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music week

For Everyone in the Business of Music

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MCA axe drops on Tony Powell

MCA Records is to replace its managing director of six years, Tony Powell, with the 30-year-old head of its publishing company, Nick Phillips.

Powell, one of the industry's most senior figures, will leave in 10 days time, six months before the end of his contract, after turning down a move to international.

Jorgen Larsen, president of MCA Music Entertainment International, says Phillips' appointment will give the UK company a shot in the arm. "It has not been doing fantastically for quite a few years," he adds.

The move comes one month after Powell fired A&R director Jeff Young, citing MCA's failure to break acts. Powell, 49, says, "It's the end of six years of great challenges, but I think MCA now has the respect of the whole business."

Paul Connolly (left) and Nick Phillips are the double act who have run MCA Music Publishing for the past two years, and the team expected to continue working closely together as Phillips moves on to run MCA Records. MCA Music has had considerable success in the dance field with writers such as the Young Disciples, Apache Indian and Sub Sub, but has also scored in the rock and alternative areas with Therapy? and Soundgarden. Phillips' new employer MCA international chief Jorgen Larsen says, "We are not turning MCA into some kind of dance label, but Nick's expertise in the area of dance pop is going to be very useful to the company." John Brands, senior vp of MCA Music, says of Connolly, he is "one of the best A&R people in the industry."



Sony QC goads witness

Sony launched a sustained attack on the credibility of George Michael's expert witness Brad Hunt in the High Court on Friday.

Hunt, whose career in the US record industry has included stints at MCA and Elektra, denied a suggestion by Sony QC Gordon Pollock that he left his post as branch sales manager at MCA in 1981 because he was "fired for substance abuse".

"Absolutely not, I resigned," said Hunt, who became a freelance marketing consultant last year and submitted a report on Sony's US promotion of Michael at the request of the singer's manager Rob Kahane.

Hunt was approached by Kahane in May of this year after working on the US promotion of the Five Live EP, which featured Michael, Lisa Stansfield and Elton John.

In his report Hunt accused Sony of failing to use all available marketing tools to create an awareness campaign and retailer interest in Michael's last album, *Listen Without Prejudice*.

Hunt also came under personal attack from Pollock when the Sony QC asked, "You describe yourself as an independent marketing consultant - isn't that a euphemism for 'looking for another job'?"

Shops warned on Epson deals

Retailers are being warned to check their contracts with Gallup if they want to remain a part of the official chart when Millward Brown takes over its compilation on February 1.

Gallup is installing its own Epson machines in stores to replace equipment which has been withdrawn for re-programming in time for the February 1 switch.

But its contract for these stop-gap machines features a two-month notice period. That could mean those retailers which do not give notice promptly could miss out on the beginning of the Millward Brown chart.

Janet Greenhead, who runs Records & Tapes in Cheam, Surrey, says, "Either I terminated my contract with Gallup, which would have left me without a machine over Christmas, or I accepted the replacement which has this long notice period."

Gallup's John Pinder says, "We set the notice at two months as a guarantee of usage over that period to cover the cost of installation and removal. We can be flexible if notice is late by a matter of days, but any longer, and we will stick to the terms of the contract."

This means that those shops which wish to join Millward Brown's chart system, starting February 1, 1994, must inform Gallup by November 30.

THIS WEEK

3 Albums sales soar to three-year high



8 Pluggers take heart from ILR's hitmaking role

18 Elton John Duets album is tip for the top



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Elton John braved the paparazzi clustered outside London's Cafe Royal last week to pick up his Q Merit Award. The fourth annual Q Awards attracted a 250-strong industry turn-out, the full list of winners comprising: The Beach Boys' Good Vibrations (best compilation/revue); Flood, Brian Eno and The Edge (best producers, for their work on *Zorropo*); Crowded House frontman Neil Finn (best songwriter); Suede (best new act); Neil Young (best live act); U2 (best act in the world today); Sting's Ten Summoner's Tales (best album); and Donald Fagen (*The Disintegration Award*). Elton is pictured with Kiki Dee; together they are in the Top 10 with the Cole Porter-penned *True Love*.

Robert Abrahams

The analysis in MW June 5, "Gloves off as PRS meets", published the day before the PRS members open meeting held to discuss the Proms computer project fiasco, mentioned the former PRS deputy chief executive Robert Abrahams by title in the context of a "wholesale shake-up of the senior executive team over the past year" and said the independent report into the Proms computer project "confirms a common perception that the most senior staff misled the council, intentionally or not".

In Music Week June 26 we indicated without then apologising that those critical references were not directed at Mr Abrahams, who played no part in the formulation or development of the project.

We went on to state that Mr Abrahams "attributes his departure from PRS largely to his dissatisfaction with the way the project has been handled".

The text of our comment was not approved by Mr Abrahams who has pointed out to us that he has refrained from any public statement of the reason for his departure from PRS prior to giving evidence in his legal dispute with the society in which PRS has now admitted wrongful dismissal and breach of contract.

In our report, "Abrahams was unfairly sacked: concludes PRS" in MW July 3 we inadvertently described Mr Abrahams as the PRS "former chief executive" whereas he is the former deputy chief executive.

We apologise unreservedly to Mr Abrahams for any embarrassment caused and are paying him damages and costs accordingly.

Album sales hit three-year high

Album sales are continuing their resurgence with units shipped reaching their highest level for nearly three years according to the latest BPI figures.

The total number of albums shipped in the year to the end of September hit 148.7m units, 9.6% up over the same period last year and the highest annual total recorded since 1990. Their value meanwhile reached £864.4m, an annual increase of 6.3%.

Viewed in isolation the third quarter figures appear even more healthy. The 34.9m albums shipped across all formats between July and September represent a 26.3% increase over the same period last year.

Singles shipments are also returning to pre-recession levels, up 4.3% year-on-year to 15m between July and September. Their value for the quarter rose slightly to £20.5m.

CD shipments meanwhile are heading for a record year with CD poised to become the best-selling album format ever. During the first nine months of the year CD deliveries totalled 58.6m units and with the Christmas quarter expected to generate an additional 33.3m, based on previous seasonal sales leaps, the end of year tally could be as high as



98.8m units. The previous record was set by vinyl which shifted 91.6m units in 1975.

According to the BPI, the growth in CD sales is, in part, attributable to the increasing number of non-traditional outlets selling records coupled with growing mail order sales.

Compilation albums also enjoyed strong sales in the third quarter and the preponderance of double albums in this

sector bumped up the average revenue per title.

The share of the albums market taken by budget product rose to 15% for both CD and vinyl in the year to the end of September.

Vinyl as a whole continued to decline in the third quarter, however, with LPs down 11.3% year-on-year, a drop of 14.5% in value, while seven inch singles fell by 35.8%, with a 42.4% fall in value.

Epic's charter to go as A&R spins again

The shake-up of the industry's A&R departments continues with the announcement that Epic's A&R director Gordon Charlton is to leave at the end of the year.

Sony confirmed last week that Charlton's contract is up for renewal and says it has been mutually decided he will leave in December.

Charlton, a former journalist, joined

CBS Records in 1982 but left in June 1985 to work for MCA. He rejoined CBS a year later and was appointed Epic's A&R director in April 1989.

Charlton's departure comes just a month after MCA sacked its A&R director Jeff Young following the label's failure to break a UK act this year. Polydor managing director Jimmy Devlin poached the entire A&R team of sister

company PolyGram Music Publishing in July to boost his label's market share, while Warner is still looking for someone to head its WEA A&R department.

● Sony Music's Japanese-owned parent Sony Music Entertainment expects worldwide sales and profits in the year to next March to fall for the first time in 12 years primarily because of the "sluggish" European market.

Billboard denies Gallup chart deal

Reports that US trade magazine *Billboard* has struck a deal with Gallup to compete with the official BPI and Bard chart compiled by CII when Gallup's CII deal runs out in January have been denied by internal editor-in-chief Adam White. But he confirms, "We are talking to several parties about future operations in the UK." Sources point out, however, that in the US *Billboard* works closely with the record business and would be unlikely to set itself against the UK industry.

Clyde's Gordon returns to AIRC chair

Radio Clyde's managing director James Gordon will become the Association of Independent Radio Companies' (AIRC) chairman for a second time in January when he succeeds Mid-Anglia Radio's Stewart Francis. He first held the post in 1978.

Sting missing millions: police step in

Officers from the company fraud department at Holborn police station interviewed Keith Moore, Sting's former accountant, last week as part of the investigation into £7m discovered missing from the rock star's bank accounts last year. A preliminary report on the inquiry is to be submitted to the Director of Public Prosecutions in due course.

TBD owed extra cash by 4-Play

Adjustments to the creditor list of troubled retail chain 4-Play have resulted in an increase in the debt to distributor TBD from £161,000 to £275,000. 4-Play's overall debt of £1.9m remains approximately the same, while money owed to Sony has dropped from £127,000 to £32,000 and EMI's figure fell from a total of £108,000 to £70,000.

PRS joins MCPS and MPA at Midem

PRS is formalising its presence at Midem for the first time by sharing a stand with MCPS and the MPA. In the past PRS has only sent individual membership representatives to the event, but a PRS spokeswoman says the decision to share a stand reflects the developing ties between the three publishing bodies.

BMG signs Cetera to publishing deal

BMG Music Publishing Worldwide has bought Peter Cetera's Double Virgo Music and PPC Songs catalogues and signed the singer to an exclusive publishing deal. The catalogues include songs from Cetera's early career with Chicago such as *If You Leave Me Now*, *Hard To Say I'm Sorry* and *You're The Inspiration*, plus his solo recordings including *One Good Woman and No Explanation*, taken from the record-breaking *Protest* Woman film soundtrack.

Producer Howlett forms new label

Producer Mike Howlett has formed his own record label with manager Charles Mendel called *Mauve Records*. Howlett, who has produced hits including *Echo Beach* for Mariah & The Muffins and *OMD's* *Enola Gay*, says the label is being funded by distribution company Global Circulation management. The label will release debuts from new artists Jay Fisher and Rafa Russo in the new year.

IPA sets out new manifesto

The Independent Publishers' Association (IPA) last week set out its operational structure with the adoption of a constitution and the election of its first committee. The new committee comprises six publisher members: Brian Justice of Big Life Music, Dave Massey of Hit & Run Music, Peter Robinson of Dome Music and Dome Records, Nigel Rush of Odeon On Music, Dave Witherley of Momentum Music and Targui Cravay of Bugle Music. IPA members, who discussed the forthcoming *SongShop* project to be held at the Commonwealth Institute in January, were invited to attend the first Independent Publisher's Forum on December 8 by Eric Longley, representing the independent Umbrella organisation.

Grace under pressure

Reacting well under adverse circumstances is a trick that all of us battle to achieve sometimes. A prime example of someone who pulled it off with some aplomb last week was Tony Powell, the soon-to-be-former managing director of MCA Records. Despite knowing that virtually the entire room would be speculating about his future and that he would be leaving the room and going directly to negotiate his severance, Powell turned up at last week's excellent Q Awards and behaved exactly as we are used to - with humour and with dignity. In Nick Phillips he has a worthy successor who has proved himself a strong contender in the A&R stakes, and who will no doubt give back to MCA the musical credibility it sorely needs. We wish them both well.

Madness reigns at The Sunday Times

Anyone from the music business reading last week's *Sunday Times* must have suffered a dose of *deja vu*. For well over a year after the *Independent On Sunday* launched its stilly but very damaging attack on CD pricing, its rival has happened upon the fact that most electrical goods are cheaper in the US than they are in the UK. Amazing. The paper goes on to suggest that this is evidence of some kind of rip off. What are we to expect next - an exclusive report on how food is cheaper in the States? And cars. And hotel rooms. And furniture. In fact just about anything you care to mention. Sure, this kind of nonsense provides an inexhaustible supply of stories for the hard-pressed news editor, but isn't there anybody with any commonsense in the national press?

Steve Redmond

WEBBO

Freds in a fix

Pop Music. In its purest form, the most ephemeral of musical genres. With pop artists you are only as good as popular as your last hit single. And in the current case of Right Said Fred that single wasn't a big enough hit and so the album has, for the moment, bemoaned. It's an interesting case study. Right Said Fred came out of almost nowhere, had an enormous novelty hit, and followed it, to many people's surprise, by two other smashes and a hit album. (At this point I am reminded of when David Bottrigher, then MD of CBS, made the correct decision to not follow up the Joe Dolce novelty hit Shaddup Ya Face). So what went wrong? The simple fact is that the single wasn't good enough. In retrospect you would think a single with that amount of media coverage could hardly fail, but maybe that's the problem. Have Right Said Fred become more famous as celebrities than musicians? And we all know what happens to celebrities who make records don't we? If they are no good they don't get a look in. Right Said Fred aren't the only ones, though. Bands such as James and the Wonderstuff built their followings gradually and broke through with classic hit singles. Their current albums don't have the hits (or at least they haven't been released yet), so it's back to the fan base sales and a relatively quick slide down the charts. Is it the fault of A&R departments being too quick to accept something that doesn't crack? Or the pressures of multi-nationals with budgets and shareholders? Or is it (most likely in my view) that many pop acts have one great album in them, towards which they've worked all their lives. And asking them to repeat it 18 months after the first is far too much? Pop acts should take their time and get it right. They have nothing to lose.

Jon Webster's column is a personal view



Last year's Christmas number one, Whitney Houston's *I Will Always Love You*, is being re-released by Arista on December 6. The song topped the charts for 10 weeks first time around and UK sales have now exceeded 1.5m copies. Arista hopes the re-launch will help Christmas sales of the *Bodyguard* soundtrack album, which has sold more than 1.7m copies. The single will receive a boost on December 5 when the video is shown during the *Smash Hits* Poll Winners' Party, while trade and national press advertising and counter display boxes for independent retailers will support the release.

One FM chart rap sparks Virgin row

On-air comments made by Radio One DJ Mark Goodier about the Virgin Labatts Album Chart have fuelled a full-scale legal row between the two stations.

As new One FM controller Matthew Bannister attempts to counter the muted response to the BBC station's new schedules, he has found himself locking horns with Virgin 1215 chief David Campbell over Goodier's claim last Friday that "all other charts are at least partially made up".

Pointing out that both the Virgin 1215 and One FM charts are compiled by Gallup for GIN, Campbell claims he and Bannister agreed an apology for the following Monday, but that Goodier

deviated from it by describing his original remark as "jovial".

An enraged Campbell says, "One FM are really taking the mick. Not only did they add the word 'jovial' but followed it with some very hard sell for the One FM chart, which destroys the spirit of the thing."

Bannister says that Goodier's refusal to the One FM chart "was our own editorial and contained statements which we were entitled to make".

A One FM spokesman adds, "What Mark said on Friday was inaccurate, but we are happy to make an apology, and that's an end to it."

But Campbell stresses, "Unless we receive a proper apology set in an

impartial context, we will take further action."

General Tyrrell of Virgin's solicitors Harbottle & Lewis says Goodier's initial comments about the Virgin chart were false and disparaging.

"It amounts to defamation. As everyone knows, both charts have a common source," he says.

Chart listings from September 1992 to August 1993 are included in the *Virgin 1215 Rock Yearbook*, which will be published by sister company Virgin Publishing on December 2.

Fried 212.99, the book contains reviews of key releases, profiles of top acts and features on the station's presenters.

Anger at PRS report

The PRS has come under attack over the coverage of September's agm in its latest newsletter.

One leading council member accuses the society of losing "objectivity" by omitting "significant" points from a report of the meeting in *PRS News Volume 38*.

Amg Leacomb chairman Tim Hollier has expressed surprise that comments he made on PRS executive appointments were omitted from the society's report to members.

Hollier says he pressed the PRS to appoint somebody from outside the industry as chairman, "but somebody with extensive music business experience for the chief executive's post". He made his comments before the

sudden departure of PRS chief executive Ted McLean.

"I was extremely surprised that there was no reference to this in *PRS News Volume 38*", adds Hollier, who stood unsuccessfully in the council elections in September.

The leading council member, who asks to remain anonymous, adds, "There are a number of significant statements which were made at the forum which are not in the extracts. The society must become more objective".

However, PRS spokeswoman Terri Anderson says that full transcripts are available to all members from the society. "We had to condense 40 pages of transcript into 80 column inches. It was impossible to represent everybody."

Stock and Aitken set for comeback

Producer Mike Stock is understood to have teamed up again with former SAW partner Matt Aitken.

A spokesman for Stock last week confirmed the producer has ended his partnership with PWL chairman Pete Waterman and says a reunion with Aitken cannot be ruled out.

"Mike is taking a break until the new year when he will decide his next step," he says. "Matt could be one of many people he works with in the future though nothing has been decided."

It is believed the pair last worked together in the summer of 1991 before Aitken split from the hugely successful Stock, Aitken Waterman team for personal reasons. The pair have helped create more than 90 Top 40 hits since 1984.

Sony 'pulled plug' of Michael album



THE GEORGE MICHAEL CASE

Sony's marketing support for Listen Without Prejudice in the US dried up just two months after the album was released, George Michael's QC Mark Cran alleged in the High Court last week.

In the fifth week of Michael's action against the major, Cran claimed Columbia decided to "pull the plug" on the album in November 1990 because sales had reached only 1.8m units.

The allegation came during the cross-examination of Columbia US vice president and general manager Fred Ehrlich, the first of three Sony executives to give evidence last week.

Ehrlich, who was followed in the witness stand by Columbia's East Coast marketing vice president Jay Krugman, and its promotions vice president Bert Baumgartner, denied there was a move to scale down the marketing and countered Cran's claim that press advertising was cancelled as early as Christmas 1990.

Charging Columbia's marketing department with failure to compensate for the singer's change in artistic direction, Cran described the promotional spend of \$188,000 at the album's launch as "derisory".

However, Ehrlich rejected claims made earlier by Michael's manager Rob Kahane that Columbia agreed to spend \$350,000 on TV advertising for the album, and said Columbia booked ads on MTV to support a three-page ad in *Billboard* when LWP was released.

"Every George Michael fan would

OUTCOME NOT EXPECTED BEFORE CHRISTMAS

On Wednesday Justice Jonathan Parker will decide whether contracts signed between Sony and artists Barbra Streisand, Billy Joel, Bruce Springsteen and Michael Jackson will be admissible as evidence to support George Michael's restraint of trade case.

Meanwhile a judgment on the case is not now expected before Christmas.

Verbal evidence at the hearing, which started in mid-October, has taken longer than expected, and last week the order of events was disrupted when US witnesses were called early to allow them to return home for Thanksgiving.

have known the new album was out in the first week of release through radio plays and reviews. The rest of the US did not need to know about it the day it came out," he said.

"Columbia has a marketing strategy for the life of an album not just for the first week."

Both Ehrlich and Baumgartner argued against Cran's suggestion that Freedom — the second single from LWP — was deliberately released early because Columbia was unhappy with the first, *Praying For Time*.

"The rule of thumb is that you release the second single as the first one is peaking. That's what we did," said Baumgartner.

Ehrlich said US radio stations had begun to play other tracks from the album and needed to be guided towards

So far, those who have given evidence for George Michael include the singer himself, his lawyer Tony Russell, manager Rob Kahane, publisher and advisor Dick Leahy and US music marketing expert Brad Hunt.

Sony has presented expert witness Tony Morris along with Sony US promotions executives Fred Ehrlich, Jay Krugman and Bert Baumgartner.

At the beginning of this week Michael may return to the witness stand, along with Russell and Kahane, to go over documents which have been submitted since they gave evidence.

the next single.

He also denied suggestions that the early release of Freedom harmed sales of *Praying For Time*.

Cran claimed that Listen Without Prejudice's sales were just a quarter of predecessor Faith's, and that this was the result of poor marketing.

Ehrlich said the 8m sales figure for Faith was "extraordinary", but he did not consider sales of nearly 2m for LWP a failure.

Baumgartner added, "It was in the top 1% selling albums that year, but did not do as well as Faith because Michael tried to appeal to a different audience."

"But it was not clear why he did it. There was no explanation as to why he was no longer releasing upbeat, fun records, and everybody — particularly in US radio — was confused."

NEWSFILE

Label to counter band writ

Phenogram is set to defend a writ from Sixties R&B pioneers The Pretty Things. Group founders Phil May and Dick Taylor allege the company has "wrongfully deprived" them of income since 1976, when Phenogram bought bankrupt royalty collection company The Pretty Things Ltd. A separate lawsuit was issued by the band's solicitors Kearns & Co on November 12 against EMI and Motown Records. The writ alleges non-payment of royalties from US releases in the Sixties which were handled by Motown.

Israelis praise peace single

K Foundation's Middle Eastern release of their single K Cera Cera (*War Is Over* II) has been praised by Israeli distributor NMC. "Everyone here has been very touched by the gesture," says international production manager Lior Suliman. The single has been available by mail-order through Israeli and Arab newspapers, and was released as a tribute to the Middle East peace plan.

PolyGram files Classics post

PolyGram Classics has appointed Kate Jones as press officer for its Philips label, a post vacated by Paula Morris last month. Jones has for the last three years run Classical Communications, a PR firm which has been handling publicity and promotion for Collins Classics. Morris meanwhile is moving to the US to become head of press and marketing at the New York office of jazz and contemporary music label ECM.

Haul nets record CD seizure

More than 260,000 pirate Elvis Presley CDs have been seized and destroyed in Switzerland after a raid mounted by BMG and the Swiss, German and Austrian branches of the IFPI. The pirate CD haul is believed to be the largest catch of one title — Elvis Presley's *Movie Hits 1*. BMG points out that the recent seizure of 72,000 South Asian cassettes took place in New York, not in Singapore.

Mark Cran QC (far right) leads George Michael's legal team from the High Court last week. Cran repeatedly challenged senior Sony US promotional staff on their efforts to support the singer's last album Listen Without Prejudice Volume 1, as well as its singles and Top Funky, the single from Aids charity album Red Hot & Dance. At one stage Cran accused Sony radio promotions chief Bert Baumgartner of providing "a very incomplete picture" to back his claims that all stops were pulled out to push Michael's singles on US radio. Baumgartner responded by saying US radio programmers became "extremely disenchanted" with Michael after he cancelled interviews and promotional appearances during 1990 and 1991.



▶▶▶▶▶ WHIFF OF VICTORY IN CD PRICING ROW - p6

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FRONTLINE

The following information, collected by *Music Week* on Thursday, is based on contributions from: Andy's (Aberystwyth); Groove (Halifax); HMV (Dundee); Our Price (Newton Abbott); Record Round-Up (Howe); Rival (Plymouth); Solo (Exeter); St Martins (Leicester); Tower (Piscadilly); Volume (Newcastle-On-Tyne). If you would like to contribute to *Frontline*, call Paul McGinley on 071-921 5943.

New releases

Meat Loaf is still taking on all comers and retailers are selling out as fast as they can order, although Phil Collins, Bryan Adams, Kate Bush and Lisa Stansfield are snapping at his heels. New albums from Michael Bolton, Soul II Soul, Eurythmics, Barry Manilow, Björk (reissue), Tom Waits (26 in the north) plus dance compilation *No. 2* are picking up sales. Sony's latest promotional wheeze, enabling retailers to sell selected CDs for £9.99 and cassettes for £6.99, is stimulating sales of new albums by artists including Cyndi Lauper and Culture Beat. Singles seem buoyant with releases by K-Loos, the Doobie Brothers (particularly 12-inch), Aphex Twin, Kate Bush, Pulp, The Autents, Dnry and Dins Carroll weaving customers. The Jungle Book and the Bodyguard are still shifting, while *Wild Palms - The Dream Begins* and *The Muppets' Christmas Carol* are performing well.

Pre-release enquiries

Albums: Metallica (the box set), Guns N' Roses, The Orb, Elton John and David Hasselhof. Singles: Sonop Doggy Dog and U2. Video: *Dracula* and the *Allen* trilogy.

In-store

Bryan Adams, Phil Collins, Lisa Stansfield, Kate Bush, Guns N' Roses and INXS vied for window space among multiples and independents alike. Walls sported posters for Phil Collins, The Orb, Soul II Soul, Cyndi Lauper, Frankie Goes to Hollywood, Joe Strummer, Janet Jackson and Belinda Carlisle.

Additional formats

Kate Bush's poster and postcard packs, the Eurythmics' Live album with limited edition free six track cassette CD, Janet Jackson's calendar and Elton John's limited edition second CD (now deleted) attracted interest.

Retail rants

The similarity between first and second CDs - same sleeves, virtually the same catalogue numbers - has irked many retailers who find it confusing, as do their customers. Several indices complained they had no prior warning of Warner's decision to spend last Thursday and Friday stock taking.

MULTIPLE CAMPAIGNS

Andy's Records: Window displays and co-op TV campaigns for Tina Turner (Anglia) and Wet Wet Wet (Granada and Anglia); windows for As Time Goes By, Full On Dance and Tom Petty.

Boots: Promotions for Christmas product (Carols and Christmas songs).

HMV: TV co-op ads for Barry Manilow, Bryan Adams and Fall On Dance; album of the week - Guns N' Roses, single - Frank Sinatra and Bono, video - *Wild Palms: The Dream Begins*.

John Menzies: Promotions for 30 CD and cassette box sets starting at £12.99; albums of the week - Elton John, Bryan Adams, Eurythmics, TV albums - Smash Hits, singles - U2, M People, E17 and Village People.

Our Price: TV ads for Rod Stewart (Carlton, Central, Anglia and STV) and Keep On Dancing (Carlton, Meridian and Central); ads in the *NME* for Guns N' Roses and Solo Asylum; 10% off selected computer games hardware.

Tower Records: Mid price sale, CDs for £7.99 or two for £15; ad for Eurythmics in *The Guardian*.

Virgin: Christmas campaign featuring window displays and price promotions on selected titles.

NEWS

Sixties star offers accounts aid plan

Veteran musician Peter Giles is planning the launch of a publishing operation to help artists who have suffered accounting problems with record companies.

Giles - a bassist with Sixties psychedelic band Giles & Frapp - is currently wrangling with Decca, claiming non-accounting of royalties from CD reissues of the band's 1968 album *The Cheerful Insanity Of*.

Giles - whose former colleague Robert Frapp is currently embroiled in a battle with management/record company EGM - is claiming sole rights to royalties from the album, which was produced by PRS council chairman Wayne Dickerton and has been released on Decca/Deram in the UK, the US and Japan.

Both Mike Giles and Frapp relinquished rights to the album when they

formed King Crimson in 1969. Decca vice president of legal affairs Ailsa McIntyre says: "It looks as though we have omitted to pay Peter Giles as the third member of GG&F, and are hopeful of reaching a settlement in the near future."

Giles, who has received legal back-up for his case from Richard Bray at JP Kennedy and Musicians' Union lawyers, now plans to extend the activities of his publishing company Alun, to act "in the common interests" of fellow artists.

"It's not just for Sixties and Seventies survivors," he adds. "Artists are still treated terribly and I can contribute my experience in helping people avoid pitfalls and untangle legal and royalty problems." Giles says he will draw on the services of industry accountant JJ O'Brien, who has most recently worked for manager Steve Dagger, to carry out audits of record companies.

MTV forges link with EMI for LPs

MTV Europe has linked with EMI to test the water for a series of record releases based on its most popular shows.

The first release, MTV's Greatest Hits, was released last week in 14 countries by EMI Music Continental Europe.

The album, which features such tracks as Queen's *One Vision* and Ace of Base's *All That She Wants*, takes its name from the MTV show which is currently sponsored by clothing firm Fruit Of The Loom.

EMI MCE director of catalogue and strategic marketing Gerald Seligman says the company is backing the release with local advertising and point-of-sale material in independent and multiple stores throughout Europe.

"We are currently looking at opportunities for a number of albums based on other MTV shows such as *Yo! MTV Raps* and *The Headbangers Ball*," adds Seligman.

MMMC ruling gives scent of CD cheer

Industry hopes that the Monopolies and Mergers Commission will take an objective look at the music business have been boosted by the results of an inquiry into the UK perfume market.

The MMC ruled earlier this month that the retail prices charged for fine fragrances were not against the public interest because the products are luxuries and other fragrances are available at lower prices.

Record companies are hopeful the ruling will support their argument that CD is a quality product sold in a market which includes both budget and full-price alternatives.

John Preston, BMG chairman and head of the BPI's public relations com-

mittee, says it is difficult to draw exact comparisons with other industries. "But we have hoped all along the MMC would look objectively at the music industry and this gives us some hope," he adds.

And another major label spokesman says the industry can take heart from the ruling. "The analogy holds up in most places and from our point of view it is a good sign that the MMC recognises quality," he says.

But Dennis Muirhead, chairman of the International Managers Forum's council says it is impossible to make comparisons between perfume and music because CDs are not luxuries. "Quality music should be available to everyone as cheaply as possible. Just because some-

thing is good quality doesn't mean a high price has to be charged for it."

Alison Warkham, managing director of classical company Camfer Records, argues that the music and perfume industries should never have been investigated by the Government in the first place. "The products are discretionary leisure purchases and not essential," she says.

A spokesman for the MMC warns the music industry not to draw too many conclusions from the report into the supply of perfume, however, saying each inquiry is judged on its merits. The MMC will publish its report into the UK supply of pre-recorded music on March 31 1994.

Classic CD gongs to poll consumers

Classic CD magazine is to launch its own awards next Easter, writes Phil Szwedzicki.

Although the project puts *Classic CD* in competition with the *Gramophone* and the International Classical Music awards, editor Rob Ainsley says its competition will be the only one with all its awards based on ordinary record buyers' votes.

"It will be the choice of the readers and not a bunch of critics in a smoke-filled room," says Ainsley, who stresses the scheme was devised before the Brit Awards committee announced its decision to drop classical from next year's show.

Nominations for the 12 categories, which will range from conventional areas such as opera to best bargain buy and best recording of unusual repertoire, will comprise releases featured on the magazine's monthly coverlist, plus titles chosen by *Classic CD* reviewers.

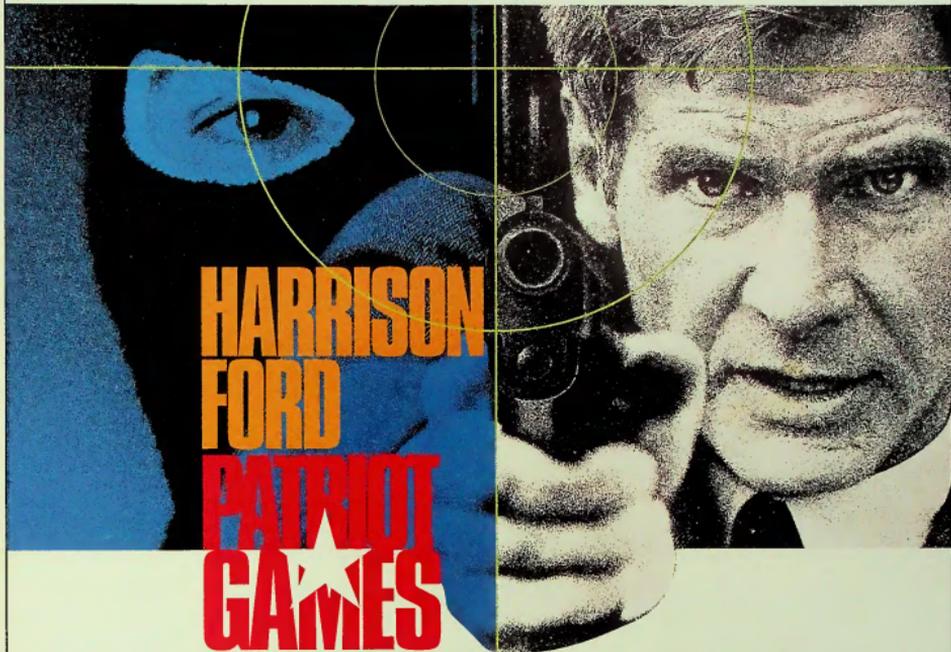


Tube partners Joels Holland and Paula Yates will be reunited to host the final weekend of Channel Four's Late License, the all-night music, film and entertainment strand launched last weekend. The five week series ends on December 17-18, and features the first network showing of music programmes including *Wiz*'s atmospheric video for *Flowered Up*'s *Weekender*; *Motown*; featuring music by the Art Of Noise; and *Hear And Now Sampled*, a documentary on the development of jazz-rap.

▶▶▶ VENUES IN THE NINETIES: FACING UP TO NEW CHALLENGES - p29 ▶▶▶

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PLUGGERS TAKE HEAT FROM NEW ILR FOCS

As One FM revamps, commercial stations are increasingly hitmakers too. By Adrian Thrills

When Heart's latest single *Will You Be There* (In The Morning) entered the official CIN chart two weeks ago at 26, it did so with little support from Radio One FM.

As might be expected of a band who have been enjoying consistent hits for well over a decade, Heart have built a considerable fanbase which can be relied on for early sales of any new release.

Yet the radio promotions team at Capitol still regards *Will You Be There* as a "regional" hit—a single that has charted largely as a result of a successful plugging campaign targeted at independent local radio.

But it's not just the increased efficacy of niche marketing techniques which has shattered the old orthodoxy that a One FM is the only route to a chart position. The dance music boom has ushered in an era in which hits are created in the clubs and on specialist radio shows.

And as new One FM controller Matthew Bannister appears intent on shifting the station's programming focus away from the mass market, many listeners may find their tastes being catered for more readily by ILR stations.

The result, inevitably, is that the ILR network is beginning—finally—to create hits in its own right. Indeed the Heart single appeared in the Network Chart—where positions outside the Top 10 are decided partly on airplay levels—one week before entering the purely sales-based CIN chart.

Nevertheless Capitol's head of promotions Malcolm Hill believes it is still impossible to say exactly what—or who—actually makes a record a hit.

"The singles chart at the moment is more volatile than ever," he says. "However, when a single is heavily supported by key ILR stations but gets no more than a handful of plays on Radio One, you're bound to conclude that it was ILR which broke it."

And should One FM become as youth-orientated as many predict, ILR is likely to become the haven for "core" artists like Phil Collins, Simply Red and Tina Turner.

The need to attract advertising, suggests Capitol's regional radio promotions



Heart's single *Will You Be There* charted largely as a result of a plugging campaign aimed at ILR

manager Phil Barton, encourages ILR stations to programme established artists rather than new ones. But he hopes that a nationwide outlet can still be found for those acts unable to secure One FM airplay.

"People who bought Beatles, Genesis, Pink Floyd and Stones records in the Sixties and Seventies are now in their forties and fifties," he says. "They are a disenfranchised audience [who are] not catered for at Radio One."

Such a concentration on proven talent holds wider

implications for radio pluggers. Should ILR stations continue to place little onus on breaking new acts, many pluggers fear that most will eventually adopt some form of gold format, and focus almost exclusively on classic hits.

The Capitol team points to the recent Radiohead hit *Creep* as an example where an alternative rock act had received "in excess of a dozen plays for six weeks" at Radio One FM before most regional stations started to B-list it.

Indeed as playlists operated by group-owned ILR stations

have grown more uniform, specialist shows are even thinner on the ground. It is estimated, for example, that there are only 10 rock shows in the entire ILR network.

Thus, to independent promotions companies such as Anglo Plugging, whose roster largely consists of cutting-edge labels like Creation and Nude, Radio One exposure is vital. Managing director Garry Blackburn believes the recent changes at the station will improve new acts' chances of airplay.

"One FM] is far more

diverse than it ever was," he says. "A few years ago, we would never have got a 10-minute record like *Weekender* by Flowered Up played on Steve Wright."

Blackburn argues that an imaginative approach to plugging more established acts to the new-look One FM can pay dividends too. Paul Weller's profile was heightened by bypassing traditional plugging routes and concentrating on interviews, documentaries and the new "live" slots on the Jakki Brambles show.

But while many pluggers welcome One FM's current enthusiasm for new music, some are more reticent. Johnny Davis of independent pluggers Gut Reaction, who works with Right Said Fred, Credit To The Nation and JTQ, says, "With all the changes, there is still some confusion at Radio One. In contrast, the ILR stations, by staying very mainstream, have strong and coherent daytime programmes."

But, says Garry Blackburn at Anglo, a well-orchestrated plugging campaign should involve both national and local radio—though not necessarily at the same time. "Of course, records can make the Top 30 without being played on Radio One, and so local stations have a part to play," he says. "But we find that is generally towards the end of a campaign, when you need local radio support to move a record into the Top 10."

And yet few record labels now employ more than two regional pluggers at most, and expect them to do much of their business over the telephone from head offices in London.

Meanwhile, in the wake of the changes at Radio One, it is hoped that a meeting between major label pluggers and new controller Matthew Bannister scheduled for the end of this month (MW, November 20) will clear up confusion about One FM's future programming policy, and reaffirm the BBC station's status as the most important card in any national radio pluggers' pack.

Otherwise record labels which already spend huge amounts of money on radio plugging may well be forced to radically rethink promotional strategies.

THE BIG GROUPS WHO RULE THE AIRWAVES

Of the handful of companies which control the ILR network, none can match Capital Radio plc, whose ventures reach throughout UK commercial local radio.

In London, Capital FM dominates the weekly share of listening with a 17.3% slice, while Capital Gold has 8.5%, according to Rajar's third quarter figures. Over recent months Capital has begun to ring the changes in terms of programming and management throughout the Midlands Radio Group, which it acquired earlier this year.

Midlands Radio is made up of BRMB FM, GEM AM, Leicester Sound FM (which has been leased to Sunrise), Mercia FM, Trent FM (Nottingham), Trent FM (Derby) and Xtra AM.

Capital also has a 20% stake in Metro Radio, a chunk of Chiltern Radio, 50% of West Country Radio, 50% of GWR, Broadcasting and 50% of GWR, which in turn has a stake in Classic FM. In addition, Capital owns sales house Media Sales & Marketing.

In the North-east, Metro Radio dominates through its operation of Metro FM, TFM Radio, Bradford's The Pulse, Hallam FM in Sheffield, Viking FM in Hull, and AM channels Greater Yorkshire Radio and Great North Radio.

Radio Clyde Group, whose improving financial performance has provided evidence of a revival in radio advertising, operates Clyde 1 and 2, as well as Radio Forth FM, Max AM, Radio Borders FM, Central FM, Radio Tay and North Sound Radio. It also controls sales house Scottish Irish Radio Sales, whose clients number all the major stations north of the border.

In the North-west, Trans World Communications runs Piccadilly Key 103, Piccadilly Gold, Red Rose Rock FM, Red Rose Gold, Radio Air FM, Magic 828, Red Dragon and Touch AM.

Based in Hampshire, Southern Radio plc provides a broad spread of gold and pop programming through its control of Ocean FM, Power FM,

Southern FM, Invicta FM, Invicta SuperGold and South Coast Radio.

Other large groups include the Swindon-based GWR Group—which operates Brunel Classic Gold, GWR FM (East), GWR FM (West), Isle Of Wight Radio, 2CR Classic Gold, 2CR FM, 210 Classic Gold, 2-Ten FM—and Chiltern radio network, whose stations are Chiltern Radio AM & FM, Chiltern Radio (East) AM & FM, Galaxy Radio, Horizon Radio, Northants Radio AM & FM, Severn Sound AM & FM, Severn Valley, SuperGold and Hot FM.

Smaller groups include: East Anglian Radio Group, which runs Radio Broadland in Norfolk and SGR-FM in Suffolk; and Mid Anglia Radio, the owner of CN FM 103, Hereford FM 102.7, KLFM 96.7 and 1332 The World's Greatest Music Station.

As a wing of publishing giant Emag, Fenag Radio must be considered a growing force on the ILR network, through its ownership of Radio City and Kiss FM, as well as its 22% stake in TWG. Paul Gorman

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New spirit of radio

Commercial radio is confidently predicting a larger slice

It's been 20 years since the first commercial radio station began broadcasting in the UK. In those two decades, the growing ILLR network and national stations like Classic FM, Atlantic 252 and Virgin 1215 have, according to the most recent Rajar figures, clawed more than 40% of UK listeners away from the once all-powerful BBC.

Yet, even though it is estimated to deliver nearly 25m listeners a week, commercial radio is still considered to be the UK's "little league" advertising medium – the local stations in particular being deemed too parochial and callow to pitch against the "big boys" of TV and national and local press.

On the face of it, of course, the ILLR network may appear to be little more than a loose assortment of 130-plus competing stations. But the reality is somewhat different. Commercial radio in this country is controlled by a handful of companies (see panel, page 8) which are all dedicated to increasing the medium's share of UK total advertising spend beyond the still to be breached figure of 3%.

Of the groups which control the destinies of most local commercial stations, London's Capital Radio is by far the most prominent and influential. But of growing stature around the UK are



Midastouch: Richard Park's Gold format at Capital has been widely expected

Metro in the North-east, Radio Clyde in Scotland, Trans World Communications in the North-west and Wales and Southern Radio plc in the South-east.

"Metro is the best run of all the regional groups," says analyst Mark Davies-Jones of Smith New Court, which this summer recommended investors buy into Capital Radio and Metro Radio.

"It has good management, matched by audience figures which can claim a reach of more than 40%." Clyde

deserves its place at the top too since it is well-established in local communities, while Trans World appears to have turned the corner now that flamboyant owner Owen Oyston has taken a backseat."

The rest of the ILLR patchwork quilt is made up of companies such as GWR Group and Chiltern Radio in the South and South-west and Emap Radio, which has a 25% stake in Trans World and owns London's Kiss FM and Liverpool's Radio City.

But there are others taking

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CRAVEN'S CAPITAL GAINS SHOWS POWER OF RADIO

Beverly Craven is an artist whose success is firmly linked to independent radio, and her label Epic ensures that commercial stations play a full role alongside other media in marketing campaigns.

Craven, who publicly thanked Capital Radio for its support when she won the Brits newcomer trophy last year, was among the first artists to feature on a Capital promotional weekend in 1991.

Attracted to the album when it was first released, Capital programming controller Richard Park gave Craven initial airplay even though sales were low and neither of her singles, *Promise Me nor Woman To Woman*, had charted on first issue.

"The promotional weekend created a buzz around Beverly," says Epic marketing manager Kit Buckler. "The audience returns were so good that we went on to slot in an appearance on Wogan and re-promote the album using national and regional press."



Craven: success linked to ILLR

The album, which spent 33 weeks in the charts, eventually went double platinum and peaked at number three. Both singles became hits when they were reissued.

Now Epic has returned to the commercial sector to promote Craven's latest album, *Love Scenes*, and new single *Mollies Song*. Buckler points out, "One FM doesn't seem to go naturally with her tracks – it seems to find Beverly difficult to format, whereas commercial

stations took to her from the off."

A Beverly Craven Day on Capital last month was followed by a two-day promotion on the Midlands station BRMB over the weekend of October 30 to 31.

The London station featured songs from both albums, highlighted the new single and organised a competition, with tickets to Craven's Royal Albert Hall concert in December as prizes.

"We have TV ads on Central in mid-November and we may well return to local radio with another promotion," says Epic's Buckler.

Epic has used similar tactics to promote the *Sleepless* in Seattle soundtrack, with a promotional weekend on Piccadilly Radio. "Apart from the fact it's not getting coverage on Radio One, its very difficult to promote a soundtrack on TV, because viewers see the visuals and consider the film only. Radio is much better suited to the task," adds Buckler.

Radio attracts advertisers

...ce of the total advertising spend with new stations bolstering its fortunes, says Paul Gorman



...culated across the IRL network

regional licences.

One such company is Chris Wright's Chrysalis Group, which already holds an 18.7% stake in Metro Radio. After failing to win licences in the North-west and London, Chrysalis's perseverance finally paid off last month when its Heart FM gained the newly-created West Midlands regional licence.

In terms of musical output, however, most ILR stations have taken an unashamed lead from Capital Radio programming controller Richard Park, whose Gold format has been replicated throughout the network. Park's name commands almost universal respect as the first to spot the value of the format – although there are those who question a total reliance on an "over scientific" approach towards creating playlists.

Indeed, Capital Radio managing director Richard Eyre attributes the group's strength to its ability to meet local musical tastes.

"Our perspective is the same as the communities we serve," he says. "That's why commercial radio can be such an efficient advertising medium. It delivers locally."

But while most ILR broadcasters undoubtedly benefit from close regional links, their parent companies all try to present a unified, national front.

"There used to be an Anglo-Saxon mud-hut philosophy within ILR, but it has started to diminish over the last two years," says Eyre, whose Capital Radio and its multi-station interests has, according to Smith New Court, carved itself a 30% slice of all ILR revenues.

The recession hit stations hard and, says Eyre, the radio industry suffered "a gruelling time during which profits were cut back dramatically".

This has led to a growing spirit of co-operation between the various controlling groups, typified by the formation in 1992 of a generic marketing body, the Radio Advertising

Bureau.

Furthermore, Eyre regards Capital's National Network Radio – launched this year specifically to encourage blue-chip advertisers to buy ads across the network at a single sales point – as part of an "evangelical" process aimed at "converting non-believers".

But not everybody is as optimistic as Eyre. Detractors point out that radio's 2.8% slice of all UK display advertising still trails a long way behind the 60%+ around taken by all press and around 30% by TV.

Surprisingly, considering the music-friendliness of radio, major record companies adopt the attitudes of non-music business advertisers, and downgrade ILR to somewhere below outdoor poster sites and above cinema – even though they are fully aware that a typical radio cost-per-thousand of £1.30 compares favourably with TV's £4.05.

"Radio is so cost-effective," says an insider at an agency

working for two major labels.

"You'd have to spend at least £150,000 on television in London, say, before the advertising of a record became effective. The same level can be reached with just £10,000 on radio. Nevertheless, most of our music clients contribute just 5% of their budgets to commercial radio."

On the other hand, the high-profile launches of Virgin 1215, Classic FM and Atlantic 252 over recent years have created a buzz around specialist radio, while the dance boom, and the rise of taste-making stations such as Kiss FM and Choice FM has led smaller labels to take radio advertising very seriously indeed.

Passion Music's dance imprint Elevate, for instance, is currently promoting its Fusion Phew compilation through Kiss FM, Choice FM and a package of between five and 10 ILR stations.

Passion international sales manager Anne Matura says that the 12-year-old



A picture of Guy Holmes

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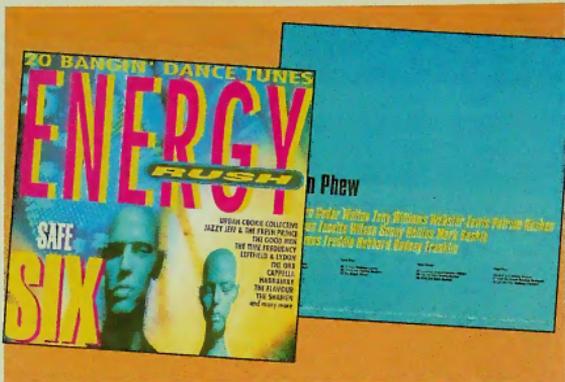
"We get a two-week campaign which allows us to dip into their biggest shows – the bigger-than-cult shows which listeners tape if they aren't around to hear them live," she says.

Budget labels find radio similarly attractive. Telstar regularly buys time on Capital, while Dino is currently pushing the latest Energy Rush volume, Safe Six, with a three-week campaign on Kiss FM and a two-week roll out on Atlantic 252.

"We get very good rates and returns from Atlantic," says Dino sales and marketing manager Mario Warner, who nonetheless emphasises that the label remains selective about radio promotions. "TV still takes 97% of our ad budgets," he adds.

Commercial radio may be cost-effective to some, but many London-centric ad agencies consider it too "cheap".

"Radio generates less money, glamour and glory for agencies than TV," claims Mark Davies-Jones. "It's not in the agencies' interests to push radio as a medium and,



Specialist stations such as Kiss FM attracts labels like Dino (left) and Passion's Elevate imprint

as a result, they get a low-quality creative input, usually from the younger staff."

Paul O'Grady of Sony's agency DPA accepts that it's easier to create a successful TV campaign than a radio one, but refutes the general charge.

"Record companies are using radio promotions more and more. Capital has scored heavily in this area and our

enthusiasm can help turn a new release into an event." O'Grady also believes that more stations mean greater listener choice, and greater opportunities for music programmers and advertisers alike. A rival ad executive pinpoints this "radio revolution" as ILR's greatest selling point. "It isn't a myth. Look at London three or four years ago – the only stations

we have Capital and LBC," he says. "Now there's Jazz FM, Kiss FM, Melody and the forthcoming London Country Radio AM. XFM looks as though it stands a good chance next year. And then there's Classic FM, Virgin 1215 and Atlantic 252 too."

Capital's Richard Eyre says that, like any self-respecting 30-year-old, ILR is entering maturity, with troubled adolescence far behind. "There's no reason why we can't achieve the RAB target of increasing radio's share of advertising to just under 5% by 1996," he says. "In continental Europe, radio has a 6% slice and in the US it stands at 10%."

That, like any self-respecting 30-year-old, ILR is entering maturity, with troubled adolescence far behind. "There's no reason why we can't achieve the RAB target of increasing radio's share of advertising to just under 5% by 1996," he says. "In continental Europe, radio has a 6% slice and in the US it stands at 10%."

But as long as One FM remains in its current state of flux, facing possible privatisation or disbandment when its charter is renewed in 1996, ILR will continue to benefit. However, new controller Matthew Bannister is working hard to secure his station's future as a public entity into the next millennium.

And that could yet stunt ILR's vision of a blooming future.



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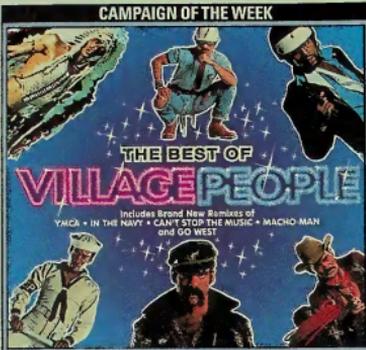
Big Screen Classics, a compilation of 21 movie themes performed by the Royal Philharmonic Orchestra, will be TV advertised for two weeks by Dino from next Monday. Ads will run in the Meridian, London, HTV, STV, Grampian, Granada and Border regions on ITV and Channel Four.

Mary J. Blige's What's The 411 Remix album, released next Monday through MCA, will be press advertised in *The Voice*, *Blues & Soul*, *Time Out* and the national press. There will also be a poster campaign in London, Birmingham and Manchester, in-store displays with key retailers and ads on specialist local radio stations. MCA is mailing out a leaflet to its relevant databases.

Blues Brother, Soul Sister, Dino's chart-topping compilation, will be re-promoted from next Monday with a national TV campaign running for three weeks on ITV and Channel Four. There will also be radio ads on Kiss FM, Jazz FM, Capital and Atlantic 252. Window displays will run with 250 independents retailers and key multiples.

100% Dance Vol 3, Telstar's compilation of current dance hits, will be nationally TV advertised on Channel Four and ITV for two weeks from its release next Monday. The campaign will run through Christmas and into the New Year, followed by regional TV ads. There will also be in-store displays with HMV, Our Price, Books and Music, where the release is album of the week.

Radio ads will appear on Capital and Kiss FM. **Eternal's Always And Forever**, released next Monday by EMI, will be backed by national TV ads on Channel Four and regional slots in the Central and London areas on ITV for one week from release. Press ads will run in *Blues & Soul*, *Echoes*, *Smash Hits*, *Just 17* and *BIG!*, and there will be a mail-out to Eternal's 15,000-strong database. In-store, the album will be promoted by HMV, Music and Books while Our Price and Woolworths will run



CAMPAIGN OF THE WEEK

THE BEST OF VILLAGE PEOPLE

Includes Brand New Remixes of YMC-A IN THE NAVY • CAN'T STOP THE MUSIC • MACHO MAN and GO WEST

This year's Seventies revival culminates next Monday when Arista brings out **The Best Of The Village People**, an album that's already being billed as the Christmas party essential no-one should be without. With the single YMC-A clocking up 70,000 in pre-sale orders, Arista is anticipating huge demand from both new and old fans. **Record company:** Arista/Bel **Media agency/executive:** Target/Steve Gill **Product manager:** Simon Jones

TV: A national, one-week co-op campaign with Our Price on Channel 4 starts on December 6, with further ads from December 20 running through Christmas. The band will be promoting the album with appearances on 18 UK TV shows. **Press:** A co-op ad with Virgin will run in *Gay Times* and there will be solus ads in *The Daily Express*, *Daily Star* and *The Guardian*.

Posters: A national campaign in conjunction with HMV will run from release. **In-store:** Chart headers cards will be on display in Music and there will be window displays with Our Price. **Target audience:** Mass market.

window displays. Independents will advertise a special promotion with the prize of a personalised CD. The album will be promoted at the Future Entertainment exhibition at Olympia and at the Clothes Show Live exhibition, where the band will be modelling **Fusion Phew**, a compilation of soul and jazz fusion tracks, which will be advertised on Jazz FM, WNK and selected specialist regional radio programmes by Elevate Records, which releases the album next Monday. There will also be a press campaign in *Blues & Soul*, *Echoes* and *Soul Trader*. **Heart's Desire Walks On**, out on

Capitol next Monday, will be backed by ads in *Smash Hits* and the rock and national press. There will also be a mail-out to rock clubs and to Capitol's rock database. In-store, it will be promoted by HMV, Virgin, Our Price, EUK and independents. **Metallica's Live Through & Purge** box set will be released next week by Phonogram, which is packaging the three-video, three-CD set in a specially designed replica flightcase complete with a 72-page full colour booklet, a stencil and a copy of the band's autograph pose from their San Diego gig. The box set is not a

limited edition and Phonogram anticipates it will sell well into 1994. It will be advertised in the heavy metal press and nationwide in-store displays.

The Monterey Festival, Castle Communications' second release in its four-CD book series featuring artists including Jimi Hendrix, The Who, Janis Joplin and Otis Redding, is out next Monday and will be advertised in *Q*, *Record Collector*, *Mojo*, *The Guardian*, *Sunday Times* and *Independent* on Sunday.

The Ramones Acid Eaters, a compilation of Sixties psychedelic cover versions, will be released next Monday through Chrysalis with press ads in *Kerrang!* and the *NME*. There will also be a co-op ad with HMV in *Vox*. Radio slots will run for two weeks on XFM and there will be displays with selected independent retailers.

The Best Of The Rolling Stones, released today by Virgin, will be TV advertised for two weeks in the Central, HTV, STV, WTV, Grampian, Meridian and London regions. It will also be advertised on BSKyB. Tower Records Piccadilly has a window display with Stones merchandise supplied by the Hard Rock Cafe.

Times and Mail On Sunday, ST. Etienne's *The Taken A Whole Lot Of People To Stand Alone* - a compilation of remixes and A and B sides from the band's last two albums - will be released next Monday through Creation, which is advertising the album in *Melody Maker* and the *NME*. **Strictly Swing Volume 1**, MCA's compilation of previously unreleased mixes from artists such as Horace Brown and Mary J Blige, will be press advertised in *Blues & Soul*, *Touch*, *Record Mirror* and *Echoes* from next Monday. There will also be radio ads on Choice and Kiss FM. **Compiled by Sue Silvester: 017-228 6547**



PICK OF THE WEEK

Children In Need, Friday November 26, 26:00, BBC1: 7:90pm and 9:30pm-2am. BBC TV's 14th fund-raising marathon features a host of performers including Take That, East 17, Bad Boys Inc (pictured), Paul Young, Sinitta and Craig McLachlan.

MONDAY NOVEMBER 22

- Pebble Mill** featuring Darryl Hall, BBC1: 12.15-12.65pm
- The Beat** featuring the Autours and the Shamen, ITV: 12.30-1.30am (regional vary)

TUESDAY NOVEMBER 23

- The Big Breakfast** featuring Darryl Hall, Channel Four: 7-9am
- The Hypnotic World Of Paul McKenna** featuring Mica Paris, ITV: 8.30-9pm

WEDNESDAY NOVEMBER 24

- Pebble Mill** with Toyah, BBC1: 12.15-12.65pm
- Michael Jackson's Moonwalker** features concert footage and promo clips, BBC1: 7.8-8.30pm
- Des O'Connor Tonight** featuring Kim Wilde and Bad Boys Inc, ITV: 8-9pm

THURSDAY NOVEMBER 25

- MTV's Greatest Hits** featuring concert footage from Tina Turner, MTV: 9.10pm

FRIDAY NOVEMBER 26

- Pebble Mill** featuring the Bee Gees, BBC1: 12.15-12.65pm
- The Word** with Stakka Bo and The Pharcyde, Channel Four: 11.10pm-12.10am
- LXI** featuring Wildhearts, Whylfille, Salad and Vivienne McKone, LWT: 3-3.45am

SATURDAY NOVEMBER 27

- Live And Kicking** featuring East 17, BBC1: 9am-12.12pm
- Capital FM Coca-Cola Concert** Connection featuring Van Halen, Alice Cooper and Guns N' Roses, Capital FM: 7-8pm (regional vary)
- BPM** from Exposure in Nottingham features Babyface, ITV: 2.30-3.50am (regional vary)

SUNDAY NOVEMBER 28

- The O Zone** featuring Shaggy, Gabrielle and Take That, BBC1: 11.45am-12pm
- The Crowded House DIY** Doe profiles Crowded House, Radio 1FM: 7-8pm

PROMOS IN PRODUCTION

ARTIST	TRACK	COMMISSIONER	DIRECTOR	PRODUCER	RELEASE DATE	CONCEPT
BAD BOYS INC	Walking On Air	Robin Dean for ABM	Zanna	Deirdre Allen for M-Ocean	November 29	Raw black and white band performance.
FKW	Seize The Day	Sharon McPhilly for PWL	Peter Sheppard	James Haworth for Decent Exposure	November 29	Amid billowing "heavenly" clouds the band are tempted by a sultry devil.
GABRIELLE	I Wish	Sarah Willis for Gol Discs	Max & Diana	Chris Symes for Propaganda Films	November 29	Shot in a steam museum and featuring bob Nigel Benn
GO WEST	We Close Our Eyes '93	Margot Quinn for Chrysalis	Godley & Creme	Lexi Godley for Medialab	November 22	A funky version of Cinderella with The Posse members as the ugly sisters
ROBERT PLANT	If I Was A Carpenter	Tom Bird for Fontana	Dick Buckley	Catherine Finkenstadt for Squeak Pictures	December 6	Shot in Ohio with Plant haunted by the ghost of a beautiful girl
CHRIS REA	Expresso Logic	Maggie Maloney for East West	Dave Parvin	David Lyons for Linealight	November 29	Band performance against the fog of an espresso machine
UB40	Bring Me Your Cup	Carole Burton-Fairbrother for Virgin	Keir McFarlane	Tom Lowe for Pelomar Pictures	November 29	Shot in Rome on a bus packed with Fellini-esque characters.
WET WET WET	Cold Cold Heart	Tom Bird for Vertigo	Pedro Romhanyi	Steven Elliot for Oil Factory	December 27	Lost in space with Barbarella.

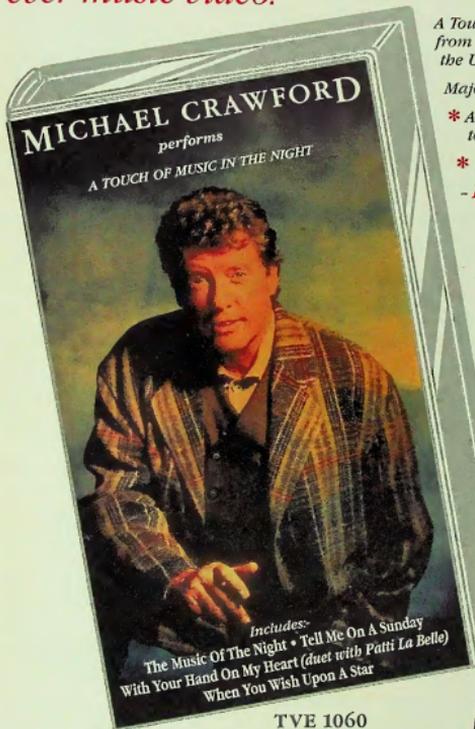
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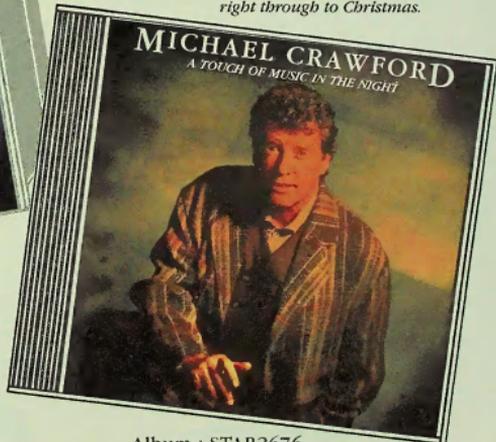


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- * PR campaign including:-
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20 minute interview with Michael performing material from the new album/video.
(Approx audience ratings: 12 million)
 - **GMTV** - Nov 24th, 25th & 26th
On three consecutive mornings GMTV will broadcast an exclusive interview and performances from the new album/video.
(Approx audience ratings: 2 million per day)
 - Album of the week on **Radio 2** including a **Gloria Huniford Special** - 17th November.
- * Plus much much more national TV, Radio and Press to follow, running right through to Christmas.



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THE OFFICIAL
music week
CHARTS
27 NOVEMBER 1993

This Week	Last Week	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)	7/12
1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) *	Meat Loaf (Steinman/Doni/Steinman)	Virgin VSCD 1443 VSC 1443/3 1443-3	1443	
2	2	TRUE LOVE	Eric John & Kim Day (Whitney/Day)	Rocket EJ53C 202/SJMC 32 (F)	202	
3	5	PLEASE FORGIVE ME	Boyz II Men (Lange/Adams/DZ/Simber/Adams/Lange)	A&M 804223/804224 (2)	804224	
4	3	NEEDS TO BE A STRANGER	Eric Clapton (Clapton)	A&M 806293/806384 (F)	806384	
5	4	GO TO GET IT	Concepcion Benj (Frenkel/WC/Frenkel/Zwiler/Katzman/Suprenant)	Epic 65872/658724 (1) (SM)	658724	
6	12	AGAIN	Janet Jackson (Janet/Jackson/EMI)	Janet Jackson 1481/S&W 1481 (F)	1481	
7	7	RUNAWAY TRAIN	Soul Asylum (Bianchi/WC/RF/Priner)	Columbia 65303/65303A (5) (SM)	65303A	
8	5	FEELS LIKE COLLECTIVE	U2 (Linn/Dunne/Coleman/Howe)	Pulse 8 CD056 55/CA056 55 (F)	55	
9	11	HERO	Maroon 5 (Altman/Hill/Caray) Sony/WC (Carey/Marsalis)	Columbia 65381/225938 2 (SM)	65381	
10	NEW	LONG TRAIN RUNNIN' (SURE IS PURE REMIX)	The Doobie Brothers (Templeman/WC/Johnson)	Warner Bros. WGC/CD 230 150 221/31	221	
11	14	GIVE IT UP	Frankie Beverly & The New Power Generation (Beverly/Johnson)	Capitol 62102/62102A (1) (SM)	62102A	
12	6	U GOTTA BE THE MUSIC	Cajun T. (Borotz)	Internal CD 310/C3 3 (RTM/P)	310	
13	NEW	LET ME SHOW YOU	K-Lo (K-Lo/MCA/K-Lo/Katka/Mc/Sawyer/Walton)	Deconstruction/EMI CD R387/1 078 (E3)	1078	
14	2	AINT IT FUN	Queen (May/Deacon/Johnston)	Capitol 62102/62102A (1) (SM)	62102A	
15	2	MAXIMUM OVERDRIVE	Pink Floyd (Goffin/PCST/62/62) (BMG)	Capitol 62102/62102A (1) (SM)	62102A	
16	4	AVE MARIA	Internal Affairs KGBD 012/KGBM 012 (BMG)	Capitol 62102/62102A (1) (SM)	62102A	
17	14	FEEL LIKE MAKING LOVE	Paula Abdul (Lange)	Sony 52 65797/230979 (1) (SM)	230979	
18	12	LET HER DAWN	Terence Trent D'Arby (Terence Trent D'Arby/EMI)	Columbia 65364/23564A (4) (SM)	23564A	
19	NEW	WILL YOU BE THERE (IN THE MORNING)	Big Life (Rudd/Johnson)	Capitol 62102/62102A (1) (SM)	62102A	
20	NEW	HIP HOP HOORAY	Naughty By Nature (Naughty By Nature/T. Boyz/Naughty (Brown/Cis/Cis))	Big Life 100/100 (E3)	100	
21	NEW	SAY I LOVED YOU, BUT I LIED	Michael Bolton (Lange/Bolton/WC/Zornice/Bolton/Lange)	Capitol 62102/62102A (1) (SM)	62102A	
22	2	MAILBOX IN MY FEET	Internal Affairs KGBD 012/KGBM 012 (BMG)	Capitol 62102/62102A (1) (SM)	62102A	
23	2	DEMOLITION MAN	Stacy (Stacy/Sage/Magnus)	A&M 80645/230645A (4) (SM)	230645A	
24	14	REAL LOVE '93	Little Luffy Clouds (Lange)	Capitol 62102/62102A (1) (SM)	62102A	
25	3	LITTLE FLUFFY CLOUDS	Little Luffy Clouds (Lange)	Capitol 62102/62102A (1) (SM)	62102A	
26	NEW	MOMENTS OF PLEASURE	Kate Bush (Bush)	Capitol 62102/62102A (1) (SM)	62102A	
27	2	I'M LOOKING FOR THE ONE ...	Janet Jackson (Janet/Jackson/EMI)	Janet Jackson 1481/S&W 1481 (F)	1481	
28	NEW	FULL OF LIFE (HAPPY NOW)	The Wonder Stuff (Caldwell/Polk/Young)	Capitol 62102/62102A (1) (SM)	62102A	
29	4	MORE AND MORE	Cezin (Hosono)	Pulse 8 CD056 55/CA056 55 (F)	55	
30	3	OPEN UP	Handicapped (Handicapped)	Capitol 62102/62102A (1) (SM)	62102A	
31	2	WELCOME TO THE PLEASUREDOME	Frankie Goes To Hollywood (Horn/Perfect/Dill/Dill/Johnson/O'Connell)	Capitol 62102/62102A (1) (SM)	62102A	
32	NEW	THE ALEX TWIN	Warp Warp 384/C3 (RTM/P)	Capitol 62102/62102A (1) (SM)	62102A	
33	NEW	LAY DOWN YOUR ARMS	Boyz II Men (Lange/Adams/DZ/Simber/Adams/Lange)	A&M 804223/804224 (2)	804224	
34	NEW	THROW YA GUNZ	Paul Weller (Weller/Walton)	Capitol 62102/62102A (1) (SM)	62102A	
35	2	I'LL BE THERE FOR YOU (...)	Madonna (Matsushita)	Capitol 62102/62102A (1) (SM)	62102A	
36	2	COULD IT BE MAGIC 1993	Madonna (Matsushita)	Capitol 62102/62102A (1) (SM)	62102A	
37	NEW	THUNDERDOME	Madonna (Matsushita)	Capitol 62102/62102A (1) (SM)	62102A	

This Week	Last Week	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)	7/12
38	NEW	FOR WHOM THE BELLS TOLL	Phyllis YZZO 289/PCS 299 (F)	Phyllis YZZO 289/PCS 299 (F)	289	
39	25	LAD	James Earl Ray (Shaw/Mountain/James)	Fontana JIMCD 14/JIMC 14 (F)	14	
40	NEW	POWER (THE E SMOOVE REMIX)	Ward Curly (Curly/Carroll)	Capitol 62102/62102A (1) (SM)	62102A	
41	2	LENNY VALENTINO	The Accents (Walters/White/Polk/Gram)	Hut HUTD3 365 (RTM/P)	HUT111 36	
42	11	BOOM! SHAKE THE ROOM	Jive JIVECD 305/JIVE 305 (BMG)	JIVE 305		
43	3	THAT'S WHAT I THINK	Carl (Lange/Lange/Walton)	Epic 65872/658724 (1) (SM)	658724	
44	2	CRYIN'	Araya (Fairbank/EMMIMA/Tyler/Panay/Rhodes)	Capitol 62102/62102A (1) (SM)	62102A	
45	NEW	CLASSIC WHISPER	Almighty CDALM1 43/CDALM1 43 (TRC/BMG)	Capitol 62102/62102A (1) (SM)	62102A	
46	NEW	HOPE IN A HOPELESS WORLD	Paul Young (Young/Walton)	Columbia 65381/225938 2 (SM)	65381	
47	NEW	HOW 'BOUT US	Dome DODM06 1001/TD006 1001 (E)	DODM06 1001		
48	2	QUEEN OF THE NIGHT	Arista 742116/8302/742116 (BMG)	742116		
49	4	SHED A TEAR	Phyllis YZZO 289/PCS 299 (F)	Phyllis YZZO 289/PCS 299 (F)	289	
50	NEW	LIP GLOSS	Island CD 567/CS 567 (E)	567		
51	9	STAY	Capitol 62102/62102A (1) (SM)	62102A		
52	3	NO TIME TO PLAY	Capitol 62102/62102A (1) (SM)	62102A		
53	8	RELIGHT MY FIRE	Capitol 62102/62102A (1) (SM)	62102A		
54	1	THE SOS EP	One Little One 103 77/CD 103 77 (E)	103 77		
55	NEW	SEX TYPE THING	Atlantic A 725/CD A 725 (E)	A 725		
56	4	GIVIN' IT UP	Talvin Lind TLKCD 44/TLK 44 (E)	44		
57	NEW	ANYTIME	Atlantic A 725/CD A 725 (E)	A 725		
58	1	FLY DEAD	Capitol 62102/62102A (1) (SM)	62102A		
59	10	MOVING ON UP	Deconstruction 74321166/24321166A (BMG)	74321166		
60	NEW	A HARD DAY'S NIGHT (EP)	EMI CDEMS 253/TEM 253 (E)	253		
61	1	MOLLIE'S SONG	Epic 65812/32584 (4) (SM)	32584		
62	NEW	I DON'T KNOW WHY	Columbia 65872/658724 (1) (SM)	658724		
63	5	BOTH SIDES OF THE STORY	Virgin VSCD 148/CS 148 (E)	148		
64	2	LIGHT MY FIRE	Capitol 62102/62102A (1) (SM)	62102A		
65	NEW	FLASHDANCE	M&G MAGCD 50/MAG 50 (F)	50		
66	2	GOODBYE	Capitol 62102/62102A (1) (SM)	62102A		
67	NEW	THIS IS IT (YOUR SOUL)	London LONDON 346/ (F)	346		
68	4	STUPID	Capitol 62102/62102A (1) (SM)	62102A		
69	2	WISH	Virgin VSCD 148/CS 148 (E)	148		
70	5	TAN TAN	Capitol 62102/62102A (1) (SM)	62102A		
71	NEW	IF YOU LOVE	Capitol 62102/62102A (1) (SM)	62102A		
72	4	THE WEAVER EP	Capitol 62102/62102A (1) (SM)	62102A		
73	2	HAPPY NATION	Capitol 62102/62102A (1) (SM)	62102A		
74	1	SO IN LOVE (THE REAL)	Capitol 62102/62102A (1) (SM)	62102A		
75	2	JUST KICK IN IT	Capitol 62102/62102A (1) (SM)	62102A		

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DANCE

DISCO EVANGELISTS: A New Dawn (Positiva 1211V7). The duo of the moment, Ashley Beadle and David Holmes, follow their superb De Niro single with another groundbreaking epic. The largely instrumental house track is a real rollercoaster ride. **[B+]**

VARIOUS: Classic 80s Groove Masterscuts Volume 1 (Beechwood CUTS15). The latest addition to the quality Masterscuts series focuses on club tunes released between 1982 and 1985. It includes the likes of Change Of Heart by Change and Raw Silks Do It To The Music, plus sought-after rarities such as Bernard Wright's Who Do You Love. These compilations are now established big sellers. **[B+]**

ADEVA: Respect '93 (Network NWKT79). Adeva's biggest (and arguably best) hit gets a reverential reworking for this timely reissue. Its cool, updated garage beats and the powerful vocal ensure that it sits comfortably alongside many of the current club biggies. **[B+]**

DREAM FREQUENCY: So Sweet (City Beat CBEL 272). Dream Frequency returns after a rather lengthy absence with an upbeat house track with vocals from Debbie Sharp, who sang on their biggest hit, Feel So Real. Mount Rushmore provide a tasty garage variation, while the flipside features tougher tribal tracks. **[B+]**

VARIOUS: Kinky Trax 3 (React Music REACTLP30). This third volume of the best in underground garage and house sounds from the US follows current clubland trends by concentrating on vocal tracks. Standouts include Clifton King's Family Prayer and UBQ Project's When I Fell In Love. **[B+]**

OHM: Discourse EP (Bomba BOMBI 2063). Scotland's Ohm boys get funky on this excellent follow up to the well-received Tribal Tone and Why Don't Ya singles. The lead track, C'Mon Dance, is an out and out party tune, which should get plenty of club plays, while You Ain't Down is closer to their earlier, more progressive output. **[B+]**

VARIOUS: Secret Life Of Trance 2 (Rising High RSNLP12). Rising High's prolific output means that even the most dedicated and wealthy technoheads have trouble keeping pace. This collection of 18 tracks spread

over four vinyl LPs or two CDs will allow them to catch up with some of the label's recent product, from the soothingly ambient to the uncompromisingly industrial. **[B+]**

GROOVE COMMITTEE: I Want To Hold You (Vinyl Solution MRV005). Yet more garage goodies from Victor Simonelli. This time produced with NY stalwart Glen Toby who provides the soulful vocals. The inclusion of a new mix of Dirty Games will help sales. **[B+]**

SOUND ENVIRONMENT: Feel So High (Higher State 12HSD14). This increasingly prolific South-west London label is building a strong reputation with its funky house releases. This new Sound Environment single, with its driving rhythms and disco guitar, is an able follow up to the well-received Be There EP. **[B+]**

PICK OF THE WEEK: **FKW:** Seize The Day (PWL PWL 278). FKW's last single, a cover of Rick Astley's Never Gonna Give You Up, generated interest through its Goodmen-style remix. These Brazilian carnival rhythms are the starting point here, with air horns, whistles, acidic keyboards and a few vocals all thrown in to create a noisy follow up. Already doing well in the clubs, this is shaping up to be a hit. **[B+]** *Andy Beevers*



FKW: carnival rhythms help create noisy floorfiller

CLASSICAL

TALLIS, SHEPPARD: Various Works. Clerks Of Oxenford/Wulstan (Classics For Pleasure CD/MC DC/TC CFP 4638). When released in 1974 the Clerks' performance of Tallis's spectacular 40-part motet Spem In Alium won rave reviews, and its reappearance on a budget compilation is timed well for Christmas. **[B+]**

MOZART: The Great Choral Works. Various (Philips 438 800-2). Philips' twofor series has been one of the label's best secondary exploitation successes and

this album - one of 15 additions to the range - shows why, cramming the Requiem, Great Mass and Coronation Mass into one slimline dooboo. Co-ops with Tower Records, Farrington's and MDC are planned. **[B+]**

MOZART: Così Fan Tutti. English Baroque Soloists/Gardiner (Archiv/Deutsche Grammophon CD/VHS/LD 437 829-2/072 463-8/1). The latest in John Eliot Gardiner's award-winning Mozart opera cycle includes a video of the fully-staged Paris performance and headlines a big month for the conductor, with simultaneous audio releases by Philips of

Purcell's Dido And Aeneas (CD/MC 432 114-2/4) and Gluck's Orfeo ed Euridice (434 093-2). All the releases are advertised in the classical press, with strong display material available to support Gardiner's performance of Monteverdi's The Coronation Of Poppea at the South Bank in early December. **[B+]**

GERSHWIN: The Piano Rolls. (Elektra Nonesuch/Warner 7559 79285-2). The composer playing his own works on Twenties piano rolls, re-created with a machine built by Yamaha called a Disklavier, is due to get masses of publicity in December plus an entire Benny Green Radio 2 programme. The Disklavier is being demonstrated in selected record stores. **[B+]**

PICK OF THE WEEK

KRONOS QUARTET: At The Grave Of Richard Wagner. Various (Elektra Nonesuch/Warner 7559 79318-2). This 30-minute CD single of Liszt's title track plus works by Berg and Webern, another of raucous US works by Bob Ostertag (7559 79332-2) and an album of the Kronos with Aki Takahashi playing Morton Feldman (7559 79320-2) are all backed by ads in Gramophone and The Wire. But it will be the quartet's UK tour, kicking off on November 28, that will pull in the publicity and the cult following for these buzzy, eclectic releases. **[B+]**

Phil Sommerich

MAINSTREAM - SINGLES

SPIN DOCTORS: What Time Is It? (Epic 959552). This funky rock workout lacks the easy fluidity and wide appeal of the group's previous singles, and will suffer accordingly, despite the inclusion of a good live take of the hit Two Princes. **[B-]**

EAST 17: It's Alright (London LDNC 345). The teen market has become somewhat more crowded since East 17's last single, but their stock is still high and this unusual track should confirm their standing behind Take That. **[B-]**

U2: Stay Faraway, So Close! (Island CID 578). Slow-burning, intense and not overly commercial, this is not a larger than life chart, but U2's big future status, and the inclusion of dynamic dance mixes of Lemon by David Morales and Paul Oakenfold make up for any shortcomings. **[B-]**

LUTHER VANDROSS: Love Is On The Way (Real Love) (Epic 659922). The gorgeous voice and pre-tour frenzy



Snoop Doggy Dogg: laidback

go a long way, but this uptempo cut from the Never Let Me Go album lacks both floorfilling potential and mass radio appeal. **[B-]**

THE CHRISTIANS: The Perfect Moment (Island CID 570). This sweetly smacking and smoothly syncopated low-key highlight from the new best of album is a soothing and worthy return to the recording arena, and should be a hit. **[B-]**

MICA PARIS: Whisper A Prayer (4th & B'Way BRCD 287). The list of dance divas currently coining it with a hit ballad will grow with this virtuosic performance. A pretty song, expensively orchestrated, and likely to signal a revival in the fortunes of the album of the same name. **[B-]**

SERENADE: Friend Not A Lover (Mission COSMISH 4). Operating in an area not far from Eternal, this UK group go for slightly harder beats, but sing and swing in a likeable and classy manner. This may not be the track to break them, but the potential is there. **[B-]**

BAD BOYS INC: Walking On Air (A&M 5804712). This slow (some might say dreary) ballad draws a gentle performance from the up-and-coming teen stars. Don't underestimate A&M's determination to do it work, with upwards of a dozen TV slots already arranged, including this week's Des O'Connor Tonight and Children In Need. **[B-]**

GO WEST: We Close Our Eyes '93 EP (Chrysalis CDGOW 13). Go West's first hit from 1985 sounds so much dated now, even though it has been re-released. It isn't perhaps the best track with which to highlight their hit album. **[B-]**

DAVID BOWIE: The Buddha Of Suburbia (Arista 7432117052). The TV series is based in the Seventies, and Bowie's title song is evocative of both the period and his work from then. Its unusual lyrics may cause problems on radio, but it's still commercial and compelling. **[B-]**

PICK OF THE WEEK

SNOOP DOGGY DOGG: What's My Name? (Interscope/Death Row AB337CD). Clearly influenced by George Clinton, Cameo and the like, this laidback rap cut has been widely praised with the industry has a gimmicky warranty, some soulful femmes and stands every chance of being a hit. **[B+]**

Alan Jones

JAZZ

ARTIE SHAW & HIS ORCHESTRA: King Of The Clarinet (Hindsight HBCD-502). Just the kind of Yuletide gift for aficionados of the swinging era in general and the music of Shaw in particular. A three-CD set, in cigar-box format, it comes complete with a handsome 20-page booklet. Blessed with superior digitally-remixed sound quality, this absorbing collection is dealer-priced at £14.89. **★★★★**

CLIFFORD BROWN: The Complete Paris Sessions, Vols I-III (Vogue) 74321154612/22/32. Available singly, but together an indispensable collection, these three sets document a series of historic 1953 recording sessions in Paris. They spotlight the artistry of trumpeter Brown, and feature fellow Hampton Big Band colleagues such as Quincy Jones, Art Farmer and Gigi Gryce. **★★★★**

COUNT BASIE & HIS ORCHESTRA: Jazz Masters 2 (Verve 519 819-2). Part of the launch of a splendid new Verve reissue series, this 16-tracker is one of



Sonic: the spiky Sega superstar is a Spinalball wizard

the finest of the Basie band's period with Norman Grant's various labels. Beautifully remastered, and with potent solo contributions from the likes of Thad Jones and Lockjaw Davis, it also includes such classics as April In Paris, Shiny Stockings and Paradise Squat. **★★★★**

CASSANDRA WILSON: Blue Light 'Til Dawn (Blue Note CDP 0777 7 81357 2 2). A spellbinding Blue Note debut by the talented Wilson, whose distinctive vocalising is brilliantly captured on disc. The wide-ranging repertoire

includes, of all things, Hellhound On My Trail, and haunting reworkings of the great standard You Don't Know What Love Is and Joni Mitchell's Black Crow alongside a trio of Wilson's own compositions. **★★★★**

PICK OF THE WEEK: LUCKY THOMPSON: Tricootism (GRP/Impulse! GRP 13152). A timely CD issue of two single LPs which contains the complete contents of four 1956 dates by one of the greatest tenor sax stylists. A candidate for any jazz record of the year poll. **★★★★ Stan Britt**

GAMES

THUNDERHAWK: Mega CD (Core through Sega 115015 £44.99). An all-action, helicopter-based, 3D shoot 'em up, Core's updated version of its own Amiga hit has been variously described as 'the saviour of the Mega CD' and '...the essential CD game of the year'. **★★★★**

SILPHEED: Mega CD (Sega 4423 £49.99). When Nintendo released its ground-breaking 3D space combat game Starwing it seemed only a matter of time before Sega would follow suit in some way. Unfortunately for Sega, this one has received something of a mauling by the critics - but while they are right in thinking that this will never make anyone buy a Mega CD, it might just be good enough to tempt those punters who already own one. **★★★**

FIFA INTERNATIONAL SOCCER: Mega Drive (Electronic Arts through Sega ref. no. the £44.99). FIFA International Soccer is shaping up to be a strong initial seller - not least because it's the first soccer game to use a 16-megabyte cart - and also to remain a real contender when next year's World Cup comes around. **★★★★**

JAMES POND CRAZY SPORTS: Super Nintendo (Storm through Pinacle SC0008 £39.99). Originally titled *The Aquatic Games*

(starring James Pond) when released for the Mega Drive, this multi-game compendium has undergone a name change for its transition to Super Nintendo. The eight sports featured haven't lost anything in translation, and still carry some of the corniest gameplay imaginable - the frenetic seal and beach ball action offered in *Kipper Watching* being a highlight. **★★★★**

PICK OF THE WEEK: SONIC SPINBALL: Mega Drive (Sega 1537 £49.99). Sega launches this with its Sonic three-in-one day on November 23. As the name suggests, this momentous occasion will see the launch of three separate Sonic games: Sonic CD (which has been held back from its original launch date of two weeks ago); Sonic Chaos on Master System and Game Gear; and this, the eagerly awaited pinball game starring Sega's spiky superstar. **★★★★ Cairan Brennan**

ROCK

VARIOUS: The Beavis & Butt-Head Experience (Geffen GED 2413). MTV's cartoon creations are obvious candidates for a themed album, and contributions from Aerosmith, Nirvana and Red Hot Chili Peppers will ensure that this otherwise drab collection enjoys a brief but sparkling chart run. **★★★★**

DUFF McKAGAN: Believe In Me (Geffen GED21865). Punk nostalgist and Guns N' Roses bass player McKagan has the title track of his engaging solo album released on the back of a whirlwind UK club tour. The addition of two unreleased tracks on the CD rather than the merits of this hoarse ditty will send Duff up the chart. **★★★**

METAL LICA: Live Shit: Bites And Pukes (Vertigo 5187250). This box set contains (take a breath) three videos, two CDs, a 72-page booklet, a stencil and backstage pass. But priced at around a wallet-walting £75 one wonders how many Metal fans following will still buy, despite their prodigious appetite for such goodies. **★★★★**

PICK OF THE WEEK: GUNS N' ROSES: The Spaghetti Incident? (Geffen GED 5446 17). The long-awaited punk covers album emerges just in time to dominate the charts until Christmas at least. The specialist reviews have been cautious - "average" said *Kerrang!* - but the band's huge following will still buy, buy, buy. **★★★★ Andy Martin**

MAINSTREAM - ALBUMS

THE ROYAL PHILHARMONIC ORCHESTRA: Big Screen Classics (Quality Television BIGCD 1), the RPO tackle 21 film themes in lush style, which is obviously suited to *Theme From A Summer Place* and Pachelbel's Canon, but is less successful when applied to *The Sound Of Silence* and *I've Had The Time Of My Life*. Still, the familiarity of both the orchestra and material, plus a big TV campaign should have this racing up the chart. **★★★★**

VARIOUS: The Very Best Of That Loving Feeling (Dino DINOCD 78). Dino's hugely successful Loving Feeling series reaches a logical climax with the release of this double album featuring its most poignant peanas. Familiar fare, but the definitive claims and a high-profile TV campaign will deliver the goods. **★★★★**

THE VILLAGE PEOPLE: The Best Of The Village People (Bell/Arista 74321178312). Credit to Music Club



Elton John: perfect partners

for their budget best of which came out earlier this year and sold very well, but this is the big one, a tongue-in-cheek celebration of disco performed by the chaps in chaps. Advance orders top 80,000 and the group's imminent promotional tour includes more than 20 TV dates. **★★★★**

BILL TARMAY: A Gift Of Love (EMI CDCEM 3665). Jack Duckworth wraps his surprisingly tender tenors round another 14 MOR melodies, and to his credit has avoided including

too many overworked songs. One of the better entrants in the growing area of albums recorded specifically for older consumers. **★★★★**

VARIOUS: No Alternative (Arista 0782218732). This alternative rock/indie Red Hot companion will by its nature have rather less appeal than its predecessors, but there's some fine music here, including Soul Asylum's effective re-drawing of Marvin Gaye's *Sexual Healing*, the Go Go Dolls' grunge attack on the Stones' *Itch* and *The Smashing Pumpkins'* sweet Glynnis. Needs and deserves support if it is to make money. **★★★★**

VARIOUS: The Best Christmas... Ever (Virgin VTDCD 23). This prettily packaged and intelligently selected 42-track double cannily compliments EMI's *It's Christmas Time* with little duplication. Unusual choices include Eartha Kitt's *Santa Baby* and Julie London's *Warm December*, and takes in seasonal hits not directly

concerned with Christmas - Farenheit's *Keeping The Dream Alive* and Enigma's *Sadness*. A big TV spend means mega-sales. **★★★★**

BARRY MANILOW: Greatest Hits - The Platinum Collection (Arista 74321175452). A faithful and relatively undiminished fanbase, a slew of TV dates supplemented by a big TV ad spend and the inclusion of previously unreleased remakes and live tracks will be enough to make this compilation one of the season's big hits. **★★★★**

PICK OF THE WEEK: ELTON JOHN/VARIOUS: Duets (Rocket 5184762). Elton has chosen his partners well, and comes up with a varied selection of originals and covers. PM Dawn and Little Richard are in their element. KD Lang, Tammy Wynette and Bonnie Raitt also make sterling contributions to what will be a massive seller. **★★★★ Alan Jones**

TOP**THE OFFICIAL MTV music week CHART****NOV****40****27**
1993

SINGLES

1 I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT)

02	TRUE LOVE	VIRGIN
03	ELTON JOHN & KIKI DEE PLEASE FORGIVE ME	ROCKET
04	BRYAN ADAMS DON'T BE A STRANGER	A&M
05	DINA CARROLL GOT TO GET IT	A&M
06	CULTURE BEAT	EPIC
07	12 JANET JACKSON RUNAWAY TRAIN	VIRGIN
08	7 SOUL ASYLUM FEELS LIKE HEAVEN	COLUMBIA
09	5 URBAN COOKIE COLLECTIVE HERO	PULSE 8
10	11 MARIAH CAREY LONG TRAIN RUNNIN' (SURE IS PURE REMIX)	COLUMBIA
11	THE DOOBIE BROTHERS GIVE	WARNER BROS.

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COLUMBIA ISBNs 7-4-2-5



21	16 SAID I LOVED YOU, BUT I LIED	COLUMBIA
22	27 NAILS IN MY FEET	CAPTROL
23	21 DEMOLITION MAN	A&M
24	14 REAL LOVE '93	INTERNAL AFFAIRS
25	13 LITTLE FLUFFY CLOUDS	BIG LIFE
26	MOMENTS OF PLEASURE	EMI
27	24 I'M LOOKING FOR THE ONE (...)	JIVE
28	FULL OF LIFE (HAPPY NOW)	POLYDOR
29	23 MORE AND MORE	PULSE 8
30	19 OPEN UP	HARD HANDS
31	18 WELCOME TO THE PLEASUREDOME	ZTT
32	18 ON	WARNER



27 11 93

europa is key to sales

An increasingly fickle and fragmented UK dance market is forcing labels to concentrate on European sales. Many companies are even promoting tunes abroad first to see if they are worth putting out in the UK. And leading labels say the situation is unlikely to improve in the UK in the near future. Lesgo Exports dance buyer Martin Clech says the company has handled 400 labels in the past year, eight

times as many as in 1991. "Today labels do just as well if not better on export than they do in the UK. It's just a lot easier to shift units," says Clech. "It only takes one 'phone call to sell 100 records in a European country, but it takes at least 10 calls here." It is the fragmentation of the dance business in the UK and the limited size of the market that has led to the move towards Europe, says Dove

Piccoli, owner of the Azull label and London's Black Market shop. "It's the result of the growing diversification in the market here and I can't see that reversing. When I was a kid you were either into one style of music or you were seen as straight. Now, kids can get into all different styles," he says. This has meant that for one shop, Piccoli now employs five dance buyers to cover the various styles.

Simon Marks of Centrestage Records says 65% of his sales are through Europe. "Fads are changing all the time, people haven't got a lot of money and in Europe you can rely on a certain amount of sales every time. Those are just some of the reasons," says Marks. He adds that UK labels are also looking at merchandising and licensing deals with majors as other ways of making steady income.

inside

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- 2 is the dance industry too segmented?
- 6 user-friendly user 102

club chart:

1 LEMON UZ

cool cuts:

1 HERE Dina Carroll

great asset fears mount

The legacy of collapsed distributor Great Asset has returned to haunt creditors who now fear they will get no more than 10% of the money owed to them. About 300 labels are owed a total of around £150,000 but were warned at a creditors meeting last week that they are unlikely to receive more than 10p per £1 owed. As Great Asset itself was owed money from various shops, the majority of the cash is unlikely to be recovered. Among the biggest creditors are Kudos Records (£17,853), Dingo Records (£14,335) and Dance Solution (£12,000). Others include Warp, Guisilla, Beechwood, Flying, PolyGram and DMC. The creditors meeting at Heathrow heard that Great Asset's directors Francis Harrington and Darren Gold first suffered financial losses in the year up to June 1993. This, they claimed, was due to over-stocking and increasing staff wages. There were further problems with credit and overheads. The company also lacked sufficient capital support from a bank. Bad debt write-offs followed before the winding up procedure began in July. London-based Oltren Wells has been appointed as liquidator for the company.



A Homeboy A Hippie And A Funki Dredd (pictured) will receive unprecedented TV exposure to back their new single this month. 'Here We Go' has been chosen as the theme music for the new British Knights sportswear ad, which will be shown 277 times on MTV up to Christmas. The band, who return after a year off, also feature in the ad. The hip hop/techno crew made their name with their 'Total Confusion' club hit on Tom Tom in 1989. They signed to Polydor two years ago.

NOW AVAILABLE FROM TERRY BLOOD DISTRIBUTION

"STOCK NOW FOR CHRISTMAS"

18 ONLY A DREAM

19 NOTHING BETTER

20 STAND UP (EP)

gabriele

I WISH

I WISH/WE DON'T TALK

CD & 12" includes KEITH COHEN Mix of I WISH and CLEVELAND CITY and TIM LAWS Mixes of WE DON'T TALK

7" - 12" - MC - CD
Released 29th November

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ALL PROCEEDS FROM THE SALE OF THIS ALBUM WILL BENEFIT WORLDWIDE AIDS ORGANISATIONS

ARISTA

11	10	9	8	7	6	5	4	3	2	1
THEL	U G	CAPP	LET	K-LET	AIN	GUNE	MAX	2 UN	AVE	LEBLE
12	11	10	9	8	7	6	5	4	3	2
PAUL	FEEL	15	14	13	12	11	10	9	8	7
22	21	20	19	18	17	16	15	14	13	12
WLI	HIP	25	24	23	22	21	20	19	18	17
20	19	18	17	16	15	14	13	12	11	10
NAUK	MEU	19	18	17	16	15	14	13	12	11

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AME



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Capacity/PA/
Special features:
Barn: 1,000, Shergarths:
1,000; Garage: 300/10K
in the Barn and Shergarths;
3K in the Garage.

Door policy:
"Anybody with the right
attitude." - **Chris Hurley,**
promoter.

Music policy:
"House in the Barn; good
garage and funky tunes in
the Garage." - **Chris Hurley.**

DJs:
Residents - **Chris Hurley**
and **(Garage) Joanne Hill.**

Spinning:
Outrage (Theme From
Outrage); David Morales &
The Bad Yard Club 'The
Program'; 'Amonday' Newer;
Inner City 'Jomanda';
Moonchild 'V.O.A.T.'

DJ's view:
"It's a mad place with
stuffed tigers and eagles."
- **Ian Oslie.**

Promotions
view:
"I make sure Chris gets the
records so there are
thousands of people
there." - **Hywel Williams,**
Olympic Records.
Ticket price: 56.

new's



bristol ravers

The dark and mellow grooves of Bristol are making their mark with a bunch of new releases and signings on the way.

The city has been doing its own thing on the street scene for a number of years but only Massive Attack and to a lesser extent Smith & Mighty have broken through nationally.

But that could all change next year with the Bristol sound now attracting A&R interest.

Portishead recently signed to **Go! Beat**, former Massive collaborator **Tricky** (pictured above left) and **Roberta** both have tracks due on Island. Federation have a debut release early next year on **Mo' Wax** and A&R departments are clamouring for the unsigned **Eorthing** (**Mista Boom** pictured).

Go! Beat's **Ferdy Unger-Hamilton**, who signed **Portishead**, says the Bristol vibe

is unique and consistent. "They like their music dark," he says.

London A&R **Andy Thompson**, who has a new **Smith & Mighty** single and album on the way, says the hybrid mix of the Bristol artists is second to none. "My DJ friends there are always talking up new bands," says **Thompson**. "Our-month-old **Eorthing** are currently being courted by A&R staff and look to be the next Bristol-based outfit to sign up."

a&r things go better with coke

Fruitree Records is preparing for more club hits in 1994 by hiring **Luke Coke** (pictured) as its new A&R man.

The **Scarbur** Bose of offshoot house label was so pleased with Coke's work on its product via his day job at **Phuture Trax**.

"Expectations that I decided to recruit him," Coke says he is specialising in picking up US tunes - the first being **Victor Simonelli's** 'Do You Feel Me' and **His All Stars** (featuring **Talullu**) with 'Was That All It Was'. Coke says he is keen to sign UK talent for the Fruitree and now **Fruitree Tronca** labels as well and demos should be sent to **Coke** at 138b West Hill, London SW15 2UE.



win...win...win

As more and more cheap-lookin' 12s clutter the racks, it's nice to see someone spending a little time and money on packaging. Network is releasing 16 classic house tracks - from artists such as **MK**, **Kevin Saunderson**, **Mayday** and **True Faith** - on eight clear vinyl 12-inch singles. **RM** has five of the Network 160 sets to give away. All you have to do is tell us the name of Inner City's female vocalist and send your answer to **Retto**, **RM**, Ludgale House, 245 Bradford Road, London SE1 6UR, by December 1.

glum brum dj goes it alone

Frustration with record buying in Birmingham has led **DJ John Harris** to open his own shop.

Harris found himself restricted by the lack of choice when it came to buying his tunes, and the closure of **Lee Fisher's Pure** shop was the last straw. "Buying records is a nightmare here. There are a few specialist shops but they're too expensive or too limited. So I decided to open my own," says Harris.

The store will open in the city centre in February and will stock across the board house, Euro, US, UK and hip hop. The venture is being backed by the local development agency.

Meanwhile, **Fisher** says **Pure** was another victim of the recession. "We were finally caught by the two-year slump," says **Fisher**, who owned the shop with partner **Mark Baxter**.



is the dance industry too segmented?

Peter Harris - MD, Kickin Records

"People need to cross over and exchange more ideas. There are specialist people within Germany, Holland and the US too, but they tend to be more open minded. Over here, if you do something outside a specialist realm, people start to say you're not credible. When, for example, we introduced **Slip & Slide** the shops would not initially buy

the record. They kept saying 'Oh, Kickin, they're hardcore'."

Lindsay Wesker - head of music, Kiss FM

"Businesswise, I don't see anything wrong in exploiting the needs of a specialist audience. If you know that a custom label or shop is reliable for finding the music you like, it means if you hear about a release on that label, you know it will be what you like."

Andy Bailey - label manager Mo's Music

"Further north, they're not so

interested in what style it is, as long as they can dance to it. In the South East, people tend to pigeonhole product. We've got four labels covering everything from hardcore to progressive house, commercial house and techno. We couldn't put all that on one label."

Andy Childs - owner, Boom Tunes record shop

"The dance scene is so fragmented that now you can have about 10 variations on the same thing, that can be a bit much. Shops like ours need to exist otherwise there'd be loads of good product that wouldn't get out."

Andy Thompson - A&R, frr London Records

"It's very easy for me to all here and say people should create trends and not only follow them, but we've probably got the strength and the capacity of product to do it. If you're aiming for its open to only a certain style of music, then you've got to have real quality product to make a niche for yourself. It boils down to whether you want to play safe or take risks."



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2

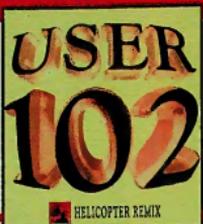
1	I'D FOR YOU	MEAT	TRUE ELTON	PLEAS BRYAN	DON DINA	GOT GUT	12 AGAM	RUN JANET	7 SOUL	8 FEELS	5 URBAN	11 HERO	MARIP	10 LONG	THE D	GIVE
02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18

namecheck: ralph tee @ warlock @ paul ablett @ brad beatnik @ jim jeffery @ andy bevers

tune of the week

user 102: 'can't hold it' (yo yo records)

Originally on limited release on No U-Turn Records, this gets a new lease of life with a wicked Helicopter Remix. Those Helicopter boys sure know how to pace a record with funky beats, deft breaks and irresistible vocal hooks, and this is one of their finest efforts. Ridiculously cheerful, bouncy and plain enjoyable, it's one of the coolest silcos of Nineties disco you're likely to hear. Also, check the dubber original mixes. **bb**



OHM 'The Discourse EP' (Bomba). A different tack for the Bomba label. 'Simon Dames' is a bright funky house number with guitar riffs, breakdowns and synth rhythms topped with a weird male vocal in two similar mixes. Chunky and well produced, it's a groovy, original tune that deserves to do well. Also worth checking is the extra track 'You Ain't Down (W.I.B.)' with a very deep organ riff in Detroit style. **jj**

LEFFIELD/YONG 'Open Up (Remixes)' (Hard Hands). It was always going to be difficult to match the power of the original mixes and the remix team of Sabres Of Paradise and Dust Brothers fail to add a great deal. That said, the Sabres dub is an eerie sparse affair that's intriguing while the Dust Brothers simply

provide an alternative club mix. Stick with the originals. **bb**

RED DRAGON 'Leave Yuh Man Alone' (Fashion). Built on a shango-style rhythm with a punishing bass drum, Red Dragon takes an ally in a calypso style that at last adds a new vibe to a reggae scene screaming for new ideas. **pa**

TENSION 'A Piece Called Heaven (Remixes)' (Azuli doublepack). The original US mixes of this track from the Black Quick team had a traditional sound which appealed in a big way to garage purists. These excellent new UK remixes will broaden that appeal. Farley & Heller provide added bounce by setting the deep and soulful male vocal against a jerky house rhythm. On Record 2,

Joey Negro goes for a pumping garage production that is much sharper and more lively than the original. **cb**

DIFFICULT CHILD 'Temporal Distort' (Magnetic North). Five value-for-money tracks with the two on the A-side embodied by hard and fast drums, rattling

hi-hats and gurgling raucy keyboards, all culminating to explosive imagination. Meanwhile, the B-side offers a cerebral breather, severely down-loading the tempo, especially on 'Too Late', which although hip has posed on 33 will please many a breakbeat fan on 45. **w**

DISCO SISTER 'Like It Is' (Atlanta). A debut for another UK label and the highlight of this track is the inspirational use of an Elvis Presley guitar riff (from 'Suspicious Minds') in the intro of the main mix. The track develops into a meandering dub

house groove with wailing vocal samples and other neat touches. Coco Steel & Lovibomb and Wildchild provide some good interpretations on the B-side but without that killer riff. **tt**

BIJUJI BANTON & COCOA TEE 'Too Young' (Greenleaves). Ruffneck superior and sweet voiced rasta combine to create a moody atmosphere on a post-reggae raggie pulse with a crisp production. If you like Buju, check this. **pa**

LOVE T.K.O 'Season Of The Witch' (Major Force West). This is the first release on a new label which has been set up by Mr 'Was' as a counterpart to Japan's Major Force operation. It sees Major Force founders Tech and Kudo covering Duncan Laich's 'Season Of The Witch' as a weird and wonderful jazz-funk hybrid. The dirty low-down funk rhythm underpins some neat guitar picking, a dose of heavy Hammond and the repeated 'Must be the season of the witch' female vocal line, which completes the hippie funk feel. It's coupled with the equally interesting 'Tongue In Your Ear' (actually the A-side), which is a less immediate and

more experimental psychedelic jazz-rock excursion. **bb**

THE CHAMELION PROJECT 'The Latin Alliance' (Gaerilla). This is about as Latin as fish and chips. It is, however, four well-produced tracks in true Guerrilla dub house disco style. All four are produced in a very similar manner with long build-ups and one good track in their own right. **tt**

UNDERWORLD 'Spikes'/'Dog Man Go Own' (Junior Boy's Own). This one sure takes you by surprise - it's the sound of Underworld experimenting with harder beats. Both tracks are typical 'builders' in the inimitable Underworld way, but this time it's a little more aggressive and a little less colourful. While nowhere near as immediate as 'Res' etc, they are growers. It's particularly good to hear a band determined not to stick to a winning formula. **bb**

EQ TIPS 'EQ Tips Between The Mixes' (Sapho). Pete Namlook and Alex Azary, renowned for their ambient, surprise all with a pure drum and bass workout which even with an overabundance of reggae loops (which are fast

albums

ICE CUBE 'Lethal Injection' (4th & B'way). This is the rapper's most musical album to date. The grooves take prominence over the cussing and the initial impression is that this is a record to move to. The success of 'It Was A Good Day' has obviously inspired Cube to spend more time on the groove and the melody rather than settling for a few cool samples. Co-production from Quincy Jones's son QB III only helps this, but don't get the impression that the rapper has lost his balls. The raps are still as hard as they come and there's no let-up in the vitriol. While he may not always be

too articulate in his arguments, there's no denying the force and raw soul behind Ice Cube's work. It's his finest album. **bb**

A TRIBE CALLED QUEST 'Midnight Marauders' (Gleason). This long-awaited album is rather disappointing. It seems lost in a mellow vein that probably sounds wisened if blunted by your favourite vice on a lazy summer's evening, but right now it's cold and nearly Christmas. The first single, 'Award Tour', is the best choice with a solid jazzy vibes break and a shrewd pulse. The consistently lazy mood of the album overall won't win them

many new fans but for those converted it will be considered a grower. **pa**

VARIOUS 'Ghetto Feel' (Mission). This is something of a homogenous reaction to the success of US swing and soul acts. 'Ghetto Feel' represents a selection of the finer UK street soul acts including Yinko, Da Big Kidz, Montage, Rhythm Within, Do Fellos and Serenade. What if's saying to record labels is, forget about the latest Manj 9 Bigge remix and listen to the talent on your own doorstep. This collection may not be 100% good but it's worth checking out. **bb**



atari teenage riot

Kiss of Life → Love Connection

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New Single

Remixed by Roger Sanchez · Out Now

SEE KISS OF LIFE LIVE AT BRITXON ACADEMY WITH JTQ - DEC. 11TH

6

1	2	3	4	5	6	7	8	9	10	11
1	2	3	4	5	6	7	8	9	10	11
MEAT	TRU	ELTO	PLEY	BRYA	DON	GOT	AG	AG	AG	AG
8	2	3	4	5	12	7	5	11	10	11
SOUL	FEEL	URIP	MARK	LO	THE	GIVE				

11	new	GIVE IT UP The Godmen	FRESH FRUIT/FERREEDOM
12	new	U GOT 2 LET THE MUSIC Cappella	INTERNAL
13	new	LET ME SHOW YOU K-KLASS	DECONSTRUCTION/EMI
14	new	AIN'T IT FUN GUNS N' ROSES	GEFFEN
15	new	MAXIMUM OVERDRIVE 2 UNLIMITED	PWL CONTINENTAL
16	new	AVE MARIA LESLEY GARRETT/AMANDA THOMPSON	INTERNAL AFFAIRS
17	new	FEEL LIKE MAKING LOVE PAULINE HENRY	SONY S2
18	new	LET HER DOWN EASY TERENCE TRENT D'ARBY	COLUMBIA
19	new	WILL YOU BE THERE (IN THE MORNING) HEART	CAPTAL
20	new	HIP HOP HOORAY NAUGHTY BY NATURE	BIG LIFE

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TOP 20 Breakers

1	LENNY VALENTINO Auteluis	HOT
02	CARELESS WHISPER The Roots	Alternative
03	HOPE IN A HOPELESS WORLD The Roots	Columbia
04	How 'bout Us Lil' Gloss	Dove
05	Lil' Gloss Lil' Gloss	Capitol
06	SEX TYLE TING Soul Train	Alternative
07	IT'S ABOUT TIME Lenny Valentino	Alternative
08	A HEAD DAY'S NIGHT Pete Dinklage	Blue
09	MOLLIE'S SONG Lenny Valentino	Blue
10	I DON'T KNOW WHY Lenny Valentino	Blue
11	FLASHDANCE... WHAT A FEELING Ani DiFranco	Columbia
12	GOODBYE Ani DiFranco	MCA
13	This Is It (Your Soul) Lenny Valentino	Blue
14	FIRE OF LOVE Lenny Valentino	Blue
15	THE PERFECT MOMENT Lenny Valentino	Blue
16	THE TRUTH Lenny Valentino	Blue
17	BACKSTAB (ep) Lenny Valentino	East West
18	ONLY A DREAM Lenny Valentino	Columbia
19	NOTHING BETTER Lenny Valentino	Columbia
20	STAND UP (ep) Lenny Valentino	MCA

33	new	LAY DOWN YOUR ARMS Belinda Carlisle	VIRGIN
34	new	THROW YA GUNZ Onyx	COLUMBIA
35	new	I'LL BE THERE FOR YOU (...) HOUSE OF VIRGINISM	FERR 29
36	new	COULD IT BE MAGIC 1993 BARRY MANILOW	ARISTA 39
37	new	THUNDERDOME MESSIAH	WEA 37
38	new	FOR WHOM THE BELLS TOLLS BEE GEES	POLYGRAM
39	new	LAID JAMES	FONITAMA
40	new	POWER (THE E SMOOVE REMIXES) Nu-Coleurs	WILD CARD/POLYGRAM

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THE HEATHROW FLYERS NEW SINGLE

"TRUCKERS CHRISTMAS"

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COMPUTER GAMES

PENGUIN ELSPA

THIS	LAST	TITLE	FORMATS	LABEL	11	8	GOALI	AG PC	Virgin
1	1	FRONTIER: ELITE 2	AG PC	Gemtek	12	11	PREMIER MANAGER	ST AG PC	Gremlin Graphics
2	3	ALIEN BREED 2	AG	Gremlin Graphics	13	23	FORMULA 1 GRAND PRIX	ST AG PC	MicroProse
3	2	ALIEN BREED 2	AG AA	Team 17	14	12	SYNDICATE	AG PC	Electronic Arts
4	9	BODY BLOWS GALACTIC	AG AA	Team 17	15	36	LEMMINGS 2	ST AG PC	Paysonics
5	15	MICRO MACHINES	AG	Code Masters	16	NEW	LORDS OF POWER	AG PC	Ubisoft
6	4	CHAMPIONSHIP MANAGER 93	ST AG PC	Domark	17	22	NIGEL MANSSELL'S CHAMP'SHIP	ST AG AA PC	Gremlin Graphics
7	14	ZOOL	ST AG PC OT	Gremlin Graphics	18	34	COMBAT CLASSICS 2	AG PC	Empire
8	5	MICROSOFT FLIGHT SIM...	PC	Microsoft	19	15	NEW B-WING	AG PC	US Gold
9	7	SENSIBLE SOCCER 92/93	ST AG	Renegade / Mindscape	20	24	FLASHBACK	AG PC	US Gold
10	6	STREETFIGHTER 2	ST AG PC	US Gold	Source: ELSPA. Compiled by Gallup				

COUNTRY

THIS	LAST	TITLE	ARTIST	LABEL	11	8	THE SONG REMEMBERS WHEN <th>Trisha Yearwood <th>MCA MCD 10911 (BMG) </th></th>	Trisha Yearwood <th>MCA MCD 10911 (BMG) </th>	MCA MCD 10911 (BMG)
1	1	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RITZBCD 702 (P)	12	8	SHOOTING STRAIGHT IN THE DARK	Mary-Chapin Carpenter	Columbia 467462 (SM)
2	-	EVEN COWGIRLS GET THE BLUES	kd lang	Sire 9362454332 (W)	13	13	SOME GAVE ALL	Billy Ray Cyrus	Mercury 5106352 (F)
3	2	COME ON COME ON	Mary-Chapin Carpenter	Columbia 4718982 (SM)	14	9	IN PIECES	Garth Brooks	Liberty CDEST 2212 (Imp)
4	6	OTHER VOICES/OTHER ROOMS	Nanci Griffith	MCA MCD 10796 (BMG)	15	14	INFAMOUS ANGEL	Iris Dement	Warner Bros 9362452382 (W)
5	-	HONKY TONK ANGELS	Patricia Lynn Wynette	Columbia 4746362 (SM)	16	11	CROSS THE BORDERLINE	Willie Nelson	Columbia 4729422 (SM)
6	5	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZBCD 701 (P)	17	-	DON'T FORGET TO REMEMBER	Daniel O'Donnell	Ritz RITZCD 105 (P)
7	4	SHADOWLAND	kd lang	Warner Bros 9257442 (W)	18	12	ROPIN' THE WIND	Garth Brooks	Capitol CDESTU 2182 (E)
8	7	NO FENCES	Garth Brooks	Capitol CDEST 2136 (E)	19	18	THE CHASE	Garth Brooks	Liberty CDESTU 2184 (E)
9	3	SOMETHING UP MY SLEEVE	Suzy Bogguss	Liberty CDEST 2211 (E)	20	20	ABSOLUTE TORCH AND TWANG	kd lang and The Reclines	Sire 9258772 (W)
10	-	LITTLE LOVE LETTERS	Carlene Carter	Giant 74321156062 (BMG)	Source: © CIN. Compiled by Gallup				

THIS	LAST	TITLE	ARTIST	LABEL	11	8	TAKE THAT <th>Various </th>	Various
1	2	MUDDY WATER BLUES	Paul Rodgers	Victory 8294242 (F)	1	10	Red Dwarf	Various
2	4	JAZZMAZZ	Guru	Cooltemp CTCD 34 (E)	2	3	The Levellers	Various
3	1	SHAME & SIN	Robert Cray	Fontana 5185172 (F)	3	-	Raquel	Eye and Aborigine
4	7	MONTAGE	Kenny G	Arista 265821 (BMG)	4	-	Pearl Jam	Various
5	6	BLUES ALIVE	Gary Moore	Pointblank CDV 2716 (F)	5	8	Meatloaf	Debut
6	RE	BOOM BOOM	John Lee Hooker	Charly Classics CDCD 1038 (CH)	6	-	Cypress Hill	Various
7	RE	CROSSROADS JOHN	Ry Cooder	Warner Bros 9252992 (W)	7	4	Reg Holdsworth	Knowledge Is Power
8	9	THE BEST OF JONN LEE HOOKER	John Lee Hooker	Musik Club International MCD 009 (MCI)	8	-	The Prodigy	One Love
9	RE	THE HEALER	John Lee Hooker And Friends	Silvertone DERC 508 (P)	9	2	Various	Various
10	RE	MR. LUCKY	John Lee Hooker	Silvertone DERC 519 (P)	10	-	Various	Various

Source: © CIN. Compiled by ERA from Gallup figures

INDEPENDENT SINGLES

THIS	LAST	TITLE	ARTIST	LABEL	11	8	FEELS LIKE HEAVEN <th>Urban Cookie Collective <th>Pulse 8 CDLOSE 56 (P) </th></th>	Urban Cookie Collective <th>Pulse 8 CDLOSE 56 (P) </th>	Pulse 8 CDLOSE 56 (P)		
1	3	2	WEEZ LIKE HEAVEN	Urban Cookie Collective	Pulse 8 CDLOSE 56 (P)	1	1	ON AIR	The Shamen	Band Of Joy BJCDD 006 (P)	
2	1	5	I GOT 2 LET THE MUSIC	Cappella	Internal IDC3 (RTM/P)	2	2	THE LEVELLERS	The Levellers	China WOLCD 3104 (P)	
3	2	2	OPEN UP	LeField Lydon	Hard Hands HANC 090CD (RTM/P)	3	1	DEBUT	Bjork	One Little Indian TPLP 133 (P)	
4	5	3	MORE AND MORE	Captain Hollywood Project	Pulse 8 CDLOSE 50 (P)	4	NEW	1 KITCHEN	Sun Electric	R&S RS 830CD (RE/AP/T)	
5	4	3	THE S.O.S. EP	The Shamen	One Little Indian 108 TPCDD (P)	5	4	5 CHADS A.D.	Sagittarius	Roadrunner RR 38002 (P)	
6	6	4	THIS GARDEN	Levellers	China WOLCD 3038 (P)	6	3	3 KING PUCK	Christy Moore	Equator ATLASCD 063 (P)	
7	NEW	1	LOST IN TIME EP	EstStatic	Ultimate BARK 0202DS (RTM/P)	7	5	4 DREAM OF 100 NATIONS	Transglobal Underground	Nation NR 21CD (RTM/P)	
8	NEW	1	SANCTUARY OF LOVE	The Source	Pulse 8 CDLOSE 51 (P)	8	6	11 LAST SPLASH	The Breeders	4AD CAD 3014CD (RTM/P)	
9	NEW	1	HELICOPTER (EP)	Helicopter	Helicopter TIC 004 (SRD)	9	17	17 SHAME DREAM	Smashing Pumpkins	Hat CONUT 11 (RTM/P)	
10	NEW	1	ROCK YOUR BODY	Bottom Dollar	Dymptic ELYGT 011 (RE/AP/T)	10	8	23 LEVELLING THE LAND	The Levellers	China WOLCD 3022 (P)	
11	NEW	1	COUNTRYMAN/TRIBAL REVOLUTION	Fun-De-Mental	Nation NR 023CD (P)	11	7	5 SABBESONIC	Sabres Of Paradise	Warg WARPCD 16 (RTM/P)	
12	8	3	OVINEHAMMER	The Breeders	4AD BAD 3017CD (RTM/P)	12	NEW	1	SULK	Molly Hall Head	Playtime AMUSE 020CD (RE/AP/T)
13	NEW	1	DESERT WIND	Banco De Gaia	Ultimate BARK 010DS (RTM/P)	13	10	6 THIRTEEN	Teenage Fanclub	Creation CRECD 144 (P)	
14	10	3	SOUND SYSTEM	The Drum Club	Buttery BRLC 16 (RE/AP/T)	14	NEW	1	IN PURSUIT OF SHASHANEA	African Heart Charge	On-U Sound ONUCD 65 (SRD)
15	12	2	REACH OUT YOUR LOVE	Ade	Profile PROCD 462 (RE/AP/T)	15	2	BOSS DRUM	One Little Indian TPLP 45CD (P)		
16	12	2	ARPEGGIO	Ultrasonic	Clabene Crest 015 (Self)	16	15	7 (BIG RED LETTER DAY)	Buffalo Tom	Beggars Banquet BR0CD 142 (RTM/P)	
17	NEW	1	NEED TO NEED YOU	Baby June	Solid Pleasure SPLCD 103 (P)	17	11	3 HEARTWORK	Carcass	Enoch MOSH 87CD (RE/AP/T)	
18	NEW	1	POSITIVE ENERGY	Country & Western	Effective EFS 090CD (P)	18	13	5 THUNDERSTICKS	Tendersticks	This Way UP 518362 (SRD)	
19	RE	1	SAY WHAT!	X-Pract 2	Junior Boy's Own JB0 160CD (RTM/P)	19	3	5 SUEDE	Suede	Nade NUCD 102 (RTM/P)	
20	18	6	85V/FAMILIUS HORRIBILLIS	Pop Will Eat Itself	Infectious INFECT 102 (RTM/P)	20	NEW	1	NO ELECTRICITY REQUIRED...	FM	Musica For Nations COMFN 155 (P)

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

INDEPENDENT ALBUMS

THIS	LAST	TITLE	ARTIST	LABEL	11	8	NEW 1 ON AIR <th>The Shamen <th>Band Of Joy BJCDD 006 (P)</th> </th>	The Shamen <th>Band Of Joy BJCDD 006 (P)</th>	Band Of Joy BJCDD 006 (P)
1	NEW	1	ON AIR	The Shamen	Band Of Joy BJCDD 006 (P)	1	NEW	1	ON AIR
2	2	12	THE LEVELLERS	The Levellers	China WOLCD 3104 (P)	2	2	2	THE LEVELLERS
3	1	19	DEBUT	Bjork	One Little Indian TPLP 133 (P)	3	1	19	DEBUT
4	NEW	1	KITCHEN	Sun Electric	R&S RS 830CD (RE/AP/T)	4	NEW	1	KITCHEN
5	4	5	CHADS A.D.	Sagittarius	Roadrunner RR 38002 (P)	5	4	5	CHADS A.D.
6	3	3	KING PUCK	Christy Moore	Equator ATLASCD 063 (P)	6	3	3	KING PUCK
7	5	4	DREAM OF 100 NATIONS	Transglobal Underground	Nation NR 21CD (RTM/P)	7	5	4	DREAM OF 100 NATIONS
8	6	11	LAST SPLASH	The Breeders	4AD CAD 3014CD (RTM/P)	8	6	11	LAST SPLASH
9	17	17	SHAME DREAM	Smashing Pumpkins	Hat CONUT 11 (RTM/P)	9	17	17	SHAME DREAM
10	8	23	LEVELLING THE LAND	The Levellers	China WOLCD 3022 (P)	10	8	23	LEVELLING THE LAND
11	7	5	SABBESONIC	Sabres Of Paradise	Warg WARPCD 16 (RTM/P)	11	7	5	SABBESONIC
12	NEW	1	SULK	Molly Hall Head	Playtime AMUSE 020CD (RE/AP/T)	12	NEW	1	SULK
13	10	6	THIRTEEN	Teenage Fanclub	Creation CRECD 144 (P)	13	10	6	THIRTEEN
14	NEW	1	IN PURSUIT OF SHASHANEA	African Heart Charge	On-U Sound ONUCD 65 (SRD)	14	NEW	1	IN PURSUIT OF SHASHANEA
15	2	BOSS DRUM	One Little Indian TPLP 45CD (P)	15	2	BOSS DRUM	15	2	BOSS DRUM
16	15	7	(BIG RED LETTER DAY)	Buffalo Tom	Beggars Banquet BR0CD 142 (RTM/P)	16	15	7	(BIG RED LETTER DAY)
17	11	3	HEARTWORK	Carcass	Enoch MOSH 87CD (RE/AP/T)	17	11	3	HEARTWORK
18	13	5	THUNDERSTICKS	Tendersticks	This Way UP 518362 (SRD)	18	13	5	THUNDERSTICKS
19	3	5	SUEDE	Suede	Nade NUCD 102 (RTM/P)	19	3	5	SUEDE
20	NEW	1	NO ELECTRICITY REQUIRED...	FM	Musica For Nations COMFN 155 (P)	20	NEW	1	NO ELECTRICITY REQUIRED...

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THE OFFICIAL
music week
CHARTS
27 NOVEMBER 1993

THIS AIRPLAY CHART IS THE MOST UP-TO-DATE AVAILABLE

It combines Radio One and IR play in a weighting system derived from latest audited listening figures. IR stations contributing data include:

2CR FM, 96.4 FM BRMB; 96.7 BCR; Aire FM; BBC Radio 1; Borders; Broadland; CNFM; Capital FM; Central FM; Chiltern Network; City; County One FM; Cool FM; Clynwy Sound Network; Downtown; Essex; Forth FM; Fox FM; GWR FM; Hallam FM; Hereward; Invicta FM; Leicester Sound FM; Lincs FM; MFM 1034 & 971; Mercia-FM; Mercury; Metro FM; Moray FM; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Red Dragon; Red Rose Rock FM; SGR FM; TFM; Tay; The Pulse; Trent; Viking FM; Wyvern.

THIS REPRESENTS
77.61% OF POP RADIO
LISTENING IN THE UK

The Last 7 weeks	Title Artist (Label)	Last weeks FM Playlist	Station with most plays
1	PLEASE FORGIVE ME Bryan Adams (A&M)	A	Red Rose Rock FM
2	DON'T BE A STRANGER Tina Turner (A&M)	A	Red Rose Rock FM
3	DO ANYTHING FOR LOVE Meat Loaf (Virgin)	A	Red Rose Rock FM
4	QUEEN OF THE NIGHT Whitey Houston (Arista)	A	Red Rose Rock FM
5	FEEL LIKE MAKING LOVE Pauline Murray (Sony CS)	A	Red Rose Rock FM
6	AGAIN Janet Jackson (A&M)	A	Chiltern Network
7	BOTH SIDES OF THE STORY Phil Collins (Virgin)	A	Red Rose Rock FM
8	RUNAWAY TRAIN Soul Asylum (Columbia)	A	Capital FM
9	SHE'D A TEAR Wee Wee Wee (Precision)	A	City
10	DEMOLITION MAN Sting (A&M)	A	Red Dragon
11	DON'T LOOK ANY FURTHER M People (Deconstruction)	A	Power FM
12	GO TO GET IT Culture Beat (Epic)	A	Power FM
13	GIVIN' IT UP Incognito (Columbia)	A	Chiltern Network
14	HERO Mariah Carey (Columbia)	A	Red Rose Rock FM
15	I'M LOOKING FOR THE ONE TO BE WITH DJ Jazzy Jay & The Fresh Prose (A&M)	A	Power FM
16	FEELS LIKE HEAVEN Urban Cookie Collective (Pulse M)	A	Red Dragon
17	LAID James Fortson	A	City
18	MOVING ON UP M People (Deconstruction)	B	Chiltern Network
19	LENNY VALENTINO The Associates (RCA)	B	BBC Radio 1
20	COMIN' ON STRONG The Shamen (One Life Life India)	A	Power FM

The Last 7 weeks	Title Artist (Label)	Last weeks FM Playlist	Station with most plays
21	FULL OF LIFE (HAPPY NOW) The Wonder Soul (Polygram)	A	BBC Radio 1
22	TRUE LOVE Elton John & Kiki Dee (Reprise)	B	Capital FM
23	THAT'S WHAT I THINK I NEED Cyndi Lauper (Epic)	B	Orchard FM
24	MAXIMUM OVERDRIVE 2 Unlimited (PWL, Continental)	A	BBC Radio 1
25	OPEN UP Lutfellia Lydon (Real Hands)	A	Cool FM
26	STAY UP (Dubset)	B	Cool FM
27	IT'S ALRIGHT (Last 12 London)	B	Orchard FM
28	LAY DOWN YOUR ARMS Madina Carline (Virgin)	B	Orchard FM
29	SAID I LOVED YOU, BUT I LIED Michael Bolton (Columbia)	B	MFM 1034 & 971
30	STAY Enigma (EMI)	B	Red Rose Rock FM
31	U GOT 2 LET THE MUSIC Cappella (Internal)	B	Red Rose Rock FM
32	THIS GARDEN The Lovelliers (Chisna)	B	Power FM
33	MOMENTS OF PLEASURE Kate Bush (EMI)	B	Orchard FM
34	IT'S ABOUT TIME The Lemonheads (Atlantic)	B	Piccadilly Key 103 FM
35	WHAT'S MY NAME? Deep Doggy Dogg (Interceptor)	B	BBC Radio 1
36	AIN'T IT FUN Gussie N' Roses (Duffy)	B	BBC Radio 1
37	TV TAN The Wildabouts (Benson)	B	BBC Radio 1
38	UP LOSS Pulp (Island)	B	BBC Radio 1
39	BUDDHA OF SUBURBIA David Bowie (Arista)	B	Piccadilly Key 103 FM
40	BIG TIME SENSUALITY Björk (One Life Life India)	B	BBC Radio 1

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BREAKERS

#	Title Artist (Label)	#	Title Artist (Label)
1	LET ME SHOW YOU K-Klass (Deconstruction)	11	THIS IS IT (YOUR SOUL) Highway Flowers (London)
2	I WISH Gabrielle (Isa Beat)	12	MAMA SAID Curtains Anderson (Epic)
3	SPOOKY New Order (Centredisc Co) (Columbia)	13	LITTLE BIT OF HEAVEN Lisa Stansfield (Arista)
4	HOPE IN A HOPELESS WORLD Paul Young (Mercury)	14	BARBIE Take That (RCA)
5	PLEASE (YOU GOT THAT) NKCS & Ray Davies (Virgin America)	15	COME BABY COME (Big Life)
6	IS THERE ANY LOVE IN... Kenny Rogers (Island)	16	WE WAIT AND WONDER Phil Collins (Virgin)
7	LEMON LIZ (Island)	17	BRING ME YOUR CUP U2 (Isa)
8	LONG TRAIN RUNNIN' Double Brothers (WEA)	18	FOR WHOM THE BELL TOLLS The Bess Bros (Polygram)
9	THE PERFECT MOMENT The Christians (Island)	19	I WOULDN'T NORMALLY DO THIS... Pat Sharp Boyd (Parlophone)
10	HEADSTRONG Fire (Isa)	20	POWER No Colour (Wild Card)

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

US SINGLES

#	Title Artist (Label)	#	Title Artist (Label)
1	DO DO ANYTHING FOR LOVE... Meat Loaf (Mercury)	26	12 TWO STEPS BEHIND Col Leggett (Columbia)
2	AGAIN Janet Jackson (A&M)	27	36 WILD WORLD Big (Arista)
3	ALL THAT SHE WANTS Ace Of Base (Capitol)	28	33 RIGHT HERE Only (RCA)
4	GANGSTAN LEAN O's (Capitol)	29	1F Janet Jackson (Arista)
5	SNOOP 'N' Ice (Arista)	30	36 LINGER The Chantelles (Island)
6	JUST KICKIN' IT Upcase (Capitol)	31	36 TIME AND CHANCE Color His Beat (Island)
7	HERO Mariah Carey (Columbia)	32	42 NEVER KEEPING SECRETS Boyz II Men (Arista)
8	PLEASE FORGIVE ME Bryan Adams (A&M)	33	36 NEVER SHOULD'VE LET YOU GO In Five (Arista)
9	WHOMP! (THERE IT IS) Tag Team (Island)	34	1 GET AROUND 2K (Grosbeak)
10	HEY MR DJ Zone (Mercury US)	35	25 (I KNOW) GOT! SKILLZ Shaquille O'Neal (Island)
11	BREATH THE AGAIN Two Brothers (Arista)	36	73 EVERYBODY Hurts Sam (Warner Bros)
12	CAN WE TALK True Concept (Arista)	37	41 ALL ABOUT Culture Beat (Island)
13	BREATHALOVER Mariah Carey (Columbia)	38	44 MR VAIN Culture Beat (Island)
14	SAID I LOVED YOU, BUT I LIED Michael Bolton (Columbia)	39	33 REASON TO BELIEVE Red Sweat (Warner Bros)
15	KEEP YA HEAD UP 2K (Interceptor)	40	40 BECAUSE THE NIGHT (Isis/Mercury)
16	ANNIVERSARY Two-Tone Tantal (Mercury)	41	36 RUNAWAY TRAIN Soul Asylum (Columbia)
17	WHAT IS LOVE? Backstreet (Arista)	42	43 CAN SEE CLEARLY NOW Jimmy Cliff (Island)
18	THE RIVER OF DREAMS Billy Joel (Columbia)	43	43 FREAKY 2K (Grosbeak)
19	ANDERSON SAID LOVE SONG Tom Braxton (Arista)	44	24 MEY JEALOUSY (Isis/Mercury)
20	COME BABY COME (Big Life)	45	37 COME INSIDE NOW (Arista)
21	SWAY! (LA LA LA LALOING) Two-Tone Tantal (Mercury)	46	47 REAL MUYBACHIN' Goo Goo D (Mercury)
22	SEX ME (Part 1) & (Part 2) (Mercury)	47	43 DREAMS Gabrielle (Island)
23	NO BRAIN (Mercury)	48	48 SOUL TO SOZZIEZ Red Hot Chili Peppers (Warner Bros)
24	CRYIN' (Mercury)	49	43 CAN'T HELP FALLING IN LOVE... (Mercury)
25	BOTH SIDES OF THE STORY Phil Collins (Virgin)	50	42 SLOW AND STEADY 2K & Pulp (Arista)

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US ALBUMS

#	Title Artist (Label)	#	Title Artist (Label)
1	VS Pearl Jam (Geffen)	26	11 HUMMIN' COMIN' AT' CHA Xscape (Sire/Sire)
2	DUETS Frank Sinatra/Voltaire (Capitol)	27	71 EASY COME, EASY GO George Strait (MCA)
3	BAT OUT OF HELL II - BACK TO HELL Meat Loaf (MCA)	28	29 STONE FRENZ: TRIBUTE TO BENOIX VEGEL (Polygram)
4	COMMON THREAD: THE SONGS VOLTAIRE (Capitol)	29	25 I'M READY Two-Tone Tantal (Mercury)
5	MUSIC BOX Alanis Morissette (Columbia)	30	29 SHAD DISEG (Mercury)
6	JANET Janet Jackson (Arista)	31	31 GET A GRIP Aerosmith (Geffen)
7	RIVERS OF DREAMS Billy Joel (Columbia)	32	26 BLACK SUNDAY Cypress Hill (Polygram)
8	MIDNIGHT MARAUDERS Tribe Called Quest (Arista)	33	36 CORE Stone Temple Pilots (Arista)
9	50 FEAR 2.0 Good Bryan Adams (MCA)	34	31 BREATHLESS Kenny G (Arista)
10	GREATEST HITS VOL 2 Zebra Head (MCA)	35	25 TEN Pearl Jam (Geffen)
11	TOM BRAXTON Tom Braxton (Arista)	36	14 REDONCISTO: FAVORITE MUSIC VOL 1 Vince Zombie (Arista)
12	IN PLEASURE Cori Sneyda (Mercury)	37	41 BARNEY'S DEVIL MUSIC VOL 1 Barney (Arista)
13	BOTH SIDES Phil Collins (Mercury)	38	36 FOR THE COOL IN YOU Redbone (Arista)
14	IT'S ON (OR DEAR HEAVEN) Easy-G (Mercury)	39	32 RETRO ACTIVE (Mercury)
15	IN UNTERO Newtron (Geffen)	40	27 VERY NECESSARY SIN N-Pang (New Line)
16	MTV UNPLUGGED 1993 Michael (Mercury)	41	ENTER THE WU-TANG Clan (RCA)
17	1 GET IN WHERE YA FIT IN The Roots (Mercury)	42	33 COUNTERPARTS (Mercury)
18	A LOT ABOUT MY (AND A...) John Mellencamp (Mercury)	43	41 GANGSTAN LEAN O's (Capitol)
19	BLAME MELODY (Mercury)	44	41 THE SONG REMEMBERS WHEN (Mercury)
20	SIAMUS (Mercury)	45	45 LET THERE BE PEACE ON EARTH Kenny G (MCA)
21	SLEEPLESS IN SEATTLE (OST) Various (Arista)	46	39 HUMAN WHEELS John Mellencamp (Mercury)
22	UNPLUGGED... AND SEATED Red Hot Chili Peppers (Mercury)	47	45 SONS OF SOUL Two-Tone Tantal (Mercury)
23	12 PLAY Kelly (Mercury)	48	41 ALAPALOGA World of Warcraft (Globe/BMG)
24	THE BODYGUARD (OST) Various (Mercury)	49	47 LAST SPLASH The Breeders (Arista)
25	EVERYBODY ELSE IS DOING IT... The Cranberries (Mercury)	50	41 STRICTLY 4 MY N.I.G.G.A.Z. 2K (Interceptor)

N·E·T·W·O·R·K C·H·A·R·T

27 NOVEMBER 1993

This Week	Last Week	Title	Artist	Label	CD Number	This Week	Last Week	Title	Artist	Label	CD Number
1		I'D DO ANYTHING FOR LOVE	Meat Loaf	Virgin	VSCD 1143	13	15	QUEEN OF THE NIGHT	Ariana Whitney Houston	Arista	74321189302
2	8	TRUE LOVE	Etos John & Kiki Dee	Rocket	EJSCX 32	14	6	BOTH SIDES OF THE STORY	Phil Collins	Virgin	VSCD 1500
3	2	PLEASE FORGIVE ME	Bryan Adams	A&M	5804235	15	17	WILL YOU BE THERE (IN THE MORNING)	Heart	Capitol	CDLS 700
4	3	DON'T BE A STRANGER	Dina Carroll	A&M	580389-2	16	19	SHED A TEAR	Wet Wet Wet	Precious	JWLCD 21
5	4	GOT TO GET IT	Culture Beat	Epic	6597212	17	21	DEMOLITION MAN	Dem	A&M	5894517
6	22	AGAIN	Janet Jackson	Virgin	VSCDG 148	18	20	JULIA	Chris Rea	East West	YZ 7762D
7	7	RUNAWAY TRAIN	Soul Asylum	Columbia	6553902	19	6	U GOT 2 LET THE MUSIC	Cappella	Internal	IOC 3
8	5	FEELS LIKE HEAVEN	Urban Cookie Collective	Pulse 8	CDLOSE 55	20	18	STAY	Eternal	EMI	ODEM 283
9	12	HERO	Manah Caray	Columbia	6598122	21	13	MOVING ON UP	M People	Deconstruction	4321186182
10	NEW	LONG TRAIN RUNNING	Doobie Brothers	WEA	W 0217CD	22	16	WHY MUST WE WAIT UNTIL TONIGHT	Tina Turner	Parlophone	CDPS 6356
11	11	FEEL LIKE MAKING LOVE	Pauline Henry	Sony	52 6587972	23	34	NAILS IN MY FEET	Crowded House	Capitol	CDLS 701
12	23	SAID I LOVED YOU, BUT I LIED	Michael Bolton	Columbia	4743552	24	25	RELIGHT MY FIRE	RCA	734321187722	
						25	21	GOTTA GET IT RIGHT	Leno Hargbe	Mother	MUMCD 44
						26	10	GIVE IT UP	The Godsmen	Internal	TABCD 118
						27	NEW	LET HER DOWN EASY	Terence Trent D'Arby	Columbia	6598462
						28	30	ALL ABOUT SOUL	Billy Joel	Columbia	6597382
						29	NEW	LAY DOWN YOUR ARMS	Belinda Carlisle	Virgin	VSCDQ 1436
						30	NEW	MOMENTS OF PLEASURE	Kate Bush	EMI	ODEM 297
						31	NEW	MAXIMUM OVERDRIVE	2 Unlimited	PWA, Continental	PWCD 276
						32	NEW	LET ME SHOW YOU	Ice-Klass	Deconstruction	QDR 6367
						33	NEW	WELCOME TO THE PLEASUREDOME	Frankie Goes To Hollywood	ZTT	FGTH 2CD
						34	23	GIVIN' IT UP	Incognito	Talkin' Loud	TLKCD 44
						35	9	AIN'T IT FUN	Guns N' Roses	Geffen	GFSTD 82
						36	NEW	ITM LOOKING FOR THE ONE TO BE WITH	DJ Jazzy Jeff & The Fresh Prince	Jive	JIVED 345
						37	NEW	HOPE IN A HOPELESS WORLD	Paul Young	Columbia	6598552
						38	23	REAL LOVE '93	The Time Frequency	Internal Affairs	KGBMD 011
						39	NEW	AVE MARIA	Lesley Garrett/Amanda Thompson	Internal Affairs	KGBD 012
						40	28	SO NATURAL	Lisa Stansfield	Arista	74321189132

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BPI STATISTICAL HANDBOOK 1993

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BPI

THE BRITISH RECORD INDUSTRY

V.I.D.E.O

THE OFFICIAL
music week
CHARTS
27 NOVEMBER 1993

This Week	Last Week	Artist Title	Category/Running Time	Label Cat No
1	1	THE JUNGLE BOOK	Children's/1 hr 15 min	Walt Disney D 21722
2	NEW	THE MUPPET CHRISTMAS CAROL	Children's	Walt Disney D 21732
3	2	HOME ALONE 2	Comedy/1 hr 55 min	FoxVideo 1363
4	3	THE BODYGUARD	Action/1 hr 4 min	WVH SD 12391
5	4	BEAUTY AND THE BEAST	Musical/1 hr 21 min	Walt Disney D 21352
6	5	TAKE THAT: Take That & Party	Children's/1 hr 12 min	BMG Video 7432123863
7	6	SISTER ACT	Comedy/1 hr 30 min	Touchstone D 41432
8	10	MR BOBBY	Comedy/1 hr	8BC BBCV 9157
9	8	DANIEL O'DONNELL: An Evening With	Musical/1 hr 35 min	RITV RITV 0038
10	14	PETER PAN	Children's/1 hr 14 min	Walt Disney D 20252
11	12	THE BEANO VIDEO	Children's/52 min	PolyGram Video 0863343
12	16	BOTTOM: Live-The Stage Show	Comedy	VVL 0802148
13	13	THE LAST OF THE MOHICANS	Action/1 hr 47 min	WVH SD 12319
14	NEW	LESLIE NIELSEN'S BAD GOLF MADE EASIER	Comedy/36 min	PolyGram Video 0863343

This Week	Last Week	Artist Title	Category/Running Time	Label Cat No
15	13	JIM DAVIDSON: The Truth, The Whole...	Comedy/1 hr	Pickwick PV 2802
16	7	UNIVERSAL SOLDIER	Action/1 hr 30 min	GLD 51382
17	17	THE MERRY MISHAPS OF MR BEAN	Children's/28 min	ThamesVideo Collection TV 8179
18	25	JANE HISSIE'S OLD BEAR & FRIENDS	Children's/28 min	Pickwick PV 2212
19	21	BETHRAX POTTER'S TAILOR OF GLOUCESTER	Children's/28 min	Pickwick PV 2206
20	NEW	ROY CHUBBY BROWN: Exposed	Comedy/1 hr	PolyGram Video 0869163
21	22	FREDDIE STARR: Live	Comedy/1 hr	Captiva Vision D 136
22	24	THE TERRIBLE TALES OF MR. BEAN	Children's/28 min	ThamesVideo Collection TV 8178
23	30	MIKE REID: Live - Uncensored	Comedy/1 hr 25 min	Video Collection VC 6276
24	27	RED DWARF 1: The End	Children's/45 min	8BC BBCV 914
25	26	THOMAS THE TANK ENGINE: Xmas Party	Children's/28 min	WVH Video Collection VC 136
26	RE	FOSTER AND ALLEN: By Request	Comedy/1 hr	Telesat TV 1058
27	23	TOM & JERRY-THE MOVIE	Children's/1 hr 25 min	First Independent VA 3029
28	20	ALIEN 3	Action/1 hr 40 min	FoxVideo 5531
29	NEW	CLIFF RICHARD: The Story So Far	Comedy/1 hr 15 min	PML MVD 491183
30	RE	TOTS TV: Elephant & Other Stories	Children's/45 min	Central Video Collection VC 1333

MUSIC VIDEO

This Week	Last Week	Artist Title	Category/Running Time	Label Cat No
1	3	TAKE THAT: The Party-Live At Wembley	Live/1 hr 22 min	BMG Video 7432116493
2	2	DANIEL O'DONNELL: A Date With Danie	Live/1 hr 12 min	RITZ RITZBV 702
3	5	FOSTER AND ALLEN: By Request	Comedy/1 hr	Telesat TV 1058
4	NEW	CLIFF RICHARD: The Story So Far	Comedy/1 hr 15 min	PML MVD 491183
5	3	DAVID BOWIE: The Complete Video Col	Comedy/1 hr 12 min	BMG Video 7432123863
6	49	TAKE THAT: Take That & Party	Children's/1 hr 12 min	BMG Video 7432123863
7	4	IRON MAIDEN: Live At Donnington 199	Live/1 hr 35 min	MVN MVN 4911553
8	7	DIANA ROSS: One Woman-Video Coll.	Comedy/1 hr 30 min	MVN MVN 4911553
9	6	DINA CARROLL: So Close - The Videos	Comedy/1 hr	VVL 0861763
10	10	PRINCE: The Hits Collection	Comedy/2 hr	WVH 795938713
11	8	WET WET WET: Greatest Hits	Comedy/1 hr	PolyGram Video 0827343
12	NEW	SUEDE: Love And Poison	Comedy/1 hr	SMV 2005242
13	12	VARIOUS: Karaoke Party 3	Comedy/1 hr	Wethead EKWH 4017
14	NEW	PETER GABRIEL: All About Us	Comedy/35 min	PML MVN 4911843
15	11	MAX BYGRAVES: 50 Golden Years	Comedy/1 hr 15 min	Signatures STV 2214

D.A.N.C.E.S...N.G.L.E.S

THE OFFICIAL
music week
CHARTS
27 NOVEMBER 1993

This Week	Last Week	Artist Title	Label (I/Z)
1	NEW	LONG TRAIN RUNNIN' (SURE IS PURE)	Warner Bros W 02177 (W)
2	NEW	LET ME SHOW YOU	Deconstruction/EMI 1261 6367 (E)
3	NEW	ON	The Aphex Twin Warp WAP 38 (P)
4	NEW	BACKSTAB (EP)	Direct 2 Disc Cleveland City LDC 13012 (GRP/W)
5	NEW	HIP HOP HOORAY	Naugthy By Nature Big Life BLRT 104 (F)
6	NEW	POWER (THE E SMOOVE REMIXES)	No Colours: Polygram Video Card CARX5 5 (F)
7	1	I'LL BE THERE FOR YOU (DOYA...)	House of Virginity Her FX 221 (F)
8	NEW	THUNDERDOME	Miscab WEA YZ 7807 (W)
9	2	OPEN UP	Lifted Lydon Hard Hands HAND 009 (RTM/P)
10	NEW	NOTHING BETTER	Colourblind One AG 3 (W)
11	NEW	THROW YA GUNZ	Dmpe Columbia 6598316 (SM)
12	20	AGAIN	Jane Jackson Virgin VSCDD 1481 (E)
13	11	I'M LOOKING FOR THE ONE (L...)	Jazzy Jeff & Fresh Prince Her JIVE1 345 (BMG)
14	3	WELCOME TO THE PLEASUREDOME	Frankie Goes To Hollywood ZTT FGTN 21 (W)
15	6	GIVIN' IT UP	Incognito Talkin Loud TLXK 44 (F)
16	10	JUST KICKIN' IT	Xscape Columbia 6598328 (SM)
17	NEW	CARELESS WHISPER	Sarah Washington Almighty 12ALMY 43 (TRC/BMG)

This Week	Last Week	Artist Title	Label (I/Z)
18	4	AS I AM	Sound Of One Coohempo 12COOL 280 (E)
19	16	GIVE IT UP	The Goodmen Fresh Fruit/Freedom TABX 118 (F)
20	15	THAT'S WHAT I THINK	DMJ Langer Epic 6598796 (SM)
21	8	FEELS LIKE HEAVEN	Urban Cookies Collective Pulse 8 12LDS35 5 (P)
22	5	LITTLE FLUFFY CLOUDS	The Orb Big Life BLRT 98 (F)

DANCE ALBUMS

This Week	Last Week	Artist Title	Label (I/Z)
1	2	MIDNIGHT MARAUDERS	A Trio: Caled Quast Jive 01261414002 (BMG)
2	0	12-PLAY	R Kelly/Public Announcement Jive 01261415272 (BMG)
3	NEW	VOLUME IV THE CLASSIC SINGLES	M Soul Virgin V 2724/TCV 2724 (E)
4	1	DUSKY SAPPHO (EP)	Carleen Anderson Gcca YRT 100F (E)
5	3	SO NATURAL	Lisa Stanshall Arista 7432117231/74321172314 (BMG)
6	7	ITOU	Bryna Powell Talkin Loud 518065/5180654 (F)
7	RE	ELEGANT SLUMMING	M People RCA 74321166781/74321166784 (BMG)
8	5	POSITIVITY	Incognito Talkin Loud 5182051/5182054 (F)
9	3	DJ CULTURE	Vanessa Stress STRSLP 2 (Self)
10	RE	BLACK SUNDAY	Cypress Hill Columbia 4740251/4740254 (SM)

This Week	Last Week	Artist Title	Label (I/Z)
23	12	FEEL LIKE MAKING LOVE	Paula Abdul Sony S2 6597936 (SM)
24	14	NO TIME TO PLAY	Suns Out S/O Live Coohempo 12COOL 282 (E)
25	3	SO IN LOVE (THE REAL DEAL)	Judy Chicago Festival 127F 6 (E)
26	7	MAXIMUM OVERDRIVE	2 Unlimited PWL Continental PWL 276 (W)
27	43	COULD IT BE MAGIC '93	Barry Manilow Arista 74321174882 (BMG)
28	22	THE PROGRAM	Davis Morales/God Yard Club Mercury MERX 38 (F)
29	9	REAL LOVE '93	Tina Turner Intersal Affairs KGBT 011 (BMG)
30	28	GOT TO GET IT	Culture Beat Epic 6597216 (SM)
31	19	DEMOLITION MAN	Sing ABM 5804512 (F)
32	NEW	FIRE LIKE LOVE	Jungle High with Blue Peas Logic 74321170291 (BMG)
33	23	SEX ME	R Kelly & Public Announcement Jive JIVET 346 (BMG)
34	17	HEAVEN	Wyclef MCA MCST 1844 (BMG)
35	24	NO MATTER WHAT U DO	Flavor Jive JIVET 342 (BMG)
36	32	LIGHT MY FIRE	Clubhouse PWL Continental PWL21 276 (W)
37	21	NUSH 2	Nush Blunted Vinyl 12BLN 2 (F)
38	18	NEVER	Jomanda Big Beat/Arista A 8347 (W)
39	31	MORE AND MORE	Captain Hollywood Project Pulse 8 12LDS35 5 (P)
40	15	HELICOPTER (EP)	Helicopter Helicopter 701 0034 (SRD)

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MUSIC WEEK 27 NOVEMBER 1993

STADIUMS SHAPE UP FOR SURVIVAL

Live music has been hit as hard by the recession as any other sector, with sell-outs far from guaranteed. Michael Heatley looks at how some of big time players are coping

When concert promoters Harvey Goldsmith, Entertainments and MCP were planning the UK leg of Def Leppard's 1993 world tour, they decided to hit a final high note with a big outdoor show in the band's hometown of Sheffield.

They chose the Don Valley Stadium, more normally associated with world class athletics meetings, and asked Dave Biggar, Sheffield Arena's marketing director to help them stage it.

"We'd already put on some shows with the band ourselves, so we knew what they'd be looking for," says Biggar. "But Don Valley Stadium had never presented a rock concert before, so we did a lot of legwork for them."

Sheffield Arena's expertise, the combined concert promotion muscle of MCP and Harvey Goldsmith and near perfect weather conditions did more than attract 40,000 people to Don Valley. It put the stadium on the map as one of the most promising outdoor venues in the country.

The live side of the UK music business has been hit as hard as any other sector by the recession. Venue operators in particular have suffered as sell-out crowds can no longer be guaranteed for even the biggest shows. Nevertheless the last couple of years have seen an influx of new investment in the basic infrastructure of the UK live scene.

The most notable example is Sony Music's acquisition of the Milton Keynes Bowl, which it renamed The National Bowl and now runs in conjunction with the US Pace Entertainment Corporation.

But the record giant's involvement is only the most recent move in a trend which began in May 1991 when another American arena operator, SMG, gained a valuable foothold in Europe by opening the 12,000 capacity Sheffield Arena.

Changes in ownership and administration have not been restricted to venues at the top end of the scale. Smaller halls



The Sheffield Arena: working that bit harder to achieve sell out crowds

have been involved too. Many were shocked last year when the Hammersmith Odeon – arguably the best known rock theatre in the country – was taken over by Apollo Leisure plc – and renamed the Labatts Apollo.

And then there was the Mean Fiddler Organisation's successful acquisition of the much-loved Town & Country Club, cited as *Music Week's* Venue Of The Year for 1992.

In every case the onus is on the hall or arena's new owners to match what will have been a substantial injection of capital with a marked improvement on performance. And profits.

Sony's approach has been to increase the number of shows at the National Bowl from the two or three a year of old – albeit starring rock megastars like David Bowie and U2 – to seven inside the last six

months. Indeed, since it reopened for business in May, the outdoor venue's 60,000 capacity has been tested seven times by Bruce Springsteen, Guns N' Roses (twice), Metallica, a classical spectacular and Bon Jovi (twice), playing to a total of 340,000 concert goers and adding up, says managing director Andy Phipps, to "a very successful opening season."

The local Milton Keynes council, who previously ran the Bowl, decided to put it out to tender because it was not the type of enterprise that they felt they were able to cope with, says Phipps. "And they believed that bringing in a commercial organisation creates extra revenue for the council and others," he adds.

The Pace Entertainment Corporation's involvement with Sony in the Bowl is

reflected in American standards of all-round customer care, which in turn have helped bring in the crowds.

"Patrons often get a rough deal in open-air venues, particularly on the green-field sites," says Phipps. "So we've tried to put a greater emphasis on creature comforts. There's more to eat than just burgers and hot dogs, for example. And we employ a large number of cleaning staff to ensure that the amenities are always up to standard."

"We also aim to create an operating environment where promoters just have a turn-key operation. They come in with their artists, their sound and lights and know that we've seen to everything else," he says.

Phipps already has plans for 10 big events next year, but

may ask for more licences if needed. Such is the Bowl management's working relationship with the local council and the Milton Keynes police, he is confident that none will be refused.

He also believes the future of big concerts in this country will follow US trends, moving away from arena dates towards outside summer amphitheatre shows.

"The UK has a great tradition of outdoor events, and I hope that we'll be able to attract more of them to the Milton Keynes Bowl in the future," he says.

Undoubtedly Sheffield Arena's Dave Biggar sees the next couple of years developing slightly differently. As the first European venture for American arena giants SMG, the Sheffield Arena offers unobstructed sight lines, easy access for production crews and artists – and excellent acoustics. It has attracted acts like Aerosmith, who rehearsed their act with lighting and sound for three days before launching their *Get A Grip* tour in Europe.

Nevertheless Biggar doesn't necessarily subscribe to the view that big halls mean bigger profits. "Whether you organise a concert for 12,000-plus people or 12 people, the same homework has to be done along the way," he insists.

The Sheffield public traditionally lap up the hard rock serenade by the likes of Bon Jovi, Def Leppard and Nirvana, all of whom have stopped off for shows at the Arena. Meatloaf has just sold out a third Arena date, despite initial estimates that he might not attract more than 6,000 punts.

"If you've got the right act you rarely have to spend on advertising," says Biggar. "At the end of the day, the audience know what they like."

The Arena stages 150 events a year, from regular ice hockey matches through family shows like Walt Disney's World On Ice and *Beauty And The Beast* to WWF Wrestling. Music may take up a mere 40 nights per ▶

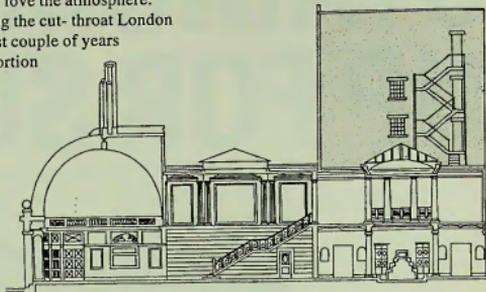
Reasons to be cheerful

One.

People in the music business have two great loves. They love the atmosphere. And they love the money. Hailed recently as "dominating the cut-throat London gig scene", even THE TIMES reckons that "over the past couple of years Brixton Academy has staged an impressively high proportion of the must-see London rock shows".

Now it is possible to hire the venue and meet price and performance targets unavailable elsewhere in London. Flexible use of facilities and a positive approach to licensing arrangements combine to deliver greater control; achieve better results.

Brixton Academy is not the biggest London venue but the place people love to go because they feel close to the artists. Bands like to play it because there isn't an atmosphere to touch it.



Two.

Selecting London venues in the 90's isn't getting any easier. Matching anticipated demand today with actual ticket sales in six months time can leave many players seriously out-of-pocket. Underestimate the market and you're left scrambling, with additional dates, more advertising, higher production costs. Overestimate and you've paid too much, all round.

Brixton Academy recognises the increasing volatility of this notoriously volatile business by introducing an "undercover" facility and calculating hall-hire rates against ticket sales.

Recognised as the most competitive London venue for multiple sell-outs at 4,272, taking-out the seated circle facility reduces costs and allows sales from 1,800 up to 3,312. A new range of shows can now play Brixton Academy and sell-out, then come back again to sell-out a bigger capacity.

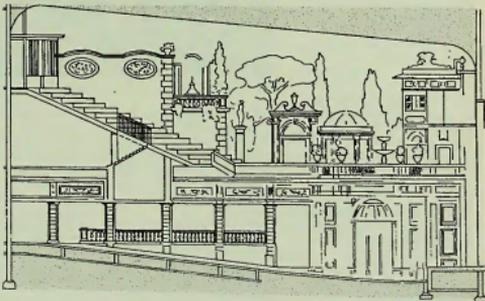
Three.

The venue is connected to all of London's major road, rail and underground systems, with public car parks and main transport terminals less than 200 yards away.

By contributing the best possible ingredients for successful shows, and extending Brixton Academy's "shared investment, shared reward" approach to promoting events, we're happy with the realisation that it's not the music companies who make real stars, it's the audiences, they create the fanbase, that clannish following that keep coming back for more.

Throughout the venue we've tried to build-in the flexibility required to maximise use of facilities. In-house sound and light systems are available at low cost, dance floors are installed. Promoters who book Brixton Academy tend to earn more for the band, more for the agent, and more for themselves.

Talk to us about our plans for '94, to see if they match with yours.



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► year, but without it, Biggar insists, the Arena could not survive.

But it's a two way relationship: "Without us, the arena tours in this country couldn't be as extensive as they are now," he says.

"People ask if we're worried about the indoor arena which is opening in Manchester in 1995 and the one they're planning on Teesside. And the answer is that we're not because we believe the more venues there are the more they'll attract top flight American bands."

As possibly the biggest theatre operator in Europe, Apollo Leisure also has a vested interest in improving the prestige of the UK as a territory that can support lengthy tours by big artists. The company regards the acquisition of the erstwhile Hammersmith Odeon as an important addition to its chain of 16 halls. Nevertheless the change of name to the Labatts Apollo was, according to Apollo operations manager Sam Schroeder, a necessary evil.

"The name Odeon is owned by Rank," he explains, "so there was no chance of retaining that. Labatts approached us at just the right moment with an offer of sponsorship which would help us cover the costs of improving facilities." Apollo also noted

that Labatts was already involved in different ways with a number of four promoters. So it all added up to a neat and tidy package.

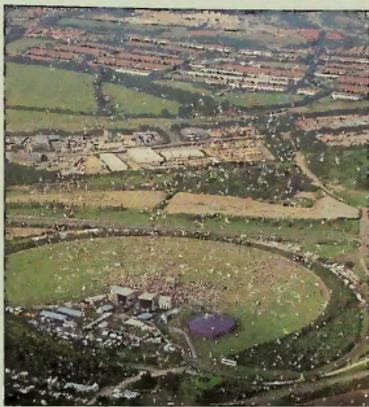
Furthermore Schroeder doesn't believe the change of name has harmed business in the slightest.

"Hammersmith is a much-loved venue," he insists. "It was Rank's last remaining live venue while that side of things is at the core of our business. So we like to feel we've brought a slightly more sympathetic and up to date approach to it."

"If you talk to the public or the people in the industry, they always used to say 'we're playing Hammersmith', it never really went beyond that. I think it was a problem that was more perceived than actual."

Neil O'Brien had a similar problem to overcome when North London's Town and Country Club reverted to its old name of The Forum in May this year. But much more changed than just the name.

"In three weeks we did quite a lot of extensive renovation," he says. "We painted it all over, changed the position of the front-of-house mixing desk, restored the original foyer floor and created space for a restaurant upstairs that will open early next year. We're also working on extra space in the dressing



Milton Keynes Bowl: setting a trend with Sony involvement

room/backstage areas. From the artists point of view a lot of things have changed."

The Forum is now part of The Mean Fiddler Organisation. This, says MFO promoter O'Brien means the venue has high standards to live up to.

"All the Mean Fiddler venues are known and respected for the way the bars are run. So the first thing we

did when we took over the T&C was to take all existing bars out and have new ones designed which would offer our customers a far wider choice of drinks," he says.

This is an important factor for a venue which is famed as much for attracting up and coming leftfield acts like the Spin Doctors, The Pogues and Grant Lee Buffalo – as well as superstars like Van Morrison,

Prince or INXS – as it is for attracting hard drinking audiences who enjoy the relaxed and informal atmosphere half way between the intimacy of a club and the grandeur of an arena.

Nevertheless, The Forum has still been hit by the recession and the decline in concert audiences.

"I think it's due in part to the fact that there aren't enough new bands who developed beyond the 600 capacity club level. The only way to combat that is to try to give people value for money," he says.

The Forum's plans for 1994 include opening the venue up to week long productions of The Rocky Horror Show and Return To The Forbidden Planet.

"Not only are we perfectly equipped to take in touring rock theatre productions, but they're more likely to draw the right kind of audience if they come into The Forum than a more conventional theatre," says O'Brien.

Whether such a move will mark yet another leap forward for The Forum and The Mean Fiddler Organisation remains to be seen.

But it is evidence enough that UK venue operators cannot be accused of lacking imagination when it comes to finding new ways to keep the crowds coming. ■

THE NATIONAL BOWL

AT MILTON KEYNES

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Discos ignite the night

Venues which previously rocked to the sound of live music are now having to look to alternative entertainment, such as discos, to make ends meet. Paula McGinley reports

Friday night is Love Train night at the Town & Country club, Leeds.

There's no live music, just a DJ pumping out hits from the Seventies, but the enthusiastic crowds queuing patiently outside week after week testify to its popularity.

Ollie Smith, director of the venue, admits he would prefer to put on a band. "Discos are anathema to me," he says. But in the next breath he credits the Love Train, which started in January, with saving the club's bacon.

"Running a venue is very tough all round and having a disco every week means a guaranteed 50 good nights a year," he reasons.

Smith is no stranger to the disco phenomenon. London's T&C was well known for its Friday night Locomotion. But whereas in the past he would put on a live band before the turntables started twitching, now not a plerctum is plucked on the Leeds night. It's all needle in the groove.

In fact, of the 130 events staged at the T&C Club in Leeds during its first year, only 80 of these featured live bands. And although Smith is opening the Underground, a 300 capacity venue, in the basement next March, the tally of non live music is set to increase in January with the addition of a new Saturday night disco.

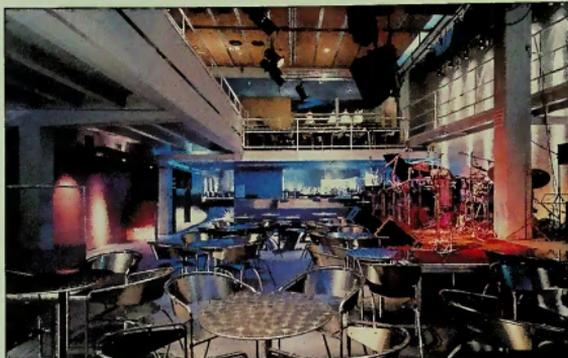
Smith is not alone. Increasingly, owners of small to medium sized venues, faced with falling ticket sales for gigs, are turning to other means to make money. It is not enough to put on a band and expect to sell out.

Adrian Gibson, promoter at the Jazz Cafe in north London's Camden, says his Friday and Saturday club nights, which are scheduled for live music rather than super sets, it, keep the crowds in the club long after the band has packed up and gone home.

And Andy Copping, promoter at Nottingham's Rock City, regularly follows Thursday, Friday and Saturday night gigs with a disco. Combining the two, he says, keeps everyone happy.

"People aren't walking through the door for gigs any more," he asserts. "If I put on a disco after it means the band get a bigger crowd, the punter gets better value for money and I only incur limited extra costs."

The more inventive the



Jazz Cafe: a variety of new features and attractions has kept the customers happy

venue, the better the chance of filling it.

At the Jazz Cafe this can mean Saturday lunchtime jam sessions, where audiences are invited to join in with the venue band. Out To Lunch on Sundays meanwhile, which charges only £1 admission for a "surprise band", recently presented the renowned Victor Hugo Con Picante Salsa Band.

And Andy Copping believes regular competitions and giveaways, including CDs and posters plus discounts schemes – whereby patrons who buy a ticket for a mid week gig get £1 off admission to a disco – keeps business turning over at Rock City.

These days few venues rely purely on music to pack the premises and the Junction in Cambridge is typical of this current seize-what-you-can philosophy.

From April to September the Junction held 169 events, made up of 58 club nights, 25 theatre and dance shows, 12 drive-in movies, 10 workshops, five comedy shows and 59 live music events including The The, Hawkwind and the James Taylor Quartet.

This eclectic mix has clearly proved remunerative; the Junction succeeded in generating a 62% increase in gross profit for the first six months of the financial year compared with the same period last year, while overheads rose by only 7%.

Similarly, Rock City started staging fortnightly comedy nights in October and Ollie

Smith has just bought 1,000 seats as part of a drive to provide theatre conditions for comedians and other entertainers at the T&C in Leeds.

Owners of medium-sized venues are also cutting out the middle man and promoting their own concerts to keep a bigger slice of the takings.

While self-promoted gigs are nothing new, they are becoming increasingly popular.

As artist manager and former promoter Paul Crockford asks: "Why should a venue owner give a promoter 15-20% when they can stage a gig themselves?"

In tune with the successful Mean Fiddler policy which is applied at other owned venues like Subterranea and The Grand, The Jazz Cafe promotes virtually 100% of its gigs and the advantage of self-promotion, says Adrian Gibson, is that it enables the venue to stay closely involved with its specialist menu of music and the demands of its audience.

"If you offer yourself for hire, you're at the mercy of a third party," he says. "But because we put on our own gigs, we know exactly what our audience wants and the best way to market the act, which is crucial."

Andy Copping started staging in-house packages at Rock City about 18 months ago, some with agent backing, some without. Last month his five band goth package, which included Nosferatu and the

Marionettes, attracted 500 people – quite an achievement for a Monday night.

Tickets for that show cost £4.50 in advance, expenses totalled around £1,500 and as a result Copping was in profit even before he covered the bar takings. And he is confident that his next five band plus disco package, billed as An Alternative All Nighter, on December 27 will be equally successful.

"If I promote gigs myself I know exactly how many tickets I need to sell to break even and I can work to my own budget," he says. "Some bands prefer dealing with the venue direct because they don't lose a percentage to an agent and they can discuss their requirements in person."

Stuart Clumpus, managing director of Scotland's DF Concerts and consultant to Edinburgh-based Ingliston Auditorium, approaches the same problems from the perspective of a promoter who took on a venue. Five years ago, DF Concerts established King Tut's Wah Wah Hut in Glasgow as one of the UK's leading indie rock venues.

"The way to efficiency is to be in control of the venue both aesthetically and financially," says Clumpus. "If I break even on a show I can pay more to the bands and if I make a profit I can plough it back into the venue by upgrading the facilities."

Not surprisingly, agents and promoters aren't quite so enthusiastic about such developments. "It's not very

welcome because we lose an opportunity to make money," admits Paul Hutton, promoter at Metropolis Music.

Hutton goes on to point out that it can be in the venue's interest to pocket the hire fee and bar takings and leave the stresses of promoting to others.

Ambrose Donohue says the Bottom Line promotes about 75% of its own concerts, but he would prefer it to be less, while Ollie Smith, who promotes 30% – 40% of the T&C's concerts himself, is particularly wary after losing money on an Iggy Pop gig in July. He says co-promotion deals are a less fraught alternative, although he would still handle concerts in house if there was no alternative.

"I don't like losing money, but if we have to promote things ourselves to maintain the club's profile and keep the beer flowing, we'll do it," he says.

But it's not only the bill that keeps the crowds coming back for more. These days promoters and audiences alike have high standards and expect more than warm beer and a lack-lustre PA.

"Everything plays a part," says Jeff Meall, agent for The Agency. "There are some venues I wouldn't use because the PA is terrible, or there is no stage or inadequate dressing rooms. I expect venue owners to treat the band and their audience well."

Previously an Odeon cinema on Shepherd's Bush Green, the Bottom Line cost in excess of £1m to kit out and Ambrose Donohue has not scrimped on dressing room facilities and bar fittings – crucial trappings for a new venue seeking to build up a good reputation and a regular clientele.

And at the Jazz Cafe, which boasts an award-winning chef, Adrian Gibson says that good food counts just as much as air conditioning. The T&C in Leeds, which cost £1m to buy and refurbish, prides itself on maintaining a high level of cleanliness and comfort.

"If you are watching a band on a sticky floor and you can't see the stage and you're sitting warm beer and the bouncers are rude, the chances are you won't want to go back," says Ollie Smith.

The message is simple. If venues want their audiences to come back for more, they need to provide more than a good show.

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Halls as safe as houses

Incidents such as the Le Palais shooting are becoming increasingly rare at today's concert venues due to an array of hi-tech crowd control techniques. By Paul Gorman

This week the world famous Le Palais dance hall in Hammersmith was to learn whether its entertainment licence will be renewed.

What would otherwise have been a mere formality has been thrown into doubt by recent outbreaks of crowd violence outside the 2,230 capacity London venue.

In April a man was shot and in August local police clashed with hundreds of fans who failed to get into a gig by US rap act Onyx.

Incidents such as these have become increasingly rare over the last few years, due in part to the increasingly sophisticated crowd-control techniques adopted by hall operators who maintain ever closer contact with police and fire services and must meet stringent legal requirements regarding crowd safety.

But when problems do arise there are an immediate reminder that vigilance must be maintained at all times.

Brixton's 1,100 capacity night club The Fridge, which has recently started a regular Friday club-night featuring live punk and rock acts, faxes a monthly list of upcoming events to local police. "We give them our comments, and if they send officers along, a discreet presence is maintained," says general manager Trevor Powell.

The Fridge also contracts local security firm KD Security, which supplies the venue with between 10 and 20 stewards. Four are constantly patrolling the building looking for flashpoints and other staff



Crowd monitoring at Wembley Stadium.

are permanently positioned close to panic buttons.

"The idea is to spot when trouble is brewing and nip it in the bud," says Powell. "The system seems to work very well for us. We have put on three rap gigs in recent weeks and have had no trouble whatsoever."

All venues must meet strict safety requirements, but many local authorities issue their own guidelines, many based on the code of practice issued by the now defunct Greater London Council in the early Eighties.

"This advice has now been backed up by a new guide published by the Health & Safety Commission, the Home Office and the Scottish Office earlier this month.

Although the some of the UK's leading promoters, like Harvey Goldsmith, regard the report as an unnecessary

addition to an already complicated regulatory framework, others claim that it sets the record straight on what is required of venues.

"It will help maintain the concert industry's good safety record," says Stuart Galbraith of MCP Promotions. "It will also be particularly useful for large-scale concerts, where conditions can vary considerably between venues."

Obviously the larger the venue the more thought and planning must go into security and crowd safety. Although the 72,000 capacity Wembley Stadium maintains a pool of nearly 3,000 stewards it rarely expects to hire more than two for any one event. It aims also to keep police presence at a minimum.

"The current rate for a police officer is £28 an hour," says Wembley spokesman Martin Corrie. "But this isn't

the only factor in our using our own people as much as possible. Our stewards are fully vetted and receive on-job training, which includes on-site and video briefings. The more efficient your steward operation, the less need you have police."

Hi-tech security systems allow Wembley to monitor crowd safety at all times. Headed by operations director George Wiss, staff use 30 TV screens in the main control box to identify problems and keep tabs on traffic flow through the turnstiles using a computer driven system which can pinpoint exact attendance figures at any stage before the start of a concert.

"If one area is becoming overcrowded, we can spot the situation and quickly move the people to another part of the stadium," says Corrie. "If people are a little worse for wear for drink, the bar can be shut immediately and people are dispersed."

The majority of venues

attribute the general raising of safety standards to response to market demand. "Everyone today is more security conscious," points out Earl's Court sales director Chris Vaughan.

Against this background of increasingly sensitive handling of security matters, the two Palais incidents are being viewed as isolated glitches by venue operators.

"Both incidents happened outside the hall," points out The Fridge's Trevor Powell. "Our jurisdiction ends at the door, and it's unjustified to blame the operator for what goes on outside his premises."

But he concedes that there is no room for complacency and that hall operators cannot afford to relax their grip on safety for a minute.

All it takes is one rogue steward, a row of faulty seating, mishandling of a crowd dispute, and the good record established over the last decade is tarnished beyond repair.

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- If majority of audience is under 16, licensing authorities require two stewards for 100 members even with seating
- Venue staff must include a chief steward who liaises with the event manager and safety coordinator
- Depending on size of event, a number of senior supervisors must be responsible for different tasks and report directly to the chief steward
- Supervisors in charge of groups of stewards must report to a senior supervisor
- All stewards must be between 18-55, physically fit and wear distinctive clothing such as tabards, with identification either by name or number
- Stewards should be located at "key points" -

barriers, pit areas, gangways, entrances, exits, main desk

- They must not consume or be under the influence of alcohol
- Stewards should not be posted near loudspeakers and must be allowed rest intervals
- Venue operators must supply written statements of duties to stewards, a check-list and a plan showing key features. A briefing should be arranged prior to the concert
- All stewards apart from traffic controllers, need to be trained in fire safety, emergency evacuation and handling incidents such as bomb threats
- Records should be kept on fire safety training
- Venues should check specialist security companies to ensure they carry adequate liability insurance, maintain accurate personnel files, have a company policy on health and safety, operate a company code of conduct. Employees should be trained in fire safety, emergency evacuation, basic First Aid and communication skills

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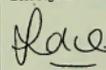
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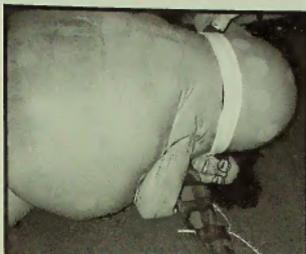
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DOOLEY'S DIARY

Remember where you heard it: It's a record that nobody can reasonably expect to hold for very long, so move over **Rob Stringer** – MCA's **Nick Phillips** now officially holds the title of **youngest MD** of a major UK label...**Michael Jackson** should come out of **hiding** and face the music, says PR supremo **Max Clifford**. "If I were his PR, I'd polish his presentation skills and set up a **TV interview with a trusted friend**, maybe **Oprah Winfrey**," says Clifford, currently touting Princess Di's favourite photographer **Bryce Taylor**. Commenting on reports that Jacko has been in London, Max adds: "I would have **spirited him away** to somewhere quiet like Switzerland – I arrange things like that all the time for major stars..." It's a **three-horse race** for this year's Christmas number one, according to bookies **Ladbroke's**. **Take That** are favourites at events with **Elton John** and **Kiki Dee** at 6/1 and that lovable **Mr Blobby** at 8/1. Arista head of promotions **Richard Evans** claims **Whitney's** re-released **I Will Always Love You (12/1)** is a strong outsider because "49m people still haven't bought it"...Down at the High Court and point-of-sale material for **Pearl Jam's** album **Vs** caused **hilarity** between the rival QCs in the **George**



If it moves, Blob! The BBC's inflatable pink and yellow Mr Blobby caused absolute chaos when he bounced into the offices of the Total Record Company and took a passionate liking to production manager **Clare Smith**. What began as a quick dance to the spotted one's Total-distributed debut single turned into a full-scale floor wrestle as Blobby flexed his pretty pink pecs. Mr Blobby, star of BBC1's Noel's House Party, is tipped by many music pundits to be the Christmas number one – personally, Dooley thinks that's just a lot of hot air.

Michael case. Having suggested Michael's new **low profile** was similar to that adopted by Pearl Jam, barrister **Mark Cran** arranged for some information about the group to be brought along to the court. Unfortunately it seems the group's profile is so low that the movable **cardboard cut-out of a sheep's head** produced to promote the album was the **only thing** they could find... **George Michael's lawyer Tony Russell** hasn't made **The Sun** yet for his exploits in the High Court, but former Russells secretary **Angela Fox** has. The **voluptuous Angela (36-25-35)** displayed her ample charms in **The Sun's "sizzling secs"** spread last week...**Echo** is keeping pretty **schtum** about it, but the word is out that **Julian Cope** is among the first signings of the new **Chrysalis** label...Congrats to **EMI Records** who beat 30 teams to win the **Nordoff Robbins** charity pop quiz...Congrats also to **A&R co-ordinator at A&M Records Paula McTaggart** who is flying off to the Caribbean to get **married**...Former **PolyGram Classics** press officer **Paula Morris** meanwhile is jetting off for her native **New Zealand** to marry **PolyGram** accountant **David Coke** before starting her new job at **ECM** in **New York**...With **Lenny Kravitz** flying in

to contribute to his debut album, **Warner-Chappell** writer **Gerry Deveaux** – the man behind hits for **Vanessa Paradis**, **Juliet Roberts** and (shortly) **Kylie** – finds himself the subject of much label interest... **Big Life's Simon Bentley**, who worked **Macca's** ambient **The Fireman** in clubs around the country, loudly disputes **Jonathan King's** claim that Paul only did it to "**grab respect from teenagers**". Bentley says, "It's had a really strong response from clubbers. Paul didn't do it to be cool, but we all think he is now!"... Which **UK-based US manager** has sacked his housekeeper because she had the temerity to address him by his first



If ever there was proof that independents and majors can work together then this is it. Last Thursday, **Beggars Banquet** and **Warner Music UK** celebrated 15 years of a happy distribution marriage, and soon here holding hands to cut the cake are **Beggars' MD Martin Mills** (second left) and **Warner Music's** director of operations **Dennis Woods**, **Warner Music UK** chairman **Rob Dickens** (right) and **Beggars' marketing manager Graham Jelfs** also attended the small anniversary dinner in London to mark the signing of the first agreement in 1978.

name rather than as Mr?... Built-up, courtesy of **Q** editorial director **David Hepworth**, as "the jewel-encrusted torch-bearer of sheer showmanship", **Elton John** had a lot to live up to when he collected his **Q Merit Award** last week. Elton did not disappoint. "After all the hair transplants, the drugs, the marriages, the boyfriends, I do make music," he said. He even mentioned the **MJ** connection. "**Michael says 'hi'**," he quipped. "I would have brought him with me but he's hoovering his room out".....



It comes to something when four people can clock up 50 years between them in one regional promotions department. In fact **Sony Music's Bob Hermon** (front, center) is considered by many as the king of pluggers, having won the **MV Plugger** of the Year Award four times in his 20 years at the company. **Jan Newshaw** (left), **Robbi McIntosh** (rear) and **Terris Doherty** are celebrating 10 years each and they were all presented with commemorative discs by Sony chairman **Paul Burger** at an awards presentation in London last Thursday.

music week

Incorporating Record Mirror

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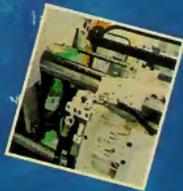
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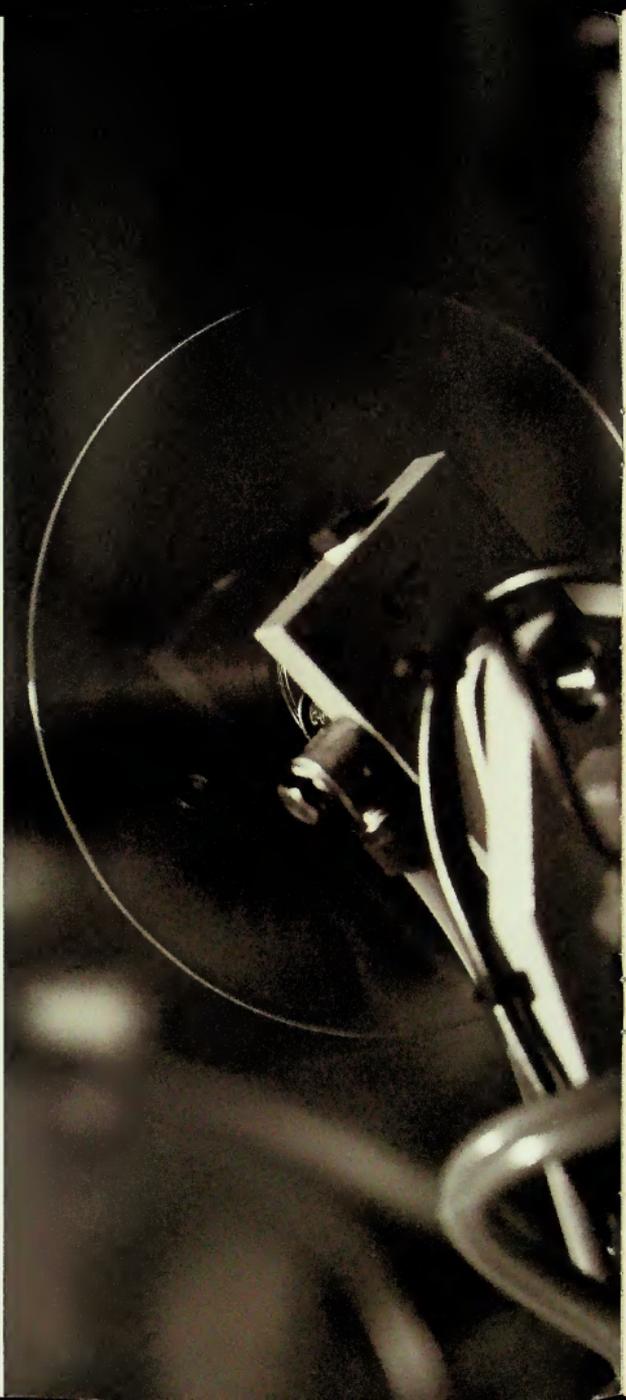
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The compact disc manufacturers



THE FUTURE HAS ARRIVED EARLY

The technological explosion in the music industry means the unimaginable is now possible. Don't get left behind – it's time to decide your destiny now, says Neville Farmer

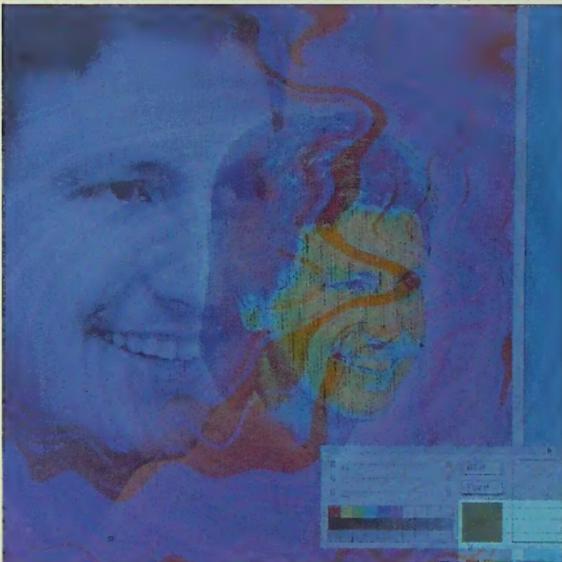
Imagine sitting in your armchair. You press a button on the remote control and Peter Gabriel appears on your screen. He says hello and shows you his studios, Real World. He tells you about his album, the songs, the lyrics, the musicians. He introduces you to the technicians, invites you to remix one of his tracks, shows you the videos and explains how they were made and then he lets you play the album. While you're sitting comfortably, Peter Gabriel sells you his record.

Imagine having 80 channels of digital music to choose from with no repeats, no talk and no commercials. A computer chooses the music that suits the time of day – meditation music in the morning, dance in the evening, romance late at night. Your remote control tells you what the track is, who it's by and what the catalogue number is, should you wish to order the record.

Imagine making a record with Gloria Estefan with live brass and Phil Ramone producing. But Gloria is enjoying the sun in Florida and Phil would prefer not to leave the Big Apple because his favourite deli is right by The Hit Factory. And the brass players are stuck in Los Angeles because LAX Airport is fogged in with smoke. Both artist and musicians finally make the session, but from separate studios in LA and Miami. Their performances are sent down a telephone line to a tape machine in The Hit Factory where Phil mixes it.

Finally, imagine a radio station where the computer refuses point blank to play Phil Collins more than once every five hours and where the disc jockeys can't run off with this week's A playlist because it's all on one hard disk. The same computer logs all the plays, registers them with the PRS and automatically invoices the advertising clients.

This is not the future. Peter Gabriel releases his CD Rom next month for Macintosh users. Music Choice Europe is pumping



Wethan: 'You can make changes without it costing money'

THE POTENTIAL OF ISDN TECHNOLOGY

The Integrated Services Digital Network is a digital telephone system which allows the rapid transfer of data via optical telephone cables.

It has been available in Britain for about five years and costs around £400 per line to install with multiple user sockets.

The fact that the data is digital means that, when connected to the right computer software, almost anything can be transmitted with minimal corruption, including computer data, audio, video and artwork.

The biggest problem with the system is that different telecommunications companies have used different digital

conversion standards. This extra software is often needed for international transmission.

ISDN is already used by a number of music industry related companies for a variety of purposes. Radio Computing Services can quickly update and service customers' Selector software – as used by Virgin 1215, Music Choice Europe and others – directly down the line from its homebase.

Transfer of artwork for sleeves, posters, tickets, magazines and so on has been practised in Britain for nearly three years. A client can view the proposed designs on a computer screen anywhere in

the world and can alter and update the copy if needed.

A newer use of ISDN is for inter-studio recording sessions as in the making of Frank Sinatra's Duets album. Using Dolby's AC-2 four-channel two-line box or CCS's DD2000 two-channel single line decoder, music data is compressed and transmitted in real time to a receiver in another studio. There it is decoded into digital sound of comparable quality to DCC or MiniDisc.

Music broadcast of digital radio is another potential use as ISDN becomes more available.

By the year 2000 BT expects 90% of its lines to be ISDN.

dozens of different channels of music to cable users now.

Gloria Estefan's track is out for Christmas and Virgin 1215 has control rooms straight out of the Starship Enterprise.

The music industry is experiencing a technological explosion that goes way beyond DCC and MiniDisc. It is still a controlled explosion but anyone who thinks they can leave it to others to establish the new rules is likely to cheat themselves out of a job.

It is already possible to do away with many of the stages – and personnel – between the musician and the customer. It might seem an extreme view, but included in those facing potential redundancies are retailers, distributors, duplicators, transporters and DJs.

So now is not the time to sit back and let others decide your destiny.

The thrust of the changes come from the combined forces of digital data transmission and computer control.

By the turn of the century British Telecom expects more than 90% of its telephone lines to be ISDN (Integrated Services Digital Network). Already some parts of the music industry consider the ISDN link to be as essential as a fax machine.

Armed with such a telephone link and the right computer software to allow them to negotiate their way through the different international telephone systems, Sonicon and Green Ink, two of the largest design houses in the music business, already send most of their computer straight on to computer screens in EMI, Chrysalis, Virgin or A&M's offices.

There are no more duped transparencies, no bikes, no couriers, no waiting for the pep to come in. You can make changes without it costing money. All the things you really don't want to do are eliminated," says Sonicon's business development director Gary Wethan.

"It's the cost saving and ▶

► efficiency angles that have made record companies jump on it," adds Alwyn Clayden at Green Ink. "I reckon about 90% of our work now is purely ISDN."

Somicon, a subsidiary of Tinsley Robot, even has a permanent line to send finished artwork to its new hi-tech printing company in Netherlands and is currently setting up links with another key client, Sega in Japan.

"One of the great things about this system is that the artist knows the artwork will look the same everywhere," says Wathen.

Given time, almost anything can be sent down an ISDN line.

The Audio Exchange, run by Magnasters and Bill Foster in London and ED Net in America, are both establishing networks using ISDN lines to send digital audio around the world.

By utilising either Dolby's four channel AC 2 "Audio Fax" – as employed by Phil Ramone and Gloria Estefan – or the two-channel CCS CDQ2000 which was recently used to link the London Symphony Orchestra in CTS Studios in Wembley with a Spanish choir in DUY studios in Barcelona, the Audio Exchange and ED Net networks are on the way to creating a truly global musical village.

The principle of having recording sessions down telephone lines may well ease the burden of those megastar band members who can no longer stand to be in the same room as each other. But there are other more tangible ways in which ISDN audio could benefit the recording business.

For example, since ISDN lines come complete with a number of sockets, art and A&R departments could share the one decoder. No longer will the A&R manager have to trek around the studios at supper time to hear the day's work.

Another possibility is the transfer of masters around the world; it's not quite practical at present but it's not far away.

"The problem is that cascading data compression codes from the ISDN system to, say, MiniDisc or DCC can cause digital distortion," says Bill Foster.

"Broadband ISDN could do it but that's still very expensive. At the moment it would be cheaper to put someone on Comrade."

Nevertheless many record companies are monitoring closely the advances in broadband ISDN which have been made in Japan.

Since these offer the possibility of sending not just audio but video signals, multiple zone master releases could become a serious possibility.

"We are certainly thinking about taking advantage of the



Cliphsham: "We could all benefit from a central industry product data bank"



Bowen: "bands like FSOL are creating a joined-at-the-hip audio and visual experience"

ISDN between New York and London," says Tim Bowen, managing director of the Strategic Business Division, Sony Music Entertainment (UK).

"You've got to be extremely careful, because if you're sent a master and you get the slightest drop-out, then you have to start all over again. But it will happen."

The possibility of being able to control the distribution of masters, and transmitting say, Michael Jackson's next album to Sony offices around the world all at the same moment is a very encouraging one. But ISDN offers broader implications too.

Phonogram managing director David Cliphsham is chairman of the BPI committee on information technology, which is investigating the plausibility of an industry-wide network offering instant access to all music related companies.

"Obviously everybody's needs are different but we could all benefit from a central industry product data bank," he says.

"It could set industry standards not just in creative areas but in accounting, shipping, invoicing as well as carrying charts and so on."

But ISDN addresses other issues which are of more commercial interest to the multinational music companies.

Sony is one of the partners in Music Choice Europe, a music broadcast system different from any radio station which can utilise cable television, satellite and ISDN lines.

In the face of limited airplay on conventional radio, MCE offers an opportunity to hear music which doesn't get regular exposure on the airwaves.

Digital radio has now been a possibility for several years. Music Week's old April Fool joke about Richard Branson's fabled system of ordering digital recordings down the telephone is now a reality.

Admittedly the Personas concept – whereby customers can order their own compilation CDs at Blockbuster video stores – seems to have stalled. But MCE is confident that its broadcast equivalent will enjoy long-term success. Named Digital Cable Radio in the US, the system has had a slow start with only around 80,000 subscribers. But Europe's under-developed radio community is an easier target.

MCE is currently only broadcasting the US playlist in Europe. But its 53 channels, whose categories range from opera to rap, will steadily be replaced with UK programmed material as well as special ethnic or local interest channels for cable

CABLE AND SATELLITE TV OPEN THE DOOR TO EUROPE

Around 30% of UK homes now have a cable television supply passing their front doors.

So far few have taken up the subscription although it is becoming a growth area as the number of services offered in addition to TV improves.

Germany, the Netherlands and Belgium have been the most eager subscribers with numbers running into millions.

But the high price, as much as £50 per month for packages including the major pay-TV stations such as movie channels, have driven people towards owning satellite dishes.

For less than £400, plus the cheap annual subscription to pay channels, the cost saving is quite substantial.

Cable television offers a number of advantages over satellite receivers. These include telephony at lower prices than British Telecom or Mercury, as well as interactive remote controls which allow the viewer to order a variety of services from the cable operator.

Shopping channels, fast food delivery, video rental direct from a video library, multi-day record programming, market research, and voting are just a few of the possibilities.

Picture quality is also better on cable. Most satellite and cable broadcasts come via the Astra satellite and Rupert Murdoch's BSkyB.

These include MTV Europe and several radio stations such

as Virgin 1215, which is the only way to pick it up in quality stereo.

MTV Europe and Eurosport are the most popular channels, at present, with MTV Europe providing the largest exposure for music on the continent with more than 50m subscribers.

Other music channels such as Music Box lost out in the early days when earning a living in satellite was tough.

There are numerous other channels broadcasting on different networks and via different satellites, including adult channels and foreign language channels which require different sizes of dish and as well as expensive receivers and decoders.



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► Operators in different European countries.

"Thirty channels are expected to be in operation by Christmas and another 30 by the end of March 1994. The company's aims are modest."

"Initially we expect to attract only a very small proportion of the record buying public," says Stephan Heller, director of programming. "If we get 2m subscriptions by the year 2000 we'll be over the moon."

But access to 2m listeners across Europe would make the channel a very useful marketing tool for the record industry.

Heller has assembled a team of music experts to help create the music selections which are stored in massive 300-disc CD jukeboxes.

The computer, complete with Radio Computing Services Selector software, is programmed to choose tracks without repeats and to suit the time of day. The multiplicity of tracks available makes the question of playlists largely irrelevant.

"You may not hear the same chart hit for two days," says Heller. "But with 24 hours a day, 365 days a year on each channel you can go into depths."

Birmingham Cable has already started testing the MCE broadcasts and a European cable operator is

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DIGITAL RADIO COMES TO EUROPE

Digital Music Express and Digital Cable Radio were both launched a couple of years ago in the US by International Cable Technologies and General Instrument respectively.

Despite the huge coverage of cable in America, the success levels for the two multi-channel, commercial and DJ-free digital music suppliers was small since users could be counted only in tens of thousands. The record industry was not keen either since it was considered that large quantities of near-CD quality music without interruption might encourage piracy.

But Time Warner and Sony Music subsequently purchased 80% of Digital Cable Radio from founders General Instrument and Jerrod, a large cable hardware manufacturer.

expected to sign on in the next few weeks.

Sony and Warner Music are the prime shareholders but there is certainly no policy about whose music gets played. Indeed, both are looking to sell parts of their shareholding to other record companies to even things up. The ability of the system's

The UK had its first taste of digital broadcasting in the summer when DMX - an offshoot of ICT - launched on Bradford Cable. Now DMX is to be joined in the European market by DCR.

The rival system comes with a name change, Music Choice Europe, and Sony and Warner Music are keen to see other music companies join in their shareholding.

The service comes in the form of a box added on to the cable supply. It decodes the digital signal and sends it to the hi-fi system. A remote control handset allows channels to be selected and informs the user of the track name, album title, artist and, in a bid to quash the fears of those worried about piracy, the catalogue number too.

The cost of this service to the consumer at Birmingham Cable,

whose service starts in the new year, will be between £2 and £12 per month. Cable suppliers in other areas could charge less if decoders are bought separately.

Cable suppliers seem very interested in taking MCE as the success of cable over domestic satellite receivers is dependent on the number of services the operators can offer.

These systems should not be confused with Digital Audio Broadcasting. There are more than 100 digital radio stations in the US but record companies are still concerned over the performance payments payable for such high quality broadcasts.

In the UK, most radio operators are looking at the possibilities for noise free, CD quality digital broadcasting which will require a new type of home receiver.

remote control unit to show the catalogue number of the track being played has not gone unnoticed by mail-order record companies. Many cable operators, such as Westminster Cable, have been turning interactive remote control systems for some years which have allowed viewers to shop from the screen or order take-away meals. A similar system attached to Music Choice Europe could offer a steady trade in record sales.

Indeed, shopping via TV and radio is common enough in the US and is already of interest to record companies. The launch of US shopping channel QVC in Europe on the Astra satellite gives the record industry some tantalising possibilities.

"If the opportunity came up to sell our records through any media, obviously we should be involved," says Sony's Tim Bowen.

Checkout-free shopping is one thing but jock free radio is entirely different.

Virgin 1215's £40,000 Radio Computing Services Master Control system is an extension of Selector and is perfectly capable of storing the entire CD library, all jingles, ads and any other links.

But the station is keen to keep the human touch of the presenters and has eschewed the chance to store the library on hard disk because DJs like to handle their own records.

"Selector is only a tool. So it's only as good as the people who work on it," says John Revell, joint director of programming.

"A lot of people think a computer takes all the life and soul out of radio but it doesn't. It just makes you more effective at programming."

"It could run itself. There's a radio station in Paris called

Voltage where the broadcasting staff all go home at seven after pre-recording all their links but we wouldn't do that."

But while the marketing, distribution and transmission arms of the industry go space age, the formats continue to proliferate.

Champions of both MiniDisc and DCC have put a brave face on the limited success of the first year.

They point to the similarities with CD's early history. But manufacturers of DCC software and hardware have been having very serious discussions about future policy since few stores are stocking anywhere near the promised selection of software in either format.

Sony and Dixons have just started a £1m promotional campaign to give MiniDisc an extra boost but it's unlikely that the format will supplant the five-inch silver disc in the foreseeable future.

CD itself is firmly established as the industry's standard delivery platform. But as an audio medium it too has been recently upgraded thanks to the Super Bit Mapping data compression systems which effectively allow 20-bit recordings to be contained within a 16-bit format.

But CD-i and CD-Rom have made the compact disc even more exciting.

Peter Gabriel and Todd Rundgren are among the first artists to launch discs for CD Rom. Rundgren's new album plays as a CD should. But the CD-Rom version, when interfaced with a Macintosh computer, offers the customer the opportunity to remix tracks to suit his own ears.

Gabriel's CD-Rom contains 90 minutes of slightly jerky

video, two hours of sound, interviews, lessons in ethnic instruments, sections with games and even - somewhere hidden inside - Mister G himself in the altogether.

"We've covered all bases," says Mike Large, managing director of Gabriel's Real World group of companies. "The format goes beyond the world of computer games. The 650 megabytes of storage on the disc is not really enough but it will do for now."

Large believes this first release is a viable, commercial proposition. It cost between \$200,000-\$500,000 and will be launched initially in the US with a price tag of about \$50.

Apple Mac computers have had a slow start in Europe but there are now over a million of them with CD-Rom disk drives.

This is not, however, a product for the debut artist. The investment costs are way beyond common sense levels for all but the biggest stars.

Large admits that it takes a huge team of creative people to devise such a dense and broad-based form of entertainment. But it rams home the multi-media nature of future entertainment. And it offers artists the chance to strengthen their position in an industry which some claim has become "too eclectic."

"People don't only want to talk about music, they want to relate to stars, and without stars music is not as rich a form," says Sony's Bowen. "Bands like Future Sound Of London are creating a new airform which is a joined-at-the-hip act and a new experience. That really is the cutting edge and it is being artist driven."

Bowen believes that, whatever the technological advances, music is still the industry's timeless and most valuable asset.

But although he believes that there will still be record retailers in 20 years' time, he predicts that as more new ways are discovered to exploit the medium, the more likely we are to stop referring to the record industry and start talking about the music industry.

Furthermore, every new technological development is only of genuine interest when linked to the creative work of human beings. Without the stars, the people who write, perform and record the music, without the human touch on the artwork or the charm of the disc jockey, where would we be?

And whatever technological leaps are made over the next few years, one factor is likely to remain constant. No amount of "free" or "direct" access to music and video entertainment can dampen the joys of home ownership. Even if it's only on a floppy disc!

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Images on disc present ind

While Pioneer's LaserDisc has struggled to find a market for its high quality films on disc, Ph

Video may be a successful, mass market product but by disc standards pictures on tape are a low-end, low-quality experience.

The difference in quality between VHS tape and LaserDisc playback is clear to all. Yet the 12-inch format – which is older than the audio CD – has still to win over the British consumer.

High price, combined with the industry's opposition to the spread of dual standard (PAL and NTSC) hardware, and a dearth of decent films in PAL form have so far ensured that Pioneer's LaserDisc remains a minority interest.

Despite broadening its software distribution to include all Virgin Megastores, selected HMV stores and Tower Records, as well as a recent link with CIC to expand the film catalogue, many retailers still perceive LaserDisc as a collector's market.

Now the prospects for video on a disc look set to take off with the advent of full motion

video (FMV) on a five-inch disc courtesy of CD-I.

Howard Woo, owner of Covent Garden Records says, "I see LaserDisc as complementary to my CD-I business. LaserDisc is the hardback version; CD-I the paperback."

Another important bonus of the more user friendly CD-I is likely to be price.

Full-length feature films, including blockbusters like Top Gun and Apocalypse Now, should sell for around £15, compared with £25 for the same movie on LaserDisc.

And the portents seem good for the format's long-term success. Sandy MacKenzie, director of UK publishing, Philips Interactive, points out that conferences such as In The City have "highlighted the industry's perception of multi-media in general – and CD-I in particular – is changing from that of threat to opportunity."

Compared with the uncertain launches experienced by DOC and MiniDisc, those other new

NEW FOR THE AUTUMN

LaserDisc title	label	category
Scent Of A Woman	Pioneer/CIC	film
Patriot Games	Pioneer/CIC	film
Death Becomes Her	Pioneer/CIC	film
HouseSitter	Pioneer/CIC	film
Wayne's World	Pioneer/CIC	film
Peter Gabriel: All About Us	Pioneer/PMI	compilation
CD-I title	label	category
The Seventh Guest	Virgin	game
Voyeur – An Adult Game	Philips	game
Microcosm	Philips	game
Todd Rundgren: No World Order	Rhino Records	concert
The Joy Of Sex	Philips	adult educational
The Hunt For Red October	Paramount	film
Billy Ray Cyrus Live On Tour	Phonogram	concert
James Brown	Philips	concert
Link	Philips/Nintendo	game
International Tennis Open	Philips	game

formats of the Nineties, worldwide player sales of 300,000 machines and 2m software purchases also indicate a healthy kick start for CD-I. Meanwhile, Commodore Amiga's rival CD 32 player – which will play Video CD and its own CD 32

discs – has shifted around 120,000 units since its launch in September.

Although CD-I has yet to garner the street level exposure and the availability of the purely audio CD, Philips says that the dealer network now stands at 2,000



Wayne's World: an 'excellent' LaserDisc

outlets in the UK and 10,000 worldwide. And that's just for Philips-branded players; the numbers will grow as co-licenceses such as Sony, Goldstar and Samsung increase their activity.

Philips' high-gloss advertising has already

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Industry with bigger picture

Philips' much-heralded CD-Interactive format seems set for wider success, says Ken Kessler



Disc release for the autumn



CD-I offers compatibility with existing music-only CDs

hammered home that CD-I does for the visual arts what CD does for music, and its current £3m advertising spend is now enhanced by the format's first specialist magazine *CDi*, published by Haymarket.

This widespread promotion

is necessary if CD-I isn't to go the way of those formats which have failed.

Undoubtedly, disc and player compatibility remains key to driving the market. So a lot of the emphasis is being placed on the fact the CD-I player can plug into any TV

and hi-fi set, unlike CD-Rom, which can only function as a computer add-on.

However, when it comes to adding film and video it is more difficult to achieve that all-important compatibility since CD-I, Video CD and CD Rom all provide different

approaches to playing movies. But Philips has adopted a new Video CD standard, known as the white book, which will soon enable it to produce low-cost players that will deliver video - as well as audio - programmes minus the interactive capability.

The ability of any manufacturer to produce both hardware and software could prove to be one of the format's biggest advantages.

As Sandy MacKenzie puts it, "Consumers don't like to take risks. They've been through eight-track versus cassette, VHS versus Betamax. If they're confused, they won't buy."

"CD-I is backwards compatible and forwards upgradeable via plug-in technology."

But will the software side - as it appears to have done with the DCC and MiniDisc launches - let down the consumer?

Philips has been careful, forging alliances with all of its own divisions: Virgin for games; Paramount for films;

Reed for book publishing and others. The music-only business is poised to benefit from CD-I's interactivity because, as MacKenzie states, "Industry figures such as Steve Lewis at Chrysalis and Martin Heath at Rhythm King believe that interactive technology offers a new and exciting way for the music audience to get back in touch with music."

Depending on the imagination of program designers, music playback in the future will be a case of multiple choice. Audio only in the traditional manner, accompanied by a video as has been the norm for over a decade. Alternatively, it will be come in some interactive fashion, as with Todd Rundgren's listener-editable *No World Order* album.

And the most convincing reason for why CD-Interactive is a potential winner is that even if the customer never buys a CD-I title, the CD-I hardware can always be used for playing good, old audio-only CDs.



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Small wonders

MiniDisc and DCC: it's been a painful birth, with neither format showing any breakthrough:

Two formats: two launches; two Christmas campaigns. A year down the line for DCC and MiniDisc and the public, yet to vote with their wallets for either, are getting a seasonal nudge.

Sony's first big above-the-line advertising campaign for MiniDisc broke in the national press at the beginning of this month, taking up £500,000 of the company's £1m promotional budget assigned to the format between now and January.

The rest of the spend is paying for a promotion offering purchasers of MiniDisc players £40 worth of vouchers, each representing £2 off software titles, a 13-track MiniDisc compilation and a pack of five blank recording discs with the combined value pushing £100.

The 136 music store participants, including HMV, Virgin, Tower, Sam Goody's and 80 key independents, are supporting the offer with demonstration consoles and point of sale material. At the same time Dixons, which last month began a national roll out of MiniDisc from 20 outlets to 200, is planning an ad campaign for both DCC and MiniDisc before Christmas.

Jeff Taylor, group marketing manager for Sony Consumer Products which is financing most of the current MiniDisc activity, describes the company's campaign as format rather than product led. "It's about driving customer traffic into specialist music stores," he says. Philips has not been resting on its laurels either. Last month the company offered a series of promotions offering consumers the chance to exchange their old cassette system for a voucher providing £150 off any DCC player or system or use a DCC "passport" cover mounted on *Hi-Fi Choice* magazine to receive £150 off the DCC600 and £25 off software.

The focus sounds familiar. "It's about getting people into stores," explains Philips spokesman Andrew Burslem.

The promotion, supported by a six-figure spend from PolyGram, is part of a £5m autumn budget earmarked by Philips for a wide range of products including CD-I.

A further boost is coming from Panasonic which is planning promotional activity for the launch of its first DCC in-car model due before

THE PUNDITS



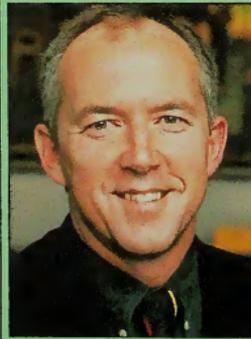
"There is no customer demand whatsoever,"

Ken Sockolov,
managing
director of
European
operations,
Tower Records



"Consumers won't start buying until software prices improve,"

Simon Burke,
managing
director, Virgin
Retail



"Getting from nought to the first 100,000 is difficult, but after that it gets easier."

Clive Swan,
PolyGram UK
DCC co-ordinator

Christmas. Panasonic's input follows its £500,000 press and poster campaign for the arrival of the company's portable DCC player in October.

From the start Philips has adopted a high profile philosophy.

A lavish £2m launch campaign last November, including a glossy television commercial and heavyweight press ads and was backed by regular retail initiatives throughout the year plus in-store promotions with magazines including *Hi-Fi Choice* and *Q*.

Sony, conversely, has taken a more low key approach. A cover mounted promotion with *Q* last January, offering readers the chance to win a MiniDisc player, limited press ads in trade publications and point of sale formed the bulk of the company's MiniDisc marketing during the year. But ambitious campaigns and big money are now the order of the day for both formats, timely after a year which, say record retailers, has failed to yield significant sales of either.

Philips is unwilling to release sales figures for DCC hardware and Clive Swan, PolyGram's UK DCC co-ordinator, will only note that software is selling "quite well". Sony, however, is more open. The company claimed to have shipped (as opposed to sold) around 300,000 MiniDisc machines (all brands) globally, with around one third to Europe, by the end of August 1993.

Whatever the official figures, many retailers are disappointed. Ken Sockolov, managing director of European operations for Tower Records, describes sales for both formats as minimal.

"There is no customer demand whatsoever," he says. And Alan McDonald, marketing manager of HMV, admits that DCC and MiniDisc "are not getting too many tills aight." Similarly Simon Burke, managing director at Virgin Retail, is unimpressed by weekly sales in single digits of units across all stores (all 21 Virgin Megastores stock MiniDisc, a third of them also stocking DCC).

Hardware told a similar story. Howard Woo, owner of Covent Garden Records, has

sold around two dozen DCC players and slightly more MiniDisc machines during the year.

The heart of the issue for the retail sector is price. Howard Woo doesn't envisage mass sales until hardware prices drop to the £199 mark and Simon Burke says software for both formats should go out at under £10. "Consumers won't start buying until software prices improve," he argues. He cites the success of LaserDisc, currently outselling DCC and MiniDisc "many times over" across the chain, as an example of new technology generating interest partly because of reasonable price points.

Prices for hardware at least look set to come down over the next few years for both formats. Andrew Burslem estimates that prices for DCC machines will fall by 40% by the end of 1994 and a further 30% by the end of 1995. And Jeff Taylor predicts a drop of 10-20% for MiniDisc players next year.

In the meantime, says Clive Swan, retailers will have to be patient.

"Getting from nought to the first 100,000 is difficult, but after that it gets easier," he asserts. "I don't think anyone involved with DCC expected more from the first year. Externally, people have been looking for results after 20 minutes, but tough — it takes time."

Swan claims that, compared to CD, DCC is already ahead. Viewed in that light the format's potential could be astounding. According to the BPI, sales of CD units in the UK amounted to 400,000 after the first 12 months and 10 years on stand at around 85m.

Both DCC and MiniDisc are making headway with their distribution networks. From a start up of around 400 hardware outlets, MiniDisc players are now on sale in 850 stores while software is available in about 150 stores. DCC hardware, which launched into some 20 outlets, is currently in 900 with software racked in 182 stores.

Catalogues are also expanding. The number of MiniDisc titles, including releases from Sony, EMI, Virgin and Warner Music, now total 850 worldwide (400 are available in Europe) while DCC boasts a global figure of 800 titles from companies

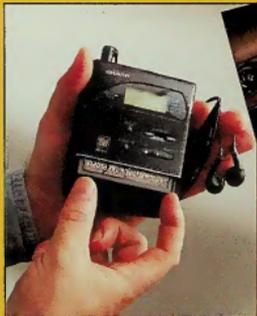
Duel to the death

gh: But with fresh campaigns planned, 1994 could reveal the winner. By Paula McGinley

THE FORMATS



DCC in ever-popular personal player format



MiniDisc: compact listening



DCC on the road with in-car comfort



The new generation of Sony MiniDisc Walkman: now little larger than the disc itself

such as PolyGram, BMG, Warner, EMI, Virgin and MCA.

Although record companies admit that sales across both formats have been slow, the industry clearly recognises the importance of continuing to invest in new formats, although some are inevitably more partisan than others.

Since last year's launch PolyGram, BMG and MCA have made no secret of the fact that allegiances lie firmly with DCC, to the extent that they have not released any titles on MiniDisc, and remain convinced that tape will ultimately triumph over the rival disc.

BMG, which has released around 25 DCC titles and plans to reach a total of 50 by next spring, is unequivocal.

"We regard DCC as the more viable format because its backwards compatibility is more likely to appeal to consumers and the technology is more suited to portability," says David Pullan, executive assistant to the chairman.

However, he does add that if proven wrong and the consumer chooses MiniDisc, BMG will provide software.

Meanwhile over at EMI, vice president of communications and external affairs David Hughes says the company has shifted less than 100 units per title in the UK on both formats. He is not about to sound the death knell for either.

"We remain optimistic that one format rather than both will win through. However, since we have no idea which one, we will continue to support them both. And if the time comes to support one or the other we will have to make a decision based on commercial judgement," he says.

At David Evans, vice president of marketing for Warner Music Europe says his company will continue to bring out selected simultaneous releases on both formats.

"We are open minded about both formats," he says. "Over the next 12 to 18 months we will build up a representative cross section of our evergreen catalogue on both formats although there is no economic hurry," he says.

And yet while record companies and retailers are watching and waiting, the suppliers are actively preparing for what many consider to be the real launch

of DCC and MiniDisc – the arrival of second generation hardware; the players with mass market appeal.

Philips is going to launch its first in-car DCC player, the DCC811, expected to retail at around £499. It also has plans to release a smaller personal stereo and mass market midi system next spring, while companies including JVC, Panasonic Technic, Sharp and Sanyo are also planning to bring out a range of DCC products.

"DCC hardware needs to establish itself in terms of price and type before it can take off and I believe these new machines will provide a shot in the arm," says Stuart Watson, senior vice president of MCA International.

Sony is expected to head the new wave of MiniDisc players next spring with a range of smaller models, including Walkman units, not much bigger than a cassette, offering extended playback time of 2.5 hours running to 7.5 hours with a clip-on dry-cell battery pack.

Products from a brace of other brands including Aiwa, Denon, Pioneer, Sanyo, Sharp and JVC are also scheduled for Europe at the same time.

And when these mass market products go on sale, potentially generating the much needed critical mass for both formats, the might of both suppliers will be firmly behind them. Ambitious marketing campaigns are already on the drawing board with Sony considering its first foray into television for MiniDisc, although details remain under wraps.

All of which must be good news for the record industry which has yet to see much return on its investment although, as Alan McDonald points out, it's better to be too early than too late.

"HMV was early with CD and we reaped the benefits afterwards, so we remain committed to both formats which represent the future," he explains.

What motivates all parties involved is the past experience that new formats do expand the market overall. Few hardware or software companies relish the prospect of music becoming merely a single format business – even if that format is the relatively high margin CD.

It's for this reason that DCC or MiniDisc – or both – must succeed.

Giving CD that bit more

The CD price row did the format few favours, but new technology is now giving enhanced performance at no extra cost to the consumer. Sue Sillitoe explains how

Record companies are still smarting from the accusations they have faced this year that compact discs – the industry's benchmark of audio fidelity – are over priced.

In the light of the criticism, any new technology that improves the audio quality of CDs without causing a hike in the retail price has to be seen as good news.

Recently a number of technological developments have emerged which should do just that. By improving the clarity and dynamics of the sound the consumer hears, they claim to boost the subjective performance of CD to a level that would have been unimaginable even to the people who developed the format over a decade ago.

The new technology ranges from Sony's Super Bit Mapping process – which is used as part of the mastering process – to Deutsche Grammophon's 4D Audio recording system, used when the music is actually being recorded. Other products such as Cedar's DC-1 Stereo Decoder and CR-1 Stereo Decoder have also been finding increasing favour, while Thorn EMi claims its Sensaura "audio reality" recording system enables listeners to hear three-dimensional sound from a standard two-speaker hi fi.

In the main, though, the developments are to do with getting 20-bit performance out of a 16-bit CD.

The professional audio industry has become increasingly aware of the potential of 20-bit recording and mastering for when it comes to digital recording in short the more bits the better.

These products, which include Sonic Studio's new editing system, are already widely used by mastering facilities, but problems have been arising when the source tape is converted back into 16-bit at the CD mastering stage.

Original 20-bit masters have to be reduced to 16-bit for the consumer since that is the established format for the CD. However mastering facilities have discovered that the process of conversion is inevitably accompanied by the introduction of digital noise that spreads uniformly across the audible spectrum. In other words the noise level is the same at all frequencies.

Super Bit Mapping, Sony's



The Cedar DC-1 Decoder, giving improved performance (top); and Denis Blackham who uses the system at Porky's Mastering

new digital audio encoding process, aims to redistribute this noise so that it is concentrated in parts of the spectrum where the ear is less sensitive, therefore making the listener unaware of it. This is achieved by squeezing the sonic performance of a 20-bit master recording on to a conventional 16-bit compact disc and the result is a better sounding product which has a lower noise floor, better distortion performance and improved resolutions.

The consumer doesn't need to replace his or her existing CD player because the discs that have been SBM encoded will replay on existing CD hardware without the need for any modification.

Deutsche Grammophon's 4D audio recording system meanwhile is a complex process which combines good engineering techniques with commercially available products and some proprietary pieces of hardware to give an overall effect of better than 16-bit dynamic performance and less distortion.

The 4D system is a proprietary one, so far used only by Deutsche Grammophon's engineers on its classical recording projects. Sony's SBM encoder meanwhile is available to all mastering facilities and the company is giving away free licenses to manufacturer and distribute SBM encoded discs.

With both systems the end result is the same – better sounding CDs that cost the same as an ordinary CD and can be played on a standard player.

Although Super Bit Mapping is a Sony product the company is keen to see it taken on board as a marketing tool by all record companies so that the SBM symbol on a disc will come to represent quality in the mind of the consumer.

Mastering facilities and mastering engineers are

already welcoming the enhancements. US engineer Bob Ludwig describes SBM as "the best technique I've yet heard of digitally transferring 20-bit masters to 16-bit compact discs".

His views are shared by Simon Kayworth, engineer at London's Chop En Out mastering facility, who says, "SBM is great for enhancing back catalogue material as well as dealing with new recordings – especially classical.

"For example, SBM enables the listener to actually hear a piano string resonate when the foot is taken off the soft pedal. Before we had this process that kind of detail would never have been possible. It's no wonder audiophiles love it."

Cleaning up old masters by removing clicks and crackles also enhances the end result, says Steve Angel, product specialist at HBB which is responsible for selling in the new Cedar products developed as a result of research between Cambridge University and the National Sound Archive.

He explains: "Given the amount of back catalogue material being released by record companies, the timing of these products is perfect. They are not cheap – around £10,000 each – but mastering facilities and record companies like Cheryl that specialise in back catalogue material have been buying them because they do so much to improve the sound of the original master."

For Porky's mastering facility, investment in Cedar products has paid off. Director Denis Blackham says, "For us the Cedar products have been a boon, even though there are some record companies that don't want to use them because they add a little more to the overall cost of mastering.

"But I expect that in the



long run everyone will come round because the consumer will start demanding the highest quality possible. The only thing we have to be wary of is that we don't clean up a track to the extent that it loses its atmosphere," he says.

Record companies are already beginning to see the value of enhancing their CDs by using these new technologies.

Several SBM-processed recordings have been released with considerable critical success, including Miles Davis' Kind Of Blue and Dave Brubeck's Time Out. On the new product side, Epic has used SBM to enhance the new Paul Young release, The Crossing.

Declan Colgan, A&R man at Virgin Records, has recently supervised the production of a Brian Eno box set which spans Eno's entire recording career. Noise reduction techniques and Super Bit Mapping were used in the mastering process to make the end result less jarring for the listener. He explains, "We were working with a number of original masters and the quality varied enormously. We felt that the best way to clean up the tapes was to go up to 20-bit."

Colgan says the mastering facility managed to remove

every click, pop, crackle and drop-out so that the early tracks ended up sounding as good as Eno's later work.

Super Bit Mapping was then used to convert the 20-bit information back to 16-bit. "That was really the icing on the cake and we are completely blown away by the result," he says.

There is no doubt that anything that improves the perceived value of a CD must be a good thing.

David Hughes, vice president of communications and external affairs at EMI Records, says, "As a company we are always looking at ways of improving sound quality. We take advice from our technical staff at Abbey Road who are constantly assessing all new technologies that come out the market."

And Ivo Watts-Russell, managing director of 4AD, believes that improving the quality of back catalogue material could, in theory, afford record companies the opportunity to milk the back catalogue market yet again before another new technology like fibre optics comes onto the market.

"But in truth I doubt whether the industry would be foolish enough to do that because the consumer just wouldn't stand for it," he adds. Watts-Russell does, however, welcome anything that improves the quality of the product.

"I'm sure that we will find ways of using these new processes if they are as good as they claim to be," he says.

Consolidating CD's position in the future is an objective that every record company must share and Sony, as one of the main players in the CD field, is hoping that other record companies will grasp the opportunity it believes its product provides.

To that end it is not only issuing free licenses but also keeping the Sony name well away from the Super Bit Mapping logo in the hope that other record companies will use it on their releases.

Whatever generic name is eventually given to CDs that offer the consumer audiophile quality, the hope is that the industry agrees on one soon.

Then perhaps retail outlets might be even rack these products separately so the public will know that such CDs do represent even better value for money.

Mastering the leap to CD

Nimbus, PDO and Distronics are the giants of UK CD manufacturing, but they face increasing competition from smaller operators eyeing the market. Robin Cobb reports

While the potent image of a gleaming silver disc is still synonymous with high tech production, the job no longer belongs exclusively to the UK's leading manufacturers.

The big plants of PDO, Distronics and Nimbus, which dominated the market in recent years, are increasingly facing competition from former tape and vinyl specialists. Companies including Ablex, Mayking and the Forward Sound And Vision Group (which carries Tape Duplicating, Optical Disc, Orlake Records and FFA Duplicating) under its umbrella) have recognised that with all formats in decline against CD, disc production represents the only way forward.

But the decision to begin CD production, usually at a cost of between £1m and £2m, has not been taken lightly by manufacturers.

Similarly the move to tweak facilities to cater for CD-Rom and CD-I did not gain momentum until earlier this year, and even those which could adapt relatively cheaply to MiniDisc production are still holding back for when the much heralded demand materialises. Most of the main CD manufacturers are now handling the former's variants and banking on CD-Rom applications for the games market as the biggest future earner.

At established CD manufacturer Distronics, managing director David Mackie calculates that investment in CD equipment and building since its start-up in 1987 has totalled around £25m. Supplementary equipment to enable the production of CD-Rom and CD-I accounted for around £250,000 of this. Total annual capacity is about 4m CDs and there are plans to install another line next year to take



MiniDisc production at Sony DADC Austria

it to 5m.

At Nimbus, which currently boasts an annual CD capability of 46m, commercial director John Denton says, "We have never stopped

investing and will continue to do so, not necessarily in more lines but in improvements in the technology to increase efficiency. These days you have to be a low cost producer

and that takes investment in the newest, most cost effective equipment."

Former vinyl specialist Darmonth has adjusted its corporate image since entering CD production relatively inexpensively in 1991. With its first line purchased second hand from the now defunct Music Manufacturers division of Sleeveprint and a recent second line, set up by UK installer Advent 2000, sales manager Andy Kyle says that the total investment was around £1.5m.

Building costs have been minimal, since the second line was designed to fit available space. "We own a large site and have recently acquired some adjoining land. So we have the potential to expand as we need to," says Kyle.

Further investment is now planned in the packaging department which along with other product developments is becoming increasingly

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►demanding. "A lot of customers are producing special cardboard packaging which can only be done by hand," Kyle explains. "These represent our biggest shifts, working 24 hours a day, seven days a week, to keep pace."

Because of its affiliation with Philips and therefore with PolyGram, PDO is not regarded by its competitors as an "independent". But sales manager Roger Twynham insists that while PolyGram is by far its biggest customer the relationship is strictly a commercial one and PDO looks to independent record companies for a large part of its business.

With 16 lines and an annual capacity of 40m units, PDO is one of the UK's biggest CD manufacturers entering the CD market in the late Eighties, just after Nimbus and Diestronics. Although its equipment dates from 1987, this does not of course affect the quality of the product which meets the same standards as any other manufacturer. As Twynham puts it: "Raw polycarbonate granules go in at one end and you get a printed disc at the other." What slower and more labour intensive equipment does mean, however, are extra costs that cannot be passed on to the customer. Twynham says this is now being addressed. "New equipment will be phased in over a period of time," he says.

With a good reputation and strong customer base it is possible for any company to make an astute U-turn.

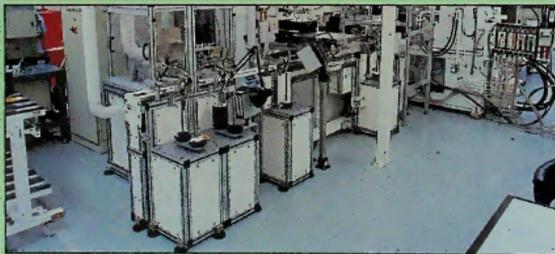
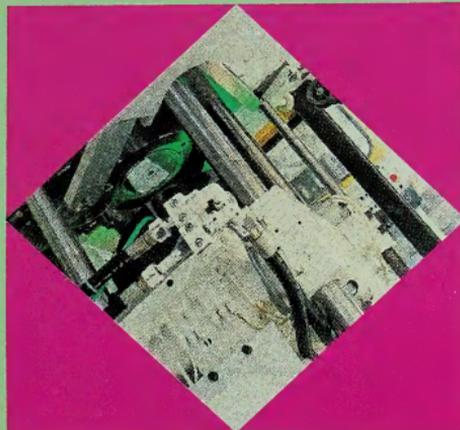
After specialising in audio tape duplication for the last 25 years, Ablex recently became one of the UK's newest CD manufacturers, at an initial investment of £1.25m.

"It was obvious that if we had stayed in audio cassettes it would have been a depreciating market, while CD will be growing for at least the next five years," believes managing director Peter Banks.

Key to Ablex's business expansion has been floppy disks production for the software market. Now with the growth in video games on CD-Rom and with CD promising to supplement or replace floppy disks in computers, Banks is keen to capitalise on the convergence of the music and software markets into optical disc technology.

"We can see that in the US CD-Rom is expanding almost exponentially," he says. "It is going to happen here and I would place bets that our equipment will be used almost 50% for CD-Rom next year."

Recognition of the way media and markets are converging was similarly the reason for the forward group's entry. Group



CD production at Nimbus where 47m units are produced every year

marketing director Mike Carey explains, "There is a definite move towards the disc format, both for video and computers, as well as for audio and games. We made the commitment this year because the equipment is significantly better than the earlier generation in terms of cycle time, quality, low wastage and cost effectiveness. It's a decision we don't regret."

Indeed the group is already planning the installation of a second line and, possibly, the

purchase of mastering equipment instead of putting some of this work out.

Training in the use of the equipment is usually straightforward as in most cases the suppliers and installers provide courses as part of the package. At the end of the day new technology proves to be capital rather than labour intensive, borne out by the fact that a team of between six and 10 operators is sufficient to keep a CD line operating around the clock.

Clive Robins, sales manager at Mayking which manufactures CDs both in the UK and on a larger scale in France, reports that orders for CD-Rom have started to grow. "It's a new area for us but with less product being imported from the Far East, we are responding to the fact that software houses in the UK and Europe are looking for local suppliers."

CD singles are also a significant factor: "CD singles have taken off dramatically

and we are seeing a lot more orders than a year or two ago," he says.

EMI is the only major record company to manufacture its own CDs in the UK.

Manufacturing manager Tim Crouch says that investment in CD-Rom mastering equipment is going ahead in readiness for any decision by EMI to develop into this format.

While Nimbus and PDO still score by being among the few independents which are able to carry out CD-Rom and CD-I mastering in-house, Diestronics has recently become the first company in the world to produce video CD to the international White Book standard agreed for full motion video (FMV) by Philips, Sony, Matsushita and JVC, which allows discs to be played on all platforms including Amiga CD32, CD-I and Multimedia PC.

The main replication equipment is the same for any variation of the CD. Differences in technology between digitising audio and the more complex programs employed in CD-Rom and CD-I applications occur at the front end before manufacturing, although in some cases additional quality control instrumentation is also called for downline.

Dearth of demand for DCC means that manufacturers have shown little or no interest in catering for it.

The advantage with MiniDisc is that existing CD lines can be adapted easily when orders start to appear. ODME in Eindhoven, one of the main suppliers of CD production packages, has developed an add-on module for this purpose. But for the time being Sony's own DADC plant in Austria is able to meet existing demand for the MiniDisc, with a production capability of 500,000 a month.

Sony contends that there will be a hike in demand when it launches its second generation of MD players including one about the size of an audio cassette case in Europe next spring. Elie Dahdi, managing director of manufacturing broker COPS corroborates this optimism when he says, "The French plant we use has invested in MiniDisc manufacturing and will be ready to produce them from the beginning of next year." However, Dahdi is looking three years ahead before meaningful volumes start to materialise.

Secure in their investment strategies, manufacturers believe ready when new disc formats really take off they will be in a strong position to adapt and capitalise.

Until then, expanded capacity means they will have to fight harder for business than ever before. ■



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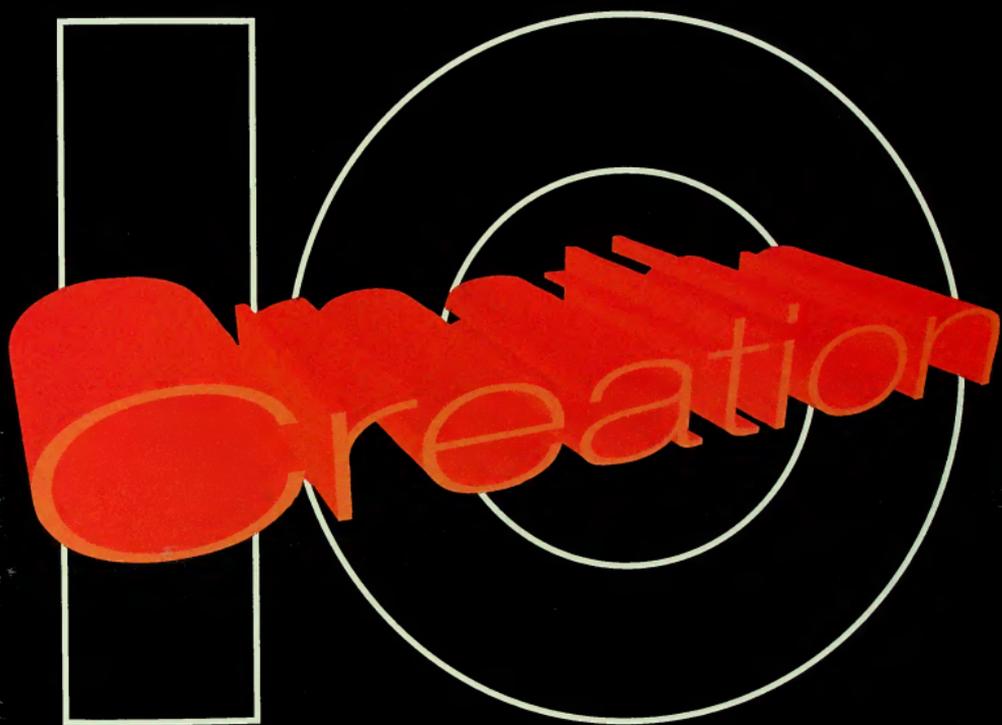


First, there was the , then good old  and the . Then some clever person dreamt up the . But other folk reckoned  was a  and came up with .

!! Still, the  lived on. Then they tried to nobble it with , which sounded excellent, except what to do with your old  ? So  has been invented.

It sounds just as great as ,  is called . There's loads and loads of   available from , ,  and . Those wonderful

folk at  have brought out . Now there's a  (which can , and a  will follow shortly. They also play your old  

A large, stylized logo consisting of a white-outlined '1' on the left and a '0' on the right. The '0' is composed of two concentric white circles. Overlaid on the '0' is the word 'Creation' in a bold, red, sans-serif font. The letters of 'Creation' are slightly offset to the right, creating a 3D effect as if they are floating or attached to the right side of the '0'.

10 Creation

A souvenir supplement to celebrate Ten Years of Creation Records



Sony Music & CREATION - The perfect match ! ?

CONGRATULATIONS



'AUTHENTICITY' IS THE ESSENCE OF CREATION

Creation Records celebrates its 10th birthday this year. For the record, Alan McGee and Dick Green issued the first Creation single in 1983. Self-distributed, The Legend's 73 in 83, sold "around 47 copies".

The label launched in earnest with a Rough Trade pressing and distribution deal in 1984, and has survived an unpromising beginning to break into the Nineties as a fully-fledged independent. Luck has played its part, but for the most part that survival stems from Creation's canniness and ability to surf on every indie rock wave, while sidestepping the inevitable backlash to produce consistently innovative and popular music.

Underpinned by its deal with Sony's Licensed Repertoire Division, Creation now competes on the world stage. The first of a series of heavy-weight 1994 releases from the company is Primal Scream's follow-up to the Mercury prize-winner *Screamadelica*, produced in Memphis and LA by Tom Dowd and George Drakoulias. The album's title - *Give Out But Don't Give Up* - supplies a clue to just how Creation has stayed ahead of the competition for the last 10 years.

We're getting back to basics," says Alan McGee, the last person you would expect to reiterate John Major's overworked maxim. But Creation's "president of pop" has chosen to subvert the slogan to demonstrate the label's stripped-down approach in its 10th year. Although 1994 will see McGee take Creation a step closer towards the big league, he intends that further success will be achieved without compromising the company's status as the UK's leading independent.



ALAN MCGEE: 'BLAMED FOR MORE INDIE TRENDS THAN I CARE TO THINK ABOUT'

McGee fiercely denies that ties to Sony Music's Licensed Repertoire Division have destroyed Creation's indie credibility. "Today it is possible for cells of independence to operate within corporate structures," he says of the 1992 deal which gave LRD a stake in return for international licensing. "Apart from signing Primal Scream, the Sony deal was the best thing I have ever done for Creation."

McGee's current watchword is "authenticity", which he claims is to the Nineties what "marketing" was to the Eighties. "Authenticity sums up our approach. Primal Scream's fans know the band are for real and that they live their lifestyles - our acts are not stylised."

By allowing Creation acts to flourish organically McGee has kept the flavour of the label he launched in his tiny club above The Roebuck in London's Tottenham Court Road in 1983, despite the fact that Creation's turnover has risen from less than £100,000 in 1984 to close on £10m this year.



TO ALAN, DICK
& THE GANG AT WESTGATE
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HAPPY FIRST 10 YEARS
AND MANY MORE!

MANAGEMENT BY
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23 February 1994

Music Week
Spotlight Publications
Ludgate House
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J. P. KENNEDY & CO.

solicitors
John Kennedy

Dear Music Week,

We are very sorry, it is our policy not to advertise. We would like everyone to know how proud we are to have been involved with Creation from day one, but it is against our policy to advertise. In any event, it would be embarrassing for us to say publicly that we think Alan is a genius and if we said how much we value Creation as a client they might try and negotiate down our fees.

So we will stick to our normal policy.

Hope you don't mind.

Yours faithfully,

J.P. KENNEDY & CO.

"I'd spent six years in a series of terrible jobs, working on building sites, making shirt collars in a factory, truck-driving," reminisces McGee, who moved from Glasgow to London in 1980 and opened The Living Room with Creation co-owner Dick Green the next year. The club provided a catalyst for the label and any profits were invested in recording.

By the time McGee and Green struck a manufacturing/distribution deal with Rough Trade in January 1984, Creation Records was registered as a limited company. A grant from the Enterprise Allowance Scheme funded releases by McGee's own band Biff Bang Pow!, Revolving Paint Dream (with Primal Scream's Andrew Innes), Jasmine Minks and The Pastels.

McGee's pivotal contact with the Jesus & Mary Chain was sparked by his boyhood friendship with drummer (and later Primal Scream prime mover) Bobby Gillespie. Although Creation only released the JAMC's first single Upside Down (as manager, McGee quickly signed the East Kilbride noise merchants to Warner marque Blanco & Negro), that one release marked out the label from the rest of the post-punk pack.

For the first time, but not the last, McGee displayed his ability to tune into emerging trends. Against a background of feedback, concert riots and truncated performances, the single sold around 50,000 copies. McGee promptly ploughed earnings and his management commission back into the label.

By 1985 the Creation roster included music press heroes such as the Weather Prophets, and a group of Stooges-obsessed Scotsmen led by Bobby Gillespie. "We signed Primal Scream in October 1984 and they didn't have a hit until February 1990 – now that's what I call artist development," proclaims McGee. "The difference between us and the majors is that we give a band six years to develop not six months. Artist development is not simply a convenient term for us, but a commitment."

Despite his misgivings about aspects of the majors' operations, McGee realised in the mid-Eighties that the only escape from the indie ghetto lay in harnessing his company to the strengths of a larger entity. McGee sidestepped the mounting "CB6 bands" backlash by repositioning the label with a licensing deal with WEA. The Elevation imprint carried top-line Creation acts such as the Weather Prophets and Edwyn Collins, while the label stayed left-field with Felt and Morris.

"The Mary Chain had just had a Top 10 hit with Some Candy Talking, and Warners believed I knew things they didn't," McGee explains. "But we weren't



IDHA: A FACE FOR CREATION'S FUTURE

ready for that deal. The time wasn't right and nor were the acts – it's different this time around with Sony. I'm still a brat, but at 33 I know what I want."

When Elevation failed to deliver, McGee's talent-spotting skills came to the rescue. He had seen The House Of Love third on the bill to Primal Scream at the Marquee at the end of 1986. "In 1987 we recorded their first album, which went gold and saved my arse one more time," he concedes. McGee followed up by signing My Bloody Valentine, a late-Eighties fixture at Creation.

THOL moved to Phonogram, where their lack of subsequent success is credited by McGee to "suffocation" by the major. "The A&R manager applied the 1982 U2 Stadium Rock Blueprint," he says. "It's ironic that U2 themselves have now moved on to use the 1989 Happy Mondays/Primal Scream Blueprint."

Having surfed the various waves of indie rock, McGee was subjected to a revelatory experience when he encountered acid house. "It opened my mind to all sorts of music and possibilities," he says. The influence of acid house is easily detected in Creation acts such as Primal Scream and My Bloody Valentine, and their popularity coincided with a growing maturity at Creation. "It was a hobby for the first four years," admits McGee. "We took the music philosophy seriously, but as a business we didn't until 1988 when we suddenly realised – it's on!"

Since then his A&R policy has ensured that Creation scores hits more frequently than its competitors. Ride were signed in December 1989 "from under Warners' nose" and Teenage Fanclub in the wake of a short-lived deal with Fire Records. But the addition of Slowdive and Swervedriver led to accusations that Creation had become a "shoegazers" label. "I've been blamed for more indie trends than I care to think about," declares McGee. "We've been through the riots with the early JAMC gigs, CB6, indie dance, and shoegazing."

In 1988 Creation withdrew manufacturing from Rough Trade, and switched distribution to Pinnacle two years later, ahead of the collapse of Rough Trade Distribution. Sales really started to build in 1991, led by Screamadelica, Teenage Fanclub's Bandwagonesque and St Etienne's Foxbase Alpha. By 1992 the Sony deal was in place "because overseas licensees could deal with Depeche Mode, but nobody worked our product effectively."

Yet McGee is determined that his A&R approach will remain untainted by the relationship with Sony. "Don't try and tell the group what to do" is his credo. "Record companies shouldn't be fascist states, but so many turn into exactly that. That is the difference between us and the rest."



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BIG PLANET CALLS FOR S

The Laughing Apple may yet prove to be the most influential band in the history of Creation, though the label never released any of the band's tracks. It was this beat combo that introduced Alan McGee to Dick Green, his label partner and the company's international director.

Green and McGee both played guitar in The Laughing Apple, and established a loose working relationship when they moved on to "taking the money on the door of The Living Room, and helping out for Creation when I was still a pensions clerk and Alan first gave up his job at British Rail," says Green. His responsibilities these days include the company's international affairs, and maintaining the relationship with Sony's Licensed Repertoire Division.

The LRD agreement's main plus is that Creation's approach worldwide is harmonised, according to Green. "When you work with a patchwork of third-party licensees all sorts of problems can arise, from accounting to release dates," he says. "By working with Sony we can smooth out any of the bumps."

In its first six years the company handed over international licensing to affiliates of UK distributor



DICK GREEN

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SMART LICENSING DEALS

Rough Trade, such as RTD in Germany and RTBV in Holland, as well as Sonet in Scandinavia and Megadisc in Benelux. But whatever the success of individual operations in certain territories, Green and McGee knew that the patchwork was no match for a fully realised international strategy. "The bands were suffering, because we couldn't harmonise release dates and straightforward exercises such as promotional tours," says Green.

The Creation executives "talked to a lot of people" to find the solution eventually supplied by LRD's Jeremy Pearce. "It's a unique arrangement, because we get the financial back-up crucial for an independent operating globally, and we achieved unification in Europe and the rest of the world outside North America."

Green says the Sony deal is beginning to pay real dividends, as the various agreements in Europe wind up. "It's working better and better," says Green, who works with international promotion head Karen Parker. "A lot of the European territories have taken on specific people and separate promotional teams tailored to our requirements."



KAREN PARKER



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THE NEW CREATION: PURVEYORS OF TASTE

Creation's 1994 roster covers the waterfront, mixing newcomers like Oasis with critics' faves Primal Scream, who helped establish the label. Genre boundaries are also ignored, as equal value is given to a range of musics from the cutting-edge dance of Dreadzone to the trash-a-billy of The Cramps.

PRIMAL SCREAM—signed to Creation since 1986 and winners of the 1992 Mercury Music Prize for their seminal *Screamadelica* follow-up. Tipped for repeat success with follow-up, *Give Out But Don't Give Up*.

TEENAGE FANCLUB—signed in 1990, the Scottish four-piece have received critical plaudits and commercial success with the *Bandwagonesque* and *Thirteen* albums.

RIDE—Oxford-based band who have just completed recording the much-anticipated, and as yet untitled, follow-up to their second album *Going Blank Again*.

BOO RADLEYS—the acclaim which greeted *Giant Steps* was capped with awards as album of the year by *NME* and *Select*.

SLOWDIVE—Thames Valley outfit pursuing a more ambient pop direction, as on their last, *Souvlaki*.

SWERVEDRIVER—the Oxford rockers' Mezzal Head has propelled them to popularity in the US.

VELVET CRUSH—Rhode Island residents poised to release their Scott Litt/Mitch Easter-produced new album *Teenage Symphonies To God*.

SUGAR—hugely successful US three-piece formed by ex-Hüsker Dü Bob Mould, who is planning a new release for later this year following the Top 10 places for the *Copper Blue* and *Beaster* albums.



PRIMAL SCREAM: CREATION'S PRIME MOVERS



SUGAR: SWEETER THAN THE REST



NATURE BOYS: 18 WHEELER



THE FANNIES LINE UP



ADORABLE SEEK PERFECTION

BMX BANDITS—influential Scottish combo whose members have included Teenage Fanclub, Eugenius and Superstar personnel, and whose *Life Is Good* album won praise.

IDHA—Swedish singer and songwriter following up her critically-rated new album, *Melody Inn*.

DREADZONE—ex-members of Big Audio Dynamite, the dub rockers' latest album is *360 Degrees*.

ADORABLE—Coventry popsters' sequel to *Against Perfection* is almost complete.

THE JAZZ BUTCHER—veteran of the indie scene, *The Jazz Butcher* intermittently records for the label.

MEDALARK 11—Manchester-based 3-piece with ex-Bodine Mick Ryan.

ED BALL—songwriter/producer/instrumentalist whose many Creation projects include *The Times*, *Love Corporation*, *Teenage Filmstars* and *Conspiracy Of Noise*.

LESLEY RANKINE—former Silverfish, who left the band to pursue a solo career. A release is expected in the late summer.

TELESCOPES—Burton-on-Trent shoegazing survivors plan new material soon.

18 WHEELER—melodic outfit from north of the border, whose first two singles, *Suncrush* and *Nature Girl*, were well-received. Their much-anticipated debut is released this spring.

THE CRAMPS—cult American group, freshly signed, have a new album lined up for late spring/early summer.

OASIS—hotly-tipped new signings from Manchester, with a debut single, *Supersonic*, set for release shortly.

To The President of Pop

Hats Off to 10 Years at the Top

From the Living Room to the Limelight

Congratulations from everyone at Pinnacle
To Alan McGee and all at Creation



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'BRANDING ALAN McGEE'

Tim Abbot's first task at Creation was to undertake a market audit in 1990, asking retailers, distributors and the industry at large for their views of the label.

"The message came back loud and clear," says Abbot "Creation was seen by the trade as the perfect indie in many ways, but it wasn't providing the requisite standard of service. Here was a cottage industry which was turning over between £1m and £2m a year."

Called in by Alan McGee to provide marketing advice, Abbot - previously a marketing consultant for Levi Strauss and Pernod Ricard - joined full-time in February 1991 when he saw that the construction of long-term industry relations were crucial to the success of the company. "We started to develop ties with Pinnacle, using them as our sales team, regularly attending sales meetings and allowing them to help us get our house in order," he says.

Abbot also opened up channels to the leading retailers. "Similarly, we discovered that the multiples' staff consists of music fans, many of whom really respect what Creation stands for."



TIM ABBOTT

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at Nimbus to Creation records.

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E'S EARS', AND DOING IT FOR THE KIDS

As well as reshaping manufacturing and production to overcome the problem of "frightening" overpressing, Abbot persuaded McGee and Green to look at the wider commercial opportunities. "People here started to pay attention to the chart books and plugging became a priority. We encouraged the regions by appointing a regional pluggler.

"The challenge was to create a brand out of Creation," says Abbott. "But how do you brand Alan McGee's ears? It's a difficult task – he can pick up on a hit sound and create a scene around it and then move on to something new." Despite a shift towards professionalism, the company has maintained its "family" approach. "A lot of people have worked here a long time, all of whom are excellent at their work," Abbot says. "What we did was allow them to continue contributing by focusing the business."

Creation's sharpening-up included a switch to a Mac-based computer system 18 months ago, which has brought all design in-house under the aegis of 22-year-old Mark Bown. Mark and production manager Clare Rowell will be handling the design aspects of Creation's promotional campaign this



MARK AND CLARE

spring to celebrate its 10th anniversary. "We're going to work with Pinnacle's Network shops, those outlets who supported the label from the very beginning," says Abbot, who promises indie retailers "something extra – additional formats or tracks, something to ensure they have the edge over other shops".

The birthday campaign will highlight a number of special releases. And on the Network campaign, retail co-ops with Virgin and Our Price will form the backbone of the drive. "We intend to make as much of the back catalogue as possible available at either budget or mid-price," adds Abbot.

The only full-price releases will be Creation's Top 10 albums. The campaign will be supported by a series of Radio 1FM sessions before a June 4 birthday party at the Royal Albert Hall, backed by major corporate sponsors.

A marketing blitz like this one, which relies on strict planning and the maximum support from retailers and distributors, would have been unthinkable at the old Creation.

Three years after Abbot first arrived at the label, Creation is capable of taking this giant step. **10**

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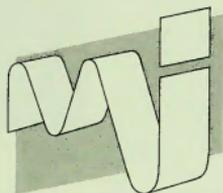
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ALAN MCGEE: el presidente
DICK GREEN: partner/international director
TIM ABBOT: managing director
JAMES KYLLO: business and legal affairs
MARK TAYLOR: financial controller
JOE FOSTER: head of Rev-Ola



HERYET
AND PRIEUR

CHRISTINE WANLESS: label manager
KAREN PARKER: international promotion
KLEANTHI BOUTIS: artist liaison and
 pa to the president



BOUTIS

EDWARD BALL: executive without portfolio
GRAHAM GILLESPIE: warehouse manager
ANITA HERYET: national TV and
 radio promotion
ANDY SAUNDERS: head of press



RUMBOLD, SAUNDERS
AND COTTON

VANESSA COTTON:

regional press officer

CLARE ROWELL:

production manager

MARK "TYPO" BOWN:

art director



WALSH

AUDE PRIEUR: regional TV & radio promotion

JOHNNY HOPKINS: artist development manager

JANE GARROW-FISHER: assistant accountant

CHLOE WALSH: reception/a&rsou



GARROW-FISHER
AND TAYLOR



"TO ME ALAN MCGEE IS PURE
 ROTHERHAM, AND I THINK I MEAN
 THAT AS A COMPLIMENT. HE SAID THE
 LRD DEAL WOULD NOT CHANGE THE
 WAY CREATION OPERATES,
 AND HE WAS RIGHT"



JEREMY PEARCE: MD, SONY LICENSED REPERTOIRE DIVISION

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FROM 1983-1993: PRIME

LISTED BELOW ARE THE KEY CREATION RELEASES STILL AVAILABLE FROM THE BACK-CATALOGUE. MATERIAL FROM SUBSIDIARY LABELS INFONET, AUGUST, BALL PRODUCTS AND REISSUE IMPRINT REV-OLA, AS WELL AS 7-INCH AND 12-INCH CREATION FORMATS, ARE ALSO STOCKED.

CD SINGLES

CRES0055	MY BLOODY VALENTINE	You Made Me Realise
CRES0061	MY BLOODY VALENTINE	Feed Me With Your Kiss
CRES0067	PRIMAL SCREAM	Ivy, Ivy, Ivy
CRES0070	PRIMAL SCREAM	Loads/Rambin' Rose
CRES0071	TIMES	Manchester
CRES0072	RIDE	Scan
CRES0073	MY BLOODY VALENTINE	Play
CRES0075	RIDE	Paladi
CRES0078	LOVE CORPORATION	Come Together
CRES0078	PRIMAL SCREAM	Son Of Mustang Ford
CRES0079	SWERVEDRIVER	Precious Little
CRES0081	TELESCOPES	Dream Beam
CRES0082	HYPNOTONE	Tremolo E.P.
CRES0085	MY BLOODY VALENTINE	Fail E.P.
CRES0087	RIDE	Ravedown
CRES0088	SWERVEDRIVER	Hypnotonic
CRES0089	HYPNOTONE	Philly
CRES0090	FLUXE	Hate Hate
CRES0091	SOUND OF SHOOM	Evenso
CRES0092	TELESCOPES	Slowdive
CRES0093	LOWDIVE	Higher Than The Sun
CRES0096	PRIMAL SCREAM	Morningrise
CRES0098	SLOWDIVE	Ride Forever
CRES0100	RIDE	Sandblasted
CRES0102	SWERVEDRIVER	Celeste
CRES0103	TELESCOPES	Star Sign
CRES0104	LIAC TIME	Flying
CRES0105	TEENAGE FAN CLUB	Don't Fight It Feel It
CRES0106	TELESCOPES	The Concept
CRES0110	PRIMAL SCREAM	Holding Our Breath
CRES0111	TEENAGE FAN CLUB	Puppy Pie
CRES0112	SLOWDIVE	Lundi Bleu
CRES0113	SILVERISH	What You Do To Me
CRES0114	TIMES	Dixie-Narco E.P.
CRES0115	TEENAGE FAN CLUB	With Scrambled Eggs
CRES0116	HOLLYFATH	Outside Your Room
CRES0117	PRIMAL SCREAM	Never Lose That Feeling
CRES0118	SILVERISH	Leave Them All Behind
CRES0119	SLOWDIVE	Acromalin
CRES0120	SWERVEDRIVER	Changes
CRES0122	RIDE	Sunshine Smile
CRES0124	BOO RADLEYS	Boo Forever EP
CRES0126	SUGAR	Radio
CRES0127	ADORABLE	Serious Drugs
CRES0128	BOO RADLEYS	I Call Your Name
CRES0130	TEENAGE FAN CLUB	I'll Be Your Name
CRES0132	MEDAL-RR 11	Spacowalk
CRES0133	ADORABLE	E.P.
CRES0134	MOMIUS	Dual
CRES0135	MEDICINE	Lazanus
CRES0136	SWERVEDRIVER	Darin Fine EP
CRES0137	BOO RADLEYS	Drive Me Down
CRES0138	SILVERISH	Homeboy
CRES0139	VELVET CRUSH	E.P.
CRES0140	ADORABLE	Norman 3
CRES0141	MEDICINE	A Good Idea
CRES0142	TEENAGE FAN CLUB	Smoke
CRES0143	SUGAR	I Hang Suspended
CRES0144	MEDALRRK 11	Change Your Mind
CRES0147	BOO RADLEYS	Twelvetriple
CRES0149	SUGAR	Clock Street
CRES0150	RIDE	Silence Chapel Cello
CRES0152	POOSTER CHILDREN	Kylie's Got A Crush On Us
CRES0153	ADORABLE	Five In Mind Periods
CRES0154	BMX BANDITS	Fireman's Break
CRES0157	SLOWDIVE	Favourite Fallen Idiot
CRES0158	TIMES	The Warning
CRES0159	ADORABLE	Baby Girl
CRES0160	DREAD ZONE	Little Hands
CRES0182	TIMES	
CRES0186	BMX BANDITS	

CRES0169 BOO RADLEYS
CRES0174 SWERVEDRIVER
CRES0178 BOO RADLEYS

With I Was Skinny
Last Train/Satanville
Barney (and Me)

CASSETTE SINGLES

CRES0078	PRIMAL SCREAM	Come Together
CRES0100	RIDE	Today Forever
CRES0104	LIAC TIME	Dreaming
CRES0110	PRIMAL SCREAM	Don't Fight It Feel It
CRES0111	TEENAGE FAN CLUB	The Concept
CRES0114	TIMES	Lundi Bleu
CRES0115	TEENAGE FAN CLUB	What You Do To Me
CRES0117	PRIMAL SCREAM	Dixie Narco EP
CRES0123	RIDE	Leave Them All Behind
CRES0130	TEENAGE FAN CLUB	Radio
CRES0142	TEENAGE FAN CLUB	Norman 3
CRES0143	SUGAR	A Good Idea
CRES0149	SUGAR	I Can't Change Your Mind
CRES0150	RIDE	Twelvetriple
CRES0169	BOO RADLEYS	With I Was Skinny
CRES0178	BOO RADLEYS	Barney (and Me)

ALBUMS

CREL0008	MEMBRANES	The Gift Of Life
CREL0007	JASMINE MINKS	Jasmine Minks
CREL0010	VARIOUS	Purveyors Of Taste
CREL0013	JASMINE MINKS	Sinnet
CREL0014	BILL DRUMMOND	The Man
CREL0015	BIFF BANG POW!	Girl Who Runs
CREL0018	REVOLVING PAINT DREAM	The Beat Hotel
CREL0019	WESTLAKE	Off To Heaven
CREL0020	JAZZ BUTCHER	Western
CREL0029	BIFF BANG POW!	Phyllophacae
CREL0031	PASTELS	Love Is Forever
CREL0033	WEATHER PROPHETS	Suck On The Pastels
CREL0038	THE TIMES	Judges, Juries, Horsemen
CREL0039	REVOLVING PAINT DREAM	Beat Torture
CREL0040	MY BLOODY VALENTINE	Mother Watch Me Burn
CREL0042	DUNGAN DHU	Isn't Anything
CREL0044	JASMINE MINKS	Duncan Dhu
CREL0047	THE LOFT	Scratch The Surface
CREL0050	WEATHER PROPHETS	Once Around The Fair
CREL0051	BOUNTY HUNTERS	Tempo And The Fair
CREL0052	MOMIUS	A Tear Stained Scar
CREL0054	PRIMAL SCREAM	Here Comes The Night
CREL0056	LOVE CORPORATION	Primal Scream
CREL0058	BIFF BANG POW!	Songs For The Sad
CREL0059	MOMIUS	Eye Girl
CREL0060	MY BLOODY VALENTINE	Monsters Of Love
CREL0061	TANGENTINE	Lowlevel
CREL0062	JAZZ BUTCHER	Tangentine
CREL0063	VARIOUS	Cull Of The Basement
CREL0064	SIMON TURNER	Do You Believe In Love
CREL0065	PETER ASTOR	Simon Turner
CREL0066	BRIDGES OF ASHTON	Submarine
CREL0067	HYPNOTONE	Church Of Faism
CREL0068	LOVE CORPORATION	Hypnotone
CREL0070	TIMES	Lowers
CREL0071	BIFF BANG POW!	E Dieu Crea La Femme
CREL0072	FLUXE	Me
CREL0073	TIMES	Techno Rose Of Blighy
CREL0074	RIDE	Pink Bal Brown Bal Ed Ball
CREL0075	SOMETHING'S PRETTY BEAUTIFUL	Newhouse
CREL0076	PRIMAL SCREAM	S'ring Pretty Beautiful
CREL0078	JAZZ BUTCHER	Screamadama
CREL0079	TELESCOPES	Screamadama
CREL0080	HYPNOTONE	Edwards Closet
CREL0081	VARIOUS	The Telescopes Al
CREL0082	VARIOUS	Keeping The Faith 1990
CREL0084	SLAUGHTER JOE	Prisoners On Ecstasy
CREL0085	WEATHER PROPHETS	Piped Pipe Of Feedback
CREL0086	BLACK EG	Line
CREL0087	PACIFIC	Black Egg
CREL0088	VARIOUS	Inference
CREL0089	SAND	Inference
CREL0090	PETER ASTOR	In The Sun
CREL0091	TIMES	The Dynamic Curve
CREL0093	SWERVEDRIVER	Zoo
CREL0094	SLOWDIVE	Pure
CREL0095	VARIOUS	Just For A Day
CREL0098	LIAC TIME	Just For A Day
CREL0099	BIFF BANG POW!	American Prisoners On E
		Astronauts
		Stenhousemur

10th

Music
TRAVEL LIMITED

creation, you made me realise, to take giant steps & leave them all behind, getting loaded on filthy serious drugs, cigarettes & alcohol was a damn fine good idea, just for a day at least . . . can't wait 'til you're thirteen!!!

congratulations

TEL: 071 255 2636 FAX: 071 255 2633

INGREDIENTS FOR THE CREATION SOUP

CRED101 CREATION SOUP
 CRED102 CREATION SOUP
 CRED103 CREATION SOUP
 CRED104 CREATION SOUP
 CRED105 CREATION SOUP
 CRED106 TENAGE FAN CLUB
 CRED107 DAVE KUSWORTH
 CRED108 VELVET CRUSH
 CRED109 JAZZ BUTCHER
 CRED110 JASMINNE MINKS
 CRED111 MOMUS
 CRED112 VARIOUS
 CRED113 SILVERSHIR
 CRED114 RAZORCUTS
 CRED115 BOO RADLEYS
 CRED116 SHEER
 CRED117 PIE FINGER
 CRED118 THE TIMES
 CRED119 RIDE
 CRED120 BIFF BANG POW!
 CRED121 SUGAR
 CRED122 POSTER CHILDREN
 CRED123 BMX BANDITS
 CRED124 SUPERSTAR
 CRED125 THE TIMES

Volume One
 Volume Two
 Volume Three
 Volume Four
 Volume Five
 Bandwagnesque
 All The Heartbreak Stories
 In The Presence Of Greatness
 Condition Blue
 Soul Station
 Voyager
 Area Code 212
 Sorted, Sorted & Sported
 Organ Fan
 Patterns On The Water
 Everything's Aight Forever
 Absolutely
 Dali Surprise
 Live At The Astradome
 Going Blank Again
 The Debasement Tapes
 Copper Blue
 Dasychnin Reaction
 Life Goes On
 Greatest Hits Volume 1
 Alternative Commercial
 Crossover
 Against Perfection
 Souvlak
 All The President's Men
 Rocket Chams
 Shot Form Self Living
 The Head
 Thirteen
 Giant Steps
 Timefold
 Beater
 The Top Of The Man
 Waiting For The Love Bus
 Songs They Never
 Play On The Radio
 Melody Inn
 Chicks With Dicks &
 Splatter Ficks
 360 Degrees
 Fun

CRED051 TANGERINE
 CRED052 JAZZ BUTCHER
 CRED053 VARIOUS
 CRED054 SIMON TURNER
 CRED055 PETER ASTOR
 CRED056 HYPNOTIC
 CRED057 HYMNOWE
 CRED058 LOVES
 CRED059 LOVERS
 CRED060 DIEU CREA LA FERME
 CRED061 ME
 CRED062 PINK BALL BROWN BALL
 CRED063 ED BALL
 CRED064 NOWHERE
 CRED065 SOMETHING PRETTY BEAUTIFUL
 CRED066 SCRAMMATELICA
 CRED067 LIGHTS OUT
 CRED068 EDWARDS' CLOSET
 CRED069 THE TELESCOPES
 CRED070 AL
 CRED071 KEEPING THE FAITH 1990
 CRED072 PENNSIONS ON ECSTASY
 CRED073 THE FICK FROM THE COAST
 CRED074 THE BACK PIED FROM FEEDBACK
 CRED075 LIVE
 CRED076 BLACK EGG
 CRED077 PACIFIC
 CRED078 PALACE IN THE SUN
 CRED079 THE DYNAMIC CURE
 CRED080 ZOO
 CRED081 PINE
 CRED082 WIVES WEDDINGS & ROSES
 CRED083 RAISE
 CRED084 JUST FOR A DAY
 CRED085 AMERICAN PENNSIONS
 CRED086 ON ECSTASY
 CRED087 L'AMOUR, DEMARR
 CRED088 STANHOUSSEUR
 CRED089 VOLUME ONE
 CRED090 VOLUME TWO
 CRED091 VOLUME THREE
 CRED092 VOLUME FOUR
 CRED093 VOLUME FIVE
 CRED094 BANDWAGNESQUE
 CRED095 ALL THE HEARTBREAK STORIES
 CRED096 IN THE PRESENCE OF GREATNESS
 CRED097 CONDITION BLUE
 CRED098 SOUL STATION
 CRED099 VOYAGER
 CRED100 AREA CODE 212
 CRED101 SORTED, SORTED & SPORTED
 CRED102 ORGAN FAN
 CRED103 PATTERNS ON THE WATER
 CRED104 EVERYTHING'S AIGHT FOREVER
 CRED105 ABSOLUTELY
 CRED106 DALI SURPRISE
 CRED107 LIVE AT THE ASTRADOME
 CRED108 GOING BLANK AGAIN
 CRED109 THE DEBASEMENT TAPES
 CRED110 COPPER BLUE
 CRED111 DASYCHNIN REACTION
 CRED112 LIFE GOES ON
 CRED113 GREATEST HITS VOLUME 1
 CRED114 ALTERNATIVE COMMERCIAL
 CRED115 CROSSOVER
 CRED116 AGAINST PERFECTION
 CRED117 SOUVLAK
 CRED118 ALL THE PRESIDENT'S MEN
 CRED119 ROCKET CHAMS
 CRED120 SHOT FORM SELF LIVING
 CRED121 THE HEAD
 CRED122 THIRTEEN
 CRED123 GIANT STEPS
 CRED124 TIMEFOLD
 CRED125 BEATER
 CRED126 THE TOP OF THE MAN
 CRED127 WAITING FOR THE LOVE BUS
 CRED128 SONGS THEY NEVER PLAY ON THE RADIO
 CRED129 MELODY INN
 CRED130 CHICKS WITH DICKS & SPLATTER FICKS
 CRED131 360 DEGREES
 CRED132 FUN

Tangerine
 Cult Of The Basement
 Do You Believe In Love
 Simon Turner
 Submarine
 Hymnowe
 Loves
 Dieu Cre La Ferme
 Me
 Pink Ball Brown Ball, Ed Ball
 Nowhere
 Something Pretty Beautiful
 Scrammatelyca
 Lights Out
 Edwards' Closet
 The Telescopes
 Ai
 Keeping The Faith 1990
 Pensions On Ecstasy
 The Fick From The Coast
 The Back Pied From Feedback
 Live
 Black Egg
 Pacific
 Palace In The Sun
 The Dynamic Cure
 Zoo
 Pine
 Wives Weddings & Roses
 Raise
 Just For A Day
 American Pensions
 On Ecstasy
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 Rocket Chams
 Shot Form Self Living
 The Head
 Thirteen
 Western Film Stars
 Giant Steps
 Timefold
 Beater
 The Top Of The Man
 Waiting For The Love Bus
 Songs They Never Play
 On The Radio
 Melody Inn
 Chicks With Dicks and
 Splatter Ficks
 360 Degrees
 Fun

CASSETTES

C-CRED011 FELT
 Forever Breathes
 The Lonely World
 Gif Who Runs The Beat Hotel
 Doing It For The Kids
 Isn't Anyone
 Here Comes The Night
 Primal Scream
 Toros
 Songs For The Sad Eyed Girl
 Monsters Of Love
 Loveless
 Tangerine
 Cult Of The Basement
 Submarine
 Hymnowe
 C-CRED015 BIFF BANG POW!
 C-CRED017 VARIOUS
 C-CRED040 MY BLOODY VALENTINE
 C-CRED052 MOMUS
 C-CRED054 PRIMAL SCREAM
 C-CRED058 LOVE CORPORATION
 C-CRED058 BIFF BANG POW!
 C-CRED059 MOMUS
 C-CRED060 MY BLOODY VALENTINE
 C-CRED061 TANGERINE
 C-CRED062 JAZZ BUTCHER
 C-CRED065 PETER ASTOR
 C-CRED066 HYPNOTIC
 C-CRED069 FELT
 C-CRED070 TIMES
 C-CRED071 BIFF BANG POW!
 C-CRED072 FLUXE
 C-CRED073 TIMES
 C-CRED074 RIDE
 C-CRED078 PRIMAL SCREAM
 C-CRED078 JAZZ BUTCHER
 C-CRED079 TELESCOPES
 C-CRED080 HYPNOTIC
 C-CRED081 VARIOUS
 C-CRED085 WEATHER PROPHETS
 C-CRED088 SWEEDRIVER
 C-CRED090 PETER ASTOR
 C-CRED091 TIMES
 C-CRED092 SLOWDOWN
 C-CRED095 VARIOUS
 C-CRED098 LILAC TIME
 C-CRED099 BIFF BANG POW!
 C-CRED101 CREATION SOUP
 C-CRED102 CREATION SOUP
 C-CRED103 CREATION SOUP
 C-CRED104 CREATION SOUP
 C-CRED105 CREATION SOUP
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 C-CRED110 JAZZ BUTCHER
 C-CRED111 JASMINNE MINKS
 C-CRED112 JASMINNE MINKS
 C-CRED113 MOMUS
 C-CRED114 VARIOUS
 C-CRED117 VARIOUS
 C-CRED118 SILVERSHIR
 C-CRED120 BOO RADLEYS
 C-CRED121 TIMES
 C-CRED124 RIDE
 C-CRED129 SUGAR
 C-CRED138 ADORABLE
 C-CRED139 SLOWDOWN
 C-CRED143 SWEEDRIVER
 C-CRED144 TENAGE FAN CLUB
 C-CRED149 BOO RADLEYS
 C-CRED151 MOMUS
 C-CRED155 SUGAR
 C-CRED158 SUPERSTAR
 C-CRED160 IDHA
 C-CRED162 DREADZONE

DDC

CRED0060 MY BLOODY VALENTINE
 CRED0076 PRIMAL SCREAM
 CRED0016 TENAGE FAN CLUB
 CRED0019 SUGAR

MINIDISCS

CRED0060 MY BLOODY VALENTINE
 CRED0076 PRIMAL SCREAM
 CRED0106 TENAGE FAN CLUB
 CRED0129 SUGAR

iw music week

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COMPACT CDS

CRED0001 VARIOUS
 CRED0002 VARIOUS
 CRED0005 VARIOUS
 CRED0007 JASMINNE MINKS
 CRED0009 FELT
 CRED0010 VARIOUS
 CRED0011 VARIOUS
 CRED0014 BILL DRUMMOND
 CRED0016 NIKKI SUDDEN
 CRED0017 FELT
 CRED0019 WESTLAKE
 CRED0021 MOMUS
 CRED0022 N.SUDDEN/HOWARD
 CRED0024 VARIOUS
 CRED0027 JAZZ BUTCHER
 CRED0031 PASTELS
 CRED0033 WEATHER PROPHETS
 CRED0035 FELT
 CRED0036 MOMUS
 CRED0037 VARIOUS
 CRED0038 THE TIMES
 CRED0039 PECKLING PAINT DREAM
 CRED0040 MY BLOODY VALENTINE
 CRED0041 NIKKI SUDDEN
 CRED0043 SWEETCHES
 CRED0046 BIFF BANG POW!
 CRED0047 THE LOFT
 CRED0048 HEIDI BERRY
 CRED0049 JAZZ BUTCHER
 CRED0050 WEATHER PROPHETS
 CRED0051 BOUNTY HUNTERS
 CRED0052 MOMUS
 CRED0053 THE TIMES
 CRED0054 PRIMAL SCREAM
 CRED0056 LOVE CORPORATION
 CRED0059 MOMUS
 CRED0060 MY BLOODY VALENTINE

COMPACT CDS

Alive In The Living Room
 Wild Summer Wow
 It's Different For Domesheads
 Jasmine Minks
 Let The Snakes Cripple Their
 Heads To Death
 Purveyors Of Taste
 Forever Breathes The
 Man
 Texas/Died Men Tell No Tales
 Poem Of The River
 Westlake
 The Poison Boyfriend
 Kiss Your Girlfriend Charabanc
 Doing Gods Work
 Fishcochecue
 Suck On The Paletts
 Judges, Jurors, Jockeysmen
 Talk Above The City
 Tender Pervert
 Doing It For The Kids
 Beat Torture
 Mother Watch Me Burn
 Isn't Anything
 Thirteen
 Western Film Stars
 Someones That's All We Have
 The Acid House Album
 Onions Round The Fair
 Beach The Waves
 Big Planet, Scary Planet
 Temperance Hotel
 Themselves - A Tear Stained Scar
 Here Comes The Night
 E For Edward
 Primal Scream
 Toros
 Monsters Of Love
 Loveless
 CRED0125 RIDE
 CRED0126 RIDE
 CRED0127 SAND
 CRED0129 SUGAR
 CRED0131 POSTER CHILDREN
 CRED0133 BMX BANDITS
 CRED0144 SUPERSTAR
 CRED0137 TIMES
 CRED0138 ADORABLE
 CRED0139 SLOWDOWN
 CRED0141 TENAGE FAN CLUB
 CRED0142 MEDICINE
 CRED0143 SWEEDRIVER
 CRED0144 TENAGE FAN CLUB
 CRED0149 BOO RADLEYS
 CRED0151 MOMUS
 CRED0155 SUGAR
 CRED0158 POSTER CHILDREN
 CRED0158 JAZZ BUTCHER
 CRED0158 JAMES YOUNG
 CRED0160 IDHA
 CRED0161 CONSPIRACY OF NOISE
 CRED0162 DREADZONE
 CRED0163 HOLLYFAITH



primal scream *give out but don't give up*

28/3/94 CD/LP/MC