsence, Scotland's grooviest convict clones Fintribe (pictured) are about to break out with their own Finflex label. Specialising in one-sided, one-track white labels, the new outfit is designed to promote local talent.

MIAMI FLEXES DANCE MUSCLE

As Florida fast gains a name for itself as a home to some of the best clubs, its Winter Music Conference is challenging New York's new Music Seminar as the dance music industry's hottest networking session.

as artist" to "coping with economic downturns".

Artist showcases include Sunscreen, SOUL SYSTEM and Bizarric Inc while there is also a DJ Expo, the National Dance Music Awards Banquet and numerous new artist showcases at Miami venues such as Third Rail and Spectrum.

Organisers have even set up a WWC TV channel and — especially for exercise crazy club creatures — unlimited access to a fully-equipped gym. Pump up the biceps as well as the bass! (For details of seminars and events call 011 305 563 4444.)

● Europe has its own Dance Music Convention in Amsterdam in May. Details will be announced nearer the time.

talent. So first to feel the Finflex touch will be Mutley And The Gang's 'Catch The Whistle', followed by Carbolick Frolick, the Edinburgh club promoters now branching out into vinyl. The Finis themselves are set to return in the spring with a remix of last year's 'Unexpected Groovy Treat'. The tribe marches on.

SO LONG, SASHA When is a single an album? Answer, when it's 'Apollonia by B.M. Ex and it's nearly an hour long. So long in fact that, barred from the singles chart, Sasha's project debuted at number 17 in the Top 75 albums chart last week. It's the first single to do so since import mixes of Prince's 'Gett Off' accidentally gave the purple one a number 33 album two years ago. But this time it's a deliberate ploy designed to boost Sasha's album selling potential. Pre-sales of about 15,000 would have put 'Apollonia' at around number 35 in the singles chart, but as Union's A&R man Rob Mantley says, "The singles market is a hall of a confusing place to be at the moment. So if you've got nearly 60 minutes of progressive dance culture why change it to fit?"

GIVE US A BREAK... BEAT There was a time when the quest for the perfect breakbeat plenty of patience, an encyclopaedic memory and a vast record collection. But the age of the Akai has spawned a mini industry from breakbeat compilations.

From 'Ultimate Breaks And Beats' to 'Kleptomaniac Vol 1', these collections of original sound bites and stripped-down classic breaks can crop up everywhere from MTV to the latest rave hit.

Simon Harris's Music Of Life has sold an estimated 200,000 copies of its 'Beats, Breaks And Scratches' collections (Volume 10 of which is out this month) worldwide. Although sales for Coldcut's 'DJ Food Jazz Brakes Vols 1-3' are not quite as impressive, at around 4,000 for each volume, the series still makes the most of previously untapped musical resources. "It's a case of making our massive collection of records work for us," says Coldcut's Jonathan More.

In terms of copyright law, such collections raise questions which have not yet been tested in court. More says Coldcut's breaks



● GEORGE CLINTON

are stripped down and distorted so as to be unrecognisable from the original. Any legal challenge would have to prove the music used is "substantial" and "recognisable", a complex and costly task which so far has not been worth pursuing.

The legal aspect is certainly not deterring potential purchasers. Warner Records is up to Volume 10 of its 'Original Unknown DJ' collections, plus two in the 'Dr. Magic Jazz' series, after only three years. There is, says Warner, a burgeoning audience of bedroom mixers, "wanna be" jocks and deming dance outfits, as well as professional DJs and TV producers. And this breakbeat market has got staying power. "They just keep selling for months," says Coldcut's More, "so they make a lot of sense."

So much so that the much-sampled George Clinton is now bidding for his own slice of the breakbeat pie. The funkadelic hero is launching his own Music Of Life breaks series, 'Sample Some Of Disc, Sample Some Of DAT'.

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

TOP 10 BI

- 1 **LITTLE BIRD**
- 2 **CONFEETTI (REMIX)**
- 3 **WE ARE FAMILY**
- 4 **BETTER MAN**
- 5 **PRESSURE**
- 6 **PLAN 9**
- 7 **DYSLEXIC HEART**
- 8 **IN YOUR CARE**
- 9 **FOR WHAT IT'S WOG**
- 10 **WHEN SHE CRIES**

US TO

- 1 **I WILL ALWAYS LOU**
- 2 **IF EVER FALL IN**
- 3 **A WHOLE NEW**
- 4 **IN THE STILL OF THE**
- 5 **SAVING FOREVER**
- 6 **RUMP SHAKER**
- 7 **ORDINARY V**
- 8 **Prince & The New**
- 9 **DEEPER AND DE**
- 10 **MR. WENDAL A**
- 11 **RHYTHM IS A DA**
- 12 **WHEN SHE CRIE**
- 13 **GOOD ENOUGH**
- 14 **I'M EVER WOM**
- 15 **HERE WE GO AG**
- 16 **I'D DIE WITH**
- 17 **GIVE IT UP, TUR**

FULL ON EDITION ONE

| | |
|----------------------------------|----------------------------------|
| Ukraine: Open your mind. | Megabrick: Belgium. |
| Hawaii: D.H.I.L. | Fatsize: Don't stop. |
| Hawaii: Hablando. | Nuts: Nuts. |
| London: Lion Rock. | Defensive Two: I'm stronger now. |
| Los Angeles: Know's in the Beat. | Visions of Divine: Perfect day. |
| Osaka: Onion Karie. | Debra: Verba deo, verbo. |
| Osaka: Elmal. | L'Espresso: Oh! you no rest. |
| Osaka: Folic. | Tric: France. |

A YEAR IN THE LIFE OF HOUSE MUSIC: 26 TRACKS OF TOP TUNES (IN DOUBLE AND TRIPLE) AND LONG-PLAY CD'S (KING OF ALBUMS).



2 RM DANCE UPDATE

| | | |
|--|--|---|
| 18 WALK ON THE OCEAN , Todd The West Sparader, Columbia | 43 COMFORTER , Sha, Gasoline Alley | 49 US , Roger Gabriel, Geffen |
| 19 FAITHFUL , Go West, EMI | 44 WOULD I LIE TO YOU? , Charles & Eddie, Capitol | 44 THE LOVE & TENDERNESS , Michael Brown, Columbia |
| 20 REBIRTH OF SLICK (CD) , L'Orange Productions, Virgin | 45 THAT'S WHAT LOVE CAN DO , Boy Krash/Mike Platano | 45 SISTER ACT (OST) , Various, Hollywood |
| 21 DON'T WALK AWAY , Guat | 46 NUTHIN' BUT A G THANG , Dr. Dre, Death Row | 46 LIVE , AC/DC, Atco |
| 22 REAL LOVE , Mary J. Blige, Uptown | 47 QUALITY TIME , Ice Cube, Jive | 47 LIVE: THE WAY WE WALK VOL 1 , Genesis, Atlantic |
| 23 DITTY , Popobaby, Neri Plateau | 48 FOREVER IN LOVE , Kenny G, Arista | 48 ROBIN THE WIND , Garth Brooks, Capitol |
| 24 DO YOU BELIEVE IN US , Jim Scudato, SBC | 49 LITTLE MISS CANT... , The Spin Doctors, Epic, Arca | 49 ACHTUNG BABY , U2, Island |
| 25 GET AWAY , Bobby Brown, MCA | 50 THE LAST SON , Elton John, MCA | 50 25 , Mike Connick Jr., Columbia |

Charts courtesy Billboard, 5 February 1993. ● Arrows are awarded to those products demonstrating the greatest appeal and sales gain. UK UK sets; US US signed acts.

Cool focus

cuts



● MARTHA WASH

- 1 **NEW** I'M EVERY WOMAN Whitney Houston Ariata
Chaka Khan's classic covered in style with Clivillés & Cole in full effect on the mix
- 2 **NEW** CRYSTAL CLEAR The Grid Virgin
Featuring deep and bassy mixes from Justin Robertson
- 3 (1) GIVE IT TO YOU Martha Wash US RCA
- 4 (5) X Y & Z LMNO Vivaltona
- 5 (3) DE NIRO The Disco Evangelists Black Sunshine
- 6 **NEW** BORN 2 B.R.E.E.D. Monie Love Cooltempo
Produced by PInca, remixed by CJ Mackintosh this is sure to be huge
- 7 **NEW** SLID Fluke Circa
Long-awaited return from Fluke with Justin Robertson on the mix
- 8 **NEW** HOTHEAD'Y The D1 party posse with a deep trancey house groove Warp
- 9 (2) GROUND LEVEL EVERYTHING Stereo MCs 4th & B'way
- 10 (14) JUST CAN'T HELP ME II Examples Itype
- 11 **NEW** BRIGHTER DAYS Camera Emotive
Double pack of NY garage with mixes from Todd Terry and Masters At Work
- 12 (7) LITTLE BIRD Anne Lennox RCA
- 13 **NEW** THE BOTTLE The Christians Island
Cover of GI Scott-Heron's classic with mixes by Kevin Saunderson, Groove Corporation and Sound Foundation
- 14 (9) TOGETHER Popular People's Front Of Judea Immigration
- 15 **NEW** FUNK AND DRIVE K&M K&M
Sonic, driving funk groove that whips up the dancefloor
- 16 **NEW** COTTON WOOL EP The Cotton Club featuring Bowe Red Label
Catchy and commercial house with sax hooks
- 17 **NEW** TUNNEL OF LOVE Travis Nelson Looking Forward
Excellent funky house remixes of this hot tune
- 18 **NEW** I NEED YOU Nu-Solution One
Deep NY garage produced by Roger Sanchez
- 19 **NEW** UPTOWN The Husliera Convention Stress
Disco megamix produced by Great
- 20 **NEW** TUNE BY RACCOON Racoon Raceon Tunes
Well-produced snappy UK garage track

ODD RADIO

A guide to the most essential new club tunes as featured on 1FM's 'Essential Selection', with Pete Tong, broadcast every Sunday between 7-9pm.

Compiled by disc1 collected from leading DJs and the following stores: City Sounds; Flying/Zoom (London), Eastern Bloc; Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).




shop



Shop: Music Box, 7 Pemros Road, St Budeaux, Plymouth, Devon (dance room 252 square feet).

Specialist areas: Mainly UK hardcore plus Euro and US hardcore, UK and Euro progressive house. Popular labels include Rabbit City, Formation, Edge,

Cowboy, 23rd Precinct, R&S. Rave tapes sell well; also stocks record boxes, slipmats. Ticket agent.

Buyer's view: "The shop's been here for 16 years; we opened the back room solely for dance music around five months ago and it has really improved sales — dance is selling by the bucketload. Hardcore is holding up well, although monotonous breakbeat stuff is dying off and acidy Euro hardcore and progressive is growing more popular." — Steve Edwards, dance buyer.

Distributor's view: "Steve orders nearly every day and buys mainly hardcore. He does really well with popular Italian titles." — Freddie Mundle, Prism Leisure.

DJ's view: "I pride myself on getting stuff other DJs can't and I used to go to Slough to buy records. Now I'm saving a fortune as Steve and Mark get lots of records I want. And as the shop's out of the town area it's easy to park." — Slug.

club



Clubs: Club Kinetic at the Leisurebowl, Longton, Stoke-on-Trent, Staffordshire Fridays 8pm-2am.

Capacity/PA/Special features: 1,200/15K in the Basebox (main room); 6K in the Mind Gym/three top hardcore DJs guest each week; merchandise available from club shop/laid-back bar area with seats.

Dance policy: Strict on security: no kids, no Vicks or gas masks. Dresswise anything goes.

Music policy: Hardcore in the Basebox; progressive house and garage in the Mind Gym.

DJs: Basebox regular DJs — TJ, Full Effects, Daz Willot. Mind Gym regulars — Diamond, Daba, Ryan. Guests include Grooverider, Freshtrax, Slipmatt, Ratty, Top Buzz, SS, Micky Finn, Ray Keltch, Seduction.

Spinning: Hard 'n' Pure 'Chains'; Doc Scott 'Here Comes Drums Remix'; Chaos & Julia Set 'Atmosphere EP'; FBD Project 'Blasted Remix'; Tom And Jerry 'Physics'.

DJ's view: "The DJ box is in a brilliant position. I like the fact that you've got people on the dance platforms right up against the box so you get immediate feedback. The crowd is very knowledgeable and the mood is towards techno." — DJ Freshtrax.

Promotions view: "It's a good choice: they're friendly and they don't stay in one spot, they move around and listen to both sorts of music." — Glen O'Connell, Reactor.

Average ticket price: £8 members; £10 non-members.

Compiled by Sarah Davis. Tel: 061-948 2320.

DEO

- Label
Cat no
- Party BMG Video 7432 1120863
- Ap ... A&M PolyGram 0895143
- ur Illusion I Geffen GEV 39521
- ght With... WMV 4509919043
- w Your Dream Ritz RIT2BV 701
- issant PolyGram Vid 0855523
- ur Illusion II Geffen GEV 39522
- ts PolyGram Video 0895483
- 2 Watershed EUCV 4016
- u Music Club MC 2032
- all Pt 1 PolyGram Vid 0895503
- PolyGram Video 0895563
- all Pt 2 PolyGram Vid 0860683
- n WMV 8536503463
- Strings Telstar TVE 1048

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RD FOR UTION

RM DANCE UPDATE 3

- 13** ROGER GANE
Say I'm Your Number One
- 14** ADRIAN WISTREICH
Don't Break My Chart
- 15** PETE WATERMAN
Don't Let The One Go Down On Me

- RAJAR
- CIN
- PWL

WILL BE PRESENTED AT
THE ROOF GARDENS
AT 7PM, 2ND MARCH.

| Rank | Title | Artist |
|------|------------------|------------------|
| 1 | STEAM | Patrice Gable |
| 2 | I WILL ALWAYS | |
| 3 | SWEET HARMONY | |
| 4 | EXTERMINATE | |
| 5 | WHAT YOU WANT | |
| 6 | COULD IT BE A | |
| 7 | THE LOVE I LOST | |
| 8 | LIFE OF SURPRISE | |
| 9 | MR WENDAL | Alexander O'Neal |
| 10 | SOMEDAY (I'M C) | |
| 11 | I'M EASY | Faith No More |
| 12 | WE ARE FAMILY | |
| 13 | HOPE OF DELIVER | |
| 14 | WHEN YOU WER | |
| 15 | AFTER ALL THE | |
| 16 | GIVE IT UP, TUR | |
| 17 | BED OF ROSES | |
| 18 | I WOULD I LIKE | |
| 19 | DEEPER AND DE | |
| 20 | INDEPENDENCE | |
| 21 | PHOREVER PEOP | |
| 22 | LOVE MAKES NO | |
| 23 | ORDINARY WORL | |
| 24 | SWEET THING M | |
| 25 | LOVE ME THE RI | |

| Rank | Title | Artist |
|------|------------------|--------|
| 1 | LITTLE BIRD | |
| 2 | CONFETTI (REMIX) | |
| 3 | AN EMOTIONAL TH | |
| 4 | A BETTER MAN | |
| 5 | PRESSURE | |
| 6 | PLAN 9 | |
| 7 | DYSLEXIC HEART | |
| 8 | IN YOUR CARE | |
| 9 | FOR WHAT IT'S W | |
| 10 | WHEN SHE CRIES | |

| Rank | Title | Artist |
|------|---------------------|------------------|
| 1 | I WILL ALWAYS LO | |
| 2 | IF I EVER FALL IN | |
| 3 | A WHOLE NEW P | |
| 4 | IN THE STILL OF T | |
| 5 | SAVING FOREVER | |
| 6 | RUMP SHAKER | |
| 7 | ORDINARY V | |
| 8 | Z, Prince & The Rev | |
| 9 | DEEPER AND DE | |
| 10 | MR. WENDAL | Alexander O'Neal |
| 11 | RHYTHM IS A D | |
| 12 | WHEN SHE CRIE | |
| 13 | GOOD ENOUGH | |
| 14 | I'M EVERYBODY | |
| 15 | HERE WE GO AG | |
| 16 | I'D DIE WITH | |
| 17 | GIVE IT UP, TUR | |

| Rank | Title | Artist |
|------|----------------------|----------------|
| 18 | WALK ON THE OCEAN | Tommy Seaver |
| 19 | FAITHFUL | George Strait |
| 20 | REBIRTH OF SLICK | LL Cool J |
| 21 | DON'T WALK AWAY | George Strait |
| 22 | REAL LOVE | Marley B. Gray |
| 23 | DITTY | Popolonia |
| 24 | DO YOU BELIEVE IN US | Jim Seaton |
| 25 | GET AWAY | Bobby Brown |

BRITAIN'S NEAREST BEATS TILL
FEB. 8

The Club Chart

RECORD MIRROR

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

| Rank | Title | Artist | Label |
|------|--|---|---------------------------------|
| 45 | WHAT CAN I DO FOR YOU | Tina Turner | Network |
| 46 | APPOLONIA | Blaxious | Union City double album |
| 47 | NEW MORE MORE (I CAN'T TECHNO MORE MIX)(12" MCH MIX) | | Blaxious |
| 48 | NEW MORE MORE (I CAN'T TECHNO MORE MIX)(12" MCH MIX) | | Blaxious |
| 49 | FIGHT (MIXES) (H-KOY) | | Virgin promo |
| 50 | WE DON'T WANT THIS (WE DON'T WANT THIS) FASCIST GROOVE THANG (RAPING CLUB MIX) | | Virgin promo |
| 51 | EVANGELISTA | Floor Control | Xtreme promo |
| 52 | BURACHACCA | Milika | 23rd Precinct promo |
| 53 | SWEET HARMONY/MOTIVATION | The Beloved | East West |
| 54 | FALLING (MIXES) | Cathy Dennis | Polydor |
| 55 | ICE CREAM DREAM | Dr. Baker | Logi/Danish Coma |
| 56 | DO YOU FEEL ME | Eric Lyle | Alam promo |
| 57 | DO YOU FEEL ME | Eric Lyle | Fresh Logic promo |
| 58 | SPIRITUAL HIGH (BACK TO BASICS/WELL HUNG PARLIAMENT) | | deConstruction promo |
| 59 | AH BABY (CLUB MIX) | J.J. Justin | AD92/Arista |
| 60 | SHOW ME LOVE (STONEBRIDGE CLUB MIX) | Robin S | Madhouse Inc. promo |
| 61 | FALL FROM GRACE (MOBY/BEATMASTERS REMIXES) | | Champion |
| 62 | LOOK UP THE BOAZING | Edmore & Ego | MCA promo |
| 63 | SEXUALITY (LOVE FACE MIX) | Janet | D.E.F. doublepack promo |
| 64 | ALL THIS LOVE THAT I'M GIVING (MIXES) | Musiq & Mystery featuring KTD/Coloring | Vinyl Solution triplepack promo |
| 65 | GET ANOTHER LOVE (PRO-V MIX) | Sweet Mercy | Logic promo |
| 66 | I WANT YOUR LOVE (ORIGINAL VOCAL) | The Adventures Of Daniel Lite, starring Lorraine Chambers | KTDA/Coloring promo |
| 67 | MUZIK EXPRESS | It's over Lorraine Chambers | Ten promo |
| 68 | HOW CAN YOU TELL ME IT'S YOUR LORRAINE CATO | | Go Discs |
| 69 | WHEN YOU TOUCH ME | ObSESSION (vocals by Jackie Williams) | Junior Boys Own promo |
| 70 | PLASTIC DREAMS | Joyride | Columbia promo |
| 71 | BUTTERFLIES (EXTENDED CLUB MIX) | Carlene Davis | polydor promo |
| 72 | DO YOU FEEL ME (ALL AROUND ME) Route 66 | | Beigian R&S |
| 73 | MAKE YOUR HIGHER (MIXES) | Don E | Gez Street promo |
| 74 | OH MY GOSH (MIXES) | Don E | Stress |
| 75 | REBIRTH OF A NATION (MIXES) | Don E | Italian DFC |
| 76 | OH MY GOSH (MIXES) | Don E | Talking Loud & Proud |
| 77 | REBIRTH OF A NATION (MIXES) | Don E | 452 & B-way |

| Rank | Title | Artist | Label |
|------|--|---|------------------------------|
| 1 | THE LOVE I LOST (CLUB MIX)(UNREQUIRED MIX) | West End featuring Sybil | Sanctuary |
| 2 | LOVE MAKES NO SENSE (MIXES) | Alexander O'Neal | Tabu/A&M |
| 3 | WE MEET AGAIN (MIXES)/FOLLOW YOUR HEART (MIXES) | | Ten promo |
| 4 | WE ARE FAMILY (SURE IS PURE/STEVE ANDERSON DMC REMIXES) | | Atlantic |
| 5 | YEEH NIKIE SINGIN' (DEF CLASSIC MIX)(EROTICA MIX)(B.O.P. TILL) | | Mercury promo |
| 6 | LIFT MY CLIP (MIXES) | Clawson | Pulse 8 |
| 7 | HOW CAN I LOVE YOU MORE (SASHA'S MASTER MIX) | | deConstruction |
| 8 | ROLLIN' MIX/SOMEDAY (SASHA'S FULL TENSION MIX) | | 1st Avenue/A&M promo |
| 9 | FALLING/THIS TIME (Dina Carroll) | | McIntosh MIXES |
| 10 | INDEPENDENCE (BROTHERS IN RHYTHM/C, J, MACKINTOSH MIXES) | | Dome/Parlophone |
| 11 | OPEN YOUR MIND (CLASSIC MIX)(GLAM MIX) | | deConstruction |
| 12 | GROUND LEVEL (MIXES)/EVERYTHING (MIXES) | | 4th & B'way doublepack promo |
| 13 | SO DEEP (VARIOUS BUMP MIXES) | The Rennie Project | Network promo |
| 14 | MR. WENDAL (MIXES)/REVOLUTION | Arrested Development | Cooltempo |
| 15 | DREAMS OF HEAVEN (MIXES) | Ground Level | Faze 2 |
| 16 | THINGS CAN ONLY GET BETTER (12" DREAM MIX) | D-Ram | MagneFXU |
| 17 | DO IT FOR LOVE (MIXES) | Dannielle Gaha | Epic promo |
| 18 | DO YOU HAVE THE POWER | Boonhanka | Cowboy promo |
| 19 | AS LONG AS WE'RE AROUND (MIXES) | Dodge City Productions feat. Ghida Di Palma | 4th & B'way promo |
| 20 | SHINE ON ME (MIXES) | Loveration | Fresh promo |
| 21 | WANNABE STAY WITH YOU | Undercover | PWL International |
| 22 | EXTERMINATE (MIXES) | Harley J. Bligg | MCA promo |
| 23 | DEEP (MIXES) | End 17 | LOGIC/Arista |
| 24 | DIAMOND (SURE IS PURE/G-CLUB MIXES) | Pia D'Amore | trrr |
| 25 | PHOTOGRAPH OF MARY (KENLOU B-BOY MIX)/ROONEY & MORALES | Sony Soho Square promo | REMIXX/SPEECH REMIX/MASTERS |

Charts courtesy Billboard, 6 February 1995. All Airwaves are awarded to those products demonstrating the greatest airplay and sales gain. UK: UK; US: US; NL: NL; S: S; A: A; J: J; M: M; C: C; B: B; W: W; R: R; G: G; H: H; I: I; O: O; P: P; Q: Q; R: R; S: S; T: T; U: U; V: V; W: W; X: X; Y: Y; Z: Z.

N^{Music For} NATIONS^S

10TH. ANNIVERSARY

Under One Flag



ZAPPA™
RECORDS ©

Devo
tion

MEGAFORCE
ENTERTAINMENT

N^{Video For}
NATIONS^S



*'HAPPY
BIRTHDAY
10 YEAR OLD!'*



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MUSIC FOR NATIONS**

From your playmates in the group . . .

Pinnacle

Windsong Services

Windsong International

Rough Trade Germany

Rough Trade Holland

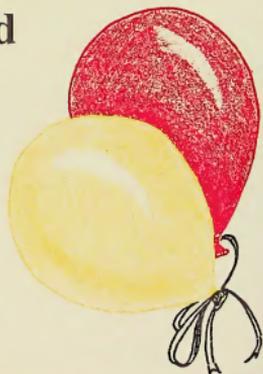
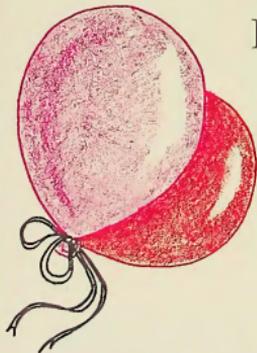
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TRANSFORMING METAL INTO GOLD

Latter-day alchemists, Music For Nations has shown that a metal base can produce a steady stream of gold. Valerie Potter reports on the label as it begins a second decade

Listening to unalocited tapes is probably the easiest, cheapest, and arguably the most tedious, method of sourcing new artists for record labels. But how many A&R executives actually bother to do it these days?

Martin Hooker does, and with good reason. As A&R director for Music For Nations, he's discovered some of the label's most successful artists by painstakingly working his way through countless hours of demo cassettes.

Currently celebrating its tenth birthday, the roots of Music For Nations lie in Secret Records, an independent punk label, set up by Hooker in 1979/80. He had worked in marketing at EMI for six years: "They wouldn't let me do A&R and I was getting bored with marketing, so I thought I'd start my own label."

The indie company released nine albums by artists like The Exploited (who are still signed to Music For Nations' Rough Justice label), Chron Gen and the 4 Skins, all of which charted. Then, in 1982, Hooker received a tape from

outrageous New York based glam rockers Twisted Sister.

"They couldn't get arrested in America or Europe," he recalls. "No one would touch them, because they were make-up and looked ridiculous. I thought the tape was fantastic and I was on a plane the next day and we signed them in New York within 48 hours."

Secret Records released the band's debut album, before selling them to Warner Bros., for whom the second LP sold in the region of 5m units. But Twisted Sister were to be the last release on Secret.

Hooker's perception of what the label should be doing was already changing. "I was already getting bored with the punk thing," he explains.

"It was on its way down and I decided that I'd rather do a straight-ahead rock label, which was more in line with my own personal taste in music."

Consequently, in early 1983, with partner Steve Mason, he set up Music For Nations and its subsidiary label, Food For Thought. To begin with, the pair solicited listening cassettes of all and any rock



Formerly signed to Polydor, the classic British melodic rock band Magnum joined the MFN stable at the end of last summer. Their eleventh album, *Sleepwalking*, recorded in the band's own Birmingham studio, entered the charts at number 27 on release in October. It was followed by a successful tour of Europe, culminating with a Christmas show in the band's home town. The band are currently planning to tour the UK in April with a new set, and the new single, *You're The One*, will be released to coincide with the dates.

product that was available for licences from the US. And from the deluge of tapes they received, they found their first signing, Ratt.

"Ratt's tape was among the first batch I listened to - I absolutely loved it," he says. "Nobody had ever heard of them over here, although there was a lot of interest in America, so they would only sign a one-record deal with us. That record did incredible business for me, so it was a really nice start for the label." From that first batch of tapes, Music For Nations also signed Metallica, who are now one of the biggest rock bands in the world, and Anthrax, who went on to become front runners in the field of thrash metal.

In 1983, however, thrash was a new and untried genre in the UK and other British labels were unwilling to become involved.

"I listened to their tape and thought it was absolutely brilliant, partly, probably,



Hooker: following his personal taste for straight-ahead rock



Twisted Sister: "no-one would touch them...they looked ridiculous"

MUSIC FOR NATIONS



W.A.S.P.: 80 consecutive weeks in the UK's Heavy Metal Chart

because of my punk roots," Hooker recalls. "I just thought it was the next progression."

"I remember when I signed Metallica, some of my friends in major labels thought I was insane. They said: 'You're crazy, you're never going to sell 100,000!' Of course, now, we've sold millions of their records!"

Music For Nations released the first three Metallica albums, after which the band signed to Vertigo.

Hooker's company also released Anthrax's debut LP. And even when the band signed to Island, the company gave their second album, Spreading The Disease, back to MFN, who pushed the band into the big time.

This is not the only time that MFN has acted as a nursery label for a young band starting their career on the roster of one of the majors.

In 1985, EMI outbid it to sign W.A.S.P., but then asked

the independent label to work their controversial first single, Animal (F*ck Like A Beast). Thanks to MFN's efforts, it charted nationally, spent 80 consecutive weeks in the UK's Heavy Metal Chart and sold more than 200,000 copies in the UK.

MFN has performed a similar role for a number of other bands, including Poison. Hooker explains, "It works very well. It's good for us; we get involved in creating a hit act right from the start, and we get to keep the catalogue. And it's good for the major label as well."

"It means that their groups start off with the street cred and get marketed in the

"Congratulations to the biggest little record company in the world!"

— Steve Vai

correct way to make them successful. It's a fact of life that the majors are not necessarily good at developing this type of music. Once bands have achieved some success, then obviously the majors do a good job."

Nowadays, Hooker generally prefers to work over longer time spans with artists. "In the early days, obviously it helps your cash flow to become involved in those sort of



MFN signed FM in the summer of 1991, after the band had been dogged by management problems and dropped by Epic. The company's faith in the band's inherent ability was rewarded with the well-received release of FM's third album, *Takin' It To The Streets*, numerous sold-out shows in the UK and initial ventures into Europe. October's follow-up, *Aphrodisiac*, again drew rave reviews and was supported by a number of acoustic shows, which took the band as far afield as Malta and Portugal. FM will be undertaking a full electric tour of the UK in February — their first for a year — and a "Blues And Soul" EP will be released to coincide with the dates.

situations. Now, we're investing huge amounts of money in generating our own acts for the future," he says.

From its inception, MFN established a reputation as a credible, specialist indie label. But the scope of its operations broadened in the Eighties, and it has successfully expanded beyond the confines of heavy

metal by launching subsidiary labels.

Food For Thought was purposely reserved as "the musicians' label", providing a home for product that would not sit comfortably among the mainstream of MFN's output. Signings have included Billy Sheehan (now bassist with Mr. Big) and virtuoso guitarists

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Satriani: his third instrumental album on MFN is about to gold



Romee's Daughter were signed by MFN at the end of last year, after the release of one album on Jive. This tuneful five piece, fronted by the glamorous rock chanteuse Leigh Matty, show the makings of an internationally successful act, with their strong image and accessible songs. The band are currently recording their first album for MFN, which will be released in May.

Joe Satriani, Steve Vai (formerly a member of Whitesnake and Dave Lee Roth's band) and Jan Cyrka.

Initially, Hooker took a risk in releasing Satriani's first, instrumental, album, *Not Of This Earth*, in 1987, but built on interest with the follow-up, *Surfing With The Alien*. Now

Satriani's 1989 release, *Flying In A Blue Dream*, is about to go gold.

Steve Vai's success was quicker, with his album *Passion And Warfare* entering the British charts at number eight and charting top 10 in a number of countries.

"Food For Thought has only

had about twenty releases, compared with hundreds on Music For Nations," says Hooker, "but those 20 releases have sold over a million albums in Europe."

Another hugely successful project has been MFN's five year association with the eccentric and highly respected

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Masters of death metal Paradise Lost signed to Music For Nations last year and released their *Shades Of God* LP in June, after two albums on Peaceville. So far, the Halifax-based five piece have found more recognition abroad than at home, but Martin Hooker firmly believes that will change on the release of their next album in the autumn. During 1992, the band toured Europe extensively and managed to fit in visits to less-frequented territories including Greece, Poland, the Czech republic, Slovakia, Slovenia and Israel. In 1993, their punishing work schedule looks likely to continue with dates in the UK, Europe, Japan, the Far East and the USA before they record their fourth album.

American artist, Frank Zappa. "Frank Zappa has always been with majors and sooner or later, they've always parted company, hideously and with massive litigation!" Hooker laughs. "We were recommended as an honest company that would do a good job for him."

"Originally, we were going

to manufacture and market his back catalogue on CD for Europe. It was unbelievable, the interest was astonishing, and he was so pleased he gave us a brand new album. This was the Guitar album and it charted immediately."

The release of Guitar was followed by Zappa's most



Frank Zappa: back catalogue success led to a new album for MFN

successful European tour in his 25-year career, which included two sold out nights at Wembley Arena.

Zappa and MFN now have a joint company, co-owning his catalogue, and his son, Dweezil, is signed to Food For Thought.

Since 1990, MFN has also

enjoyed success pressing and distributing product from the Swedish-based Active label throughout Europe, and through a European licensing deal with the Californian based indie Metal Blade.

The latter company provides a seemingly constant supply of American talent,

"I love Music For Nations. It was the first intelligently specialist label in Britain and it started something which is now very widespread. One thing I like is that Martin is happy to find, build and develop bands who move on when they get too big for a small label, or when they get too big for their boots - which frequently happens in this business!" - Jonathan King

It's astounding!

January 7 1989 was the first time that the top three singles in the UK chart had all been released on indie labels. At number three was the MFN release, Suddenly, by Angry Anderson.

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including GWAR, Cannibal Corpse and Armoured Saint. Metal Blade has recently re-signed with MFN for a further three-year term.

Most recently, MFN has embarked on a prestigious joint venture with the New York-based metal label, Megaforce. MFN will market and distribute Megaforce Worldwide in Europe. The deal consolidates a relationship which began in the early Eighties, when Megaforce's Jonny and Marsha Zuzula were managers of Metallica and Anthrax. And it's not the only international alliance forged by the company.

"Music For Nations grew up with Kerrang! - we are both 12 years old (mentally and metally!). It's been a great decade and a bit - and it would have been even better if they'd managed to release a full album by Rox with Kick-Ass Kev on vocals!" - Geoff Barton, Kerrang!

MFN is supported in its European operations by a network of like-minded licensees, which have been tried and tested as the label has developed. The latest territory to be included is Turkey, following a recent deal with Hades Muzik of Istanbul.

Talking about MFN's network of licensees, Hooker comments: "They know how to work our product. In most cases, we're one of their most important labels in terms of turnover and hit ratio, and that's great, because it means our acts get a lot of push. We guarantee simultaneous release everywhere and it means that bands can come out and tour straight away. It works well."

Asked to define the secret of MFN's 10 year success story, Hooker explains, "You have to understand the music and work with the bands to drive it forward. You have to tour them constantly, be prepared to promote them heavily and stick with it."

"When we were doing Metallica, I used to spend a fortune - but we got it all back, a dozen times over. Sometimes now, it's not quite so easy, but that's how it works."

"We got other people involved as well; with Jan Cyrka, we've got all kinds of different sponsorship companies involved in the



GWAR: outrageous play-acting from Metal Blade in the US



MFN describes Scat Opera's music as 'thrash-a-tronic funk punk', which is a pretty eclectic concept. Suffice to say, this London-based four piece play a unique blend of metal, funk, rap and jazz. Hailed as Britain's answer to Faith No More (who they once supported), Scat Opera's second album, Four Gone Confusion, was released last October and the band will be touring the UK in February.

marketing and promotion, and that's really starting to pay dividends."

"Happy Birthday, Martin, and here's to the next 10 years of rocking Music for Nations. Not 'arf!' - Alan Freeman

And Hooker still listens to every demo tape that comes into the office. "Some of them I

probably wish I'd never listened to!" he jokes. "But I've signed a lot of bands from tapes and we're one of the few companies that do that. I listen to them, because you just never know..."

"I never go and see the bands, because if it's not on the tape, no amount of salvaging is going to help by having a great live show! We've got bands here that do the best live shows in the world, but they don't necessarily sell that many records."

Perhaps another reason for MFN's successful decade is

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Pigface: industrial music, promoted on MFN's Devotion label



Known as Flash Bastard while a member of Zodiac Mindwarp and the Love Reaction, Jan Cyrka is a multi-talented guitarist/producer/arranger who has made contributions to projects as diverse as ads for McDonald's and British Gas, to Tom Jones' At This Moment LP. Cyrka's first solo album, Beyond The Common Ground, was released last year to critical acclaim. The album was supported by opening slots for his band on Giant's tour of Europe, Asia's dates in the UK, and appearances at a number of international music fairs, promoting Trace Elliott Amplifiers, Hamer Guitars and the new line of Marshall Anniversary Amplifiers. Jan is currently working on his second album, tentatively entitled Fierce, which will be released on Food For Thought in April.

due to the fact that as a company, it has always been quick to respond to changes within its specialist genre.

"I think heavy metal will always be popular," Hooker states. "It just changes and reinvents itself.

"Obviously, we're extremely happy to be working with Music For Nations.

They've been around for ten years, as have we, and they have consistently put out quality product and been a first class organisation. We are very proud to be associated with them and we want to wish them an incredible next ten years!" - Brian Slagel, Metal Blade

"When thrash started up, it was the best thing that could have happened to heavy metal, because it regenerated it from this pompous nonsense into a street-level thing.

"Thrash and death metal are now very much on their way down, but other forms will spring up and take off. Metal's already diverging into different areas with bands like The Black Crowes and Nirvana, so that's quite exciting."

One of the ways in which heavy metal is currently reinventing itself is through the development of industrial music and MFN's response to

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that was the establishment of the Devotion label in 1991, with releases from Revolting Cocks, Murder Inc. and Pigface.

"It's nice to be with a company that understands what we're about. A lot of people thought we were mad signing to MFN after being with a major label; now those same people are trying to get a deal with MFN themselves!" - FM

Since its foundation, Devotion has proved to be very successful and its expansion will be a major priority for MFN this year. With new releases from acts including Hyperhead (featuring Mary Mary from Gaye Bikers On Acid), leading exponent of the industrial scene, Chris Connolly, and Skrew, who will be touring Europe in 1993.

"Lots of the kids who used to be interested in thrash are now much more interested in the industrial side and that's great," says Hooker. "We were lucky that we saw it coming a



Lionsheart: one of the newer English heavy metal bands, fronted by Steve Grimm

long time ago and set up Devotion to do it.

"We've managed to sign nearly all the best bands in the world in that type of music and we're doing really well with it. This year, that could be the way to go, although I suspect it will change to become more dance oriented, which could be fun as well."

Hooker is looking forward to the next 10 years of Music For Nations' existence and to building artists' long-term careers on the successful base that was established during the Eighties.

"This year, we're going to concentrate on a handful of acts and we're going to break as many of them big as we

possibly can," he says. "I think the big projects for the year will be the Devotion and Megaforce labels and we've got a number of new signings that we're going to be pushing very hard."

"Romeo's Daughter is a great act and will be a big priority for us, Drive She Said, from America, and two

English bands: Lionsheart and Paradise Lost, who are really starting to break, are also in the frame for higher visibility in 1993.

"The people who work for Music For Nations are lucky, because they get the pleasure of my company. Music For Nations is the best, but they should work much harder for 'The Exploited!' - Wattie, The Exploited

"I think that in the last few months, as a company, we have been more vided up than we've ever been. We've had three fabulous months on the trot and it really is like, 'What recession!'"

"With the product we have coming up for this year, I already know that it's going to be our best year ever, by a long way, and that's really viding the staff up. And once the staff are vided up, then the acts get vided and it's a self-perpetuating situation." Hooker is clearly confident that MFN has got the chemistry right.

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Flying the flag for British acts

MFN is driving ahead with an enlarged portfolio of homegrown artists

Many of Music For Nations' past successes have been American artists who the company has broken in the European marketplace.

Martin Hooker freely admits that his own personal

taste tends towards American-oriented rock: "I always get crucified for this, but I have to say that I do find it much easier to promote an American band in the UK and Europe than an English band."

"There's something much more romantic about a band coming from Timeslotown rather than Reading - it's that whole Americana thing! But it can be a problem, in that you end up with a reputation for only working on American acts."

While MFN has reinforced its US connections (see page 16), the label is also planning

to develop a larger roster of British based acts and has hopes for the future international success of bands like Paradise Lost and Romeo's Daughter.

Recently, the company has done well with UK artists including FM and Magnum. Previously they languished on the rosters of majors, but their careers have benefited by the more personalised attention that a smaller label can give.

Hooker comments: "We sign a band, make it a big priority and really go for it. If we sell 60,000-70,000 pieces, then we're happy, we're making money. If you do that on a major, it's not even scratching the surface and their interest level goes down accordingly. That's where we have a big advantage."

"When I look down the cast list of this record label's catalogue, I realise that many of the young bands who've now made it wouldn't have done so if MFN hadn't taken a chance" - Tommy Vance



Crowforce (above) and Hyperhead (below): a new generation of British bands signed to MFN's industrial music label, Devotion



"They're the worst! If you call them to say hello, they would send you a gift that could cause serious bodily injury! They're musical terrorists who specialise in torturing their artists. If you've had a bad experience on a major label, you know it only gets worse. The answer is to go to MFN" - Dweezil Zappa

Strange but true

Music For Nations released the shortest album of all time with Nuclear Assault's *Good Times, Bad Times*. It was released as a 12-inch single, but Gallup insisted that it qualified as an album, because it contained five tracks. The record's total running time was six-and-a-half minutes!

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It's just another

It's all in a day's work for the Music For Nations staff as

7.15 Martin Hooker stayed in town the previous evening and consequently arrives in the office early to make a start on his current paperwork, while simultaneously listening to a "hideous pile of demo tapes!"



Martin Hooker: A & R director



Dave Rogers: accounts

9.00 Accounts Assistant Dave Rogers meets Martin to get his approval for a bundle of invoices. Formerly in publishing, Dave finds accounts work at MFN far from boring: "I speak to an awful lot of people and we get a lot of bands and journalists coming in, so there's quite a good social thing."



Mary Rockett: receptionist



Suzi Cinall: exports



"You can go to Martin and say, 'I think we should be doing this,' and he will listen. You don't feel that your job prevents you from becoming involved in other areas. You have to discuss things with other people in the company, so everybody knows what's going on. That's the great thing about working here." - Andy Black, MFN international sales and marketing



9.45 Out in the front office, receptionist Mary Rockett is hard at work, running off and collating copies of MFN's mail order catalogue.

10.00 Special projects manager Gem Howard, who joined the company nine years ago from

a tour/artist management background, is visiting a coach company to inspect a new luxury tour bus. It's part of his job to keep an eye on the company's touring activities, and that means ensuring that artists are looked after while they're on the road.

Andy Black, who has worked at MFN for five years

MUSIC FOR NATIONS

working day...

they clock up the hours at the label's London offices



"You can't love every artist's music on a label as diverse as ours, but if you look across the whole spectrum of labels, there's a lot of very varied music there, so for everybody here, there's some music that they really like." - Gem Howard, MFN special projects manager



Billie Sylvain: mail order and A & R assistant

and is in charge of international sales and marketing, prepares the sales kits for the monthly sales meeting held at Pinnacle.

Suzi Cinali, who handles exports and assists Andy with licensing, checks the orders from Pinnacle.

Billie Sylvain, who handles MFN's mail-order business

and is also A&R assistant, rears up to the office on her motorbike. Once inside, she starts to put the new releases and orders from the warehouse into the office stock. Sophie Williams, who recently joined MFN from Roadrunner as a press officer, writes a band biography on dance act, Black Girl Rock.

11.00 Gem, now back in the office, arranges the production for the forthcoming Frank Zappa video release, *The Amazing Mr. Bickford*.

Jamie Owens, who was hired to do artist liaison last May, has branched out into regional promotion. He is currently ringing around the country, chasing up interviews on the American signing, Lillian Axe.

Liam Donoghue, the company's production manager, who joined MFN almost four years ago, is on the phone, speaking to reprographic studios and designers to sort out artwork for forthcoming releases. Press officer Liz Wells, in the middle of writing a band biography, interrupts her work to talk to a Russian DJ, who has dropped by at the office, asking for some product.

12.00 Peter Grant, who joined MFN as a press officer from a journalistic and radio background, starts to put together packages of promotional material for

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Peter Grant: press officer



Lynne Dickson: Hooker's PA



Liam Donoghue: production

forthcoming releases, to send out to the licensees.

Lynne Dickson, who has been Martin's PA for the last three years and whose duties include everything from dealing with licensees, contracts and royalties to organising the office cleaning, is working on last month's sales figures.

Andy is in the middle of negotiations to licence two tracks for a French compilation album.

1.00 Jamie arranges for a regional radio DJ to see FM at their gig that night and then helps out with the license mail-out.

2.00 Lynne types up a new proposal for Steve Vai and sends it over to the

company's lawyer.

Mary is wading her way through sheets of label copy for Andy.

3.00 By mid-afternoon, the MFN office is a veritable hive of industry. Martin is engaged in a lengthy conversation with Megaforce Records in New York, regarding their forthcoming releases in Europe.

Dave is sorting out sales and purchase queries. Andy is talking to Pinnacle's sales manager, setting targets for February releases, and to its national accounts manager, regarding presentations to retail chains.

Sophie compiles a mailing list for the Black Girl Rock single and sends out 75 white labels.

4.00 One of Gem's responsibilities is running an in-house information service. He's now compiling a gig guide for 1993. Suzi is in a meeting with independent promotion company Power Promotions. They are arranging club promotion for a forthcoming dance track, The Theme from Black Girl Rock, which will appear on Devotion Dance.

Pete is still working on his promotional packages, in between meetings to discuss future live appearances by Jan Cyrka and Dweezil Zappa.

Liam calls the pressing plant to check the progress of stock orders and places re-orders.

Liz arranges some phone interviews with Japanese magazines. Billie replies to



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Sophie Williams: press officer



Jamie Owens: artist liaison



Liz Wells: press officer

bands who have sent in unsolicited demos.

5.00 Martin and Liz have a meeting with Magnum to discuss their future activities. Liam and Sazl work together on stock checks and re-orders.

6.00 The working day's not over yet. Gem and Andy head off for drinks with the company's lawyers, while Martin and Liz take Gail Zappa out to dinner, to discuss the forthcoming release of Dweezil Zappa's album.

8.00 Free from interruptions, Peter finally gets his promotional packages completed. Phew! Another day done.



Black Girl Rock: a new release generates work for the staff

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MUSIC FOR NATIONS

Megaforce to set

MUSIC For Nations has joined forces with the New York

The formation of the Megaforce Worldwide label is the fruit of a long-standing relationship between Music For Nations and New York-based Megaforce's founders Jonny and Marsha Zazula.

The couple originally set up label when they couldn't find a major label that would sign Metallica. Since then, Megaforce has developed on a parallel course with MFN, as both adopted an involved and enthusiastic approach to their product and established themselves as reputable metal labels in their respective territories.

Commenting on the way the Megaforce Worldwide deal came about, Jonny Zazula says, "Martin and I were talking about 'What if the day ever came...?' for about four years. When the day came where we were able to conclude a separate deal for the US, for Japan and for Canada there was only one company we really wanted to do business with in the UK.

"We were courted with lots of money for our label

overseas, but it wasn't a money issue at all," says Jonny Zazula. "It was strictly: 'What's in the best interests of our artists?' and we felt that Music For Nations would give us the best show."

"I feel that they're more street-oriented, less red tape, and the communication that we have is always like calling

"A lovely bunch of people. A pleasure to work with. If they cross me, they're dead." — Ahmet Zappa

someone in New York; it's a very hands-on type of relationship that they have with our acts. Plus, they sell a lot of our product — much more than anybody else."

All of the product on Megaforce Worldwide will be from new acts, but not necessarily heavy metal artists. Among forthcoming releases is the second album,

from the South African trio Tribe After Tribe, described by Zazula as "reggae Pink Floydish".

He's also lined up releases by Allman Brothers guitarist Warren Haynes, who wrote a number one hit for Garth Brooks, and Nudeswirl, "a guitar band, with big chords, feedback and major hooks".

"Everything is left or right of centre; there's nothing in the middle!" says Zazula, describing Megaforce Worldwide product.

"Musically, it's for everybody and if you just love music, you'll love our stuff."

"It's quite a coup for us," Martin Hooker comments, regarding the new deal.

"Jonny always comes up with very good product. He's got a great track record — Metallica, Anthrax, Ministry, King's X — and I think the joint venture Megaforce label will be very exciting this year."

There's no doubt that the two like-minded label heads are very much looking forward to working together in their new project. "They're busting



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Anthrax: originally managed by Jonny and Marsha Zazula, and signed to Music For Nations

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MUSIC FOR NATIONS



Metallica: further evidence of Jonny Zazula's ability to come up with very good product

my ass like crazy, these guys!" enthuses Zazula.

"I can't give them enough to keep 'em happy! They stay on you like maggots on three-day old meat! They want everything and they want it now. They're so much more together than many of the majors I've dealt with. It's actually wonderful, because usually when you're putting out something worldwide, you almost have to force it down their throats.

"These people want to hear the music as it's being developed, they want to get into it, they want to be part of it. It's a wonderful thing when they share your vision," he concludes.

Music for Nations

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HAPPY 10th ANNIVERSARY

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Pendulum/Elektro
Blasé promo
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Guerrilla
Cowboy
3 Beat Music
white label
Union City promo
1 TRK
Butterfly/Big Life promo
80 Brothers Like Outlaw
Geo Street
ZYX white label

76 **NEW** REBIRTH OF SLICK (COOL LIKE DAT) Digable Planets
77 **NEW** SPELL ON YOU Sound Foundation/Cameo Lush
78 **NEW** GENERATION Hope
79 **NEW** SCHUDEFLOSS (MIXES) Dr. Atomic
80 **NEW** PRAYER TOWER (FULL CIRCLE MIX) Paradise Organisation
81 **NEW** CANDLELIGHT (Cordial)
82 **NEW** 72 EXPANSION SYSTEM 7
83 **NEW** ALWAYS (MK MIX)(CLUB MIX) MK featuring Alina
84 **NEW** FLEET ON (LUNCH C.C.N. REMIX) Hannah Jones
85 **NEW** GOOD VIBRATIONS (MIXES) DE JA VU (MIXES)
86 **NEW** LET IT TAKE YOU Area 51
87 **NEW** LET'S GET TOGETHER (SO GROOVY NOW) (MIXES)
88 **NEW** Krush Perspective
89 **NEW** DISCO INFERNO (MIXES) Veda Shepard
90 **NEW** ETHNIC PRAYER 'Havana
91 **NEW** PLAN 9 (CHOC! GALAXY MIX) JOLYLYPHC '93 (THE WORD MIX)
92 **NEW** 808 State
93 **NEW** JUST CAN'T HELP ME (CLUB MIX) 2 Examples
94 **NEW** THE ROUGE (MIXES) The Dove By Project
95 **NEW** FANTASIES FOR THE FUTURE (MIXES) Praga Khan & Jude 4 U
96 **NEW** I'M EVERY WOMAN (White Label) Project
97 **NEW** LOOKIN' THROUGH THE WINDOWS (EXTENDED VERSION)(MR. FIS HOUSE MIX)(CLUB MIX) LesO
98 **NEW** ZULU NATION (MIXES) House Pimps
99 **NEW** UPTOWN Hustler's Convention
100 **NEW** Stress promo

REMIXX)(CHART-ERS HARD REMIX)(SPEECH REMIX)(MASTERS
AT WORK HOP (BASS HIT DUB)(WOODY DUB) Troy Larez
Tommy Boy/Big Life
THE THEME (D-REAM MIX) Black Girl Rock
Devotion Dance/Music For Nations promo
Pulse 8 doublepack promo
polydor
RCA promo
ZYX promo
Island
China Promo
PWL Continental
New Atlantic
3 Beat Music doublepack promo
Acid Jazz promo
AD92/Arista
SAUNDERSON MIXES
A&M
WEA
First Love promo
ORFARADISE/
HARVEST/REEMER/Esprit
HOPE OF DELIVERANCE Paul McCartney (DELIVERANCE BIG MAC)
Parlophone
Logie/Arista
Rapstation & Kym Mazelle

26 **NEW** WHY DON'T YOU (MIXES) Rage
27 **NEW** OPEN SESAME (MIXES) Lela K
28 **NEW** LITTLE BIRD (MIXES) Annie Lennox
29 **NEW** SWEET REVIVAL (KEEP IT COMINY) (MIXES) Shades Of Rhythm
30 **NEW** SALOME (ZOO/DANCER REMIX) U2
31 **NEW** NO LIMIT (MIXES) 2 Unlimited
32 **NEW** TAKE OFF SOME TIME (MIXES)
33 **NEW** GIRL OVERBOARD Snowboy featuring Anna Ross
34 **NEW** IT'S GONNA BE A LOVELY DAY (CLIVILLES & COLE MIXES)
35 **NEW** NATURAL WORLD (ORIGINAL & KEVIN 'REESE' SAUNDERSON MIXES)
36 **NEW** CIRCLES Saffron
37 **NEW** DEEP INSIDE MY MIND Hydrone
38 **NEW** DON'T GO TO BED (AFTERMATH) CATERALLS ABRES OF PARADISE/
39 **NEW** HOPE OF DELIVERANCE Paul McCartney (DELIVERANCE BIG MAC)
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DEBBIE GIBSON 'Losin' Myself' (US Atlantic). It's not the first time Debbie Gibson has had her singles mixed for club consumption. This time it's Masters At Work who transform this slow, funky ballad into a light skipping jazzy house dub. Even though it's lacking in bass, it's a useful track..... **TJ**

ANNIE LENNOX 'Little Bird' (RCA promo). Put aside any prejudice to pick one of four different interpretations of a luscious tune. Remixing rather than sampling, the Utah Saints kick up a storm with a bang-on bass-driven groove outclassing N-Joi's uninspired trot-out. But it's the back in form Todd Terry who provides the classiest blend of tuff beats and a melody to fly away on..... **MC**

DANNI'ELLE GAHA 'Do It For Love' (Epic promo). That Side' didn't really do much for me, but 'This' is something else. With its vocal intro followed by an unexpected downbeat drum and bass drop and floaty acappella break, it's full of surprises. With a few uplifting piano and string chords it takes off into pumping club house mode before it interchanges with its original 'funky mood for the outro. This mix along with two thumping deep house club dubs are made for whooping it up..... **RTR**

PLEZ 'Can't Stop' (Bush promo). Originally released in the summer of 1990 when it became something of a cult tune, this American track is out again with new mixes by Sub Sub, Sweet Mercy and Roger McKenzie that take it in three new directions. The original has been sampled many times on many tracks over the past couple of years, but these are excellent new interpretations..... **TJ**

SWEATBOX ORCHESTRA 'Alright/The Don' (Wheel US). The combination of 'Alright', with its skipping Italo-style drum programming, and the more trancey 'The Don' on the flip, makes this a worthwhile purchase for any lovers of jumping club stuff on the garage tip..... **RTR**

MR FINGERS 'Dead End Alley Remixes' (Black Market promo). The Sueno Latino crew have transformed this song into a faster Euro-6 RM DANCE UPDATE

house track that may not please purists but will fill floors. The repeated ethereal female vocal snippet is a nice touch on the Stecco Vocal Mix, although the inclusion of the over-used 'Rock Your Body' line is less welcome. The deep and trippy Angelino Instrumental is well worth checking..... **AB**

SULPHURIC 'The Acid Chamber' (Infonet promo). A return to the spirit of '88 with this heavy throbbing acid track that will burn a hole in your turntable. If you liked 'Hardfloor', you'll love this creation by Kris Needs and Pete Smith..... **TJ**

LUDOVIC NAVARRE 'Deepside' (Fnac Music, France). Vive La France! This is very tuff French techno which sounds like it was made in Detroit. A double maxi 45, it's industrial and just rolling down, with a good solid groove in with a tinge of acid. Definitely a lot of groove..... **LG**

● DANNI'ELLE GAHA: GET READY FOR THIS



● MONIE LOVE: EXPERTLY CRAFTED TUNE

DIY 'Hothead EP' (Warp promo). Kicking off with an established trance gem, the DIY Dub from Alabama 3's 'I Shall Be Released', this EP then veers off into new territory with DJ Pierre's stomping and refreshingly primitive Wild Pitch Mix, which is weird and wonderful. The percussive DIY Halfmax provides another variation on the theme, while the D&W Insignificance mix is a useful spaced-out dub..... **AB**

KHERAL 'I Loved You First' (Freetown Inc). A really soulful garage groove in six mixes — half produced by Robert Owens, the other half by

DJ Pierre. Not surprisingly Owens' mixes are on the jazzy tip, while Pierre's explore the murkier side of garage..... **TJ**

CONMAN 'Transient Analysis EP' (Prime Records Netherlands). Yet another Detroit-sounding track which is well worth checking out. It's a four-tracker, of which three are calm, soothing and easy to listen to. The track to go for is 'Body One', with its excellent choice of sounds and a bassline that complements rather than overpowers. The most attractive things about this track, however, are the rampant riffs and the way they have been stepped. The word is that the man behind this product is Terrace D-Bay (just check). Seek it... **LG**

ROGER'S PRESENTS NU-SOLUTION 'I Need You' (US One Records). This cool stripped down, organ-based garage tune features passionate vocals from Tanya Wynn. The Nu-Solution mix is a timeless arrangement, while the self-explanatory Scattin' Mix is more current and should appeal over here. The obligatory club mixes are of the high standard you would expect from Roger Sanchez, while the useful acappella is destined to be widely sampled..... **AB**

MONIE LOVE 'Born To B.R.E.E.D.' (Cooltempo promo). Produced by Prince and mixed by CJ Mackintosh, this track is evidence of how Monie has completely integrated herself into the States. Expertly crafted for radio in its funkier mixes and for clubs in the house dubs, this will be huge on dancefloors and in the charts..... **TJ**

ROB ACID 'Pro DeuX' (Acid Will Never Die) (Injection Records, Germany). Over the past few months we have been subjected to the blatant return of 'acid house' which has enraged some and brought sighs of relief from others. This German five-track acid EP includes four

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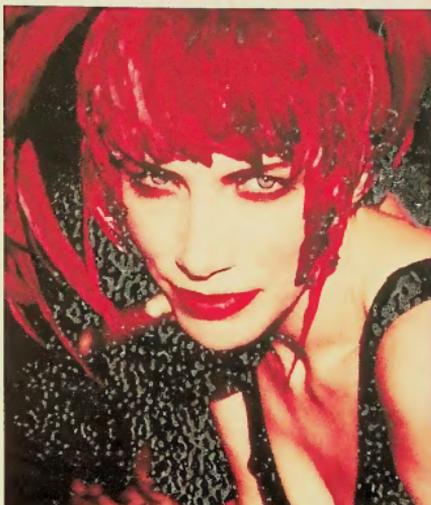
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INSTEAD OF RECORDS...
— DJEE —
OR MAYBE THEY COULD JUST
CONTINUE DOING THE SAME THING...

by James Hamilton

SANDY B 'Feel Like Singin' (US Mercury 864 905-1), November's Nervous import proved here as a superbly walked gospelish swinger (Mercury is now listing Cool G-121.3bpm David Morales remixes, plus its original chugging 121.1bpm BOP 'I'll You Drop and a-skinning 121.3bpm BOP 'You Like It Hard Miles...**BLACK SCIENCE ORCHESTRA** 'Strong' (Junior Boy's Own JBO 8-12, MO/AR), Harold Melin-style rousing terrific 129bpm instrumental bouncer with a bassier midway pausing 138.7-5-128.8bpm K'new Family news...**DOODGE CITY PRODUCTIONS** 'As Long As We're Around' (4th + B way 12BRW 261), Soul II Soul-ish girl's funky further in jiggy shuffling 103.7bpm LP and Lowell Fulson 'Tramp' jolted then sinkier dooding long 103.8-5-141/103.8bpm Say You Hear Dis Mixes, with guys chatted wiggly gpe hiphop 99.5bpm 'Young Life...**ESKIMOS & EGYPT** 'Fall From Grace' (One Little Indian EFF 817/86X, P), Graham-style galoper (instead of 'The Fall From Grace Tour EP') on two 12-inchers with churning 132.8bpm Original, 132.8bpm Heavy Club Guitar and gentler 130.1-129.7bpm Free Me Mixes, more exciting 131.8bpm Beatmasters Mixes, Moby's percussive 128bpm Disressed, Patient Love and Bippy 144.3bpm Regressive Dubz...**VARIOUS** 'Elixir Vitae' Network NWKT 70/NWKT 70), Elar Vite if sampler released as two separate new 12-inches, one with the **REESE PROJECT**'s gospelish chugging 120.8bpm 'Free As Last (Groove Corporation Remix)', JUST JOUCE's AWB reviving 124.8bpm 'Let's Go Round Again', **YOLANDA REYNOLDS**'s plinking wiggly 120.7bpm 'Children Of The World' and **TANA GARDNER**'s stuttering jiggy 119.1bpm 'What Can I Do For You (Luv Dub)', record two with the original listing 121.2bpm 'At Last', **ORGAN, MUSICAL CLOCKS & BOXES**'s trancy throbbing 125.8bpm 'Billie', UNIT 2's Roy Ayers-ish 121.3bpm 'Sunshine' and **CHEZ DAMIER**'s strange stark 126.2bpm 'Help Myself'...**SHADES OF RHYTHM** 'Sweetest Revival (Keep It Comin')' (ZTT/WEA ZANO 407), leaping rave in shell'n'giddid spurring jiggy 0-13-1.8bpm Sweet Generation, guitar picked jittery 128.8bpm Digital Funk, jangling slippery 130.8bpm Crescandos, sailing teletory 0-134.8bpm Hybrid Techno and staccato

to drum topped bippy 146.2bpm Darkside Mixes...**NEW ATLANTIC** 'Take Off Some Time' (3 Beat Music 3BT 14, TRC), disc prodded jampily wiggling throber twispack promoted with wash-wah yowled 129bpm Leva Decade mixes, legiler honking jiggy 124.1bpm New Atlantic mixes, Cordia's bass thrummed looser 124.8bpm Progression, plinking futuristic 0-125bpm Trance Dub and sparse bippy 123.8bpm Out Of The Blue Mixes...**THE SOUND FOUNDATION** avec Connie Lash 'Spill On You' (Bluest BLAST 021, GR), Connie's stultified 'Inverity' 121.8bpm brother with synth chorused caustic 121.7bpm Big Night Out and 123.8bpm Dub mixes, related good/girl clanged jangly throbbing 122.5bpm 'Adriacromie'...**ANNIE LENNOX** 'Little Bit' (RCA 4321 128631), typically waded perfecter stur-promo just in tribally throbbing 124.9bpm Utah Saints and jinky scarying 144.8bpm N-Jol remixes...**UNDERWORLD** 'From Skyscraper I Love You' (Boy's Own Productions/London B013), muted-the Orb-style ambient then tapping jittery (B)-119.8-0-9447bpm epaodic groove with a dooding slow finale, better brisky driving 127.1bpm instrumentals...**DEJA VU** 'Never Knew The Devil' (Cowboy RODEO 14, TRC), guy muted monotonous detritively synted throbbing silky 112bpm progressive chugger with Fabi Paras's percussive instrumental 122.1bpm Remix...**SYSTEM 7** '7 Expansion' (Weird and Unconventional/Big Life BFLT 2), droving and a-skinning 124.1bpm progressive throber (ambiance washed sparse trancy Double Edged Sword Mix)...**WORKSHY** 'Never The Same Again' (Cowboy RODEO 11, TRC), Onyeta Jones cooed-gpe the bassily jiggled attractive 94bpm two-step swayer...**DON-N** 'Oh My Geah' (4th + B way/JAGO 12BRW 260), Steve Worderlan 80.8bpm enter (78bpm Original)...**THE GROOVE CORPORATION** meet **ORIGINAL ROCKERS** 'Stoned' (The Cake Label 12 000 16, via 02-1-440 3918), developer comments punctuated loping loose jiggle in organ prodded slightly reggae-ish 123.8bpm Cool Seal, fluttering 125.7bpm Kashmir and patterning 123.3bpm Manali Mixes...**DEACON BLUE** 'We Be Love' (Columbia 659973 6), Tony Humphries remixed but incredibly dull 120.9bpm tebrangic looper.



● ANNIE LENNOX: CLASSY MIX FROM TODD TERRY

predominantly acid tracks, but if you like your acid with an edge, go for track one on the B-side. Truly stompin'..... **LG**

PLUTO 'Floorstruck' (Pink Plonk promo). Three helpings of pure percussive trance. Bouncy bass, chattering hi hats and handclap echoes in a groove driven onwards and upwards by those incredible stuttering snares. The intercept mix is effective with its acid-style bass snare, but it's the 11-minute A-side epic featuring Pascal on the bongos that can't go on long enough..... **MC**

RUBBERNECK 'Driftn' (Spankin' promo). A pleasant melodic garage track on a new label that should appeal to

the more soulful D.J.s. Neat rhythmic piano and vocals over an infectious break, while on the B-side 'Take It Up' heads in a deeper direction..... **TJ**

MINDSCAPE 'Flat EP' (ESP, Holland). 'P.T.S.' goes back to the old school Euro beats: it's not manic, but a medium-paced stomper with some eerie-sounding tones, a stiff bass and tweaked-up whistling noises. 'Sugar Tax' is rapid and riotous with the bass drum boom booming along with a simple acid riff..... **LG**

Sur le decks: Andy Bevers, Matthew Cole, Tim Jeffery, Loft Groover, Roy The Roach.

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beats & pieces

SO YOU thought rave had had its day? Well not if the Japanese have anything to do with it. Last weekend's 12,000-strong rave at Tokyo's **Harumi Dome** marked the official arrival of breakbeat culture in the Land of the Rising Sun. And we mean official. The event was sponsored, would you believe, by **Virgin Atlantic, Benetton and Heineken**. Still, no doubt it refreshed the parts other raves can't reach... Also in need of refreshment is **Praga Khan**, whose 17-piece band jetted straight off to the Tokyo bash fresh from a gruelling world tour. Somehow they also found the time to polish off their latest vinyl venture, 'Phantasia Forever'. But then they should be used to hard work — the PK production team is also behind **Channel X, Digital Orgasm and Lords Of Acid** and has collectively shifted more than half a million records... Things aren't going so smoothly over at Suburban Base's Essex nerve centre: their current **Austin** promo has been delisted after trouble clearing samples for the 'Rude Boy' cut. And **Phuture Assassins** are desperately seeking diminutive reggae DJ **Little John** to clear their up-and-coming release... But if you think you could deal with all that and much more, Sub Base is looking to



● PRAGA KHAN

expand its staff. A production manager and club promo manager are wanted. Tel: 0708 727029 if you're up to the job... New Surrey dance label **Raccoon Tunes** is starting a DJ mailing list. Details to Clive Taylor, Unit 16, Hatch Farm Studios, Chertsey Road, Surrey KT15 2EH... And **Another Dimension/Red Seal Records** of Great Yarmouth want rave/hardhouse demos (contact Simon on 0493 851085)... Also on the look-out for fresh talent is **Dance Energy House Party**, which has given "Lift Off" its own 10-minute slot. Any unsigned dance acts with a home-made video should send a VHS copy to PO Box 2025, London W12. The best entry — selected by viewers — gets a recording contract... The DIY crew hit Nottingham's Factory on February 5; DJs are **Phil Perry, DK and Tim & Max**... Back on the London tip, the Rampage throw down for swing and rap addicts is at The Equinox tonight (1), with performances from **SWV and Bizzi**. But **Arrested Development** aficionados will have to wait a little longer for their fix. The wagon wheel toting rappers have postponed their UK tour until March, kicking off at the T&C (15). More dates to be announced.

AND THE BEAT GOES ON

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CONTINUE DOING THE SAME THING...

TOP 30 VIDEO

THE OFFICIAL music week CHART

| Rank | Artist | Title | Label | Category/Running Time | Label Cat. No. |
|------|--------------------------------------|-------------------|------------|------------------------------|----------------|
| 1 | THE SHAPE CHALLENGE | Video Collection | VC 6266 | 1 hr 15 min | |
| 2 | TAKE THAT: Take That And Party | BMG Video | 7432112063 | Musci/1 hr 12 min | |
| 3 | CHERFITNESS: Body Confidence | FoxVideo | 2577 | Special Interest/1 hr 30 min | |
| 4 | SING-ALONG SONGS: Guest | Walt Disney | D 213112 | Children's/26 min | |
| 5 | CHERFITNESS: A New Attitude | FoxVideo | 2576 | Special Interest/1 hr 28 min | |
| 6 | BILL & TED'S BOGUS JOURNEY | Columbia Tristar | CVR 23651 | Comedy/1 hr 23 min | |
| 7 | SING-ALONG SONGS: Fly! | Walt Disney | D 206622 | Children's/28 min | |
| 8 | CINDERELLA | Walt Disney | D 204102 | Children's/1 hr 30 min | |
| 9 | TERMINATOR 2 - JUDGMENT DAY | Guild | GLD 51162 | Sci-Fi/2 hr 10 min | |
| 10 | MARKED FOR DEATH | FoxVideo | 1865 | Action/1 hr 29 min | |
| 11 | DANCES WITH WOLVES | Guild | GLD 51152 | Drama/2 hr 53 min | |
| 12 | CINDY CRAWFORD: Shape Your... | Pickwick | PV 2643 | Special Interest/1 hr 40 min | |
| 13 | JFK | Warner Home Video | | Drama/2 hr 2 min | |
| 14 | BRYAN ADAMS: Waking Up ... | A&M/PolyGram | 0895143 | Musci/40 min | |
| 15 | ROSEMARY CONLEY: Whole Body Prog. | BBC | BBVC 4457 | Special Interest/1 hr 10 min | |
| 16 | BASIL THE GREAT MOUSE ... | Walt Disney | D 213602 | Children's/1 hr 28 min | |
| 17 | STAR TREK: Next Generation 58 | CIC | VHR 2652 | Action/2 hr 24 min | |
| 18 | BATMAN RETURNS | Warner Home Video | | Action/2 hr 1 min | |
| 19 | BILL AND TED'S EXCELLENT ADVENTURE 4 | Front | 085833 | Sci-Fi/1 hr 25 min | |
| 20 | FERNGULLY...THE LAST RAINFOREST | Foxvideo | 5594 | Children's/1 hr 15 min | |
| 21 | PETER RABBIT/BENJAMIN BUNNY | Pickwick | PV 2193 | Children's/1 hr 23 min | |
| 22 | STAR TREK: Next Generation 57 | CIC | VHR 2650 | Sci-Fi/1 hr 24 min | |
| 23 | HOOK | Columbia Tristar | CVR 13187 | Children's/2 hr 15 min | |
| 24 | ROWAN ATKINSON: Escapades ... | Thames/vid Col | TV 8140 | Children's/55 min | |
| 25 | BILLY CONNOLLY: Best Of 25 Years | WV | VVL 1118 | Sci-Fi/1 hr 34 min | |
| 26 | THE NAKED GUN 2 1/2 ... | CIC | VHR 2947 | Comedy/1 hr 21 min | |
| 27 | HOME ALONE | Foxvideo | 1866 50 | Children's/1 hr 38 min | |
| 28 | THE COMMITMENTS | Foxvideo | 1506 | Drama/1 hr 53 min | |
| 28 | SPACE 1999: Vol 9 | ITC | ITC 8169 | Sci-Fi/1 hr 39 min | |
| 30 | VIZ: OH LORDY! FAT SLAGS | PolyGram Video | 0859523 | Comedy/45 hr | |

TOP 15 MUSIC VIDEO

| Rank | Artist | Title | Label | Category/Running Time | Label Cat. No. |
|------|-------------------------------------|----------------|------------|-------------------------|----------------|
| 1 | TAKE THAT: Take That & Party | BMG Video | 7432112063 | Compilation/1 hr 12 min | |
| 2 | BRYAN ADAMS: Waking Up ... | A&M/PolyGram | 0895143 | Compilation/40 min | |
| 3 | GUNS N' ROSES: Use Your Illusion I | Geffen | GFV 39521 | Live/1 hr 30 min | |
| 4 | SIMPLY RED: A Starry Night With... | WMV | 4509309043 | Live/1 hr 5 min | |
| 5 | DANIEL O'DONNELL: Follow Your Dream | Ritz | RT12BV 701 | Live/1 hr 30 min | |
| 6 | FAITH NO MORE: Video Croissant | PolyGram Vid | 0855523 | Compilation/50 min | |
| 7 | GUNS N' ROSES: Use Your Illusion II | Geffen | GFV 39522 | Compilation/1 hr 30 min | |
| 8 | ABBA: Gold - Greatest Hits | PolyGram Video | 0855403 | Compilation/1 hr 30 min | |
| 9 | VARIOUS: Karaoke Party 2 | Watershed | EUKV 4216 | Compilation/50 min | |
| 10 | QUEEN: We Will Rock You | Music Club | MC 2032 | Live/1 hr 30 min | |
| 11 | METALLICA: A Year And A Half Pt 1 | PolyGram Vid | 0855503 | Compilation/1 hr 10 min | |
| 12 | U2: Achtung Baby | PolyGram Video | 0855503 | Compilation/1 hr 10 min | |
| 13 | METALLICA: A Year And A Half Pt 2 | PolyGram Vid | 0860683 | Live/1 hr 30 min | |
| 14 | AC/DC: Live At Donington | WMV | 8536503463 | Live/1 hr 55 min | |
| 15 | FOSTER & ALLEN: Heart Strings | Telstar | TVE 1048 | Compilation/1 hr | |

TOP 15 INDUSTRY PLAYERS

BROUGHT TO YOU AT
THE OFFICIAL MUSIC RADIO CONFERENCE
2/3 MARCH 1993

| | | |
|----|--|------------------------|
| 1 | TIM BLACKMORE The State of Independence | Unique Broadcasting Co |
| 2 | JIMMY DEVLIN A Scottish Soldier | Polydor Ltd |
| 3 | DAVID CAMPBELL Virginia Plain | Virgin Radio |
| 4 | RICHARD SKINNER Like A Virgin | Virgin Radio |
| 5 | MICHAEL BUKHT Four Seasons In One Day | Classic FM |
| 6 | NICHOLAS KENYON Rock Me Amadeus | BBC Radio Three |
| 7 | ROGER LEWIS Roll Over Beethoven | EMI Classics |
| 8 | CLIVE DICKENS Last Night A DJ Saved My Life | Chiltern Radio |
| 9 | SAMMY JACOB Knocking On The Authority's Door | X-FM |
| 10 | PAUL ROBINSON Let The Music Play | Radio 1 FM |
| 11 | BRIAN STEPHENS When Two Worlds Collide | BBC Radio Two |
| 12 | ROBIN VALK London Calling | BRMB |
| 13 | ROGER GANE Say I'm Your Number One | RAJAR |
| 14 | ADRIAN WISTREICH Don't Break My Chart | CIN |
| 15 | PETE WATERMAN Don't Let The One Go Down On Me | PWL |

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SPECIALIST CHARTS

PENGUIN E L S P A

COMPUTER GAMES

| This Last | | | |
|-----------|----|----------|--------------------|
| 1 | 1 | ST AG | US Gold |
| 2 | 3 | ST AG | Gremlin Graphics |
| 3 | 2 | ST AG | Renegade/Mindscape |
| 4 | 5 | AG PC | US Gold |
| 5 | 4 | AG PC | Origin/Mindscape |
| 6 | 6 | AG | Gremlin Graphics |
| 7 | 17 | AG | GrandSlam |
| 8 | 7 | AG | Domark |
| 9 | 21 | ST AG PC | Psygnosis |
| 10 | 11 | AG | Electronic Arts |

| | | | Empire |
|----|----|----------|--------------|
| 11 | 10 | ST AG PC | Microprose |
| 12 | 9 | ST AG PC | Ocean |
| 13 | 22 | ST AG PC | Virgin |
| 14 | 12 | AG PC | Microprose |
| 15 | 14 | ST AG PC | Alternative |
| 16 | 13 | ST AG | Ocean |
| 17 | 8 | AG PC | US Gold |
| 18 | 19 | AG PC OT | Ocean |
| 19 | 26 | AG | Code Masters |
| 20 | NE | AG | |

Source: ELSPA Compiled by Gallup

COUNTRY

| This Last | | | |
|-----------|----|---------------------------|---------------------------|
| 1 | 1 | Daniel O'Donnell | Ritz RITZCD 701 (P) |
| 2 | 2 | Billy Ray Cyrus | Mercury 5106352 (F) |
| 3 | 4 | Garth Brooks | Liberty CDEU21 2184 (E) |
| 4 | 3 | Garth Brooks | Capitol CDEU21 2162 (E) |
| 5 | 4 | Myrta Chapin Carpenter | Atlantic 4718952 (SM) |
| 6 | 5 | Sean Wilentz | Platinum PLATCD 0191 (PL) |
| 7 | 8 | kd lang | Warner Bros WX 171CD (W) |
| 8 | 5 | Garth Brooks | Capitol CDE21 2136 (E) |
| 9 | 7 | Chat Atkins/Mark Knopfler | Columbia 4674352 (SM) |
| 10 | 10 | kd lang and the Reclines | Sire WX 259CD (W) |

| 11 | 9 | Daniel O'Donnell | Ritz RITZCD 104 (P) |
|----|-----|----------------------|------------------------|
| 12 | 20 | Don Williams | RCA PD 50645 (BMG) |
| 13 | 12 | Don O'Donnell | Ritz RITZCD 105 (P) |
| 14 | 16 | Many Chagn Carpenter | Columbia 4674682 (SM) |
| 15 | 13 | Daniel O'Donnell | Ritz RITZCD 0058 (P) |
| 16 | 14 | Daniel O'Donnell | Ritz TCD 0052 (P) |
| 17 | 19 | Dwight Yoakam | Reprise 9362451362 (W) |
| 18 | 15 | Patsy Cline | MCA DMGC 6003 (BMG) |
| 19 | NEW | Reba McEntire | MCA DMG 10673 (BMG) |
| 20 | RE | Charley Pride | Ritz RITZCD 0064 (P) |

Source: © CIN, Compiled by Gallup

SPOKEN WORD

| This Last | | | |
|-----------|----|-------------------------------|--------------------|
| 1 | 1 | Original Cast | BBC ZBBC1410 (P) |
| 2 | 2 | Goons | BBC ZBBC1406 (P) |
| 3 | 4 | Original TV cast | BBC ZBBC 1270 (P) |
| 4 | 3 | Tony Hancock | BBC ZBBC1128 (P) |
| 5 | NE | Original Cast | Polydor Y143854(F) |
| 6 | 7 | Original Cast | BBC ZBBC1415 (P) |
| 7 | 5 | Original Cast | BBC ZBBC1097 (P) |
| 8 | 8 | Marlin James | BBC ZBBC1387 (P) |
| 9 | NE | Music Collection TALKMC 004-I | |
| 10 | 9 | Original Cast | BBC ZBBC1335 (P) |

| 11 | NE | TV Cast | Music Collection TALKMC 006 |
|----|----|-----------------------|---------------------------------|
| 12 | 18 | Susan Sheridan | BBC ZBBC 1326 |
| 13 | 11 | Original Radio Cast | BBC ZBBC1326 (P) |
| 14 | 7 | Penelope Walton | LPF LFF740 |
| 15 | 6 | Victoria Wood | BBC ZBBC1213 (P) |
| 16 | 12 | Original Radio Cast | BBC ZBBC1019 (P) |
| 17 | 14 | Richard Burton & Cast | Argo ARGO 1016 (F) |
| 18 | 15 | Peter Mayle | BBC ZBBC 1218 (P) |
| 19 | NE | BBC Language Course | BBC Pubs PTT 272 (P) |
| 20 | NE | TV Cast | Music Collection TALK MC003 (-) |

Source: © CIN, Compiled by ERA from Gallup figures

INDEPENDENT SINGLES

| This Last | | | |
|-----------|-----|-----|----------------|
| 1 | NEW | 1 | Sugar |
| 2 | 1 | 2 | The Shamen |
| 3 | 2 | 3 | Belly |
| 4 | NEW | 1 | Ground Level |
| 5 | 10 | 5 | Suede |
| 6 | 4 | 13 | Baby D |
| 7 | 8 | 4 | Suede |
| 8 | NEW | 1 | Dr Atomic |
| 9 | 3 | 4 | Urban Hype |
| 10 | 1 | NEW | Scorpio Rising |
| 11 | 6 | 2 | Carnershop |
| 12 | 5 | 6 | Headbitch |
| 13 | NEW | 1 | Taana Gardner |
| 14 | 11 | 8 | Letfield |
| 15 | 16 | 4 | TC 1992 |
| 16 | NEW | 1 | EMU |
| 17 | 12 | 8 | Drum Club |
| 18 | 9 | 2 | Metalheads |
| 19 | 14 | 2 | Suzerchuk |
| 20 | 7 | 2 | City Slang |

INDEPENDENT ALBUMS

| This Last | | | |
|-----------|-----|----|---------------------------------|
| 1 | 1 | 1 | One Little Indian TPLP 42 (P) |
| 2 | NEW | 1 | Union City UCRT 14 (SRD) |
| 3 | 2 | 9 | Mule MUTL 2 (RTM/P) |
| 4 | 3 | 19 | Creation CRELP 129 (P) |
| 5 | 4 | 2 | Warp WARP LP 7 |
| 6 | 5 | 7 | China WOL 1622 (P) |
| 7 | 11 | 6 | Big Cat ABB M (RTM/P) |
| 8 | NEW | 1 | IT T700 (RTM/P) |
| 9 | 8 | 1 | AMB 3822 (APT) |
| 10 | 9 | 3 | Alter Ego ALGTGTC 1 (APT) |
| 11 | 7 | 12 | Musidisc: 105571 (APT) |
| 12 | 13 | 10 | Creation CRELP 076 (P) |
| 13 | 10 | 5 | Too Pure PURE 10 (APT) |
| 14 | RE | 1 | Demon DEMO 52 (P) |
| 15 | RE | 1 | Music Club MCD 620 (TBVC) |
| 16 | NEW | 1 | Musidisc MCD 007 (MC) (WIDB) |
| 17 | NEW | 1 | Mammoth MR 051 (REP) |
| 18 | RE | 1 | Bay's Own BEESK (WIDB) |
| 19 | 12 | 1 | Vinyl Solution STEAM 47 (RTM/P) |
| 20 | 15 | 3 | Placebo PILLA 1 (RTM/PT) |

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

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'BEST OF THE WEEK'
Classic FM's Classic Verdict



TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHARTHIGHEST
CUMULATIVE

1

HIGHEST
WEEKLY

10

| This Last | Weeks On Chart | Title Artist | Label (12") (Distributor) |
|--------------|-------------------|---|--------------------------------------|
| 1 | NEW | I LIFT MY CUP Gioworm | Pulse B 12LOSE37 |
| 2 | NEW | HOW CAN I LOVE YOU MORE (REMIXES) M'People | RCA/A&M/Construction 7432113031 |
| 3 | NEW | THINGS CAN ONLY GET BETTER Dreem | Magnet MAG 10107 (W) |
| 4 | NEW | DREAMS OF HEAVEN Ground Level | Faze 2 12FAZE 14 (P) |
| 5 | NEW | BREAKBEAT PRESSURE PART 1 & 2 DJ S | Formation FORM 12018 (BMG) |
| 6 | 2 | OPEN YOUR MIND Usua | Deconstruction/RCA 74321128041 (BMG) |
| 7 | NEW | MM...SKYSCRAPER I LOVE YOU Underworld | London B0X13 |
| 8 | 4 | SHOW ME LOVE Robyn | Champion CHAMP 12300 (BMG) |
| 9 | NEW | NO LIMIT 2 Unlimited | PWL Continental/PWT 256 (W) |
| 10 | 42 | OH CAROLINA Shaggy | Greensleeves GRED 361 (J&S/BMG) |
| 11 | 3 | WE ARE FAMILY ('93 MIXES) Sister Sledge | Atlantic A 45087 (W) |
| 12 | 3 | THE LOVE I LOST West End featuring Sybil | PWL Sanctuary/PWL 253 (W) |
| 13 | NEW | HIP HOP HOORAY Naughty by Nature | Big Life BLRT 89 (P) |
| 14 | NEW | INDEPENDENCE Lulu | Dame 12DOME 1001 (E) |
| 15 | NEW | REVIVAL Martine Grault | flr FX 205 (F) |
| 16 | NEW | NEWS AT TEN Armageddon feat. Ray Keith | Absolute 2 ABS00RDJ |
| 17 | NEW | HOW CAN YOU TELL ME ITS OVER Lorraine Cato | Columbia 6587666 |
| 18 | NEW | I WANNA STAY WITH YOU Undercover | PWL International/PWL 1258 |
| 19 | 13 | HOPE OF DELIVERANCE Paul McCartney | Parlophone 12NR6330 |
| 20 | NEW | LOVE MAKES NO SENSE Alexander O'Neal | Tabu/A&M May 7708 (F) |
| 21 | 13 | SHINE ON ME LoveStation | Fresh FRSH 4 (RIOP) |
| 22 | NEW | PHOTOGRAPH OF MARY They Lorenz | Eric 6599546 (SM) |
| 23 | NEW | THE 3 FACES OF SNOWBOY Snowboy | Acid Jazz JAZ2DS8T |
| 24 | 11 | LOVE ME THE RIGHT WAY Ragimotion & Kym Mazelle | Anista 74321128091 (BMG) |

| This Last | Weeks On Chart | Title Artist | Label (12") (Distributor) |
|--------------|-------------------|---|--|
| 25 | NEW | WHEN THE MORNING COMES Love Decade | All Around The World 120GLE01614 |
| 26 | NEW | CANDLELIGHT Cardell | 3 Beat 39T112 |
| 27 | NEW | TAKE ME AWAY (PARADISE) Mix Factory | All Around The World 120GLE01620 (BMG) |
| 28 | 7 | EXTERMINATE! SXP featuring Niki Harris | Anista 74321106951 (BMG) |
| 29 | 5 | IT'S GONNA BE A LOVELY DAY SOUL SYSTEM/Michelle Visage | Anista 74321125691 (BMG) |
| 30 | 15 | NEW EMOTION EP Time Frequency | Internal Affairs/KGBGT 009 (BMG) |
| 31 | NEW | FEEL Sandy B | Mercury (USA) 8648051 (Import) |
| 32 | NEW | NATURAL WORLD Roderic Jones | A&M AMY 0165 (F) |
| 33 | NEW | REBIRTH OF SLICK (COOL LIKE DAT) Disability Finest | Esoteric/Pendulum/EKR159T |
| 34 | 12 | LET ME BE YOUR FANTASY Baby D | Production House PHT 043L (Self) |
| 35 | NEW | LOUD MINORITY/MOONDANCE United Future Organization | Zero (X) ZERO1203 |

| This Last | Weeks On Chart | Title Artist | Label (12") (Distributor) |
|--------------|-------------------|--|---------------------------------|
| 36 | 11 | SWEET HARMONY The Beloved | East West YZ 709T (W) |
| 37 | 9 | M. WENDAL/REVOLUTION Arrested Development | Cooltempo 12COOL 268 (E) |
| 38 | 10 | OPEN SESAME Leslie K | Polydor PQX 1 (F) |
| 39 | NEW | TIME AFTER TIME Hyperstate | M&G MAG34 |
| 40 | NEW | WHAT CAN I DO FOR YOU Tiana Gardner | Network NWKT 58 (P) |
| 41 | NEW | MANHA DE BRASIL Max The Sax | Gem GEMX006 |
| 42 | NEW | PRESSURE Billy Dooan | Jive B0576 |
| 43 | NEW | FALLING (PM DAWN VERSION) Prayer | Polydor CATX08 |
| 44 | 3 | PRAYER TOWER Prayer Dennis | Cowboy RODEO 13 (BMG) |
| 45 | NEW | ONE ON ONE Opar feat. Mica Paris | Opar OP 003 (Self) |
| 46 | 5 | MUSIC Fargeta And Anne-Marie S | Synthetic TR 6334 (E) |
| 47 | 20 | ALCHEMY Drum Club | Guerrilla GRRR 043 (RECF) |
| 48 | 20 | I'M SO INTO YOU SWV | RCA (USA) 7863624501 (Import) |
| 49 | 14 | GIVE IT UP, TURN IT LOOSE En Vogue | East West America A 8465T (W) |
| 50 | NEW | GETTING OUT OF HELL (EP) Palm Sun Productions | Mo Wax MW003 |
| 51 | NEW | LOVE THANG Inuku | Atlantic (USA) 0058802 |
| 52 | NEW | SCHUDELFLOSS Di Atomic | Guerrilla GRRR 42 (RECF) |
| 53 | NEW | HELP ME Sly T and Ollie J feat. Jody | Black Market BMT005 |
| 54 | NEW | ZULU NATION Ground Level | Faze 2 12FAZE 14 (P) |
| 55 | 33 | DON'T WALK AWAY Jade | Giant (USA) 9362406690 (Import) |
| 56 | NEW | PLAN 9 808 State | ZTT ZANG 38T (W) |
| 57 | NEW | OH MY GOSH Don E | 4th & B'way 12BRW250 |
| 58 | NEW | TIC TOK Lorenzo | Expansion EXPAND 35 (P) |
| 59 | NEW | PAINFUL TRUTHS/NIGHT DAZE Max Beesley's High Vibes Boogie Bag | BBR 008 (TIMEWRP) |
| 60 | NEW | CONCEPTION (EP) Black Ash | Chill TULV29 |

TOP 10 ALBUMS

| This Last | Weeks On Chart | Title Artist | Label (12") (Distributor) |
|--------------|-------------------|---|-----------------------------------|
| 1 | NEW | APPOLONIA BMECH | Union City UCR1 14/UCRMC 14 (SRD) |
| 2 | 1 | SO CLOSE Dina Carroll | Union city UCR114 |
| 3 | 4 | CONNECTED The Stereo/MCA Gee Street/4th & B'way BRLP 589/BRCMA 589 | |
| 4 | NEW | TALKIN LOUD TWO Various | Talkin Loud 5159361/5159364 (P) |
| 5 | 3 | SURFING ON SINE WAVES Polygon Window | Wang WARP LP 7/WARP/MC 7 (P) |
| 6 | 19 | 3 YEARS, 5 MONTHS AND 2 DAYS Arrested Development | Cooltempo CTLP 28/2CTLP 28 (E) |
| 7 | 21 | WHAT'S THE 4117 Mary J. Blige | Uptown UPT 10681 (F) |
| 8 | 5 | CHANGES Christopher Williams | Uptown UPT 10751 (F) |
| 9 | NEW | BLUE FUNK Heavy D And The Boyz | Uptown (USA) J (Import) |
| 10 | NEW | ONE BLOOD Family Foundation | 380 MFI1 |

The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-11.30 pm.

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MAURICE OBERSTEIN
CHAIRMAN BPI
CHAIRMAN POLYGRAM

"The importance of a radio station playing the kind of music XFM plays cannot be over-estimated in the exposure to the public of new acts. This country has led the way in providing exciting pop music to the rest of the world for at least 27 years since The Beatles.

If we don't have outlets for new talent then our record industry will dry up at source and we'll be left behind. XFM stimulates and encourages enterprising youth to realise their dreams and try to turn their talent into music for everyone's enjoyment.

All art needs a context in which to flourish. XFM can help provide it. If The Beatles were putting out their first records, it would be XFM that would be playing them and almost them alone.

The station has our full support."

GEOFF TRAVIS
MANAGING DIRECTOR
ROUGH TRADE RECORDINGS

"The 'indie' sector of the British Music Industry has always been a nurturing ground for long-term major British talent and particularly at the moment, one that is translating well to the U.S alternative/college scene. In the U.S the College Radio network provides a real alternative to the more mainstream radio formats they have over there, and English bands can sell a fairly significant number of records this way. Obviously and sadly, we do not have the same kind of radio outlets here and therefore exposure to various more left-field types of music is limited. There is a very healthy 'indie' scene in the U.K which is fundamental to the creative development of British music and the more we can do to encourage its development, the better.

XFM provided a real alternative to Capital, Kiss and nationally Radio 1."

ANNIE ROSEBERRY
SENIOR VICE PRESIDENT
A&R ELEKTRA ENTERTAINMENT (UK)

GO XFM

Play it again Sammy...



Xfm MAKES ALL THE RIGHT NOISES

After two trial broadcasting periods last year, the radio station which is committed to indie music is bidding for a full London-wide broadcasting licence. David Cavanagh tunes in

One of the most surprising facts about radio in the UK is that although there are specialist stations covering many types of music, we don't have a specialist alternative rock station.

The UK has a great track record for creative rock: from The Beatles to Pink Floyd in the Sixties and Seventies to the bands of today like Suede and Teenage Fanclub. But the signs are that this tradition of creativity could wither without more support.

It's not that we are no longer producing the music, it's just that we're not giving it enough exposure. If we continue at this rate the Great British music scene will disappear.

According to U2 manager Paul McGuinness: "There's a tradition of live performance from the UK. But it's remarkable how it's not happening at the moment. The US concert industry has always expected a stream of British groups starting with The Beatles. People are beginning to notice that it has dried up." (*Music Week* January 23, 1993)

If and when Xfm is given a permanent London-wide broadcasting licence to bring indie and alternative music to the grateful masses, it will be able to trace its story back to a day in January 1991.

That's when Sammy Jacob, promoter at the Town & Country Club II, began to pester Fiction Records boss Chris Parry about the possibility of The Cure playing a secret gig at the north London venue.

As it turned out, The Cure needed somewhere small to warm up for their appearance at Jonathan King's Great British Weekend at Wembley. To Jacob's surprise and delight, Parry gave his blessing and The Cure played, as Five Imaginary Boys.

Jacob says "I had a great deal of respect for somebody who showed a lot of interest in the idea, and followed it through. That's quite rare for the music business." Parry



Sammy Jacob: "Almost 40% of the people who listened to Xfm actually bought a record, CD or cassette as a result of listening to the station...I don't think there is another station in London that has had that much impact on its listeners"



Chris Parry: "It became obvious to some advertisers that this was a unique idea. Even without solid research, they could get the picture and figured, rightly, that we were tapping into an audience that was otherwise pretty difficult to reach."



Presenter Janice Long with New Order's Peter Hook at Xfm



Sean Hughes: festival presenter

adds "And as Sammy got the backstage rider right I felt he was a guy I could work with."

And Jacob and Parry talked radio. Both lamented the lack of a good outlet for indie music. There was Peel, Goodier (but, as yet, not The Mix on Radio 5) and, for Londoners, one dose of Gary Crowley per week on GLR. Bands could go their entire career without a single radio play in the UK.

"Jacob had what he calls a "solid alternative background". He started out in the mid-Eighties as an engineer for the Mean Fiddler group, seeing six or seven gigs a week. He also engineered and toured with bands like The Family Cat and Catherine Wheel.

But he became disillusioned with the lack of media attention those bands received and took to promoting gigs at the T&C II. There again the practicalities meant only 200 or 300 people per night were exposed to the new music he was bringing them. "It was time to take it one step further," he says.

Chris Parry's background is in A&R for Polydor, where he signed The Jam and Siouxsie And The Banshees. He set up Fiction Records in 1975 and its roster now includes The Cure, The God Machine and Eat. In the absence of a manager, Parry was able to organise and follow through The Cure's breakthrough via college radio in the US.

"I'd been working substantially with American radio stations since the late Seventies," he says. "When college radio emerged alongside a few fledgling commercial stations concentrating on the alternative side, it was very interesting to watch how it developed.

"It became glaringly obvious that Britain, with bands like The Cure and Depeche Mode, was supplying a huge chunk of the repertoire for this exciting new American radio format. Then you'd come back to England where you'd say to the promotions guy: "What do

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Xfm's Charlotte Street base: Fiction Records are prepared to move

of demo tapes from putative DJs and took a flyer on some genuine outsiders: Rob Tennant of Vinyl Solution did a well-received and groundbreaking hardcore show; Keith Cameron of *NME* the coveted 10-till-midnight

"Peel" slot; and ex-*Sounds* writer Kathy Ball a C-86-type programme, showcasing up and coming bands.

At midnight on April 13, Xfm began the first of two four-week trial runs during 1992 (the second was in



Ward-Large: station manager

September-October). Jacob, as managing director, had booked three slots at the T&C II for Xfm gigs for live transmission, as well as a prestige gig at the original T&C for The House Of Love. He also ran a daily radio show. Parry, as chairman of Xfm, had no involvement on a musical level.

Most of the DJs used were so successful in those two trial periods that they will again form the backbone of the Xfm set-up if a full licence is granted. But changes to the set-up will be made.

Fiction will move elsewhere, leaving Xfm with the whole building. A second studio will be installed, with new technology which Jacob refuses to itemise but, he

assures listeners, that it will "take Xfm into the 21st century. We are talking about technology that has never been used on radio before".

The current off-air staff of two has already been augmented by Phil Ward-Large, a freelance producer, who has been appointed station manager. Ward-Large's background includes several years at the BBC in the Eighties, where he produced Janice Long, Gary Davies and Peter Powell among others; a spell at Radio Luxembourg as programme controller; head of music at Radio Radio; and various syndicated features and writing projects, such as Capital's "Legends Of Rock".

"Phil's past experience in broadcasting is second to none," states Jacob. "Not only does he understand the medium, but he also has a real passion for music, and a sound grasp of the station's philosophy".

Secretarial and sales staff have also been pencilled in, as well as 16 DJs, including well-known names like Gary Crowley and Janice Long. Steve Lamacq will return, as will Franzor Lewis, Xfm's record librarian/caretaker. Unlike many London stations, however, which carry anything from 60 to 90 staff, Xfm will be a streamlined, tightly run operation.

The plan is to keep the ownership of the station as sympathetic to alternative music as possible. A further (as yet anonymous) shareholder will come on board this year. However, everyone connected with the station, Jacob insists, will be a music fanatic.

There are also far-reaching plans for Xfm to be London's premier information service. "When we were on air before, we were an entertainment station," he concedes. "When we come back we'll be a 24-hour Londoners' station with an alternative music format. "Whereas a lot of stations have presenters who just play records - because that's all they know how to do - our presenters have other skills, often journalistic, which we will utilise."

News and information services will be added (via a computerised system which will enable scripted news stories to be flashed down to the DJ if anything dramatic happens in the capital).

"It's a small studio in there," smiles Jacob, "but, so what? We may not have a mixing desk with a bank of flashing lights, but that doesn't affect the output. The DJ's seat isn't leather, but sod it - Janice Long didn't mind. And remember all the DJs working for Xfm were doing it for expenses only."



WHAT A
RATHER
SPLENDID
WALL OF
GUITAR
FEEDBACK
THAT WAS...
YOUR WIRELESS
IS TUNED TO

Xfm
LONDON'S
ALTERNATIVE
MUSIC STATION

Industry and audience prepare warm welcome

Record companies are delighted at the prospect of a station that plays pop with attitude

Xfm was born, as most great ideas are, out of a hole: a big hole in radio where alternative music should have been, but wasn't. It was a situation that made no sense whatsoever to Sammy Jacob.

"Being a promoter," he explains, "working on the largest festivals in this country, which are predominantly indie and alternative-based, seeing 50,000 people a day attending those events, seeing Carter and Cure albums going straight in at number one, I simply couldn't understand why no-one else could see what I could see. I had no doubt whatsoever that there was a potentially huge fanbase for this kind of radio station."

"Oh, it's a long time overdue," agrees head of Hut Records David Boyd. "The

sooner they get on the radio, the sooner I'll start listening to the damn thing again."

With records by Verve, Moose, Smashing Pumpkins, Revolver and Drop Nineteens available during XFM's two on-air periods, Boyd found, to his delight, that they all received daytime airplay.

"We never had daytime play on anything before XFM came along," he says. "Peel and Goodier, and that was it. Although we're glad of those DJs' support, XFM were definitely the answer to our prayers."

The most concrete display of XFM's music policy can be found on the far wall of the studio's comfortable anteroom. It's a poster detailing the Reading Festival 1991 line-up, taking in everything from Nirvana to James to

Carter to Blur to Babes In Toyland to Ned's Atomic Dustbin to Sonic Youth to The Sisters Of Mercy, not forgetting smaller bands like The Family Cat, Chapterhouse and Swervedriver.

Not all the bands are "indie" – and Nirvana even less so now – but they all, Jacob insists, fit snugly into XFM's catholic worldview: if people like it, it's probably good.

"I don't care how big or small the artist is," he says firmly, "or what label they're on, or what pluggers they have – if they even have any – or who their friends are. The music we play is played regardless of those things. If it's good, it will get played."

The parameters were pushed back as far as they could go: thrash metal, Sixties



Julian Cope dropped into Xfm for an on-air chat with Sammy Jacob

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REM: a band that has risen from indie beginnings to global sales

psychedelia, rap... any kind of pop with attitude. And the audience responded. In the Xfm All-Time Top 50, listeners voted for artists as disparate and marginal to the accepted indie framework as REM, REM, Carter USM, The Unstoppable Sex Machine and Sinead O'Connor.

"One exciting thing our research showed," says Jacob, "was that 39% of people who listened to Xfm actually bought a record or CD or cassette as a result of listening to the station. Which, if you translate that to the longterm, if Xfm were to get a London-wide licence, what impact that would have on the industry - I don't think there is another station in London that has had that much impact on its listeners."

Nick Early, PR manager at Virgin Retail, was one sponsor who was quick to see the sense in hooking up with Xfm. Virgin Retail sponsored the Xfm Chart Show for the first four-week period.

"I was pretty impressed with the set-up: the backing from NME, and having big name people in for interviews implied there was solid industry support. I certainly felt it was something we could get some promotional mileage out of. If they get the pan-London broadcast permit, it's definitely something we'd look into again."

The problem for advertisers had been reaching an audience that simply wasn't catered for by radio. Peel listeners, Godlier listeners, Gary Crowley listeners, all were BBC listeners, and the BBC doesn't like advertising.

"It became obvious to some enlightened advertisers," smiles Parry, "that this was a

adds Graham Jells, sales and marketing manager at Beggars Banquet, "and there's certainly a huge void in the market. That was especially obvious during the second of the two trial periods. I felt that word of mouth was quite exceptionally strong."

"At Beggars, it gives us the opportunity to have a lot of the music we produce aired on radio throughout the day, as opposed to having to tune in during the late evening. Xfm has proved that people enjoy listening to this music all day long."

Dedicated Records label manager Tony Smith shares the same view: "For a country with a reputation for producing original and exciting new music, it's an appalling aberration not to have a radio station in the capital which promotes and furthers the cause of new music. Xfm is not only necessary - it is essential."

Sammy Jacob and Steve Lamacq decided on two playlists, an A-list (of 20 records) and a B-list (of 10),



EMF: set to follow REM's track record for worldwide appeal

unique idea. Even without solid research, they could get the picture, and figured, rightly, that we were tapping into an audience that was otherwise pretty difficult to reach - and doing it very efficiently. These are people who hadn't been listening to a lot of radio - because they don't have a station they can call their own. With Xfm, those listeners were there for 56 days."

Andy Ross of Food Records feels it is "for the best interests of music in general that Xfm gets the franchise." With new bands like Strangelove and Mint 400 on his label, as well as more obviously successful acts like Jesus Jones and Blur, he's on the lookout for any opportunities he can get.

"I'd like to think that virtually everything we put out would fit in with Xfm. Certainly Mint 400's single Gas got played to death when Xfm was last on in October, and that helped the record substantially."

"There's a great need for it,"

we're all talking about. The station puts the records on air and the feedback it receives means their playlists can be continuously refined.

The feedback was instant and bountiful, recalls Sammy Jacob. Five minutes after Xfm went on air, it received its first phone call, and the lines never stopped ringing throughout the trial periods.

"The hardcore alternative/indie fan is quite a discerning listener," he says. "They're far more educated than a pop fan - they can read all about it in specialist music titles - so when you tap into a specialist music audience like we did, you've got to be at least as knowledgeable as your listeners."

"That's where we scored points, because we recruited presenters who weren't career presenters but big music enthusiasts who knew their subject. They were not there to overshadow the music, because with Xfm the music is the most important thing. I said to the DJs - it's music first, the station second, and you're third."

And people were impressed. Graham Jells of Beggars was one of them. "We feel that Xfm should be given a licence, because they proved they could do the job professionally. Should it go on the air full-time, we as a company will support it in terms of cooperation and promotion."

Its philanthropic trial periods aside (all money made through gig promotion was donated to Shelter), Jacob and Parry are keen to stress the station's financial viability.

"There are three important things to bear in mind here," stresses Jacob. "One, you've got to know your market.

Really know the listeners inside out, what makes them tick, and what they want. Two, there's knowing radio and how it works. And three, if you really understand technology, you can expand the medium."

"I don't know of any managing director in a radio station who knows his market inside out and also understands the radio medium."

"There have been unbelievably high expectations of financial returns from radio stations," says Parry. "We are aware that other radio stations have under-performed in terms of revenue. We are determined to run a quality service. American stations have shown it can be done."

Andy Ross at Food is also looking across the water. "It would be a viable cross-section of independent music. We could present it to the Americans and, hopefully, generate far more interest in this sector of the industry. It could provide a platform for new bands over there, which is, after all, where you've got to look if you want to make any money."

"We'd have a dramatic effect on Radio One," says Jacob confidently.

Parry adds: "For a lot of people in London, Xfm will become their station. We will develop bands and champion them. We will be influential in maintaining the cutting-edge of British music. We will grow, the music will grow, the audience will grow. Fresh new ideas will come on to the market in a much more natural way - records are going to be heard, and heard early."



Carter USM: a new breed of indie band, already making an impact

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On the final weekend of its first trial period, Xfm hired Radio Surveys of Great Britain (RSGB) to research the market among 15-24 year olds in Camden and Islington.

The choice of company was important: RSGB is respected by the radio industry as a whole, not just the Radio Authority. And, indeed, the figures it presented for London's other radio stations, such as Capital, Kiss FM and GLR, tallied with all previous information.

In the middle there was a new name: Xfm. Xfm was placed fourth, with a 10% reach, after Capital, Kiss and Radio One, in that order.

"What's got to be appreciated," says Jacob, "is we achieved that from a standing start. As far as surveys go, that's an unbelievable result."

The research also showed there was unprecedented loyalty among Xfm's listeners. There was no switching channels at 5pm for Goodie, or at the weekends for Peel. And, thanks to the gig promotions, there were live reviews and features in the music papers every week.

Jacob: "There has never been a 28-day radio station in this country that generated so much press and publicity.

Bearing in mind transmitter power (Xfm was limited by law to a 10 watt transmitter, with a maximum aerial height of 10



Chris Parry: "We have the premises.

We know our presenters and we have a studio manager in place.

We know how much everything is going to cost and, taking into account our trial broadcasts, we are pretty confident of the sort of listening figures we can achieve"

metres), no station has been so financially successful."

Xfm turned over £53,000 in 28 days (60% generated by advertising, and 40% through sponsorship). Sponsors

included Levi Strauss, Rolling Rock, K Cider, TDR Audio Tapes and Virgin Retail.

During the second trial period, it proved on this performance and achieved a turnover of £78,000.

The second trial period, Parry explains, was an attempt to prove that the first period was not a fluke financially. It was felt necessary to demonstrate that the station could sustain or increase its income which would further prove its financial viability.

As it turned out, income increased by 50%. Not only did the initial advertisers return, but a substantial number of new advertisers were attracted. One of the key factors here was that Xfm could point to the RSGB survey, which showed such positive results.

"If you look at the Radio Authority application for licence form," says Jacob, "much of it is hypothetical. Where are your premises going to be? How much do you hope to turn over? How big a reach do you think you will get? We've done all that."

Parry: "We have the premises. We know our presenters virtually down to a man, or woman. And we have a studio manager in place. We know how much everything is going to cost and, by taking into account our trial broadcasts, we are pretty

Xfm

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House Of Love: live broadcast of a gig at the T & C was a high point of the first on-air trial

Xfm

Xfm hits listeners

...000 if and when it gets the go-ahead



Sammy Jacob: "If we were to come on the air tomorrow with a London-wide licence, we would attract 400,000-500,000 listeners immediately...It wouldn't surprise me if, within the first year, Xfm became the second most listened to ILR station in London"

confident of the sort of listening figures we can achieve. We are 90% there." The two great coups of the March-April trial period had been live broadcasts of The

Cure's gig at Kilburn National Ballroom on May 3, and The House Of Love's T&C show four days later.

They were topped, however, by an extraordinary summons from U2. They asked Jacob to join them on their private plane in St Louis, Missouri and record a 90 minute interview, all of which was broadcast. The only other radio U2 did in this country all year was the infamous Mark Goodier Radio One interview, which practically no one was happy with.

For a finale, Xfm threw a party, again at the T&C. The venue sold out, despite a decision to withhold the name of the main band until the last minute. Miles Hunt of The Wonder Stuff (for it was they) claims he listened to the station every day: "It was great. The day it went off air I felt a bit lost without it."

Guy Chadwick of The House Of Love calls it "a genuine Good Cause. They're all very serious music fans, which is rare for a radio station in this country."

And Fruitbat of Carter USM reckons that "Xfm is the best thing that's happened to London in a long time. We really enjoyed listening to it. It's about time there was a strong alternative to Radio 1 and Capital, and a new outlet for up and coming bands."

The Wonder Stuff, The House Of Love and Carter



Robert Plant with presenter David Bates at Xfm headquarters

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The Wonder Stuff gave Xfm a rousing send-off at a live gig to mark the end of the trial broadcasts

were three of 76 artists who came into the studio for a chat or an interview during the 56 days the station was on air last year. Others included Robert Plant, Vic Reeves, Billy Bragg, Sean Hughes, The Mission, Alex Paterson of The Orb, Sugar and Suede.

"A very strong part of this station," reckons Jacob, "is there's a much more organic connection between artist and audience. I don't think we could get away with just playing records."

So it was important to build a strong identity on the gig circuit, promoting gigs (at which Xfm would be played over the PA in the gaps between bands) and broadcasting them live.

"There's one thing that's unique in the alternative music format: it's a very live thing," says Jacob. "If people hear a record on the station, the first thing they want to do is go out and see if the band can cut it live. I'd booked three T&C II's and one T&C before

we even hit the air."

The success of the gigs – and the impact of the Xfm party in October at the T&C – simply adds to the frustration of waiting to hear the Radio Authority's verdict. Jacob, typically, isn't switching off for a moment.

"If we were to come on the air tomorrow," he reckons, "with a London-wide licence, we would attract 400,000-500,000 listeners immediately. That may not be a huge percentage, but if you look at

Kiss – when they came on air, the dance market expanded because of the exposure Kiss provided for that type of music. I think exactly the same thing will happen happen to alternative music. It wouldn't surprise me if, within the first year, Xfm became the second most listened to ILR station in London with an eventual 13% reach of all adults in the capital."

"I think we will get the

licence," says Pary. "I see absolutely no valid argument why we shouldn't."

It seems clear that Xfm has a very strong case for receiving the go-ahead from the Radio Authority. For one thing, there is a huge potential audience in London for the sort of pop with attitude that the station is dedicated to. Can it be that a potential half-million listeners don't know what's good for them?

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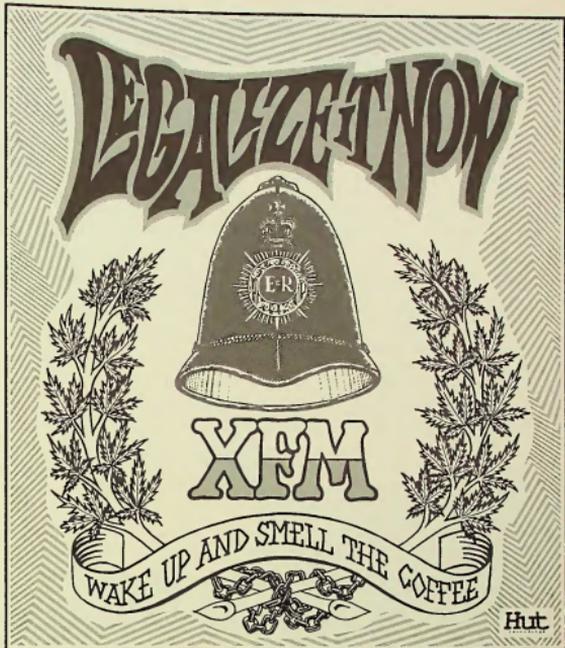
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DOOLEY'S DIARY

Remember where you heard it: among the pages of ads in Midem News celebrating the selection of Sacem's Jean-Loup Tournier as Midem's man of the year, there was surprisingly none from our own PRS or MCPS...One of Sony's MiniDisc players was stolen from its stand before Midem had even officially begun...Perhaps the thieves heard the bizarre recommendation from Elektra chairman Bob Krasnow: "(MiniDisc) is the best format since Thomas A Edison"...The tide of fashion has gone out on the old-style Martinez revelry, but one member of the UK party was seen parading down the Croisette at 1.30am wearing a policeman's hat, he had 'liberated' from a parked patrol car...And it wasn't just the newcomers who were unable to avoid some injudicious late night reveries. Obie stopped his own keynote address at Midem Radio to describe it as "boring crap", explaining, "That's what you get for staying up too late with John Deacon"...Expect to see the name of Visual Music Awards jury chairman Michael Kamen on Avril MacRory's first new production slate when she joins the Beeb as music boss in March - "I've always wanted to use you," she was heard to gush amid the post awards ruck...The warm weather produced a rare sportiness in some: APT-Revolver's Pete Thompson came a



Initial TV's Malcolm Gerrie (left) was not the only one at Midem's Visual Music Awards dinner to be a little confused by the pant-style presentation. The laughs were certainly more out of embarrassment than amusement when he was presented with his award for Zoo TV by this androgynous host. Moments earlier a stack of polystyrene bricks had been spilled over his fellow guests, but few knew or cared whether it had been deliberate. But at least the Gerrie knew how to react when confronted with this outstretched arm - hold on tight to his award and offer the lass a drink.

cropper, however, when he managed to bash himself in the face while playing tennis...EMI inevitably came in for some barbed comments from competitors about the lavishness of its presence. One source had it that the company had spent \$1m on the jaunt before Midem even opened. Head honchos Martin Bandier and Charles Koppelman apparently arrived in two executive jets. "You couldn't fit both of them and their cigars in one plane," said one aviation expert...Those jokers from In The City hired two actors in Cannes to dress in white coats and pose as members of the Swiss International Talent Commission to quiz delegates about music and what it's all about. The most common reply, naturellement: le monnaie...The UK's fastest-growing dance independent, Network, in Cannes for the first time, had an accident-prone time, twice losing bags containing tapes, money and vital documents, but don't be surprised to see it signing a major licensing deal shortly...Back in London: some executives are still recovering from the appalling performance of MP Ian Twinn, who managed to alienate just about everybody at the dinner to celebrate 10 years of

Gallup's involvement in the charts. "He spoke to us as though we were children," said one retailer... Meanwhile Bard's reception on Thursday for members of its US counterpart Narm at Spencer House was by general agreement one of the most glittering events seen in the business for some time...Fresh from TV appearances on Breakfast News and News At Ten discussing the Gorecki phenomenon, Warner Classics chief Bill Holland has threatened staff he will streak down Kensington High Street if the album doesn't go Top 10...Congratulations to East West press officer Tony Linkin and wife Jane on the birth of their son, Joseph...Andy Murray has returned to the Warner Music



Def Leppard provided a particularly hirsute addition to the Going Live! studios last week, when they went on the programme to receive discs celebrating 300,000 sales of their albums in the UK. Leading the presentation ceremony were the ever cheerful Sarah Greene and Philip Schofield, joined by band members (l-r) Phil Collen, Joe Elliott, Rick Allen, Vivian Campbell and Rick Savage.

fold as marketing director of US Labels, leaving Handyman Productions in the capable hands of former Warners international A&R person Hugh Attwooll...What does the long defunct Radar label, formerly home of Elvis Costello and Nick Lowe, have to do with the changes in East West's A&R department?... Congratulations to Richard Storey, whose promotion to director of sales was announced at BMG's sales conference...Meanwhile the company hopes to announce the signing of a Neighbourly chanteuse in the very near future...With 13 teams already signed up for the MW five-a-side footie tourney, any of the remaining majors wishing to sign up had better hurry.....



Zomba co-founder Ralph Simon (right) announced the launch at Midem of new dance label Freshly Squeezed Records as part of his San Francisco-based Scintilla Corporation which promises to pioneer a sound he calls "San Fran-Disko". Simon is pictured with Scintilla exec Hilton Rosenthal and his partners in the new label, remixer DJ Digt and DJ Efx.

music week
Incorporating Record Mirror

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| 2. Warner Home Video | 10.3 | 2. Video Collection | 10.0 |
| 3. Buena Vista | 9.9 | 3. Warner Home Video | 9.3 |
| 4. Polygram | 7.7 | 4. Polygram | 9.0 |
| 5. Video Collection | 7.7 | 5. Buena Vista | 8.3 |
| 6. Foxvideo | 6.6 | 6. Foxvideo | 6.3 |
| 7. CIC | 6.5 | 7. CIC | 6.1 |
| 8. VVL | 4.9 | 8. VVL | 4.7 |
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