

Musicweek

For Everyone in the Business of Music

5 FEBRUARY 1994 £2.80

Lewis lures Lascelles

Chrysalis Music Division boss Steve Lewis has completed the restructuring of the company's publishing arm with the appointment of Jeremy Lascelles as managing director.

The arrival of the former Virgin Records A&R director follows the departure of Chrysalis Music president Stuart Slater and general manager Roger Watson in November, a year after Lewis took the helm.

"The last piece of the jigsaw is now in place," says Lewis. "It may seem strange to appoint someone with no music publishing experience but

Jeremy is very good at working with creative people and he's a first class executive."

Lewis says he has known Lascelles since 1976 when he was heading Virgin Management and Lascelles was tour manager for Steve Hillage, then one of his acts.

The two also worked together at Virgin Records in the Eighties when Lewis was deputy managing director. Lascelles later ran Virgin's 10 Records label while Lewis headed Virgin Music.

Lascelles says Chrysalis Music is in need of a shake-up. "It has been a little

sleepy and it needs to be more aggressive and acquisitive," he says. "Chrysalis has a reasonably new catalogue and it's also a good one. Now we need to take a few more risks and sign new talent."

In 1993, Chrysalis Music increased its roster by signing Grant Lee Buffalo, Aphex Twin and Misty Oldland, among others. The company, which took a 2.7% album publishing share in the last quarter, has received a Grammy nomination for Tina Turner's I Don't Wanna Fight.

"We now have the budget to get out

there and compete, but we don't aspire to build a roster the size of EMI's," says Lewis.

Lascelles' arrival on February 7 follows a series of financial and administration appointments at the company in 1993. It is likely to lead to a new production deal between the publishing company and Chrysalis Music Division's Echo label, says Lewis.

Lewis is also expected to confirm shortly a new general manager for the label, following the surprise departure of its managing director Jason Guy in December.

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During his time at Virgin, Jeremy Lascelles, 38, was heavily involved in the careers of Phil Collins, Soul II Soul, Belinda Carlisle, XTC and DM2, among others. Since leaving in 1992, he has been running his own label and management company Offside Productions with Virgin Records artists including Belinda Carlisle, David Gray and Elton. He says the future of Offside is not decided although all the acts will remain with him in the near future.

Tring unveils City bid as Morris steps in

Budget specialist Tring International is due to relaunch its plans for a Stock Exchange flotation today (Monday). Exactly a year after it was temporarily expelled from Midem, the Hertfordshire-based company will unveil a prospectus aimed at attracting £50m from financial institutions.

Tring postponed the float last December, claiming it would have been crowded out by the City's busy schedule in the run-up to the Budget.

Tring successfully appealed against

the Midem expulsion but is not returning to the trade fair this year. Today it will announce the elevation of former Polydor and Phonogram MD Tony Morris from non-executive director to non-executive chairman.

Morris will take the place of Alan Wheately, a past chairman of investors group 3i and former senior partner in Price Waterhouse.

Wheately was due to become Tring chairman last October, but withdrew when the original float was abandoned.

Albums Top 40 joins singles in MW pull-out

Music Week this week launches a new pull-out chart page, which offers retailers a display albums chart for the first time in three years.

The move comes after consultation with retailers' association Bard, whose secretary general Bob Lewis says, "I welcome this very much."

The chart includes a selection of hot new releases chosen on the basis of pre-release enquiries to retailers.

including mixes by Apollo 440 & Alan E CD, 12", 7" & Cassette

OFT rejects Gallup chart block



The Office of Fair Trading has rebuffed an attempt by Gallup to sabotage the official UK CIN chart just days before Millward Brown takes over the contract.

Gallup, which lost the charts contract to Millward Brown in a competitive tender last year, had asked the OFT to grant an interim order quashing the exclusive deal between retail-

ers' association Bard and CIN. This would have enabled it to produce its own chart in competition with the industry-backed chart it produced for the last time yesterday (Sunday).

But after hearing evidence from CIN last week, OFT director general Sir Bryan Carsberg decided no immediate action was necessary. The case now moves to a full hearing later in the year.

CIN chart director Catharine Pusey

says she was not worried by Gallup's move. "It's been unfruitful and as this isn't the best time to fight an unnecessary legal battle, we are delighted with the outcome," she adds.

Gallup declined to comment.

Millward Brown remains undaunted in its plans to take over the running of the chart tomorrow (Tuesday). Test product profiles and midweek charts were successfully compiled last week.

● See Comment, p4

ENIGMA



the C R O S S of changes

The New album
includes the smash hit
Return To Innocence
7th February 1994

Virgin

MCA hots up Chess feud with new writ

MCA has stepped up its feud with Charly Records over rights to the Chess catalogue by issuing another writ against the reissue specialist.

Last Thursday MCA activated a lawsuit seeking an injunction restraining Charly from using the Chess name or its trademark "teardrop" logo. The move is a direct response to an action served by Charly in 1992, pressing for MCA's ownership of the trademark to be cancelled.

MCA's new writ, which had to be issued by today (Monday) under a deadline set by the High Court, is the latest move in a row dating back several years, during which time Charly has kept the Chess catalogue extremely active. Chess tracks feature prominently in its new Charly Blues Masterworks series and also on CDs featured in The Blues Collection publishing venture with Oris.

As well as its own trademark writ, Charly has served a libel lawsuit against MCA. A year ago the major initiated a suit, accusing the independent of copying MCA recordings and flagrant acts of infringement.

The writ is not expected to be heard in the High Court until the end of this year.



Retailers and record companies have worked together to dispel consumer dissatisfaction over CD pricing, claims WH Smith group managing director Sir Malcolm Field. "The availability of more mid-price product has increased volume," Field told the company's interim results press briefing last week. He congratulated the major record companies on responding to Smiths criticism of pricing policies last spring. "A year ago volume was low and we were pressing for a price reduction. Now volume is high, and we must take some credit as a major player, but it has been a joint effort—they want to see high volume as much as we," he said.

Prices could key to High Street battle

An escalation in the High Street pricing battle looks inevitable with two of the UK's biggest music retailers claiming price is key to their strategies in 1994.

"Price has become our platform," asserts Sir Simon Hornby, chairman of WH Smith, which last week announced interim pre-tax profits up 11% to £44.7m in the six months to November 27, 1993, on group sales up 6.6% to £1.1bn.

And at John Menzies, group managing director Ronald Noel-Paton says the chain will continue with its aggressive pricing policy in a bid to increase its share of music and video retail sales. Noting a "modest" recovery in consumer spending, with Christmas sales pitched around 6%, Smiths' Hornby says the delivery of value for money will continue to be the target in 1994.

He has also hit out at "irregular price promotions" launched by rivals in

a reference understood to be aimed at Woolworth's Christmas promotion of The Jungle Book video, Hornby says, "There is one retailer who claimed to be offering price cuts but couldn't match our offer."

Smiths insider adds: "Woolies were making a ballyhoo about selling the video at £12.99, while we were undercutting them by a pound."

Meanwhile, Edinburgh-based John Menzies, which stocks music in half its 300 stores, says competitive pricing is essential if it is to fend off the threat from other High Street multiples and specialists, and increase the perception among consumers that it is a serious music retailer.

Noel-Paton says, "We aim to become a leading music retailer and the pricing reflects a determination to keep and gain market share." In the six months to October 30 Menzies' profits rose 8.4% at

its continuing operations, with pre-tax profits up by £1.5m to £6.3m. Figures for the second half will be boosted by the strong performance of the music and video division over the Christmas period, says Noel-Paton.

He adds the company's distribution arm TBD increased sales and trading profits "significantly" during the six months helped by strong new product and, for the first time, the full operational benefits from the merger of its home entertainment and book wholesaling businesses under the TBD banner in 1991.

Menzies announced in October it is to revamp all its stores during the next two years, and four outlets were refitted at the end of last year. The company is creating "shops within shops" for its different product groups with its own singles and album chart becoming the focal point of the music department.

PRS settles EMI row as income shows 7% rise

PRS has settled the row over alleged shortfalls in its payments to music publishers last year.

Following complaints by EMI Music Publishing managing director Peter Reichardt earlier this month that it was owed "hundreds of thousands of pounds", the Society's general council has approved the payment of "substantial" advances to a number of companies, including EMI Music.

The payments coincide with PRS chairman Wayne Bickerton's announcement that income in 1993 increased by 7% to £15m. According to a first draft of the society's accounts, net distributable income is also expected to rise, by

12.5% to £127m. "We have achieved a year-on-year increase on earnings in every sector beating inflation by a very good margin," says Bickerton. "There are thousands of other companies in the UK which would be delighted to be doing half as well."

Domestic territory broadcast provided the biggest share of income at £50m, just ahead of overseas (£48m) and domestic general broadcast (also £48m). IMRO in Ireland supplied IR£6.8m.

Last year's freeze on administration costs, introduced as the storm broke over the Society's aborted £12m Proms system, is cited as a factor in the improvement in the sum distributed.

Rule rethink sees AIRC join AIRC

Changes in the membership rules of independent radio trade body AIRC allow longwave radio station Atlantic 252 to join its ranks for the first time.

Four year-old Atlantic, which had been banned from joining the AIRC because it broadcasts into the UK from Eire, can now become an associate member. Full AIRC membership is restricted to UK I.R. stations licensed by the Radio Authority.

AIRC members voted unanimously to admit associate members in a surprise move at the association's agm last Wednesday, and director and chief executive Brian West has written to Atlantic inviting the station to apply.

Pickwick sheds nine staff

Pickwick, which more than tripled its share of album sales during the first quarter of 1993, has made nine administration staff redundant. The news follows recent management changes at the budget specialist which saw chairman and chief executive Ivor Schlossberg and audio product director Melvin Simpson leave the company in December.

Columbia rejigs middle management

Sony Music has restructured Columbia's middle management team. Former RadioActive label manager Sarah McIntosh joined the label last week as product manager replacing Ollie Waitt who is promoted to the newly created position of artist development manager, while Nick Worsley has left Five Records to become Columbia radio promotions manager. All three report to managing director Jill Krones and joint international coordinator Penny Morgan and assistant A&R manager Toby Chalmers who took up their posts in October.

Phillips quits Mean Fiddler

Mean Fiddler booker Dave Phillips has resigned from the company. Phillips, who had worked with London-based venue owner Vince Power for 10 years, was the booker for The Grand in Clapham and co-promoted the Phoenix and Reading Festivals. Phillips is understood to have left the company to pursue his own career interests.

Sound City plans year-long project

Organisers of this year's Sound City in Glasgow plan an "ambitious project" to keep the event's profile high throughout the year, it was announced at the event's official launch last week. Sound City co-ordinator Willie Knox said details of the project would be revealed in April. Last week's launch in Glasgow was attended by Radio One FM controller Matthew Bannister, Musician's Union general secretary Dennis and BPI director general John Deacon.

Sony launches Shell tape series in Sun

Sony has prepared 10 compilation cassettes for a promotion being run jointly by The Sun and garage chain Shell. The Shell Miles of Music Collection features a selection of music from dance to classical and from the Sixties, Seventies and Eighties. The three month campaign begins today (January 31) and will be supported by radio and television advertising.

Alma Warren dies, aged 65

Former EMI/Parlophone promoter Alma Warren whose artist roster in the Sixties included The Beatles has died. She was 65. Warren began her career in the music industry as a singer with the Stanley Back Orchestra and also worked for Campbell Connelly Music and Leeds Music.

Games label strikes John Denver deal

London-based games supplier GTL has expanded into music licensing by striking a deal with John Denver. The US singer-songwriter's new album The Flower That Shattered The Stone is due on Music Club International. GTL claims to be Europe's first "CD games" label with titles CD Adventure and CD Romance.

TDK to sponsor Phil Collins tour

Audio and video cassette manufacturer TDK is sponsoring Phil Collins' 65-date European tour which begins in Utrecht, Holland on April 1 and finishes at Wembley Arena on December 14.

Kodos launches new video clip arm

TV production company Kudos has launched new division Kudos Kino to concentrate on producing music videos. Headed by producer Carrie Sutton, the company represents directors Jerry Chater, who worked on the Zoo TV special, Grant Gee, (Wunderstuf), Ned's Atomic Dustbin) and Mark Newell (UZ).

▶▶▶▶▶ CHINA SEALS OVERSEAS DEAL WITH WARNER ▶▶▶▶▶

George Michael's expert accountancy witness David Ravden (far right) leaves the High Court, accompanied by lawyers Tony Russell (centre) and Cyril Glasser of Sheridans. Under questioning from Sony's QC Gordon Pollock, Ravden, of Martin Greene Ravden, rejected Pollock's claims that Sony's \$14m advances to the singer in 1988 represented "a high risk" to the record company. "Faith had already sold very well and the company was set to make profits covering any risk on the advance," he said. Ravden also questioned packaging deductions imposed by Sony on earnings from third-party compilations, principally those released by Telstar. "The agreement suggests third-party income is shared 50:50, but the reality is different. Sony makes a packaging deduction which it hasn't suffered," he added.



Both sides predict High Court victory



Both sides in the George Michael vs Sony High Court battle are predicting victory as the case enters its final stages.

Last week saw the completion of cross-examination of witnesses, and the court will resume on February 17 to hear closing statements from leading counsel.

Sony's QC Gordon Pollock will present his case first, followed by Michael's QC Mark Cran. They are expected to take a week each to sum up, and the judgment from Mr Justice Parker is due in March.

The singer's supporters, who include lawyer Tony Russell and publisher Dick Leahy, are bullish. "Nothing has happened to persuade us we don't have a restraint of trade case. We're going to win," says a source close to Michael.

Sony insiders are equally confident that the case will swing their way, however, although the company declines to comment officially.

The final days of witness testimony in the case were dedicated to financial

SINGER'S £3m LEGAL BILL

George Michael spent £222,000 on legal fees in 1992 in preparation for his legal battle against Sony, the High Court heard last week.

Sony's expert witness Garth Tweedale, a partner in Ernst & Young, told the court that the money was spent by Michael's companies "obtaining a legal meaning on [Michael's] royalty clause".

The sum is understood to have been the cost of a royalty audit of Sony which led to the singer's unrelated £1.3m claim against the record company, launched with

former Wham! partner Andrew Ridgeley in December 1992.

The £220,000 spent on that action also supports newspaper reports that the bill for Michael's restraint of trade lawsuit will amount to £3m.

Tweedale said that the £222,000 legal fees should be treated as a direct cost when the judge reviews the gross profits of Michael's companies, Big Geoff Overseas and Robobuild. However, Michael's expert David Ravden claimed that the sum should be classified as an exceptional item.

wrangling between the adversaries' accountancy experts.

Central to their argument was how Sony's and Michael's gross profits should be calculated, to decide whether the singer's record contract favoured the record company. •

Sony counsel Pollock questioned Michael's receipt of 4% producer points on his work.

He asked Michael's expert David Ravden, of Martin Greene Ravden, "Would you agree Michael does not fall into the category of a producer with a very good track record?"

Ravden responded, "If [Michael] hired himself out as a third-party producer, he would be held in very high regard, and the level of royalties would reflect that."

PMI unveils first Video CD titles

Picture Music International has announced details of the first six Video CD titles it will release in April. Tina Turner's *Simply The Best*, from Maiden's *The First Ten Years* and the Pet Shop Boys' *Videography* are updated versions of existing VHS titles, while Queen's *Box Of Flix*, David Bowie's *The Video Collection* and Pink Floyd's *Delicate Sound Of Thunder* are being reissued on the new format. BMG will this week announce details of its five Video CD titles for release in April.

NUS and promoters forge alliance

The National Union of Students is meeting representatives from the Concert Promoters Association on Wednesday (February 21) to discuss a joint plan of action to fight Government proposals to ban union funding of university gigs. The NUS has also announced plans for students from around the country to lobby their constituency MPs at the House of Commons on February 16.

RCA man moves up

RCA marketing director Hugh Goldsmith has promoted senior product manager Kevin Dawson to the post of marketing manager, RCA Records. Dawson was a label manager at Deconstruction between 1983 and 1992.

Scottish music guide hits stores

The Music In Scotland Trust has published its *Scottish Music Guide '94*. Featuring articles on the music industry north of the border and listing more than 1,500 Scottish music companies, it is available from bookshops priced £9.99.

Virgin Classics and Q link for album

Virgin Classics is to market the first classical album produced by *Q* magazine. *Q* The Classics, to be released on February 28 on CD and cassette, features 66 minutes of 20th century works, including an excerpt from *Virgin's* top-selling recording of Taverne's *The Protecting Veil*. It will be backed by magazine and national press advertising plus co-ops with *Our Price* and *Virgin Megastores*. Sarah Herdson, Virgin Classics project manager, says, "The collection of 20th century music is tailor-made for the readership of *Q*, who are young, educated and interested in experimenting with new music." *Q* The Blues album has sold more than 200,000 units, while over 70% of *Q* readers read the magazine's classical pages, she adds.

Compilations correction

Virgin's Best Dance Album *In The World...Ever 2* was omitted from the compilations chart in last week's fourth quarter market share analysis. The album was the quarter's seventh biggest-selling compilation. *Virgin* asks us to point out that its parent company is Thorn EMI and not EMI Records, as suggested in the market share commentary.

Announcement

CALLING A&R DEPARTMENTS: DOMESTIC AND INTERNATIONAL

L.O.E. will be producing a LIVE (REALTIME via ISDN) 9-Hour INTERACTIVE Radio Show; "J-WAVE HOLIDAY SPECIAL", sponsored by "SUMITOMO LIFE", to be broadcast by Tokyo's "J-WAVE" (JAPAN'S MOST POPULAR FM STATION, covering a population of 35 million), in association with NTT EUROPE, linking host DJs in 3 cities in digital stereo:

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Profile chairman acquires label

Profile Records in the US has been bought out by its chairman Steve Plotnicki. Ownership of the rap and hip hop stable and its UK labels was in question last week when an offer to buy was made by Tommy Boy Records. But Plotnicki has succeeded in his own bid and now promises a more diverse range of styles on the label's US and UK rosters. The sale of Profile's other directors, Cory Robbins and Bert Goldstein, is unclear following the new deal.

Students enrol for HMV offer

More than 40,000 students have signed up for HMV's Music Union promotion in the three months since its launch. The campaign, being run with the National Union of Students, offers discounts on selected chart albums and videos at HMV's 94 stores.

Select picks two new labels

Classical distributor Select, best known for marketing super-budget label Naxos, has begun the expansion it signalled late last year by signing three UK labels. From February 14 it takes over UK distribution and worldwide stocking and order processing of CRD and will also distribute Continuum and Clarinet Classics.

Lawyers target media disputes

Six media and entertainment lawyers have joined forces to launch a new mediation service. Media Dispute Resolution claims to be the first such service dedicated to the media industry. It says it can now offer a quicker, inexpensive and efficient way to resolve disputes. "Mediation offers many more advantages than just cost savings," says Nigel Bennett of The Simkins Partnership, one of the service's founders. "It is particularly relevant to the media industry where everybody knows everybody else as it allows you to resolve a dispute without one side losing."

Licensing firm eyes Pacific rim

Former artist marketing director Tim Prior has been recruited by London-based Timbuktu Records to help set up a new licensing service in the Pacific rim for UK independent labels. Prior will join Timbuktu MD Peter Bond to form Timbuktu International and co-ordinate the licensing of UK labels such as Junior Boy's Own, Acid Jazz, Victory and Bump & Hustle in the region.

New staff weigh in at Heavyweight

Independent promotions company Heavyweight Media, which is currently working *K7*, *Urban Species* and *Drive*, has recruited two new staff following the departure of Shahe and Paul Franklyn to form Media Village. Celeste Neill, formerly with Festival Radio in Edinburgh, is hired as a press officer while London club and Choice FM DJ Jasper The Vinyl Junkie joins as a plugger.

HHO to shine with budget series

Music supplier Henry Hadaway Organisation is entering the budget market with a name synonymous with low-price titles. Spotlight On is the banner for its new series, with 150 releases planned for this year. Spotlight On was first used in the Sixties by PRT's Marble Arch label and is currently being used by PolyGram for some of its mid-price releases. The first titles in the HHO series are out next week and include releases from Hall & Oates, Patsy Cline and Little Richard. The series will be distributed by HHO's own Javelin company.

Sony Classical cuts prices

Sony Classical is launching a six-month price-cutting campaign for 26 of its most popular titles in an effort to boost sales. The label, which trailed all other major labels with around 2% of the classical album sales in 1993, is offering dealers the selected titles for £5.40 instead of the previous price of £9.00 from February until July 31 under the Nice Price banner.

K cover by Martin Greene Ravden

Martin Greene Ravden designed the insurance cover for the Foundation's set of £1m cash in its *On The Table* artwork, not Lubbock Fine, as reported in the *Midem Diary* section of our *Midem* supplement.

Virgin 1215's search for an improved signal could be over by the end of the year following the Government's allocation of the first frequencies for digital audio broadcasting (DAB).

The Department of Trade and Industry says from 1995 the frequency band 217.5 MHz to 230 MHz, currently used by the military, is to be licensed to BBC and commercial stations wishing to broadcast a mixture of music and speech simultaneously on AM and FM wavebands using DAB.

Virgin has made no secret of its wish to upgrade from its current AM band and chief executive David Campbell says the Radio Authority has promised

the station a DAB licence as soon as one becomes available.

"We have looked into DAB and will certainly apply for a licence, although the technology will not be introduced for some time. Meanwhile, we have been improving our AM signal all the time by upgrading our transmitters," he says.

The technology gives a CD-standard signal using a new transmission system which eradicates interference by spreading the broadcast across a spectrum of 1,500 signals rather than just one.

The BPI has been closely involved in the development of DAB, and its head

of legal affairs Sara John says the technology will be good news for the British music industry. But she fears home copying may be fuelled by the high quality of the broadcasts.

"We have got assurances that stations will use SCMS (serial copy management system) which allows one copy to be taken but makes it impossible for further digital copies to be made," she says.

The Radio Authority will allocate licences to interested commercial stations, and chief executive Peter Baldwin says most national and local licence holders should switch to DAB during 1995.

DTI draws up law for artists' equal broadcast rights

Government proposals are giving renewed hope to artists battling for a greater share of royalties from broadcast performances.

The Department of Trade and Industry is preparing draft copyright laws covering music, based on the EU "rental directive" which states that payments should be "equitably shared" between performers and companies.

Peter Filleul of producers guild Re-Pro claims this provides for a 50:50 split of royalties, rather than the 70:30 division in favour of record companies which is currently paid by rights bodies PPL and VPL.

"There is a pattern unfolding in Europe which leads us to believe each side will receive an equal share," says Filleul, who is also bidding for producers to be defined as performers. VPL and PPL chief executive Charles Andrews says, "This directive will give performers the statutory right to remuneration, rather than by agreement."

The DTI's draft legislation will be circulated for further comments before the EU-wide deadline of July 1.



Sony film label Epic Soundtrax is doubling its release commitment to 20 albums in 1994. The label, launched in 1992, works closely with sister film company Columbia Tri-Star and last year sold around 100,000 copies of the Sleepless in Seattle soundtrack album in the UK. Its campaign for 1994 begins in early January with the release of the music from *Carillo's Way*, while the soundtrack to Philadelphia — featuring Tom Hanks, Buzz Kilman (pictured above) and Denzel Washington — is out on February 22, followed by *A Bronx Tale* on February 28. Epic marketing director Kit Backler says in-store promotions will back its planned radio and press campaigns.

Majors settle deal for Three Tenors II

Decca and Warner Classics have drafted an agreement to end their dispute over audio and video rights for the second Three Tenors concert, writes Phil Sommerich.

Although Warner last year topped Decca's bid for rights to the concert, to be staged at the World Trade Center in Los Angeles this summer, the deal has been complicated by contractual wrangles.

Decca's recording of the 1990 Three Tenors concert in Rome, which has sold more than 10m audio and video units, had no such problems because Pavarotti was then the only singer contracted to a label.

But last year Warner signed an exclusive contract with Jose Carreras, and the label which won the bidding contest to negotiate an agreement with the other company.

A complex deal hammered out at Warner Music Group headquarters in New York is believed to leave Warner with the video and audio rights to the Pavarotti, Domingo and Carreras concert. Decca will have the right to issue concert material not used in the Warner album, but no earlier than 12 months after the event.

A Warner official predicts the agreement will be signed in mid-February.

Whale fishes for new acts

The producer of ITV's *James Whale Radio Show* is planning the release of a CD and video featuring unsigned bands who performed on the programme during 1993.

Mike Mansfield Television is negotiating with a number of major record labels to market the 16-track title in time for an Easter release date.

ITV has commissioned a further 100 hours of the show for 1994 and 1995, and producer Mike Mansfield says two acts will be featured in each programme.

"We receive around 200 demo tapes a week from hopeful bands. James Whale's show is one of the few showcases there is for new music talent on television," he says.

▶▶▶▶ THE NEW CHART: WILL YOU NOTICE THE DIFFERENCE? - p10 ▶▶▶▶

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You're Gonna Get Next To Me - **Bo Kirkland & Ruth Davis**

Nights Over Egypt - **The Jones Girls**

Now That We Found Love - **The O'Jays**

Don't Let It Go To Your Head - **Jean Carn**

Do You Get Enough Love - **Shirley Jones**

You Are My Starship - **Norman Connors**

Reasons (Live Version) - **Earth Wind & Fire**

Rock Me Tonight (For Old Times Sake) - **Freddie Jackson**

Gotta Get You Home Tonight - **Eugene Wilde**

Sweet Love - **Anita Baker**

We're In This Love Together - **Al Jarreau**

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FRONTLINE

The following information, collected by Music Week on Thursday, is based on contributions from: Andy's Records (Warrington); Bridport Record Centre (Bridport, Dorset); Ear Ear Records (Lancaster); Poppi (Aberdeen); Fourth Wave (Huddersfield); HMV (Trocadero, London); Long Player (Tunbridge Wells); Our Price (Staines); Tower (Dublin); Virgin (Norwich). If you would like to contribute to Frontline, call Paula McKinley on: 071-921 5943.

New releases

A sigh of relief from retailers this week who reported that sales were definitely on the up after a dismal start to the year. With a healthy cache of new releases in the racks, many were predicting a busy weekend. Customers were out in force to buy new albums by Kristin Hersh, Underworld, Cornershop and Voodoo Queens. Others generating interest included D: Ream, K7, ZZ Top and Alice In Chains. Single releases were also strong with record buyers plumping for the Charlatans, Red Hot Chili Peppers, Deep Forest, Hyper Go-Go, Tindersticks, The Orb, Sio Moshun, Reel 2 Real, Bass Bumpers, Junior Vasquez, Rozalla, Havana, Deja Vu, Gin Blossoms and Tricky.

Pre-release enquiries

Albums: Gangstar, Deep Forest, Tori Amos, Therapy?, Jam & Spoon, Eugenius, Enigma, Elastica, Daryl Hall, Bruce Springsteen, Garth Brooks, Tom Petty, The Proclaimers, Pink Floyd. Singles: Reel 2 Real, Aretha Franklin, Carleen Anderson, Elastica, Mr/Shell, Sinead O'Connor, the Proclaimers, Meat Loaf, Snoop Doggy Dogg, Suede, the Cranberries.

Additional Formats

Second CDs were pulling in buyers, particularly offerings by Tori Amos, Neil Arthur and Red Hot Chili Peppers who released both CDs on the same day.

In-store

Window Displays: Alice In Chains, Ace Of Bass, Deja Vu, Joe Roberts, Deep Forest, The Charlatans, Rozalla, The Orb, Cornershop, Voodoo Queens, Tindersticks, Kraftwerk, the Brit Awards nominees, K7, ZZ Top, Bjork, Kristin Hersh, Underworld, Dr Dre and Ganehat. In-store counter boxes: Pauline Henry, Joe Roberts, Gin Blossoms, Neil Arthur, Wendy Moten and Enigma. Windows: Underworld, the Lemonheads, INXS, Eternal, Wendy Moten, Carleen Anderson, Aretha Franklin, ZZ Top, K7, Culture Beat, Alice In Chains and Meat Loaf.

Multiple Campaigns

ANDY'S RECORDS: Co-op TV campaign (Granada only) and full window displays for Sweet Soul Harmonies. BHOV: Valentine's Day promotion continues.

MMT: Co-op press ads for Daryl Hall (*The Guardian*), Garth Brooks (*The Daily Mail*), the Cranberries and Domino (MME); in-store promotion for the Brit Awards nominees national poster campaign for the Brits and Richard Marx; West End poster campaign for Marillion; album of the week - Garth Brooks; single - the Cranberries; video - Bryan Adams; in-store album - Pauline Henry.

JOHN MENZIES: Best Of Sony mid-price promotion continues; Star Trek video promotions; album of the week - Tori Amos; singles - Aretha Franklin and Texas. OUR PRICE: Brit Awards nominees promotion; £10 off selected computer games; Therapy? competition.

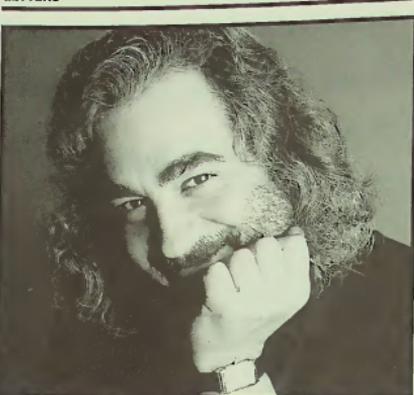
TOWER RECORDS: Press ads for *The Name Of The Father*/Sinead O'Connor (Vox), Marillion (*Kerrang!*), Classic Weepies (*Evening Standard*); posters for Tori Amos in London, Glasgow and Dublin.

VRGIN: Brit Awards nominees promotion; pre-awareness campaign (windows and listening posts) for Therapy?; in-store support for the Brit Awards nominees; press ads for Alice In Chains and Kristin Hersh (*Sadie*); Therapy? (*Kerrang!*); single choice - Carleen Anderson.

WH SMITHS: Ads for Simply Red on Virgin 121's Classic Tracks backed by in-store support; album of the week - Garth Brooks; selected window displays for Dance Divas and Pavarotti.

WOOLWORTHS: Valentine's Day promotion featuring love song compilations at £9.99 (CDs) and cassettes (£5.99); Brit Awards nominees promotion.

LETTERS



I note the credits on the Bryan Adams/Red Stewart/Sing single are incorrect. Thankyou for trying to conceal my guilt at having written yet another song with Bryan and Mutt, but actually I'm proud of it. Of course it's all for love, but there is a limit.

Michael Kamen, London W11.

R1 pop kids get weekend blues

My cousin was telling me the other day that her class had a discussion about Radio One and pop music.

It seems that the children have a very low opinion of Radio One and the reason is so simple. The weekend is, for most children, the only time that they can listen to the radio, but what do they hear? - Danny Baker playing jazz, blues, and C&W in the morning. Most kids hate that stuff. Saturday after-

noons are packed with obscure alternative music and Sunday afternoons are full of oldies or rock. The Top 40 is the only chance to hear modern music.

Since children are still a major purchaser of records I feel that Radio One's music schedule needs to be adapted to cater for more popular shows at the weekend. I also feel that midweek evenings should also cater more for children. I remember Nicky Brown's show on

Dancing down the years with Cooltempo hits

Cooltempo was established by Peter Edgo in 1985 since when it has consistently been one of the UK's leading dance labels.

We have undoubtedly been leaders in developing dance acts into album artists. In the last four years alone this includes a double platinum album on Kenny Thomas, platinum on Arrested Development and Adeva, gold on Innocence and Kenny Thomas, silver on Mornie Love and Shara Nelson.

I have been in charge of Cooltempo for the last five years. Steve Woolfe was with us during 1989 and left in March 1990, not in 1992 as you stated last week (A&R Overhaul gaters pace, *MVJ* January 22).

We at Cooltempo wish him the best of luck in his new role.

Ken Grunbaum,
Director of A&R,
Cooltempo Records,
Bramley Road,
London W10.

Star gazer in wagger with Virgin Radio

I am sorry to read that Steve Redmond has not come into money as predicted by Russell Grant. (Comment, *Music Week*, January 15).

However, it may not be too late! In Redmond's recent comment column he predicts big changes at Virgin 1215 and a denial of this change of direction.

Naturally, he is wrong with such a prediction. However, if he is correct, I will donate £50 to the charity of his choice (which could be himself). However, if at the end of the year he proves to be wrong I hope he will reciprocate with a donation of £50 to the charity of my choice.

David Campbell,
Chief executive,
Virgin Radio 1215 AM,
London W1.

Low vinyl stock is cause for concern

As a member of the general public who holds a subscription to *Music Week*, I find it necessary to voice my concerns about the direction the industry has taken with regards to formats.

Why are record companies allowing vinyl sales to die out and why was it decided that we, the public, should be gently guided towards buying our music on most formats excluding vinyl?

Is it solely for technology's sake, or is it more to do with commercial viability? I have a feeling it is a little bit of both. I would like to make it clear that I have nothing against the new formats that have appeared on the market since the inception of vinyl, and I freely admit to owning a CD player. Compared with vinyl, though, it feels soul-less and somewhat clinical.

It has become increasingly clear over the last two or three years that vinyl singles are becoming more difficult to obtain. It isn't now difficult to envisage

Metro Radio used to be one of their most popular shows.

No wonder kids are turning to video games rather than music - they do not have the opportunity to really know what is new out there.

Glenn Wilson,
Outlet Promotions,
Scotland Road,
Penrith,
Cumbria.

the singles charts becoming populated by CDs alone, but I feel I am not alone in lamenting the inevitability of that fact.

Record companies are new, and have been, guilty of allowing vinyl sales to slide by their indifference, and perhaps there wouldn't have been such a diversification in either the music industry or the public's attitude towards making a choice between vinyl, CD, or if they were able to continue to offer vinyl to those who want it.

My concern is that I should let the music industry know that there are some consumers who like to be able to choose rather than be told what to choose. The impending death of vinyl and my individual inability to save it has led me to make one more small voice heard.

SP Earnshaw,
Croft Craft,
Stevenage,
Herts.

▶▶▶ CARLIN GAINS GROUND ON PUBLISHING GIANTS - p12 ▶▶▶▶▶

TEASE ME
The Number 3 Single

TEASE ME
The Number 1 Album
over 150 000 already sold

SHE DON'T
LET NOBODY
The Number 4 Single



TWIST AND SHOUT
The Number 1 Single

MURDER SHE WROTE
Soon Come Single (Feb 21)

Over 1 million singles
sold in the UK



MANGO RECORDS CONGRATULATES SLY & ROBBIE, CHAKA DEMUS & PLIERS,
JACK RADICS, GITSY, MIXING LAB, FATTA & BULBY

ugging i

After a decade of sterling service Gallup is now handing over the charts baton to Millward Brown. Paula McGinley reports from Warwick where Millward Brown is finalising its plans for the UK's official music charts

It has occupied her every waking moment for the six weeks she has been in the job; it restates once more the UK's claim to have the most advanced charts in the world; and ultimately it promises to transform the working lives of thousands of people in the UK music industry: but CIN chart director Catharine Pusey rather hopes no one will notice when the official UK chart contract switches from Gallup to Millward Brown this week.

For despite the huge amount of effort put into the change of contract by CIN and its partners, the BPI and Bard, the most important thing about the new CIN chart is that the chart itself is not changing.

"It's a bit like changing your telephone service from BT to Mercury," says Pusey. "While many people find Mercury cheaper and more technologically advanced than BT, changing from one to the other doesn't actually affect the content of your telephone conversations."

As one West Yorkshire retailer cheerfully says of his move from the Gallup to the Millward Brown panel, "I've just unplugged one machine and plugged in a different one."

Steve Gibbs, owner of Pinpoint Music in Eastleigh, adds, "I don't think there's much difference between Gallup and Millward Brown. It's just one research company taking over from another."

Of course it's not every day that the chart contract changes hands. And even if those behind the counter seem sanguine, changing anything to do with such a vital tool as the official chart inevitably breeds concern.

"I do feel apprehensive," admits Pam Sharratt, research manager for PolyGram. "We're used to dealing with Gallup; they know what we want and they know the jargon."

The message from Sharratt and many of her peers is that Millward Brown is going to have to prove itself and show it can maintain the integrity of a research tool which other sectors have come to envy.

In fact the book trade is so enamoured with the concept that it is currently researching a comparable book chart with CIN.

Louis Baum, editor of trade weekly *The Bookseller* which would publish the chart, says, "A chart based on accurate and comprehensive data like the music industry's would be extremely helpful, enabling publishers to make marketing decisions and acting as a trigger for customers."

As it seeks to build its reputation with the industry, Millward Brown has a few aces up its sleeve.

The first is the care with which it has constructed its model of the industry (or "universe") on which any sample survey has to be based.

The company's bulging database, built from scratch, lists all outlets selling a significant amount of music in the UK - a total of 4,100 stores.

Millward Brown technical director Kevin Grant says non-traditional outlets such as garages and mail order companies have been excluded with the exception of some Asda stores (although these are not being sampled). The universe is not a fixed figure but will change as stores close and others open.

This has been boiled down to those outlets selling 100 units a week - 3,085 stores - and it is from these that the chart sample will be drawn.

The initial sample being used this week is made up of 1,250 stores including 250 independents. While some have argued that the large number of multiples will skew the chart towards mainstream music, Pusey points out on the one hand that the 20% representation of indies in the sample actually overstates their share of the market and on the other that the weighting system will ensure the influence of multiples and independents properly reflects the market itself.

The independent panel was selected by computer on a technical sampling basis which considered size, location and turnover with a genre overlay.

"There was no judging," says Millward Brown chart director Bob Barnes. "Being on the Gallup panel for X number of years is no criterion for getting on the Millward Brown panel. Stores were selected anonymously by computer."

The panel will be reviewed every quarter and the number of independents is expected to increase once the new chart beds in.

Our Price brand development manager Steve Gallant predicts that the new chart will be the most accurate the industry has ever had. Gallant, a member of CIN's chart technical committee, argues that previous compiler Gallup's sample had some startling omissions. "Gallup didn't include one of HMV's Oxford Street stores and Tower's Piccadilly store and the sheer size of Millward Brown's sample allows less room for error," he says. "Millward Brown gets the thumbs up for accuracy."

HMV marketing manager Alan McDonald says, "Any change in sample and procedure puts the chart in jeopardy, but I believe Millward Brown's methodology is watertight."

Having identified its sample, Millward Brown's next task has been to ensure the accuracy and security of the data it collects.

The company says its decision to capture as much data as possible via electronic-point-of-sale (epos) cash tills will inevitably improve the quality of data.

Since epos terminals link the sale of



a record to the amount of cash shown in a retailer's books they will not only get around the problem of busy shop staff forgetting to register a sale, but they should thwart any attempt at corruption by unscrupulous "buying teams".

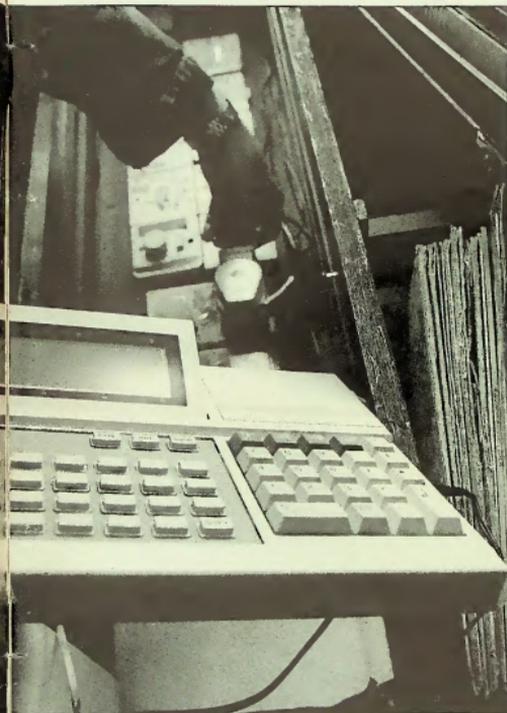
Millward Brown chart director Bob Barnes says, "Epos systems minimise chart hyping because you can't put any favours through."

The new chart begins with more than half of the 1,250 stores reporting doing so through epos. More are set to switch over with 50 indies coming on-line in a fortnight.

If epos virtually designs chart-hyping out of the system, then Millward Brown's impressive electronic security system is designed to pursue anomalies in Epson data with a vengeance.

Epson stores can additionally

n to a new era



BRITAIN'S MUSIC BUSINESS

expect to be visited at least four times a year by a 20-strong liaison team headed by former Our Price store manager Carmel Murphy, out in force from the start of the contract.

If Millward Brown has a more up-to-date universe and a more secure data collection system, it also has a trump card in its method of distributing data.

For the very first time in the UK the company will be offering an on-line charts service, enabling industry executives to dispense with the old paper reporting system and call up charts on the PCs on their desks. Subscribers will be able not only to access the charts and download information from 2.30pm on Sunday but also receive midweeks, midweek updates and product profiles at their desk.

To take an example, from this week

RCA marketing director Hugh Goldsmith could download information on sales of Take That singles during February 10 and 11 in Manchester if he was so minded.

Millward Brown director Gordon Pincott says more enhanced data, including historical product profiles (stretching back further than three or four weeks) and customised analyses such as market share across format region, could follow rapidly.

"The initial online service will be fairly basic, but once it opens up extras will come online, a bit like adding building blocks," says Gordon Pincott. "What we can offer will be subject to the limits of confidentiality at individual retail level, but beyond that anything is possible."

Catharine Pusey emphasises that no request will be ruled out. "An online system is a flexible evolving

The hush surrounding the Warwick trading estate belies the frenzy of activity within Millward Brown's headquarters where staff have been working six-day weeks for the last few hectic months.

As director Gordon Pincott admits, taking over from Gallup was never going to be easy. "Gallup evolved its service over 12 years and we've had to step in and offer the same level of data sophistication from the start so we never underestimated the job," he says.

Millward Brown has quickly proved its mettle by establishing software systems and delivering test charts in a quarter of the time expected by CIN.

And although a novice in the music industry, the UK's fourth largest research company has already won support by forging close ties with record companies, distributors, retailers and the media.

"CIN wouldn't have commissioned Millward Brown if it didn't think the company could do the job," says Paul Robinson, managing editor of Radio 1 FM. "I have every confidence in them."

Formed in 1973, Millward Brown is currently one of the world's fastest growing research agencies with a roster of 300 clients including Levi-Strauss, Heinz, Renault, United Distillers and Kodak.

The company has a second UK office with 13 executives in the Strand, London which is networked to head office. The eight-strong chart department work alongside five

software development staff and a team of six in sampling and statistics. CIN says technological advance was key to Millward Brown's successful tender for the £1m-a-year contract.

"Gallup had developed a fantastic system for the Eighties, but Millward Brown offered a computerised system to take us into the Nineties," says CIN director Adrian Wistreich.

Kevin Grant, Millward Brown's technical director, says, "The physical reporting and collection of data is similar to Gallup's, but the end reporting is more radical."

And while the transfer and utilisation of data is not yet entirely paperless, computing systems are already in place to allow end users to interpret information on screen instead of grappling with sheaves of printed page.

The technology to access the online service is straightforward: a PC and a modem. Subscribers will receive a basic software package and user manual.

Users will be charged per minute and per download, which means they only pay for what they use — rather different from Gallup's policy of charging up front for ancillary services. And from day one the chart book is available on floppy disc and accessible to anyone with a compatible PC and printer (under Gallup, disc based reports were only viable for those with a specific system).

● Millward Brown, 112 The Strand, London WC2R 0AA. CIN's chart hotline number is 071-334 7333

● Millward Brown, 112 The Strand, London WC2R 0AA. CIN's chart hotline number is 071-334 7333

Bard chairman and Virgin Retail managing director Simon Burke agrees.

"A smooth changeover will preserve the continuity and integrity of the chart and after that we can look to other developments," he says.

But while continuity is the first priority, once the chart beds in, the potential to exploit the crucial data is enormous.

"Whereas Gallup was content to deliver the same reports year-in-year-out, Millward Brown is approaching the chart as an ongoing development for the future," concludes Steve Gallant.

As the very first sale of the new era takes place some time after midnight tomorrow (Tuesday) its significance will be not that it will form a part of next Sunday's chart, but that it will be the first step towards that future. **END**

Since it moved to Camden from its plush premises off London's Regents Street in 1990, Carlin Music has benefited greatly from its extensive catalogue of Fifties, Sixties and Seventies hits including I Will Always Love You and (I Can't Help) Falling With In Love You.

But while these two titles may have helped the independent publisher to its impressive showing in the latest market share figures, Carlin has driven all before it in the fourth quarter of 1993 thanks to two new copyrights, both of which have emerged from unlikely sources. Many laughed behind their hands when

TOP 10 SONGWRITERS			
writer	publisher	artist	
1 Steinman	Carlin	Meat Loaf	
2 Barlow	EMI	Take That	
3 Shaw	Carlin	Mr Blobby	
4 Collins	Hit & Run	Phil Collins	
5 Adams/ Lange	Rondor/Zomba	Bryan Adams	
6 Pickering/ Heard	BMG/EMI	M People	
7 Carroll/ Lewis	PolyGram/MCA	Dina Carroll	
8 Adams/ Vallance	Rondor	Bryan Adams	
9 Gurd/ Gordon	Rondor/ Really Useful	Dina Carroll	
10 Carey/ Amnesiff	W. Chappell/ Sony	Mariah Carey	

Carlin's US office renewed its deal with Jim Steinman last year. Few believed that the old Meatloaf connection could ever have more than nostalgia value 15 years after its heyday. But the fourth quarter's top title - 'I'd Do

Anything For Love (But I Won't Do That)' - proves that the US writer certainly hasn't lost his touch for Wagnerian pop. Similarly library music departments are rarely expected to spawn smash hit singles. Thus the spectacular success of Mr Blobby, which started life as a 30-second soundtrack by a pair of Carlin's TV

THE TOP 10 TITLES	
1 I'D DO ANYTHING FOR LOVE...	composers Paul Shaw and David Rogers before it was adopted by BBC 1's Noel Edmonds
2 MR BLOBBY	Houseparty, is a real triumph
3 RABE	Yet Gary Barlow offered some stiff competition. The creative force behind Take That has almost single handedly revived the teen ballad with titles such as
4 PLEASE FORGIVE ME	
5 DON'T BE A STRANGER	
6 TRUE LOVE	
7 TWIST AND SHOUT	
8 FOR WHOM THE BELL TOLLS	
9 U GOT 2 LET THE MUSIC	
10 IT'S ALRIGHT	
East 17 (PolyGram)	

Babe and Pray. The school-age market not only welcomed both songs with open arms, but was happy to take more of the same from East 17, whose self-penned It's Alright became the quarter's 10th most popular title.

Similarly, pop dance enjoyed a successful holiday season, with the writing teams of Pickering/Heard (M People) and Gurd/Gordon (Dina Carroll) scooping Top 10 honours and contributing strongly performing songs like Moving On Up and Don't Be A Stranger.

Elsewhere, the continuing prominence of both Bryan Adams and Phil Collins reveals that singer songwriters with highly developed and instantly recognisable styles still have a stranglehold on the older market. So it should come as no surprise to discover that Collins owes his place in the Top Five writers chart to the double platinum album *Beth Sides*, since even his most recent single failed to show among the quarter's top 40 titles. Hit & Run Music has that to thank for its reappearance among the UK's 10 leading publishers after six months away. *Chas de Whalley*

NEW
SONG
PLUGGER

Chas de Whalley is editor of Songpluggers

Carlin sets off the alarm bells

As widely predicted, the last quarter of 1993 belonged to Carlin Music. In spectacular fashion, the independent publisher virtually doubled its score, beating its way to an overall third place by clawing handfuls of marketshare from EMI and Warner Chappell.

Nowhere was Carlin's success more evident than in the singles arena: its massive leap to 16.4% of the market - from a last quarter performance of only 2.9% - represented a six-fold increase. And it was not to be held back in the albums charts either. Here Carlin's share grew by over a quarter to 5.9%, elevating the company to fifth place. Carlin's Meatloaf and Mr Blobby

double whammy partly explains the drops of 42% and 25% suffered by EMI and Warner Chappell respectively in the singles league. But other companies, like Zomba, Rondor and The Really Useful Group still managed to improve their shares over the previous quarter. And while MCA and BMG may have slipped positions, both improved performances by just over 14% to settle with 7.1% of the singles market each.

So, the fourth quarter figures will surely set alarm bells ringing at either end of London's Oxford Street. Both the top two publishers saw their overall market shares slip by around a quarter. But while EMI tightened its grip on the

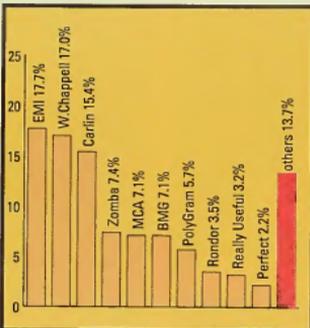
albums chart with a small 5% rise, Warner Chappell managing director Robin Godfrey Cass is bound to be dissatisfied by its 14.6% tumble to 16.9%.

PolyGram Music, on the other hand, may take comfort from a small rise in singles business. Yet it was not enough to halt a steady nine-month slide in overall performance: its healthy 12.9% share of the albums market three months ago has been halved to little more than 6% now.

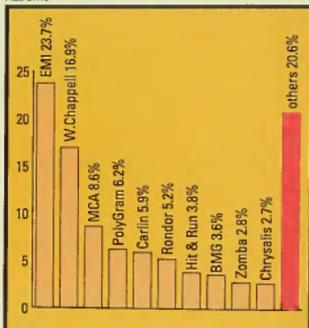
Such results must surely galvanise chairman Roger Ames' efforts to appoint a new managing director if he wants to see PolyGram regain its place in the top three.

PUBLISHING FOURTH QUARTER SNAPSHOT

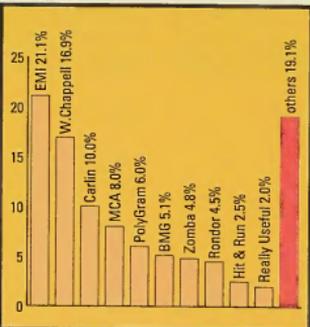
SINGLES



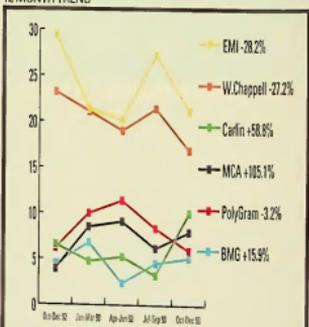
ALBUMS



COMBINED



12 MONTH TRENDS



Source: © DNV compiled by ERA from Gallup figures. Survey based on chart panel sales from the A-sides of the Top 100 singles and tracks on the Top 50 albums from Oct-Dec '93



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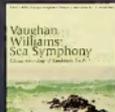
ROMEO & JULIET

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MC 490 133-4



IMAGES OF SPAIN

CD 470 120-2
MC 450 129-4



VAUGHAN WILLIAMS: SEA SYMPHONY

CD 410 144-2
MC 450 144-4



VERDI FAVOURITES

CD 450 133-2
MC 450 133-4



MEDEATION

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MC 490 127-4



PUCCINI: LA BOHÈME

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ROMANTIC GUITAR

CD 450 138-2
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BEST OF BRITISH

CD 490 143-2
MC 490 143-4



DEATH IN VENICE

CD 490 141-2
MC 490 141-4



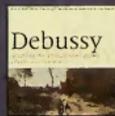
CARMINA BURANA

CD 490 145-2
MC 490 145-4



FAURÉ: REQUIEM

CD 490 131-2
MC 490 131-4



DEBUSSY

CD 490 143-2
MC 490 143-4



SONGS MY MOTHER TAUGHT ME

CD 450 140-2
MC 490 140-4



PLÁCIDO DOMINGO

CD 490 141-2
MC 490 141-4



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D.A.T.A.F.E.

CHARTS AND PRODUCT NEWS
 week ending
5 FEBRUARY 1994

● D:Ream hold off challengers ● ZZ Top album storms in at number three

CHART FOCUS

Things can only get better for British talent at the top of the singles chart, where the top 14 singles include a messy, worst-of-the-ones wholly British act (D:Ream) and one partly British act (Londoner Rod Stewart and



Canadian Bryan Adams). The international influx continues this week with the debut of the chart's oddest single — Sweet Lullaby by France's Deep Forest — while the German-originated share of the Top 40 climbs to five records, the previously charted Enigma's Culture Beat and Haddaway now being joined by **The Captain Hollywood Project** and **The Bass Bumpers**. The latter act's single "The Music's Got Me Picked Up UK sales and club play two years ago when first released on the German Dance Street label, but exploded to the top of the Club Chart when remixed by the UK's Paul Goto, and now debuts at number 25 on the sales chart.

Another rash of remakes enters the singles chart this week, among them **Ruby Turner's Stay With Me Baby** (at number 39), **Deja Vu's Why, Why, Why?** (at number 57), **Sheila Ferguson's When Will I See You Again?** (at number 60), and **Rozalla's I Love Music** (at number 18), these songs having originally been recorded by Lorraine Ellison, the debut of the Three Degrees and the O'Jays respectively.

Two of these songs were written by Kenzy Gamble and Leon Huff — when Will I See You Again (on the original of which Sheila Ferguson was lead vocalist for the Three Degrees) and I Love Music. The latter title first entered the chart exactly 18 years ago, Rozalla's remake is in the movie Carli's

Way, alongside Got To Be Real — the original by Cheryl Lynn that is, and not the PWL remake by Erik that dips to number 71 this week. The Ruby Turner hit is the first Top 40 success by an M&G label act since Biyani Aguin's Erasure-style in 1992, and represents a major comeback for the artist. Dropped by Jive last year, Ruby has only hit the Top 40 twice before, both times with remakes, and most recently in 1987. She scored then with I'd Rather Go Blind, having hit the year before with If You're Ready (Come Get With Me).

More consistent chart performers than Ruby, **ZZ Top** see their Pinocchio single tumble this week, but that's largely because its parent album, *Antenna*, is out. Their first for RCA, it debuts at number three to become their fifth consecutive Top 10 album.

Sales improved last week for the first time in 1994, with singles climbing 14% and albums swelling by 11%, as both charts posted a 1994 best figure for newcomers, with 25 debuts on the singles and six on the album chart. The singles market continues to change shape, and, following on from the historic 51.1% market share that CDs posted a fortnight ago — the first time they have been accounted for more than half the singles market — the seven-inch single continues to look sad and dipped last week to 0.3% of the market, its worst showing since 1988/89. CD now account for more than 66% of US singles market, while the CD single formats DCC and MiniDisc continue at less than 0.05%. **Alan Jones**

SALES AWARDS

- Platinum: **Take That**: Sage (single)
- Gold: **Chaka Demus & Pliers**: Tease Me
- Silver: **D:Ream**: *Don't Get Me Started* (album)
- Various: *Sweet Sixteen* (remixes)

AIRPLAY ADDS

RADIO 1 FM: w/c 31.01.94: **B List**: SWI: *Wow* - *Downtown Street*; *Suede* - *Stay Together*; *Elton John & Rufus W. Don't Get Me Starting My Heart*; **C List**: *St. Etienne* - *Pain Movie*; *Level 42* - *Forever*; *Blaxx*; *Street Dancer* - *You Made Me the Thrift Of Your Heart*; *Brace*; *Springsteen* - *Sonets Of Philadelphia*; *Basco* - *Line Up*; *Wendy Moten* - *Come In Out Of The Rain*; **Capital FM**: w/c 25.01.94: **A List**: *Crowded House* - *Locked Out*; *Enigma* - *Return To Innocence*; **B List**: *Gangsta* - *Move On Baby*; *The Flower* - *No Matter What U Do*; *Let Loose* - *Fate To Face*; *Urban Cookie Collective* - *Sail Away*; *Top* - *Pinocchio*; **Regio 1215**: w/c 20.01.94: **B List**: *Richard Marx* - *New And Forever*; **C List**: *Billy Joel* - *No Man's Island*; *Marillion* - *Along Again In The Lap Of Luxury*; *Brace*; *Springsteen* - *Sonets Of Philadelphia*; *B. Live*; *Alice In Chains* - *No Excuses*; *David Lee Roth* - *Shut My Mouth*; **MTV Europe**: w/c 31.01.94: *They* - *Nothings*; *K7* - *Come Baby Come*; *M.A.* - *Green It*; *Edo G. John* - *With You*; *Don't Go Breaking My Heart*; *Tag Team* - *Whore!* (then 18); **The Box**: w/c 28.01.94: *Apollo 404* - *Astral America*; *Artha Franklin* - *A Deeper Love*; *Deep Forest* - *Sweet Lullaby*; *DJ Duke* - *Bray Your Whistle*; *Freddie Jackson* - *Makes Love Easy*; *Earth Brothers* - *The Red Stripes*; *Intastella* - *Point Home*; *Meat Loaf* - *Rock & Roll Dreams Come Through*; *Red Hot Chili Peppers* - *Give It Away*; *Topy* - *Tell Me I'm Not Dreaming*; *Tom Petty* - *Mary Jane's Last Dance*; *Toni Amos* - *Confidant Girl*.

SALES UPDATE



NEXT WEEK'S HITS

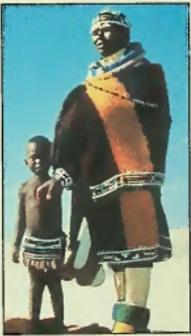
Singles: **Carlton Anderson**: *Nervous Breakdown* (GCR); **Bad Rodeos**: *Ramblin' Man* (Decca); **The Crackles**: *Long Island* (Cap); **Neutrus**: *Blasé*; **D-Mob** feat. **Cathy Dennis**: *Why?* (Vill); **Elastic**: *Line Up* (Deceptive); **Artha Franklin**: *A Deeper Love* (Arista); **Billy Joel**: *No Man's Island* (Columbia); **Manie Street**: *Swearheads*; **U2**: *Beckoning A Lullaby* (Columbia); **Shere**: *Neatly Unruffled* (Capitol); **Pavement**: *Can You Hear My Big Girl*; **Real 2 Real**: *Like To Move It* (Pristine); **Scop Doggy Dogg**: *Give Juice* (Mercury); **East West**: *Texas*; **So In Love** (With You) (Virgin); **Albino**: *Teal Anus*; **Under The Park** (East West); **Black Sabbath**: *Once Upon A Time*.
 Predictions compiled by EN. Last week's score: 3 out of 10.

NEWCOMERS

12 DEEP FOREST: *Sweet Lullaby* (Columbia) US debut. **Producer**: Dan Lacksman. **Publisher**: Sony. **Writer**: Mouguet/Sanchez. **Line Up**: Mouguet (k), Sanchez (k). Notes: An enduring ambient club floor filler combining modern dance music with the haunting voices of the Pygmies of the central African rain forest. Originally promoted more than 10 months ago, the track was produced by Dan Lacksman. The current version includes mixes by Apollo 440 and is taken from their eponymous album that has already gone platinum in Australia. **Album**: *Deep Forest* (February 14).

18 ROZALLA: *I Love Music* (Epic) Zimbabwe 6th hit. **Producers**: Jollybush. **Writer**: Gamble/Huff. **First hit**: *Faith* (In The Power Of Love) (65, 1991). **Biggest hit**: *Everybody's Free To Feel Good* (6, 1991). **Last hit** in 4 Choors Later (50, 1992). **Notes**: On the soundtrack of the film *Carri's Way*, the track recently topped the US dance chart and is a remake of the O'Jays' only Top 10 hit from 21 years ago. Rozalla is currently recording her debut album for Epic. **Album**: *Carli's Way* (OST) (not now).

22 WENDY MOTEN: *Come In Out Of The Rain* (EMI USA) US debut. **Producers**: Nickos Lyras. **Publisher**:



Program/Warner Chappell. **Writer**: Boone/Lyras/ Williamson. **Notes**: Hailing from Memphis, Moten's original career path followed accountability. After singing for a local band, a chance meeting led to a deal with EMI Records, culminating in a recent tour slot with Michael Bolton. **Album**: *Wendy Moten* (March 7).

29 SLO-MOSHUN: *Bells Of N.Y.* (Six) UK debut. **Producer**: Archer/Taurus. **Publisher**: Kool Kat/EMI/Basroom/Chrysalis. **Writers**: Archer/Taurus. **Line up**: Mark Archer (k), Danny Taurus (k).

Notes: Another elaborate scam that fooled the nation's music press into thinking this was the product of two unknown New Yorkers Anthony Montana and Ed Rodriguez. Archer was formally in Altern 8 while Taurus is a remaker. **Album**: *the summer* 1994.

32 POV with JADE: *All Thru The Nite* (Giant) US debut. **Producer**: Hakim Bell. **Publisher**: Copyright Control. **Writer**: Bell/DeVlught/Shider. **Line up**: Hakim Bell (v), Lincoln DeVlught (v), Mark Sherman (v), Ewarner Mills (v). **Notes**: POV — an acronym for Point Of View — is the vocal quintet from New Jersey, includes the son of Kool & The Gang frontman, Robert "Kool" Bell. **Labelmates**: Jade scored last year with a trio of hits, the biggest of which was *Don't Walk Away* (number seven). **Album**: *Handin' Out* (Beatdowns) (February 14).

37 GIN BLOSSOMS: *Hey Jealousy* (Fontana) US debut. **Producer**: John Hampton/Gin Blossoms. **Publisher**: Warner Brothers/East/Jesus. **Writer**: Hopkins. **Line up**: Robin Wilson (v), Jesse Valenzuela (g/v), Philip Rhodes (d), Bill Rent (b), Doug Hopkins (g). **Notes**: Re-released following a Top 30 US hit last autumn when it sold over 250,000 copies, with the parent album selling over 1m. They have just completed a tour of Europe and the US. **Album**: *Now Miserable Experience* (not now).

LOVE PARADE

FRANCES RIFFELLE

a new single, a new voice, Tinch - compact disc - cassette

130pm/ptw or 44pm/ptw (times) to hear more

A·D·F·O·C·U·S

EX-PO-SURE
AIRING THIS WEEK

Chicago's Heart Of Chicago, a best of compilation released next Monday through WEA, will be TV advertised for two weeks in the ITV Grampian, Border, Granada, Tyne Tees, Yorkshire and STV regions. There will be further ads on the satellite channels. Classic Club Collective, the first release on the new Urban Beat Collective label, will be advertised in *Blues & Soul*, *Echoes, DJ* and *The Ticket* from its release next Monday. There will also be regional radio competitions and promotions.

Dance Divas, PolyGram TV's compilation of hits from female dance artists, will be TV advertised in the ITV Central region for one week from next Monday. There will also be a campaign on Channel Four. Radio ads will run on Capital, Kiss FM and Atlantic 252.

Dance Hits 94, Telstar's compilation featuring the latest dance releases, will be nationally TV advertised for two weeks from its release next Monday as part of a four-week campaign for the title. There will also be radio ads on Capital and Kiss FM.

Brian May's Live At The Britten Academy, out next Monday through Parlophone, will be press advertised in *What HiFi?*, *Kerrang!* and *Now*. There will also be a radio advertising campaign on ILR stations with the ads running during rock shows and drive time programmes. A nationwide street poster campaign, a mail-out to the fanbase and in-store displays with independent retailers complete the campaign.

Terry Evans' Blues For Thought, released next Monday through Virgin's Point Blank label, will be advertised in *Mojo*, *Q* and *ZOP*. The release is a "No Risk Disc" with Tower, a recommended release with *Our Prices* and will feature on Virgin's listening posts. In-store posters and window stickers will also be available.

Roberta Flack's Softly With These Songs, a best of compilation released next Monday through

CAMPAIGN OF THE WEEK

LOVE OVER GOLD

40 Pure Gold Classic Love Songs

YINA TURNER • TINA TURNER • JORD • GILLIS REA
KATE BUSH • SINAIAD O'CONNOR • NANNIE COLE
ARETHA FRANKLIN • LAKE THA • CURTIS STIGLER

With Valentine's Day two weeks away, Telstar has joined forces with Nestlé to promote **Love Over Gold** - a 40-track love song compilation which is due out next Monday. The campaign for the album will run in conjunction with Nestlé's advertising and PR campaign for Gold Blend coffee, the main thrust of which is to introduce the new Gold Blend couple. The marketing activity for the Telstar title will include cinema promotions, TV and radio ads and Valentine's Day competitions.

Record label: Telstar
Media agency/executive: Zenith/Andy Smith
Creative manager: Adam Hollywood
TV: Telstar's nationwide campaign will run for three weeks in the ITV regions and for two weeks on Channel Four. Nestlé's TV campaign for Gold Blend, which plugs Telstar's album, appears nationally for two weeks. Ads will continue until March. **Radio:** Ads, competitions and Valentine's Day promotions will run on Atlantic 252, Capital Gold and Capital FM with both products given away as prizes. **Press:** Nestlé ads in *The Sun* on Valentine's Day will promote both products. **Cinema:** There will be a sponsored SleightFest in Seattle evening across the UK with 150 screenings and there will be competitions in which the album. **In-store:** Independents and multiples will feature in-store displays. **Target audience:** Mass market.

East West, will be TV advertised for one week during the Coronation Street break in the London, Central, Granada, North, HTV and Meridian ITV regions. There will be further television advertising in the best performing regions - details to be confirmed. **Workforce:** is running window displays to tie in with the campaign.

Chris Jagger's Acha, due out next week through Sequel

Records, will be advertised in *Q* and *Vox*. There will also be extensive interviews in the national press.

Movies' Greatest Love Songs, a 20-track compilation from PolyGram TV which features tracks such as Berlin's *Take My Breath Away* and Björk's *Play Dead*, will be TV advertised in Channel Four's Central, Anglia, Granada, Yorkshire, Border, Tyne Tees, STV and Grampian regions

for one week from next Monday. There will also be a two-week TV campaign in the Granada, HTV and Meridian ITV regions. Radio advertising will run on Capital for two weeks from its release. **The NME Singles Of The Week** compilation, released next Monday through RCA, will be advertised in *The Independent* and promoted through in-store posters with selected independent retailers. The album is an *Our Price* recommended release. **The Real Deal**, a compilation of garage and funky house tracks, will be advertised in *Echoes*, *MixMag* and *DJ* by *Rumour Records*, which releases the album next week. There will also be a three-week radio campaign on Kiss FM.

Soul Mates, Dino's latest soul compilation which features tracks from male artists such as Marvin Gaye, Barry White and Luther Vandross, will be nationally TV advertised on Channel Four for one week from its release next Monday. There will also be advertising in the ITV London and Anglia regions. In the second week of the campaign, television ads will continue to run on ITV London and Anglia with the possibility of further national Channel Four advertising.

In-store displays will run with selected independent retailers and there will also be radio slots on Kiss FM.

Therapy's Troublemaker, due out next week through A&M, will be press advertised in *Kerrang!*, *NME*, *Melody Maker*, *Deadline*, *Select*, *Q* and *Vox*. There will also be a nationwide street poster campaign and in-store displays will run with the multiple and selected independent retailers.

Berry White's The Collection will be re-promoted for one week from next Monday by PolyGram TV which is running a television campaign on Channel Four and in ITV's London, HTV, West Country and Meridian regions. There will also be radio ads on Capital running for one week. **Compiled by** Sue Sillitor: 071-226547



PICK OF THE WEEK
Brit Awards: Best British Single, Saturday February 5 to Friday February 11, Radio 1FM, all day; Listeners are invited to vote for the Brit award for the best British single from a shortlist of 10 tracks. Acts vying for the accolade, including Apache Indian, Dina Carroll, Radiohead (pictured) and Suede, will be featured all week.

MONDAY JANUARY 31

- Pebble Mill** featuring Simply Red guitarist **Heitor**. BBC1: 12.15-12.55pm
- Town And Country** featuring Clint Black. Channel Four: 1.35-2.35am

TUESDAY FEBRUARY 1

- The Big Breakfast** featuring Simon Le Bon. Channel Four: 7-9am
- Pebble Mill** with **House Of Zekkariyas** (Womack & Womack). BBC1: 12.15-12.55pm
- The Story Of Pop** featuring Elton John, Paul McCartney and Mark Knopfler. Radio 1FM: 9-10pm
- The Beat** featuring **In With The Boo Radleys**, **Cud** and **Tori Amos**. ITV: 12.30-1.30am

WEDNESDAY FEBRUARY 2

- The Big Breakfast** with **House Of Zekkariyas**. Channel Four: 7-9am
- Des O'Connor Tonight** with **Meat Loaf**, **Wendy Moten** and **Kenny G**. ITV: 8-9pm

THURSDAY FEBRUARY 3

- Pebble Mill** featuring **Chas & Dave**. BBC1: 12.15-12.55pm

FRIDAY FEBRUARY 4

- The Word** featuring **Reel 2 Reel** and **Septultura**. Channel Four: 11.05pm-12.10am
- TXT** featuring **Gunshot** and **Renegade**. Soundwave, LWTF: 3.15-4am

SATURDAY FEBRUARY 5

- Live And Kicking** featuring **Cathy Dennis** and **D-Mob**. BBC1: 9am-12.12pm
- Unplugged** featuring **Crowded House**. BBC2: 7.50-8.55pm
- BPM** with **Me/Shell**. ITV: 4.30-5.30am (regions vary)

SUNDAY FEBRUARY 6

- The O Zone** featuring **Take That** in Japan... BBC1: 11.45am-12pm
- The Art Of Parties** examines the new romantics with **The Human League**, **Martin Fry** and **Steve Strange**. Radio 1FM: 7-8pm

ON THE BOX

SLOT	MUSIC	ARTIST	AVAILABILITY
ANCHOR (butter ad)	based on My Girl	Temptations (1966) Otis Redding	on Greatest Hits, Motown, 530 015-2 Atlantic 0548 31708-2
AS TIME GOES BY (BBC1 comedy series)	theme song	Joe Fagin	on Best Of Joe Fagin, Westwood (Tav) CDWVA 107 and CDS 1 (CD single)
ALL QUIET ON THE PRESTON FRONT (BBC drama)	Here I Stand	The Milltown Brothers	on Slinky, ABM 395 346-2
BISTO (gravy ad)	Save The Best For Last Smokestack Lightnin'	Vanessa Williams Howitt Wain	on The Comfort Zone, Polydor 511 267-2 on Wake Up This Morning, MCA MCLD 19238 and MCSTD 1932(CD single)
BUDDYWEISER (lager ad)	You Can't Hurry Love This Is Hip	Diana Ross & The Supremes Ruby Turner	on Anthology, Motown 560 196-2 M&M, MAGCD 53 (CD single)
CITROEN ZX (car ad)	Stom In A Teacup	John Lee Hooker	on Mr Lucky, Silvertone CRDCE 519
COMICS (CA drama series)	Farefare For The Common Man	The Fortunes Ecton Pops Orchestra John Williams	on Greatest Hits, Royal Collection (Taylors) RC 831 18 Philips 438 002-2
FOSTERS (lager ad)	(We Want) The Same Thing Peggy Lucks Back (Sch/Sunday Theme)	Belinda Carlisle	on Best Of Belinda Carlisle Volume 1, Virgin BCL 1 on Gold 18 Sporting Themes, Telstar TCD 2563
GENERAL ACCIDENT (insurance ad)			
GM VAUXHALL (credit card ad)			
PEUGEOT 106 (car ad)			
RENAULT CLIO (car ad)			

Source: Mike Preston Music, compiler of Tele-Tunes book and supplements, tel: 0524 47112

Grapevine distribution

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Grapevine is proud to announce that it has sworn an oath to sell on an exclusive basis all Arcade product for the U.K. & Eire with immediate effect. Sole distribution remains with Sony Music Operations. Our first consummation will be on Monday 28th February 1994 with ANTMUSIC / LIVE by ADAM ANT (a special one-off limited edition 2 CD set) Cat No; ARC3100002 - D.P. £8.08.

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(CD & MC. ARC94982 / 4)

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(CD & MC. ARC94642 / 4)

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MANY HAPPY RETURNS!

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CLASSICAL

VARIOUS: More Amore. Various Artists (Sony CD/MC MDK/MDT 46705). Following the success of last year's mid-price Amore album, the formula of top artists such as Renata Scotto with Placido Domingo singing operatic love duets is repeated for Valentine's Day. ASV's budget Quicksilver label targets the same market with its Music For The World's Greatest Lovers album (CD QS6126), with alternative covers reading Valentine's Day or, for the rest of the year, Romeo And Juliet. This disc features in a February BBC Music Magazine competition. **★★**

GORECKI: Symphony No 3. Polish State Symphony Orchestra Of Katowice/Swoboda (Belart/PolyGram CD/MC 450 148-2/4). The first budget version of Gorecki's chart-topping work headlines 25 new issues from Belart, with a Domingo recital album (450 121-2/4) another strong contender. The range is backed by a four-page ad in March's *Gramophone* plus posters, blow-ups and browser cards. **★★**

VARIOUS: The Power Of Music. Harmoncourt (Teldec/Warner 4509 94334 2). Award-winning conductor Stanislaw Harmoncourt is showcased on a sampler with a £1.99 dealer price to accompany two new albums of Mozart symphonies, POS promotion of his back catalogue and his concerts with the Chamber Orchestra of Europe in London and Birmingham in March. **★★★**

DVORAK: New World Symphony, The Wild Dove. BRTN Philharmonic/Rahbari (Discover/Complete Record Company) DCD 020113). Conductor Alexander Rahbari's super-budget label aimed at rivaling Naxos launches with nine titles at a dealer price of £2.79. It aims to have 55 titles on the market by the end of February, backed by extensive music press advertising over the next few months. **★★★**

PICK OF THE WEEK

VARIOUS: Fearless. Kronos Quartet, Dawn Upshaw, Gipsy Kings (Elektra Nonesuch/Warner 7559 78334 2). Peter Weir's movie *Fearless* opens in London on March 11 when this soundtrack album, including part of the famous Czech Third, will be advertised alongside the film on posters and in magazines such as *Time Out*. **★★★**

Phil Sommerich

SPOKEN WORD

ICED by RAY SHELL read by the author (PolyGram Speaking Volumes 5186444). US actor turned author Shell tells the story of a 44-year-old black crack addict in a stream-of-consciousness diary style. The audio book of this cult novel features music, background effects and a cast. **★★**

STAR TREK TRANSFORMATIONS by DAVE STERN, read by George Takei (Simon & Schuster ISBN 0671853279 cassette, ISBN06718624X CD). Captain Sulu of the USS Excelsior meets an old adversary in the shape of a mysterious energy creature. Sound effects and the original score provide tension and authenticity. The first Star Trek adventure written for audio, this title is not available in video and book form and is expected to become a collectors' item. **★★★**

THE ADVENTURES OF HUCKLEBERRY FINN by MARK TWAIN, read by Mike McShane (Harper Collins Audio Books HCA 186). Hemingway said of this tale of a young rascal and a runaway slave, "All American writing comes from that." An American writing comes from that. A young rascal and a runaway slave. "All American writing comes from that." An American writing comes from that. A young rascal and a runaway slave. "All American writing comes from that." **★★**

GABRIELLE: Because Of You (Go! Beat G00CD 108). Clubgoers will hear this as a stomping house track. But really it is a gentle shuffle with widdenscreen orchestra and jangly acoustic guitar underpinning some excellent emoting from Gabrielle. Much in the mood of Dreams, though not so haunting, it is nonetheless a natural for the Top 20. **★★**

JOSHUA KADISON: Jessie (SBK CDSEK 43). American newcomer Kadison has a US Top 30 hit with this extremely attractive piano-led, mid-tempo ballad. Along with a warm vocal style (two parts Billy Joel to one Jim Croce) Kadison has a fine melodic sense, and this lyrical song deserves to be heard. **★★**

BILL TARMAY: The Wind Beneath My Wings (EMI CDGM 304). Tarmay's A Gift Of Love album was one of the surprise hits of the Christmas season, selling more than 100,000 copies. And the actor, better known as Coronation Street's Jack



Bark Psychosis: seven-track Hex resonates with quality

MIDDLEMARCH by GEORGE ELIOT, read by Harriet Walter (Penguin Audiobooks ISBN 0140860258). With half the country seemingly riveted to the lavish BBC production, this is a timely release from Penguin Audiobooks, launched in November. To do justice to this literary classic work it spans four instead of

the usual two C90 cassettes. **★★**

PICK OF THE WEEK

SIX ADVENTURES OF TINTIN by HERGE (BBC Radio Collection YBBC 1550). Blue blistering barnacles! These brilliantly adapted stories featuring the voices of Leo McKern (Captain Haddock), Andrew Sachs

MAINSTREAM - SINGLES



Gabrielle: new single rides in on a gentle shuffle

Duckworth, now aims to meet consumer demand for romantic releases on Valentine's Day with this nicely timed cover of the old Betty

Milder/Glady's Knight hit. Tarmay first sung the song on *This Is Your Life*, and the response than was phenomenal. So there's no reason to

(Snowy) and Richard Pearce (Tintin) bring the old Herge stories into vibrant life. Winner of the 1992 Sony Award for best dramatisation after its Radio Five broadcast, this should appeal to Tintin fans young and old. **★★★**

Caroline Moss

ALTERNATIVE

BETTIE SERVEUR: Palomine (Beggars Banquet Primary BBQ 28). Having made their mark on 4AD, the Dutch quartet transfer next door to Beggars with a re-recorded version of last year's title track. Palomine is an assured guitar-rock moulderer in the Neil Young vein that should keep spreading the word. **★★**

FLAMINGOES: The Chosen Few (La La Land). Winners of Gary Crowley's Demo Challenge on GLR, the London-based trio are undoubtedly a hot tip for 1993. The Chosen Few is a hook-filled, anthemic guitar stomper with the right blend of glam-style sensuality and Nineties production to more than make a mark. **★★**

LISA GERMANO: Inconsiderate Bitch (TAD 4003CD). After failing to make an impact on Capitol in the US, the Indiana-based singer-songwriter and accomplished violinist is now on 4AD worldwide. Inconsiderate Bitch is a limited-edition CD collection of remixes from her first 4AD

doubt that the same audience who appreciated it then will be out buying this in the next couple of weeks. **★★**

D: (Everything I Do) I Do It For You (Arista 74321193062). This heavy-handed dance version of Bryan Adams' chart-topper is intoned by Tony Jackson, who handled vocals on Rage's hit remake of Adams' *Run To You* single. Stripping away the poignancy of the original, this thinly spread rehash replaces it with every cliché in the book. **★★**

PICK OF THE WEEK

THE CRANBERRIES: Linger (Island CID 559). Currently a Top 20 hit Stateside - but a miss here when first released - this delightful single by the Irish band is bound for better things. Floating in on a breeze, it has a haunting, fragile quality and an almost country feel. Its sweet commercialism and lyricism can't possibly fail again. **★★★**

Alan Jones

album (due in the spring) that showcases a melodic, moody talent more mainstream than most 4AD acts, but with an edge that will attract the indie crowd. **3.5**

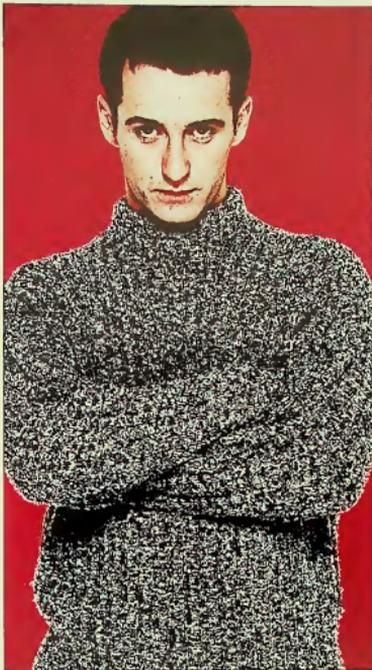
BARK PSYCHOSIS: Hex (Circa CIRC 29). After 18 months silence, the mainly instrumental quartet make their album debut for Circa. Bark Psychosis don't go out of their way to be commercial, but the seven-track Hex resonates with quality, moody, evolving segments, beautiful playing and an overall attention to detail. Dark horse of the week. **3.5**

PICK OF THE WEEK

SUEDE: Stay Together (Nude NUDE 9). After their amazing first year of success which culminated in winning the Mercury Music Prize, Suede maintain momentum with another brilliant single. An eight-minute magnum opus, Stay Together is a medium-tempo swaggarer that builds to a frenetic climax, with even a Brett Anderson "rap" in the middle: a perfect, alternative anthem for disaffected Valentine's Day lovers. A strong candidate for their first number one hit. **3.5**

Martin Aston

5	Guaranteed banker
4	Should do well
3	Worth a punt
2	Only for the brave
1	SOR only



Sasha: inventive, expansive house track from popular DJ

DANCE

SASHA: Higher Ground (Deconstruction 74321189001). One of the UK's most popular DJs, Sasha has notched up an impressive array of remixes and has recorded for Union City under the BMEx name. Higher Ground is his debut for Deconstruction, and is the first single released under his own name. It is an inventive, expansive house track with impressive vocals from Sam Mollison. Expect strong demand. **3.5**

JAM & SPOON: Tripomatic Fairytales 2001/2002 (Epic EPC 474928/474918). These are two completely separate albums from the Frankfurt duo who gave us the seminal Stella a few years back. The first, 2001, is a collection of uptempo trance tracks, while the second, 2002, is a more ambient set. Together they form an ambitious project with a total playing time of close to two and a half hours. Overall, they live up to expectations, and are already picking up plenty of favourable press. **3.5**

JOEY NEGRO: What A Life (Vigorn VST 1470). Plucked from the Universe Of Love album, this well-crafted cover of the catchy Gibson Brothers' track boasts some great female vocals. Promoted along with more remixes of the album's excellent title track, it has been getting a great club reaction. **3.5**

VARIOUS: Classic Mellow Mastercuts Vol. 3 (Beechwood CUTS17). Now up to compilation number 17, Ian Dewhirst is still managing to maintain the high standards set by the first Mastercuts albums. This, the third in the Mellow series, is no exception, featuring smooth soulful classics by the likes of The Jones Girls, Anita Baker and Luther Vandross. **3.5**

DIDDY: Give Me Love (Positiva 12TIV6). Originally released on a very limited white label, this well-produced up-beat house track has been picking up solid DJ support. Positiva is providing the added excitement of new remixes, including a heavier trance interpretation from Kris Needs. Worth watching. **3.5**

SUB SUB: Respect (Robb 12ROB19). Compared with the exceptional Ain't No Love, this comes as something of a disappointment. Respect does not deviate too far from the original winning formula, but it seems to lack that magic spark. **3.5**

VARIOUS: The Real Deal (Rumour RAID514). While other Rumour compilations have tended to stick to narrowly defined genres, such as soul, swing, trance or techno, this new album is more eclectic in its approach. It includes top US garage tunes from the likes of Victor Simonelli and Tension, along with happy house faves from Outrage and Alex Party plus disco stompers from Lavdud and NASA. The well-chosen mix works well and reflects the cross section of styles many DJs are currently playing. **3.5**

LOVESTATION: Shine On Me (Fresh ERSH110). First out a year ago, this catchy soul house track is being reissued following the recent Top 75 success of the group's cover of Best Of My Love. The new remixes have been getting reasonable DJ support, although not enough to suggest a crossover hit. **3.5**

PICK OF THE WEEK
CAPPELLA: Move On Baby (Internal Dance IDX4). Move On Baby is the latest from Italy's Gianfranco Bertolotti and relies heavily on an arthemic synth riff that is very similar to those used on the last two Cappella hits. The cheesy rap and screaming vocals provide the distinguishing features. Zero points for originality, but maximum marks for chart potential. **3.5**

MAINSTREAM - ALBUMS

VARIOUS: Secret Loves (Columbia SETVCD 4). The 18 songs of love and devotion herein rarely break sweat and form the ideal vehicle for Sony's latest Valentine's Day-aimed TV promotion. All the material here has proven pulling power, but has been used on other compilations. Even so, any album that contains Saving All My Love For You, Careless Whisper, Unchained Melody and Have You Seen Her, to name but four, is likely to succeed in a big way at this time of year. **3.5**

VARIOUS: Wayne's World 2 (OST) (Reprise 9362454852). Boasting a mixture of rock classics (Bad Company's Can't Get Enough, Edgar Winter's Frankenstein and Golden Earring's Radar Love), new tracks (Robert Plant's sliant on the off-recorded Louie, Mary's House by 4 Non Blondes and Dinosaur Jr's Out There) and a couple of exclusive live Aerosmith tracks, this is a most excellent companion to the latest adventure of Mike Myers and Rick



Pavarotti: crossing over

Moran's geeky alter-egos. The movie will be a smash, with obvious retail implications for the album. **3.5**

PAVAROTTI: My Heart's Delight (Decca 4422602). Recorded live in Modena, the town of Pavarotti's birth, last September, this accessible album by the world's favourite tenor features familiar operatic airs and

excerpts, with soprano Nuccia Focile adding a feminine touch where necessary. Another TV-advertised album, and another classical album with more than a modicum of crossover appeal. **3.5**

VARIOUS: Alternative NRG (Arista 74321614492). Recorded at various locations in the US using an ecologically sound solar-powered generator, this is a pot-pourri of live and studio tracks especially dosed to Greenpeace by some of the giants of contemporary music. Earning their awareness spurs here are REM, U2, UB40, Annie Lennox, PM Dawn, Jesus & Mary Chain and 10 others. Excellent fare, well performed and for a good cause. **3.5**

STAKKA BC: Supermarket (Stockholm/Polyder 5210692). Consistent, accomplished easy-paced rap from the Swedes, who eschew trends by avoiding the use of samples and writing their own lush jazz tracks over which to intone

easily assimilated messages. Sleek and stylish it may be, but it's unlikely to sell in anything approaching respectable numbers unless they can overcome the dip in singles chart form they experienced between Here We Go and second single Down The Drain. **3.5**

PICK OF THE WEEK

VARIOUS: Brit Awards 1994 (EMI CDWARD 1). Reflecting the artists and music represented among the Brits nominations for 1994, this splendid 32-track compilation covers a lot of ground, featuring both long-established nominees such as Rod Stewart and Sting and 1993 newcomers like the Spin Doctors, 4 Non Blondes, Shara Nelson and Jamiroquai. A two-week TV campaign and, of course, the screening of the awards themselves on February 15 will ensure bumper sales. **3.5**

Alan Jones

PICK OF THE WEEK
CAPPELLA: Move On Baby (Internal Dance IDX4). Move On Baby is the latest from Italy's Gianfranco Bertolotti and relies heavily on an arthemic synth riff that is very similar to those used on the last two Cappella hits. The cheesy rap and screaming vocals provide the distinguishing features. Zero points for originality, but maximum marks for chart potential. **3.5**

Andy Beevers

THE OFFICIAL CHARTS - 5 FEB

music week
 AS USED BY



SINGLES

1 THINGS CAN ONLY GET BETTER

7	02	BREATHE AGAIN	TOMI BRAXTON	DREAM	PAUMAGNET
2	03	ALL FOR LOVE	BRYAN ADAMS/ROD STEWART/SINE A&M	ARISTA/ARCE	
9	04	RETURN TO INNOCENCE	ENIGMA	K7	TOMMY BOY/BIG LIFE
3	05	COME BABY COME	TORI AMOS	EAST WEST	VIRGIN
4	06	CORNFLAKE GIRL	CELINE DION	EPIC	
20	07	THE POWER OF LOVE	CULTURE BEAT	EPIC	
6	08	ANYTHING	RED HOT CHILI PEPPERS	WARNER BROS	
1	09	GIVE IT AWAY	HEADWAY	LOGIC/ARISTA	
10	10	I MISS YOU	OWA DAVIS & PIERCE/JAZZ RECORDS	MANGO	
5	11	SWEET AND SHOUT	DEEP FOREST	COLUMBIA	
1	12	TWIST LULLABY	RICHARD MARK	CAPITOL	
17	13	NOW AND FOREVER	GARYT BROTHERS	LIBERTY	
13	14	THE RED STRIPES/AIN'T GOING DOWN	EAST 17	LONDON	
11	15	IT'S ALRIGHT	ETERNAL	EMI	
12	16	SAVE OUR LOVE	BIG DAWG/WINNER HOUSTON	MCA	
16	17	SOMETHING IN COMMON	ROZALLA	EPIC	
1	18	I LOVE MUSIC	THE ORB	BIG LIFE	
1	19	PERPETUAL DAWN	BITTY MIDGAW	BRIGHT/RECORDINGS	
14	20	HERE I STAND	THEAB?Y	A&M	
18	21	NOWHERE	WENDY MOTEN	EMI/USA	
1	22	COME IN OUT OF THE RAIN	JOE ROBERTS	FIRE	
34	23	LOVER	THE CHARLAYNES	BURGESS/BANQUET	
1	24	CAN'T GET OUT OF BED			

1 TEASE ME

2	02	ONE WOMAN - THE ULTIMATE COLLECTION	DIANA ROSS	EMI	MANGO
1	03	ANTENNA	ZZ TOP	RCA	
1	04	JAR OF FIRES/SAP	ALICE IN CHAINS	COLUMBIA	
1	05	DREAM ON VOL. 1	DREAM	PAUMAGNET	
7	06	BOTH SIDES	PHIL COLLINS	VIRGIN	
1	07	HIPS AND MAKERS	KRISTIN HERSH	4AD	
3	08	SO CLOSE	DINA CARROLL	A&M	
5	09	DEBUT	BURK	ONE LITTLE INDIAN	
4	10	SO FAR SO GOOD	BRYAN ADAMS	A&M	
6	11	ELEGANT SLUMMING	M PEOPLE	DECONSTRUCTION	
1	12	DUBROBASSWITHMYHEADMAN	UNDERWORLD	JUNIOR BOY'S OWN	
17	13	PROMISES AND LIES	UB40	DEP INTERNATIONAL	
8	14	MUSIC BOX	MARSH CARRY	COLUMBIA	
10	15	BAT OUT OF HELL II - BACK TO HELL	MEAT LOAF	VIRGIN	
9	16	ALWAYS & FOREVER	ETERNAL	EMI	
11	17	EVERYTHING CHANGES	TAKE THAT	RCA	
28	18	SERENITY	CULTURE BEAT	DANCE POOL	
13	19	END OF PART ONE (THEIR GREATEST HITS)	WET WET WET	PRECIOUS DRG.	
12	20	INGENUITY	KO LANG	SIRE	
14	21	BAT OUT OF HELL	MEAT LOAF	EPIC	
15	22	THE ONE THING	MICHAEL BUCKTON	COLUMBIA	
33	23	TOMI BRAXTON	TOMI BRAXTON	ARISTA/ARCE	

manic street preachers
 life becoming a landslide e.p.



all formats feature Comfort Comes
 cd and twelve feature Ave Mothers Saints
 cd also features Charles Windsor

Life Becoming A Landslide taken from the album
 'Gold Against The Soul' includes the hit singles
 'From Despair To Where', 'La Trilésse Durera'
 & 'Roses In The Hospital'

on tour



5 2 94

the orb in new big life wrangle

inside

- 2 sound city turns to dance music
- 2 were the international dance awards a good thing?
- 6 hip & honky

The Orb and their former label Big Life have clashed again, this time over the re-release of old material.

In a general statement from the Inter-Modo offices, band manager Adam Morris talks about the group's disillusionment with Big Life over the re-release of Little Fluffy Clouds' last year and

'Perpetual Dawn' this month. He claims that the band have had to cancel plans for their latest single 'Pommes Fritz' on their new label Island Records.

'(The Orb) find this an absurd situation. After being prevented from releasing a new record they now find the label continue to hold them up by insisting on continuous exploitation of pop

radio mixes that bear no relation to where The Orb sound is now," he says.

But a spokeswoman for Big Life says the group's Alex Paterson had been consulted about both re-releases.

"The band had full knowledge of what we were doing, even to the point that we had the 'Perpetual Dawn' video edited at

Alex's request," she says. Big Life is also planning a re-release of the 'Aubrey Mixes' originally available in 1993 as a limited edition.

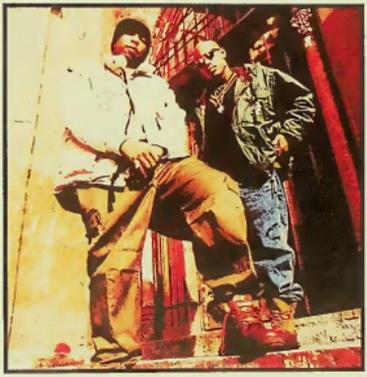
Meanwhile, Island Records says the band has completed a new album, due in May, and that the new single is still on the schedule although no date is confirmed.

club chart:

1 A DEEPER LOVE
Alpha
Frankie

cool cuts: MICHAEL'S PRAYER/50 INTO YOU
Michael
Worford

After a year of success with solo projects, the two men behind Gang Starr are back with a new album. Guru spent 1993 working on his 'Jazzmataz' project while DJ Premier was involved in production work with KRS-1, Heavy D, Fu-Schnickens and Big Daddy Kane. Now the duo have completed their fourth album 'Hard To Earn' on Cooltempo and it's set for release on February 28. Fans can expect a return to the harder Gangstarr sound but with the usual tuneful rhythms and intellectual raps. Guests on the album include Greg Nice and Smooth B. Tracks include 'Tonz O' Guzz' and 'Dwyck'. No single is planned yet.



suad return to 'rat race'

Infamous hardcore duo Shut Up & Dance are back and as controversial as ever. The Stoke Newington lads' label of the same name forced in 1992 following legal action from the MCPS over uncleared samples, including their hit 'Raving I'm Raving'.

But after a break and a little work on the underground scene, they are back with a new cheekily-titled EP 'Shuck The Biz'.

It features a development in styles for the duo, with garage as well as hardcore tunes, including 'Hands In The Air', 'Hip Hip', 'Big Up Who Fe Get Big Up' and 'Mourning Joy'. The EP is out on March 7.

The group's PJ says: "I wouldn't say it's great to be back as it's such a rat race, but we enjoy doing what we do best."

"I think we've developed quite a lot and we're working with a few new people too. This EP basically says 'We're back'," he adds.

THE CREAM OF UNDERGROUND HOUSE VOL 3

AN INDISPENSABLE COLLECTION OF CLUB ANTHEMS
12" FULL LENGTH MIXES

- LEFTFIELD/LYDON - OPEN UP [THE DUST BROTHERS REMIX]
- THE GRID - TEXAS COWBOYS
- X-PRESS 2 - SRY WHAT [LONDON UNDERGROUND MIX]
- ALEX PARTY - ALEX PARTY [SATURDAY NIGHT PARTY]
- LIVOUUP - GOODTIME [LIVOUUP MIX]
- TECHNICALLY - HUSK [JUMP SKUNK MIX]
- DIRECT 2 DISC - THE BRICK STRIP [MORNING]
- OUTRAGE - THEME FROM OUTRAGE [TRIP PIANO MIX]
- MONUMENTAL - MANGOLA [THE CHURCH REMIX]
- CHANNEL - OUBIOUS KETTLE [FROGGIN MIX]
- VINYL BLUR - THE TRANCEPOTTER [TURSD NATION TRANCE GROOVE]



24	CAN'T GET OUT OF BED	25	THE IN	26	FOR V	27	PINCO	28	IN YO	29	BELLS	30	IMPDS	31	I'M IN	32	ALL T	33	A WHIL	34	THE P	35	SATUR	36	RAISE	37	HEY J	38	EVERY	39	STAY	40	CAN'T
----	----------------------	----	--------	----	-------	----	-------	----	-------	----	-------	----	-------	----	--------	----	-------	----	--------	----	-------	----	-------	----	-------	----	-------	----	-------	----	------	----	-------

When **Richie Bar** out now 7" 12" C All formats 'Living In / remixed for (extra mixer)

dôme

RELEASED 7TH FEB
TAKEN FROM THE FORTHCOMING MONSTER ALBUM
'U GOT 2 KNOW'

DILEY JUEL
UPTIGHT - SHARA NELSON (COOLTEMPO)
10 HOT HITS TIPPED TO CHART NEXT WEEK



WALTHAMSTOW EAST 16 24 BEGGARS BANQUET THE CHARLATANS CAN'T GET OUT OF BED

THE OFFICIAL CHARTS - 5 FEB



Club:
Rise of The Leadmill, 6/7
Leadmill Road, Sheffield,
Fridays, 10pm-3am.



Capacity/PA/Special features:
700/7K main room/2K
second room; massive
video projections.
Door policy:
"Arrive early, dress up!" -
Rob Lovell, promoter.
Music policy:
Main room: sexy house,
uplifting garage; second
room: style changes every
quarter.
DJs:
Residents - Sully, Guests
- Alistair Whitehead, Dave
Seaman, John Digweed.
Spinning:
NY Connection "In Front-
Wont It", 'Moire's Grooves
4', 'The Factory, DJ Duke
mixes, 'Undisground
Groove' 'What It Is (Give It
Up)', 'Lectrolou' 'Dream
Drums (Remix)'.
DJ view:
"We've changed from a
student crowd to a club
crowd - now I can play
what I really want and
build up an atmosphere."
- Sully.
Industry view:
"A good club with an
excellent resident,"
Charlie Coleman, Warp.
Ticket price: \$5 on
door, \$4 with flyer.

news
glasgow is

and is held in a different city each year, will feature three club nights from April 7-9 during the week-long showcase. Among the dance artists confirmed to appear so far are Urban Species, Incognito (pictured

dance city

right), Out 3 and Credit To The Nation. Radio 1FM and Pete Tong's Essential Selection will broadcast live from the Tramway venue in Glasgow on April 8 and the club nights will be held at the renowned

Glasgow School of Art. Dance labels are being offered the opportunity to stage their own events at Sound City and anyone interested - including DJs - should contact Willie Knox on 041-227 5582.



stax of hits on champion



ones for Rob'n S ('Show Me Love' and 'Luv 4 Luv'), the label has now seen 'Joy' by Stax make it to the top of the *Billboard* dance chart. This latest hit marks one of Champion's most successful years, with Robin 3 picking up an International Dance Award for 'Show Me Love' which was also dance record of the year in *Billboard*. Champion A&R man Johnny Walker says, "For a UK importer, we've had a great year in the US."

North London's Champion Records is celebrating the latest in a trio of massive US hits this week. Following two number one releases are in fact house tracks by Acen and Baby D picked up from UK licensees.

changing profile

Changes in ownership of rap label Profile Records in the US will see it adopting a diverse range of music styles. US chairman Steve Piatnick has taken full control of the label in opposition to a possible deal with Tommy Boy. "The changes will provide increased freedom for the US A&R team which includes DJs such as DJ (techno) and Funkmaster Flex (rap)," says Piatnick. "The US company's next releases are in fact house tracks by Acen and Baby D picked up from UK licensees. In the UK, Cleary is setting up the new Funky Monkey party house label.

murder trial

The original hit from reggae's dynamic duo Chaka Demus & Pliers (pictured) is re-released this month in a bid for yet another number one.

Last week, their debut album 'Tease Me' went straight in of number one on its re-release. Originally it only got as far as 26. The album's success followed their recent number one single 'Twist & Shout'. The re-release

of reggae chart smash 'Murder She Wrote', on Mango, features a Pressure Point remix and a Goldfinger remix of 'Tease Me'.



say what?

Steve Ripley - Sony dance marketing manager
"There is lots of room for improvement but it was put together on a shoestring budget and bearing that in mind, I thought it was very OK. At the end of the day it is for charity and that's important. This kind of awards event is absolutely necessary, and we must have one every year because we need to honour

were the international dance awards a good thing?

people who are not necessarily at the top level like best DJ, best club etc."
Stuart Kirkham - editor of *The Ticker*
"On the down side, the organisation at times is based on fiasco. I found myself along with Ian Dewhurst being refused entry and in the end had to sneak in. Once inside I found it lacking in atmosphere from the industry perspective, but I think the idea is a very good one. Dance music needs as much profile as it can get."

Hywel Williams - Olympic Recordings
"I think it's a good idea to have the Dance Awards but if the door had been overlooking the awards, more people might have seen more of them."
Key Edwards - Hot Wax shop, Warrington
"Without a shadow of a doubt we need them but I think they should do their research more carefully and find out if there are other venues that are relevant and they should be put forward for awards. They

should spread their wings more, there's more to it than just up tempo."
Steve Power - head of music, Horizon Radio & Galaxy Radio.
"Awards will always exist but the Dance Awards are certainly more in touch and more needed than the Brit Awards. They should be all the forefront because they reward people who are making current popular music. I thought the evening itself was well organised and a success."

DannyDPresents

"WHY?"

WITH CATHY DENNIS

ON THE MIX : DANNY D : TODD TERRY : RICKY MORRISON

OUT NOW - 7 - 12 - CASSETTE - CD

rm namecheck: editor-in-chief: steve redmond @ managing editor: selina webb @ associate editor: nick robinson @ designer/sub-editor: rona robertson

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
7 02	9 04	3 05	4 06	20 07	6 08	11 09	10 10	5 11	11 12	17 13	13 14	11 15	12 16	16 17	18 18	19 19	18 20	18 21	22 22	34 23	11 24	LOVER	CANT	
BREAT	ALL FC	RETURN	COME	CORNE	THE P	ANYTY	GIVE I	MIS	TWIST	SWEET	NOW	The Rat	IT'S A	SAVE	SOME	I LOVE	PERFE	HERE	NOVW	COME	LOVER	CANT		

COOL cuts

Shop:
Boss Ten, 46 Magdalen
Road, Oxford (12ft x
100ft, 20ft x 12ft back
area for remixes).



Specialist areas:
12-inch, some CDs, DJ
tapes, remix/megamix
specialists; 70%
house/garage, 20%
techno, 10% hardcore.
Groovin' labels are Stress,
Cleveland City, UMM,
Strictly Rhythim, Junior
Boy's Own Guerilla and
Limbo. Mail-order service
for megamixes/remixes.

Owner's view:
"We've been open for three
months and we're starting
to build up a reputation:
customers are coming
back week after week
because we know what
they want. A lot of people
just come in for house and
garage stuff they've heard
of the club nights in
Oxford. We don't have
great hardcore sales, its
shell life isn't very good.
People coming in like
bass, beats, harder driving
house and thumping
garage. They don't like
mellow techno - it's got to
be real head-banging
techno. We also have a
retro section." - Shaun
Lordon.

**Distributor's
view:**
"It's the best shop in
Oxford, it's the only shop I
know that carries such a
range of megamixes - I
never knew there were so
many!" - Barry Lion,
Empire.
DJ's view:
"Good quality service and
a good attitude. You're
allowed to get behind the
counter and play what you
want. There's a good
selection of records and
you get lots of free coffee!"
- Justin (Chunky).

club & shop focus
compiled by sarah davis,
tel: 081-945 2320.

- | | | | |
|-----------|------|---|-------------------------|
| 1 | (2) | MICHAEL'S PRAYER/SO INTO YOU
Michael Wafford | Atlantic |
| 2 | NEW | I WANT YOU Juliet Roberts
With Roger Sanchez tribal dubs | "Slam Jam"/Cooltempo |
| 3 | (4) | ALL OVER YOU Level 42 | RCA |
| 4 | (5) | BECAUSE OF YOU Gabriella | Gol Beat |
| 5 | NEW | LOVE COME DOWN Alison Limerick
Cover of the Evelyn King disco classic | Arista |
| 6 | (9) | RUSH Freakpower | 4th & B'way |
| 7 | (12) | PALE MOVIE St Etienne | Heavenly |
| 8 | (14) | BEAUTIFUL PEOPLE Barbara Tucker | Positiva |
| 9 | NEW | DOOP Doop
Novelty party tune that's gaining a cult following | Dutch Clubstitute |
| 10 | NEW | FEET Sandals
With mixes from Siam and the Dust Brothers | Open Toe |
| 11 | (7) | SATURDAY NIGHT, SUNDAY MORNING T-Empo | Out On Vinyl |
| 12 | NEW | SAXY LADY Quiver
Bumpy UK house track with big sax and vocals | A&M |
| 13 | NEW | CHRONOLOGIE PART 6 Jean Michel Jarre
With big Siam dubs | Disques Dreyfus/Polydor |
| 14 | NEW | E/BLUE La Tour
With mixes from Billy Nasty and Phil Perry | Blunted Vinyl |
| 15 | NEW | THE BUZZ Carpe Diem | Plastic Surgery |
| 16 | NEW | OSCILLATOR United States Of Sound
Hypnotic trance from Glasgow | Bomba |
| 17 | (10) | PIECES OF A DREAM Inognito | Talkin Loud |
| 18 | NEW | SOUNDS FROM THE HOUSE OF DREAD Dread Zone
With mixes from Boastshanka | Can Can |
| 19 | (15) | BIG HOUSE PAYBACK Payback | Gorgeous |
| 20 | NEW | WE GONNA FUNK DJ Pierre
Pumping Euro house from the Italian DJ Pierre | Solid Pleasure |

a guide to the most essential new club items featured on this "essential selection", with sets from
live broadcast every Friday between 9.30 and 10pm. Compiled by dj feedback and data collected from
leading djs and the following stores: city sounds/styling/zoom/black market (london), eastern blues/
underground (manchester), 23rd precinct (oxford), 3 beat (riverport), warp (sheffield), trax (birmingham).

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RELEASED 7TH FEB
TAKEN FROM THE FORTHCOMING MONSTER ALBUM
"U GOT 2 KNOW"

UPRIGHT - SHARLA NELSON
10 HOT HITS TIPPED TO CHART NEXT WEEK



When
Bitch Bar
out now
7" 12" C
All formats
'Living In...'
remixed for
extra mixe

domé

fm ads namecheck: ad manager: rudi blackett @ deputy ad manager: judith rivers @ ad executives: steve masters, haddi greenwood & ben cherrill

24 CAN'T
19 26 FOR V
15 27 PINKO
8 28 IN VO
1 29 BELLS
1 30 IMPOS
22 31 I'm IN
1 32 ALL T
27 33 A Wick
24 34 THE P
25 35 SATUR
1 36 RAISE
1 37 HEY J
21 38 EVERY
1 39 STAY
30 40 CAN'T

CDs, COMPILS BY GULLIVER
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Hot vinyl

namecheck: ralph tee • warlock • brad beatnik • tim jeffery • andy bevvers

tune of the week

hunky: 'the whistler' (ztt)

O The follow-up to the critically acclaimed 'KKK', this is a ridiculously catchy crossover hip hop tune with huge potential. The vocal and whistle refrain top the Smokey Robinson-sampling melody with female vocals adding extra frills. Also check the more street B-side version and cool extra out 'Private Idaho'. **bb**



FIRE ISLAND 'There But For The Grace Of God' (Junior Boy's Own). If 'A Deeper Love' is doing the business for you at the moment but you want something a little fresher, check this out. A bit of a departure for Farley & Heller, this is a gospel vocal-led, deep house better reminiscent of M People's 'Someday' that should raise the roof. The A-side original mix is more in the straight garage-house vein while the Rach Motel Dub adds a moodier groove. A stomer. **bb**

7669 '69 Ways To Love A (Black) Man (Motown). Already massive through the import CD, here's a racy 12-inch four-gait group with a slamming swing line courtesy of the legendary Motown. While the urban ghetto soul flavour of the music makes this an essential dancefloor work-out, the vocals and melodies make it commercial enough to be a hit and put the group up there with TLC and SWV. If you've been looking for 12-inch vinyl, it's just around the corner (along with the UK-released album) so don't support the expensive

vinyl bootleg currently doing the rounds. **rt**

THE MARTIAN 'The Long Winter Of Mars' (Red Planet). The first in the cult series from Underground Resistance continues to pursue the endless possibilities of space age house grooves with the main - Detroit style. Available as a five-track double 12-inch, 'Wordsonic' charms with hidden notes and vocals that become more apparent second time around while 'Base Station 303' retrospectively copies electro beats to an acid format. **w**

PAYBACK 'Big House Payback' (Gorgeous). This excellent funky house track is easily the best record yet from Manchester's Gorgeous label. The driving percussion and bit bumping bassline are topped off with dramatic disco stabs, party phrases, discoed guitars and the field and disco. Hey, uh, what you say, come on! vocal line. It's a great party tune that thankfully manages to stay below the red line on the trusty thesaurus. **bb**

MAD DDC 'Babel' (Prime). This slick house shuffle thrives on a bouncing synth line with strong vocal samples and synth stabs drifting in and out while the rhythm is beeliee up and the keyboards low control. Simply a really involving and effective laid-back house groove with a distinctive Nineties funk feel. **bb**

DI HELL 'Sprung Aus Den Wäskern' (Kiki Records). Formerly on Germany's Disko B label, this intense pounding anthem, fuelled by its grinding kick, comes complete with a mesmerising hookline as well as a fresh new cut. 'Buffsaurus'. This builds to a crescendo of layered acid kept interesting by its unpredictable off-beat rhythm. **w**

DIVA CONVENTION 'Never Leave You Lonely' (Club Vision). Another stylish Swedish production in the same vein as Robin S and House Of Virtuosism with the ever reliable Stonebridge on the mix. A crisp garage groove with diva vocals and slapping synth and organ parts. The song is

catchy enough to ensure this rises above most of its American counterparts. **rt**

KLEER 'Ooh With You' (Old English Records). The oldest legendary funk group from the Seventies/ Eighties return on a small UK label with a track already stirring some serious attention. The excellent Full Storm Mix combines bubble and squeak rhythms (à la Midnight Star's 'Curious') with more lyrical Kleer-style boss, several ambient synths and strong vocals, while the US Radio Mix is more funky, and the Full On Swing Mix showcases some swing beat rhythms courtesy of the Manchester label's own people. **rt**

BARBARA TUCKER 'Beautiful People' (Positive). This has a cast list that adds up to a real NY/NJ supergroup. The MAW duo of Little Louie Vega and Kenny Dope Gonzalez are responsible for the knob-twiddling, while Byron Stripling, Michael Workford and India are the dream team providing the backing vocals. However, the star of the show is

Barbara Tucker, who really does justice to the excellent uplifting lyrics. These were the original source for the 'Deep Inside' refrain used on Hardwell's club love of the same name. MAW's epic Underground Network Mix is superb, while CJ's smoother vocal mix is also worth listening to. **ab**

RISING SONS 'Afghan Acid' (Exterior). One of the bigger techno imports of '93 falls into the hands of 'Raw Generator' crew Toxic 2. The A-side is a full-on stomper that makes good use of the Led Zeppelin synth sample while the Volturn Mix starts in an ambient vein before heading into banging acid territory. Destined for heavy play. **bb**

4TH MEASURE 'Men A Dream' (Are 10). Originally out a couple of years ago but hard to find of this, his big re-release of a remix demand with a couple of remakes, though re-edits might be a more appropriate tag, since there's little in the way of new elements in these reissued versions. However the big bass, simple rhythm and catchy organ and sax riffs are all still there and sound as fresh today as if you didn't kick this up before, get it now. **rt**

NUTTIN' NYCE 'In My Nature' (Remix) (Live). Not the first re-release for US swing group, but one that will put these young ladies on the map. Remixed in the UK, the clever reference to the huge rave groove 'Open Your Heart' (Borisny) will catapult what would have been just another swing tune into a major black club hit. **rt**

VARIOUS 'Boogie Back Jazz EP' (Boogie Back).

albums

SECT 'Telekinetic' (Third Mind Records). Already promoted with a 12-inch single and four-track sampler, this is the latest offering from Vancouver's Sect. Moving away from the label's more industrial roots, this is an out-of-sid-out trance techno set ranging from the clattering Aphex Twin-sims of 'Andromeda Storm' to the darker and slightly acidic 'Fux'. Altogether it's a impressive instrumental set mixing Eighties and Nineties techno styles. **bb**

JUSTIN WARFIELD 'My Field Trip To Planet 9' (WEA). This has been kicking around an import for a while now and at last gets a UK release. Warfield's totally trippy psychedelic hip hop is both exciting in its range of sounds

and imaginative in its raps. He may sound like someone who's just discovered acid but if that's what helped him create one of the best hip hop albums of the year, then good luck to him! Along with the excellent 'Fisherman's Grotto', there's a whole bunch of wicked rhymes from the mellow 'K Sera Sera' to the cocked-out '8 Boys On Acid'. An absolute must have. **bb**

BANCO DE GALA 'Banco De Gala' (Planet Dog Records). Banco De Gala's dreamy ambient and trance house will be familiar to Megadog fans from his many gigs and last year's 'Deser Wind' single. Combining plenty of Third World rhythms and vocal choruses, Banco De Gala, while offering nothing outstandingly inventive, provides a rich array of themes and mood music.

This is compelling stuff. **bb**

VARIOUS 'The History Of Dance 1 and 2' (Compassiser Collection). **VARIOUS** 'Best Of Rave' (Low Price Music). With millions of dance compilations sold last year, it was inevitable that boxed sets would be just around the corner. Compassiser Collection's two five-CD sets attempt to catalogue dance from its soul roots in the Sixties right up to Urban Cookia Collective in the



Nineles. Consequently, it's an unashamedly kitsch selection but it has its fair share of classics along the way. 'Best Of Rave' is a four-CD set that still manages to include many hits - from Boogie Inc to The Prodigy. Its definition of rave may be unclear (safe now may be nearer the mark) but for fans of the commercial end of the market, it's got to be value for money. Expect more boxed sets soon. **bb**

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
THE	BREAT	ALL	RETURN	COME	CORNF	THE P	ANYT	GIVE I	MISS	TWIST	SWEET	NOW	THE RU	IT'S A	SWE	SOME	I LOVE	PERPE	HERE	NOWH	COME	LOVER	CAN'T
7	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

beats



pieces

Kiss FM's **Dave Pearce** and **Sarah HB** have linked with **Marvel** to produce a magazine (pictured) in conjunction with the station's **Dangerous Breakfast Show** in February... Nottingham's very fine **Time Recordings** is setting up a new ambient label, **Emt**. The first release is a compilation, **'Emit 0094'**, on February 28 featuring acts such as **Coco Steel & Lovebomb**, **Gas** and **Woob**... The **TAG Talkin Loud** syndicated radio programme returns on February 7 to April 18. More than 111 stations are already lined up to broadcast the eclectic mix shows... **BMG France** has set up a new division - **NNB** - for all its licensed dance labels. This also means that new deals are being struck, the latest being with **Cleveland City**... **Ice Cube's** new single 'You Know How We Do It' is expected to come with two CDs of remixes... Archive dub from **Zion Train**, **Diatribé** and others constitutes the **Wibbly Wobbly** label's 'World Of Music Archive Volume 1' CD out on Valentine's Day... Earthquake - what earthquake? **SI000's Spencer Williams**, who was DJing at **Sketch Pad** in



Hollywood at the time of the quake, claims not to have felt it. He thought it was the sub boss on his mix that was making the club jump up and down... That man **Morales** returns on February 5 for a gig at **Ministry Of Sound's Hall Of Fame** in London with **Bert Bevans** in support... **Liverpool's Cream** club travels down to the **Ministry** the night before with **K-Klass** live and **Greame Park** and **Justin Robertson** among the DJs... **Pete Namlook** returns with 'The Definitive Ambient Collection Vol 2' on February 14 on **Rising High**... **Secret Knowledge** and the **Drum Club** are remixing **Transglobal Underground's** new single... The **Jamaican police commissioner** is apparently clamping down on any music featuring guns and it has warned sound systems not to play them... **Off Key Records** is presenting a new hip hop, regga and soul night at the **Robey**, in **Seven Sisters Road**, London, every Thursday from February 17. As well as guests there will be an open mike all night!... **The Full Monty** comes to **Mirage**, **William Street**, **Windsor** on February 19 with **Farley Jackmaster Funk**, **Steve Proctor**, **Smokin' Jo** and many more... **Robert Owens**, **Norman Jay**, **Terry Farley** and others appear there on **March 19**. **Rumble** has left **Gee Street Records** and is looking for a deal... **AND THE BEAT GOES ON!**



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...latest

Recent Black Music Award winner **Debrah Glasgow** has died of cancer...

Sasha, Allister Whitehead, Ariel and the Word's **Danni Behr** to guest at **Big Issue** benefit at **Velvet Underground**, London, on February 8...

SI

7TH GE

- 1 02 BREAT
- 2 03 AUL F
- 9 04 RETU
- 3 05 COME
- 4 06 CORNF
- 20 07 THE P
- 6 08 ANYT
- 11 09 GIVE I
- 10 10 I MISS
- 5 11 TWIST
- 12 SWEE
- 17 13 NOW
- 13 14 THE RED
- 11 15 IT'S A
- 12 16 SAVE
- 16 17 SOME
- 18 I LOVE
- 19 PERPE
- 14 20 HERE
- 18 21 NOWT
- 22 COME
- 24 23 LOVEN
- 24 CAN'T

19-25	BASS BLOWERS	BEE GEES	VERMID
19-26	FOR WHOM THE BELL TOLLS	Zz Top	POV/DOR
15-27	PINCUSHION	Defence Music	ROA
8-28	IN YOUR ROOM	SO-MOSHUN	MUTE
1-29	BELLS OF NY	CEPHEAN HOLLYWOOD PROJECT	Six BY6
1-30	IMPOSSIBLE	JOE	PULSE8
22-31	I'M IN LUV	POV FEATURING JADE	MERCURY
1-32	ALL THRU THE NITE	PEASO BENSON & REINA BELLE	GIANT
27-33	A Whole New World (Judson's Theme)	DIVA CARROLL	COLUMBIA
24-34	THE PERFECT YEAR	INSPIRAL CARPETS	A&M
25-35	SATURN 5	HYPER GO-GO	COM/MUTE
1-36	RAISE	GN BLOSSOMS	PRISMVA
1-37	HEY JEALOUSY	PHIL COLLINS	FONTANA
21-38	EVERYDAY	RUBY TURNER	VIRGIN
1-39	STAY WITH ME BABY	PAULINE HENRY	M&G
30-40	CAN'T TAKE YOUR LOVE		SUM 52

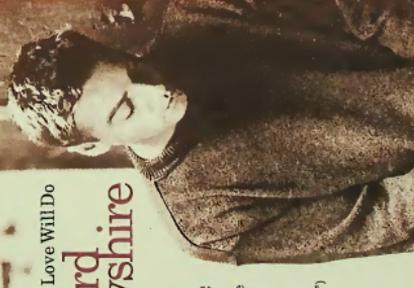
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dome
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3 February
4 February
5 February

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Glasgow, Plaza
Liverpool, University
Cardiff, University
Sheffield, Octagon

COLUMBIA

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HOT

OUT THIS WEEK

- LIFE BECOMING A LANDSLIDE - MANIC STREET PREACHERS (COLUMBIA)
- BAINBY AND ME - BOB RADLEY'S (CREATION)
- LINGER - THE CHANBERLAYS (ISLAND)
- MUDDY WATER BLUES - PAUL RODGERS (LONDON)
- WHY? - D-MOB FEATURING CATHY DENNIS (FRR)
- A DEEFER LOVE - ARIETHA FRANKLIN (ARISTA)
- GIN & JUICE - SNOOP DOGGY DOGG (INTERSCOPE/EAST WEST)
- NERVOUS BREAKDOWN - CARLEEN ANDERSON (CIRCA)
- NO MAN'S ISLAND - BILLY JOEL (COLUMBIA)
- UPRIGHT - SHARA NELSON (COOLTAIPE)

10 HOT HITS TIPPED TO CHART NEXT WEEK

19-25	BLACK SUNDAY	CYPRESS HILL	RHINOHOUSE/COLUMBIA
39-26	SIZE ISN'T EVERYTHING	BEE GEES	POV/DOR
1-27	SWING BATTY SWING	K7	BIG LIFE
18-28	DUETS	ELTON JOHN/VARIOUS	ROCKET
20-29	AUTOMATIC FOR THE PEOPLE	REM	WARNER BROS
21-30	Vs	PEARL JAM	EPIC
1-31	THOUGHT 'YA KNEW	CE DE PENITON	A&M
27-32	GRAVE DANCERS UNION	SOUL ASYLUM	COLUMBIA
22-33	THE RED SHOES	KATE BUSH	EMI
1-34	SINLET BUSTS SINCE ANDREW LIND WEEBER	SHIRLEY BASLEY	PREMIER
25-35	VOLUME IV THE CLASSICS SINGLES 88-93	SOUL II SOUL	VIRGIN
23-36	MIRROR BLUE	RICHARD THOMPSON	CAPTROL
26-37	JUMP BACK - THE BEST OF 1971-93	ROLLING STONES	VIRGIN
43-38	HADDAWAY - THE ALBUM	HADDAWAY	LOGIC/ARISTA
36-39	TOGETHER ALONE	CROWDED HOUSE	CAPTROL
30-40	FIND YOUR WAY	GABRIELE	50-B&B

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This Last

1	3	ALADDIN	MD	Sega
2	3	SENSIBLE SOCCER	MD	Renegade/Sony
3	2	JURASSIC PARK	MD SG SN NI GA GG	Various
4	4	MORTAL KOMBAT	MD SG SN GA GG	Various
5	14	COOL SPOT	MD SG SN GG	Virgin
6	5	TMNT - TOURNAMENT FIGHTERS	MD SN	Konami
7	15	SUPER MARIO KART	SN	Nintendo
8	8	SONIC SPINBALL	MD	Sega
9	24	DESERT STRIKE	MD SG SN GG OT	Various
10	17	ZOMBIES	MD SN	Konami

11	21	FLASHBACK	MD SN	Various
12	6	STREETFIGHTER 2 CHAMP. ED.	MD	Sega
13	10	SONIC THE HEDGEHOG 2	MD SG GG	Sega
14	12	ZELDA LINKS AWAKENING	MD	Nintendo
15	NEW	TWO TON JAM AND EARL 2	GA	Sega
16	31	BATMAN RETURNS	MD SG SN NI GA GG	Various
17	20	SUPER MARIO LAND 2	GA	Nintendo
18	19	SONIC CHAOS	SG GG	Sega
19	27	JUNGLE STRIKE	MD	Electronic Arts
20	8	ROBOCOP V TERMINATOR	MD SG GG	Virgin

Source: ELSPA. Compiled by Gallup

COUNTRY

This Last

1	2	EVEN COWBOYS GET THE BLUES	kd lang	Sire 9362454332 (W)
2	1	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RITZBCD 702 (P)
3	4	SHADOWLAND	kd lang	Warner Bros 9257242 (W)
4	6	NO FENCES	Garth Brooks	Capitol CDEST 2136 (E)
5	11	THE CHASE	Garth Brooks	Liberty CDESTU 2184 (E)
6	10	ROPIN' THE WIND	Garth Brooks	Capitol CDESTU 2162 (E)
7	3	COME ON COME ON	Mary-Chapin Carpenter	Columbia 471892 (E)
8	12	IN PIECES	Garth Brooks	Liberty CDEST 2122 (Imp)
9	8	ABSOLUTE TORCH AND TWANG	kd lang and The Reclines	Sire 925872 (W)
10	7	HONKY TONK ANGELS	D Patton, Lynn T Wynette	Columbia 474832 (SM)

11	5	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZBCD 701 (P)
12	9	OTHER VOICES/OTHER ROOMS	Nanci Griffith	MCA MCD 10796 (BMG)
13	13	I NEED YOU	Daniel O'Donnell	Ritz RITZCD 104 (P)
14	20	LITTLE LOVE LETTERS	Carlene Carter	Reprise 74321156062 (BMG)
15	19	THIS TIME	Dwight Yoakam	Giant 9362454314 (W)
16	14	I STILL BELIEVE IN YOU	Vince Gill	MCA MCD 10630 (BMG)
17	16	SOMETHING UP MY SLEEVE	Suzzy Borgus	Liberty CDEST 2211 (E)
18	-	SHOOTING STRAIGHT IN THE DARK	Mary-Chapin Carpenter	Columbia 467862 (SM)
19	-	SOME GAVE ALL	Billy Ray Cyrus	Mercury 5106352 (F)
20	-	ACROSS THE BORDERLINE	Willie Nelson	Columbia 472942 (SM)

Source: C/CN. Compiled by Gallup

SPOKEN WORD

This Last

1	3	AN EVENING WITH JOHNNERS	Brian Johnston	Listen For Pleasure LPF 7742 (E)
2	1	GOIN' SLOW CLASSICS: YOU CAN'T GET...	Original Radio Cast	BBC ZBBC 1513 (P)
3	8	ALADDIN	Original Soundtrack & Narration	Childrens Collection (PK)
4	2	RED DWARF: INFINITY WELCOMES...	Chris Barrie	Laughing Stock LAFFCA 14 (P)
5	6	THE JUNGLE BOOK	Original Soundtrack & Story	Pickwick/DisneyLP PDC 306 (PK)
6	NEW	THE JUNGLE BOOK	Original Cast	Disney Reading DIS 002 (PK/TA)
7	NEW	BAMBI: READALONG WITH ADDITIONAL...	Various	Pickwick DIS 005 (PK)
8	NEW	BAMBI AND THE BEAST	Original Cast	Disney Reading DIS 030 (PK/TA)
9	NEW	BEAUTY AND THE BEAST	Original Soundtrack & Story	Pickwick PDC 309 (PK)
10	14	THE ANIMALS OF FARMING WOOD	Colin Dunn	BBC YBBC 1452 (P)

11	22	KNOWING ME, KNOWING YOU	Alan Partridge	BBC ZBBC 1518 (P)
12	9	MISS MARPLE'S FINAL CASE	Various	Harper Collins (I)
13	7	LISTEN TO LES	Les Dawson	BBC ZBBC 1437 (P)
14	4	LETTER FROM AMERICA	Alistair Cooke	BBC ZBBC 1526 (P)
15	NEW	THE LITTLE MERMAID - STORY & SONGS...	Original Soundtrack	Pickwick PDC 307 (PK)
16	19	HANCOCK'S HALF HOUR 5	Original Radio Cast	BBC ZBBC 1128 (P)
17	5	THE QUEEN AND I	Original Radio Cast	BBC ZBBC 1410 (P)
18	10	BLACK ADDER II - PARTE THE FIRST	Original TV Cast	BBC ZBBC 1531 (P)
19	8	HITCH-HIKER'S GUIDE TO GALAXY	Original Radio Cast	BBC ZBBC 1409 (P)
20	NEW	ALADDIN - A FRIEND LIKE ME	Original Cast	Disney DIS 046 (PK)

Source: C/CN. Compiled by Gallup

INDEPENDENT SINGLES

This Last/Wks

1	2	2	IN YOUR ROOM	Depeche Mode	Mute CDDBNG 24 (RTM/P)
2	1	2	SATURIN 5	Inspiral Carpets	Mute DUNE 2202 (RTM/P)
3	3	2	YOUR GHOST	Kristen Hersh	4AD BAD 4010C (RTM/P)
4	NEW	1	BACK INTO THE SYSTEM	Mike Peters	Crai CRAI 0400C (RE/APT)
5	4	8	BIG TIME SENSUALITY	Bjork	One Little Indian 132 TP CD (P)
6	NEW	1	BROKEN AND MENDED	Blue Aeroplasts	Beggans Beggan 001260 (RTM/P)
7	NEW	1	FREAKY DEARY	Lex Loebach	Warp WAP 410C (RTM/P)
8	5	11	OPEN UP	Blue Fields Lydon	Hard Hands HANC 0900C (RTM/P)
9	NEW	1	MOMENTS IN NERTIA	Circle City	Warp WAP 400C (RTM/P)
10	7	2	RAT	Blessed Ethel	2 Damn Load 20MCD 04 (RTM/P)
11	9	9	ON	Apex Twin	Warp WAP 390C (RTM/P)
12	6	6	JENNY ONDIOLINE	StereoLab	Duophonic Ultra High DUHPCD 01 (RTM/P)
13	10	6	SPKICE/DOGMA/GO WOOD	Underworld	Junior Boys Own JBO 1700C (RTM/P)
14	RE	1	GIMME A SMILE	Loz Toke	Stress 125TR 27 (FB)
15	NEW	1	BLUD	Murphy Boy	On On 008 (P)
16	8	6	I WAS BORN ON CHRISTMAS DAY	Saint Etienne	Heavenly HNVLP 120 (P)
17	NEW	1	THE FAMILY WE NEVER HAD	Hyper-De-Experience	Moving Shadow SHADOW (SR)
18	13	14	U GOT 2 LET THE MUSIC	Capitol	Internal IDC 3 (RTM/P)
19	NEW	1	AFACHE	Masi	Stress 125TR 26 (Self)
20	11	2	READER'S WIVES	Comershop	Willis-WJ 0290C (RE/APT)

Source: C/CN. Compiled by ERA from Gallup data from independent shops

INDEPENDENT ALBUMS

This Last Wks

1	1	28	DEBUT	Bjork	One Little Indian TPLP 31CD (P)
2	6	7	SONGS OF FAITH AND DEVOTION	Depeche Mode	Mute GOSTUMM 146 (RTM/P)
3	8	6	Giant STEPS	The Boo Relys	Creation CRECD 149 (P)
4	7	20	LAST SPLASH	The Breeders	4AD CAD 3014CD (RTM/P)
5	9	5	SELECTED AMBIENT WORKS	Apex Twin	Appello/RAS AMS 3922 (RE/APT)
6	3	6	BOSS DRUM	The Shamens	One Little Indian TPLP 4024 (P)
7	4	21	THE LEVELLERS	The Levellers	China WOLCD 1034 (P)
8	5	32	LEVELLING THE LAND	The Levellers	China WOLCD 1032 (P)
9	10	4	TINDERSTICKS	Tindersticks	This Way UP 518362 (SRD)
10	2	12	SUEDE	Suede	Nude NUDE 10C (RTM/P)
11	11	4	DREAM OF 100 NATIONS	Transglobal Underground	Nation NR 021CD (RTM/P)
12	16	1	A WAPLON CALLED THE WOOD	The Levellers	Musidisc: 105531 (RE/APT)
13	12	8	YOU NEED A MESS OF HELP...	Saint Etienne	Heavenly HNVLP 120 (P)
14	13	14	CHAOS 4/3	Sepultura	Roadrunner RR 80002 (P)
15	RE	1	SABRES'DNIC	Sabres Of Paradise	Warp WARP CD 16 (RTM/P)
16	RE	1	SCREAMADELICA	Primal Scream	Creation CRELP 016 (P)
17	RE	1	THIRTEEN	Teenage Fanclub	Creation CRECD 144 (P)
18	20	5	POPI - THE FIRST 20 HITS	Erasure	Mute COMDULET 2 (RTM/P)
19	14	4	STAR	Belly	4AD CAD 3002CD (RTM/P)
20	RE	1	ABDUCTION	East Static	Ultimate BARCD 1 (RTM/P)

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CHARTS
5 FEBRUARY 1994

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 BMB; 96.7 BCR; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Broadland; Capital FM; Central FM; Children Network; City; Clyde One FM; Cool FM; County Sound Network; Downtown; Essex; North FM; Fox FM; Hallam FM; Invicta FM; Leicester Sound FM; Lincs FM; MFM 1034 & 971; Mercia FM; Mercury; Metro FM; Moray Firth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Red Dragon; Red Rose Rock FM; SGR FM; Signal One; TFM; Tay; The Pulse; Trent; Viking FM.

THIS REPRESENTS
83.25% OF POP RADIO
LISTENING IN THE UK

This Week	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays
1	1 THINGS CAN ONLY GET BETTER Drexel Dix (J&R)	A	Red Rose Rock FM
2	4 SAVE OUR LOVE Eamon (EMI)	A	Red Rose Rock FM
3	4 BREATHIE AGAIN Neil Brennan (Capitol)	A	Children Network
4	4 ALL FOR LOVE Erym Adams/Ricki Stewart/Sing (J&M)	A	Red Rose Rock FM
5	7 TWIST AND SHOUT Chaka Demus & Pliers feat The Taxi Gang/Margot A		Red Rose Rock FM
6	3 I MISS YOU Haddaway (Logic)	A	Red Rose Rock FM
7	7 EVERYDAY The Collins (Virgin)	A	Red Rose Rock FM
8	3 SOMETHING IN COMMON Bobby Brown & Whitney Houston (MCA) A		Children Network
9	7 STOP LOVING ME, STOP LOVING YOU Daryl Hall (Epic)	A	MFM 1034 & 971
10	10 I'M IN THE MOOD Co Co Penton (J&M)	A	A City
11	11 NOW AND FOREVER Richard Marx (Capitol)	A	Capital FM
12	11 A DEEPER LOVE Jenita Franklin (Mersey)	A	Capital FM
13	10 COME BABY COME C7 (Big Life)	A	Power FM
14	10 HERE I STAND Briny McLean (Riviera)	A	Children Network
15	10 IT'S ALRIGHT East 17 (London)	B	Red Rose Rock FM
16	17 PINCUSHION ZZ Top (RCA)	A	BBC Radio 1
17	11 CORNFLAKE GIRL Toni Amos (East West)		MFM 1034 & 971
18	11 THE PERFECT YEAR Don Carroll (J&M)	B	Adrian 232 FM
19	11 I LOVE MUSIC Rosalio (Epic)	B	Capital FM
20	11 ANYTHING Culture Beat (Epic)	A	Red Rose Rock FM

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BREAKERS

#	Title Artist (Label)	#	Title Artist (Label)
1	CAN'T GET OUT OF BED The Charlatans (Beggars Banquet)	11	LIFE BECOMING A LAND-SLIDE Marcie Street Preachers (Columbia)
2	UPTIGHT Shara Nelson (Epic/sonet)	12	EVERYTHING LOUDER THAN... Meat Loaf (Virgin)
3	RETURN TO INNOCENCE Enigma (Virgin International)	13	HEY JEALOUSY The Go-Bosses (Farrington)
4	WITHOUT YOU Mariah Carey (Columbia)	14	THE RED STROKES SouthBrooks (J&M)
5	LINGER The Chantelles (Island)	15	FACT OF LIFE Gu3 (MCA)
6	TEARDROPS Etosn John & Idling (Reckel)	16	LET'S GET MARRIED The Proclaimers (Chrysalis)
7	STOP WHISPERING Redhead (Peripetous)	17	WHY SHOULD I LOVE YOU Kate Bush (EMI)
8	NO EXCUSES Alice in Chains (Columbia)	18	THE VOICE OF MY HEART Michael Bolton (Columbia)
9	AIN'T GOING DOWN (UNTIL...) SouthBrooks (Liberty)	19	THE POWER OF LOVE Celina Dion (Epic)
10	SECRET STAR House Of 2 Tamberlains (Warner Bros)	20	CAN'T WAIT TO BE WITH YOU Jazzie J & Fresh Prince (J&M)

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

US SINGLES

#	Title Artist (Label)	#	Title Artist (Label)
1	ALL FOR LOVE Erym Adams/Ricki Stewart/Sing (J&M)	26	JESSIE Jackson Kantana (Sire)
2	HERO Mariah Carey (Columbia)	27	UNITY Queen Latifah (Mercury)
3	THE POWER OF LOVE Celine Dion (RCA)	28	CHOOSE COLOUR Miki Redd (Warner Bros)
4	BREATHIE AGAIN Neil Brennan (Capitol)	29	CHOOSE COLOUR Miki Redd (Warner Bros)
5	THE SIGN Ace of Base (Mercury)	30	CANTALOP & ROLL FANTASIA'S Lita (Mercury)
6	ALL THAT SHE WANTS Ace of Base (Mercury)	31	ROCK AND ROLL DREAMS COME TRUE Westwood (J&M)
7	SAID I LOVED YOU, BUT LIED Michael Bolton (Columbia)	32	CANSTA LEAN O5 (Island)
8	AGAIN Janet Jackson (A&M)	33	STAY REAL B11 (Epic)
9	PLEASE FORGIVE ME Erym Adams (J&M)	34	NOW AND FOREVER Richard Marx (Capitol)
10	SHOOP Ice Cube (Real Gone)	35	WITHOUT YOU Mariah Carey (Columbia)
11	GETTO JAM Boney M (Polygram)	36	GOODBYE THANG Zion (Mercury)
12	LINGER The Chantelles (Island)	37	KEEP YA HEAD UP Jive (Mercury)
13	UNDERSTANDING Roxanne (Go Set)	38	WHAT'S MY NAME Erym Adams (J&M)
14	BECAUSE THE NIGHT Bruce Springsteen (Mercury)	39	WHAT IS LOVE Haddaway (Mercury)
15	CAN WE TALK Toni Amos (East West)	40	LAY YOUR HEAD ON MY PILLOW Westwood (J&M)
16	WHYATA MAN! Ice Cube (Real Gone)	41	WYLL YOU BE THERE (ON THE MORNING) Faith (Mercury)
17	NEVER KEEPING SECRETS Boyz II Men (Mercury)	42	LIFE Redhead (Peripetous)
18	CRY FOR YOU Jackson (Sire)	43	HAVING A PARTY Bob Stewart (Warner Bros)
19	LET US SEE CLEARLY NOW Jimmy Earl (Chase)	44	MISS YOU IN A HEARTBEAT Del Laganer (Mercury)
20	WHOMP! (THERE IT IS) Tag Team (J&M)	45	TO DO ANYTHING FOR LOVE Meat Loaf (Mercury)
21	MY MAIN Culture Beat (RCA)	46	DREAMLOVER Mariah Carey (Columbia)
22	BECAUSE OF LOVE Janet Jackson (A&M)	47	EVERYDAY The Collins (Virgin)
23	SO MUCH IN LOVE Ace of Base (Mercury)	48	I'M IN THE MOOD Co Co Penton (J&M)
24	AMAZING Aventura (Mercury)	49	JUST KICKIN' IT Fatback (Go Set)
25	FOUND OUT ABOUT YOU Celine Dion (RCA)	50	HEY MR DJ Zion (Mercury)

Charts courtesy Billboard 5 February 1994. * Awards are awarded to those products demonstrating the greatest airplay and sales (in UK units). US signed acts.

This Week	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays
21	1 I'M IN LOVE Joe (Mercury)	A	Children Network
22	1 COME IN OUT OF THE RAIN Wayne Martz (EMI)		MFM 1034 & 971
23	1 CAN'T TAKE YOUR LOVE Paulina Rubio (Sony S2)	B	Signal One
24	RETURN TO INNOCENCE Enigma (Virgin International)		Essex
25	1 A WHOLE NEW WORLD Robin Bryson & Regine Belle (Columbia) B		Red Rose Rock FM
26	1 ACTION Del Laganer (Mercury)	A	Signal One
27	1 SATURN Inspiral Carpenters (Mersey)		Signal One
28	1 DON'T LOOK ANY FURTHER M People (Deconstruction)		Piccadilly Key 103 FM
29	1 LOVER Joe Roberts (J&M)		Piccadilly Key 103 FM
30	1 FOR WHOM THE BELL TOLLS The Bee Gees (Polygram)		Red Rose Rock FM
31	UPTIGHT Shara Nelson (Epic/sonet)	B	Children Network
32	NOWHERE Therapy? (J&M)	A	BBC Radio 1
33	THE POWER OF LOVE Celina Dion (Epic)	B	Orchard FM
34	1 PERFECT DAWN The Orb (Big Life)	B	Forth FM
35	1 COLD COLD HEART WestWestWest (Pirouette)		Red Rose Rock FM
36	LINGER The Cranberries (Mersey)	B	Orchard FM
37	WITHOUT YOU Mariah Carey (Columbia)	B	Broadland
38	WHY O-Me! featuring Cathy Dennis (J&M)	B	Broadland
39	SECRET STAR House Of 2 Tamberlains (Warner Bros)	B	Beacon
40	CAN'T GET OUT OF BED The Charlatans (Beggars Banquet)	B	Forth FM

US ALBUMS

#	Title Artist (Label)	#	Title Artist (Label)
1	MUSIC BOX Mariah Carey (Columbia)	26	LETAL INJECTION Eric Clapton (Mercury)
2	DOGGY STYLE Snoop Doggy Dogg (Death Row)	27	COBE Funky Bunch (Epic)
3	DIARY OF A MAD BAND Alanis (Globe)	28	DUETS Frank Sinatra/Norah Jones (Capitol)
4	JANET Janet Jackson (A&M)	29	IN UTERO Nine (Geffen)
5	GREATEST HITS Pat Benney & The Heartbreakers (MCA)	30	NEW MISERABLE EXPERIENCE Celine Dion (Mercury)
6	SOFAR SO GOOD Erym Adams (J&M)	31	I'M READY Toni Amos (East West)
7	VS Pearl Jam (Geffen)	32	SLEEPLESS IN SEATTLE (OST) Various (Epic)
8	THE ONE Michael Bolton (Columbia)	33	LET SLASH! The Brothers (Mercury)
9	BAT OUT OF HELL - BACK TO HELL Meat Loaf (Mercury)	34	RUMMIN' COMIN' AT YA Roxanne (Go Set)
10	VERY NECESSARY Toni Amos (East West)	35	IN PIECES SouthBrooks (J&M)
11	TOM BRAXTON Tom Braxton (Mercury)	36	THE BEAVIS & BUTT-HEAD EXPERIENCE Beavis & Butt-Head (J&M)
12	12 PLAY Lita (Mercury)	37	THE SPAGHETTI INCIDENT! Santa M. (Mercury)
13	AUGUST & EVERYTHING AFTER Counting Crows (Atlantic)	38	UNPLUGGED... AND SEATED Bruce Springsteen (Mercury)
14	ANTENNA Z Lita (Mercury)	39	BLIND MELON Blind Melon (Capitol)
15	GET A GRIP Aerosmith (Mercury)	40	A LOT ABOUT LUVIN' (AND A...) Alan Jackson (Mercury)
16	THE SIGN Ace of Base (Mercury)	41	BREATHLESS Kenny G (Mercury)
17	PHILADELPHIA (OST) Various (Mercury)	42	BOTH SIDES Phil Collins (Mercury)
18	SIAMSE DREAM Smashing Pumpkins (Mercury)	43	HAND ON THE TORCH U2 (Mercury)
19	MY UNPLUGGED 13 Smooth Melodies (Mercury)	44	TEN Pearl Jam (Mercury)
20	THE COLOUR OF MY LOVE Celine Dion (Mercury)	45	DOMINO Domino (Mercury)
21	COMMON THREAD: THE SONGS Various (Mercury)	46	IT'S ON (DR DR DR) Jay-Z (Mercury)
22	THE BOYHOOD (OST) Various (Mercury)	47	DUETS Eric Clapton/Various (Mercury)
23	EVERYBODY ELSE'S DOING IT... The Corbin (Mercury)	48	AGE AGAIN The Machine (Mercury)
24	GREATEST HITS VOL 2 Bruce Springsteen (Mercury)	49	BLACK SUNDAY Cypress Hill (Mercury)
25	RIVER OF DREAMS Boyz II Men (Mercury)	50	EASY COME, EASY GO George Strait (Mercury)

N.E.T.W.O.R.K.C.H.A.R.T

5 FEBRUARY 1994

This Week	Title	Label	This Week	Title	Label	This Week	Title	Label
Week	Artist	CD Number	Week	Artist	CD Number	Week	Artist	CD Number
1	THINGS CAN ONLY GET BETTER Dream	Magnet MAG 101006	13	SOMETHING IN COMMON Bobby Brown & Whitney Houston	MCA MCSDT 1967	27	COLD COLD HEART Wet Wet Wet	Precious JWLCD 22
2	BREATHE AGAIN Tori Braxton	LaFace 7432118544	14	EVERYDAY Phil Collins	Virgin VSCDT 1505	28	I'M IN THE MOOD De La Penitance	A&M 5804552
3	ALL FOR LOVE Bryan Adams/Rod Stewart/Sing	A&M 5804762	15	IT'S ALRIGHT East 17	London LONCD 345	29	SWEET LULLABY Deep Forest	Columbia 6586772
4	RETURN TO INNOCENCE Enigma	Virgin DINSD 123	16	COME IN OUT OF THE RAIN Wendy Moten	EMI CDMT 101	30	WITHOUT YOU Mariah Carey	Columbia 6599192
5	COME BABY COME K7	Big Life BLRD 105	17	NOW AND FOREVER Richard Marx	Capitol CDGLS 703	31	HERE I STAND Bitty McLean	Brilliant CDRIL 3
6	CORNFLAKE GIRL Tori Amos	East West A 7281CD	18	I LOVE MUSIC Rozella	Epic 6598532	32	HERO Mariah Carey	Columbia 6598122
7	THE POWER OF LOVE Celina Dion	Epic 6597392	19	FOR WHOM THE BELL TOLLS The Bee Gees	Polydor P2CD 298	33	PERPETUAL DAWN The Urbz	Big Life BLRD 46
8	ANYTHING Culture Beat	Epic 6600252	20	THE PERFECT YEAR Dina Carroll	A&M 504812	34	LITTLE BIT OF HEAVEN Lisa Stansfield	Arista 74321176202
9	GIVE IT AWAY Red Hot Chili Peppers	Warner Brothers W 9225CD1	21	STOP LOVING ME, STOP LOVING YOU Daryl Hall	Epic 6599562	35	AGAIN Janet Jackson	Virgin VSCDG 148
10	I MISS YOU Haddaway	Logic 74321185522	22	THE RED STROKES Garth Brooks	Liberty CDCLS 704	36	PINCUSHION ZZ Top	RCA 4321184732
11	SAVE OUR LOVE Eternal	EMI COEM 296	23	LOVER Joe Roberts	ffrr FCD 220	37	A DEEPER LOVE Ariana Franklin	Arista 74321181022
12	TWIST AND SHOUT Chaka Demus & Pliers feat The Taxi Gang	Mango CID 814	24	DON'T LOOK ANY FURTHER M People	Deconstruction 432117712	38	RUNAWAY TRAIN Soul Asylum	Columbia 6585962
			25	A WHOLE NEW WORLD Peabo Bryson & Regina Belle	Columbia 6599002	39	NOWHERE Therapy?	A&M 5805642
			26	CAN'T TAKE YOUR LOVE Paulina Henry	Sony SD 6599902	40	I'M IN LUV Joe	Mercury JOCED 1

© ERIA. The Network Chart is compiled by ERIA for Independent Radio using airplay data and CDM sales data.

The First International Duplication & Replication Forum

The European AES Convention has traditionally been one of the year's main events for duplicators and replicators and now with the One to One sponsored International Duplication & Replication Forum it is all set to become even better. In addition to a special manufacturing exhibition 'village' there will also be a major seminar programme and technical tours.

Saturday February 26: 30 Years of Cassette

The opening of the show will be a salute to the compact cassette. Learn how it all got started and became the world's largest pre-recorded format.

Saturday/Sunday 26/27 February: High Speed Duplication

A chance to meet international experts including practical aspects of quality, maintenance and productivity.

Sunday 27 February: Pre-Mastering

Everyone is affected by the pre-mastering process - record companies, manufacturers. Some of the world's leading mastering engineers and manufacturers give presentations and delegates can join a special open forum discussion.

Monday 28 February: Piracy and Standards

Monday's sessions open with those two major industry concerns - piracy and standards.

Monday/Tuesday 28 February/March 1: CD manufacturing

Throughout the third and fourth days of the show the Forum turns its attention to CD. Those who already have some manufacturing experience will be able to delve into more detail on the subject of new media, printing and CD testing.

We have also arranged three very special technical tours whilst we are in The Netherlands. Have you ever wondered what a full scale DCC operation is like? Do you want to know what goes into making DCC heads? Or perhaps you would prefer to see how CDs are made. Technical Tours are on a first come, first served basis. If you want to visit PolyGram's DCC operation in Amerstoft (Monday afternoon) or Philips' DCC head facility and ODME's R&D CD plant in Eindhoven (Tuesday morning) then you'll need to arrive early to make sure of a place.

For further details about the 96th AES Convention contact AES Europe: Tel: +32 (2) 345 7971, Fax: +32 (2) 345 3419.

One to One
THE INTERNATIONAL MASTERING & RECORDING Duplicating MAGAZINE

IDRF
1994



M.U.S.I.C.V.I.D.E.O

THE OFFICIAL
music week
 CHARTS
 5 FEBRUARY 1994

The Last Weeks	Artist Title Category/running time	Label Cat No
1	TAKE THAT: THE PARTY-LIVE AT WEMBLEY Live/1hr 22min	BMG VIDEO 7432116493
2	TAKE THAT: Take That & Party Compilation/1hr 23min	BMG Video 7432112083
3	TAKE THAT: Tape That Compilation/1hr 20min	Wanerwood WNR 2039
4	MEAT LOAF: Hits Out Of Hell Compilation/50min	SMP 48927 2
4	MICHAEL JACKSON: Dangerous-Short... Compilation/2hr	SMP 491642
6	DANIEL O'DONNELL: A Date With...Live Live/1hr	Ritz Live/1hr 702
7	EAST 17: Pie And Mash Compilation/1hr	PolyGram Video 0677623
8	BON JOVI: Keeping The Faith Compilation/1hr	0677683
9	DIANA ROSS: One Woman-Video Coll. Compilation/2hr 30min	PMI MVN 4911553
10	CLIFF RICHARD: The Story So Far Compilation/2hr 15min	PMI MVD 4911833
11	QUEEN: Live In Rio Live/1hr	Music Club/PMI MC 2116
12	DANIEL O'DONNELL: Follow Your Dream Compilation/1hr 30min	RITZ/2V 701
13	DAVID BOWIE: The Complete Video Col Compilation/1 hr 45min	PMI MVD 4911893
14	WET WET WET: Greatest Hits Compilation/1hr 40min	PolyGram Video 0873143

The Last Weeks	Artist Title Category/running time	Label Cat No
14	FOSTER AND ALLEN: By Request Compilation/1hr	Talstar TVE 1056
16	NEW ORDER: The New Order Story Documentary/2hr	PolyGram Video 0871343
17	DEPECHE MODE: Devotional Live/2hr	BMG Video 7432117233
18	VARIOUS: Irish Favourites Compilation/50 min	Crowswell CPMV 028
19	VARIOUS: Premiere Coll. Encore Compilation/45 min	PolyGram Video 081523
20	GUNS N' ROSES: F...ing Videos II Documentary/1hr	Geffen GEFV 39524
20	MADNESS: Divine Madness Live/1hr 30min	LVLD VVD 1003
22	BON JOVI: Keep The Faith Live/1hr 25min	PolyGram Video 0861543
23	MAX BYGRAVES: 50 Golden Years Compilation/1hr 15min	Braveheart STV 2214
24	PRINCE: The Hits Collection Compilation/2hr	795993713
25	TINA TURNER: Simply The Best Compilation/1hr 30min	PMI MVD 9913053
26	IRON MAIDEN: Live At Donington 1992 Live/2hr	PMI MVN 4911563
27	DINA CARROLL: So Close - The Videos Compilation/45 min	EMI 0887163
28	ABBA: Gold - Greatest Hits Compilation/1hr 30min	PolyGram Video 0855463
28	DANIEL O'DONNELL: TV Favourites Compilation/20min	Ritz RITZ 0002
30	JAMES LAST: Berlin Concert Live/1hr 36min	Front/PolyGram 0866803

The Last Weeks	Artist Title Category/running time	Label Cat No
1	MR MOTIVATOR/BLT WORKOUT Special Interest/1 hr	PolyGram Video 0507102
2	THE SHAPE CHALLENGE 2 Special Interest/1 hr	Video Collection VC 6360
3	POLICE STOP! Special Interest/1 hr 10 min	Labyrinth LML 0959
4	A FEW GOOD MEN Action/2 hr 12 min	Columbia TriStar CVR 2493
5	THE UNFORGIVEN Action/2 hr 5 min	WHY SO 12521
6	BEAUTY AND THE BEAST Children's/1 hr 21 min	Walt Disney W 21352
7	THE JUNGLE BOOK Children's/1 hr 21 min	Walt Disney W 21222
8	DISNEY'S SING-ALONG SONGS: Friends Children's/1 hr 20 min	Walt Disney W 21702
9	THE BODYGUARD Action/2 hr 4 min	WHY SO 12591
10	MR BLOBBY Comedy/1 hr	BBC BBVC 5157
11	PETER PAN Children's/1 hr 14 min	Walt Disney W 20452
12	TAKE THAT: The Party-Live At Wembley Live/1hr 22 min	BMG Video 7432116493
13	SISTER ACT Comedy/1 hr 30 min	Touchstone T 44522
14	SIZE 12 IN 21 DAYS Special Interest/1 hr	Flickwerk PV 2233
15	THE MUPPET CHRISTMAS CAROL Children's/1 hr 21 min	Walt Disney W 21792

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

THE OFFICIAL
music week
 CHARTS
 5 FEBRUARY 1994

The Last Weeks	Title Artist	Label (1/2) (Distributor)
1	BELLS OF NY Sio-Moshun	SIXE SIXT 108 (SM)
2	RAISE Hyper Go-Go	Positive 12TV19 (IE)
3	SWEET LULLABY Deep Forest	Columbia 659826 (SM)
4	THE MUSIC'S GOT ME Brazz Bumpers	Vertigo VEXX 84 (P)
5	THINGS CAN ONLY GET BETTER Dreamp	FXJ/Magnet/MAG 10207 (W)
6	I LOVE MUSIC Rocilla	Epic 659836 (SM)
7	DO YA Inner City	SIXE SIXT 107 (SM)
8	LOVER Joe Roberts	Big FX 220 (P)
9	PERPETUAL DAWN The One	Mr Live BLRT 46 (P)
10	RETURN TO INNOCENCE Engage	Virgin DINST 12 (IE)
11	BREATHE AGAIN Tommy Brando	LaFace/Arista 7432118544 (BMG)
12	GET OFF YOUR HIGH HORSE Rollo Goes Camping	Chaeky CHEK 12 003 (BMG)
13	TELL ME (I'M NOT DREAMING) Titya	Arista 7432118521 (BMG)
14	IMPOSSIBLE Caprice Hollywood Project	Pulse 8 12LO5E 54 (SM)
14	ALL THRU THE NITE POW Featuring Jody	Giant 7432118755 (BMG)
16	WHY, WHY, WHY Boya Vu	Cowboy RODEO 94112 (SM)
17	I'M IN LUV Joe	Mercury JOEX 1 (P)

The Last Weeks	Title Artist	Label (1/2) (Distributor)
18	DREAMS Quercus	Infectious INFECT 3 (RTM/P)
19	SECRET STAR House Of Zakkarias	Warner Bros W 0227 (W)
20	SATISFY MY LOVE Exotic	Union UCRT 26 (P)
21	I LOVE I HATE Neil Arthur	Chrysalis 12CHS 5005 (IE)
22	RENEGADE SOUNDWAVE Renegade Soundwave	Mute 12MUETE 146 (RTM/P)

DANCE ALBUMS

The Last Weeks	Title Artist	Label LP/Cassette (Distributor)
1	DUBNOBASSWITHMYHEADMAN Underworld	Junior Boy's Own JBOLP 1/JBOCD3 1 (RTM/P)
2	CONDENSED EP Navarra	Limo Limbo 26L/P (RTM/P)
3	THOUGHT 'YA KNEW Da One	ABM 54201/154201/4 (IE)
4	DREAM ON VOL 1 D-Ream	Magnet 450993271/450993272 1 (W)
5	TEASE ME Chika Denise & Pliers	Mango MUPS 1102/MACT 1102 1 (W)
6	TONI BRAXTON Toni Braxton	LaFace 260702/7 (Import)
7	A DEEPER LOVE Arautha Franklin	Arista (USA) 07822126511- (Import)
8	ELEGANT SLUMMING All People	RCA 7432116261/7432116274 (BMG)
9	JAZZ IN THE PRESENT TENSE Soulistics	Chrysalis CHR 6069/CHR 6069 (IE)
10	NOW DANCE 94 VOL 1 Varius	EMI/Virgin/PolyGram NDD 117CNDD 11 (IE)

The Last Weeks	Title Artist	Label (1/2) (Distributor)
23	CAN'T TAKE YOUR LOVE Patrice Henry	Sony S2 659986 (SM)
24	SOMETHING IN COMMON Bobby Brown & Whitney Houston	MCA MCST 1957 (BMG)
25	APACHE Musi	Stress
26	HUSTLERS PARTY EP Hustlers Convention	Stress 12STR 26 (Self)
27	WHEN WILL I SEE YOU AGAIN Sheila Ferguson	X5 Rhythm 12R5A 2711 (BMG)
28	U Lion Clark	ABM 580451 (P)
29	NEW X Jnr Vasquez/Ellis Dee	Tribal UK TRUK 002 (RE-APT)
30	GETTO JAM Domino	Cubotube 680324320 (Import)
32	HYPERACTIVE! Thomas Dobby	Paranghona 12EMCT 10 (IE)
33	'NUTHIN' BUT A 'G' Phang/LET ME RID	Miscoscape A 83287 (W)
34	FACTS OF LIFE Qui 3	MCA MCST 1539 (BMG)
35	AFTERMATH Tricky	4th+Byway 12BRW 288 (P)
36	GOT TO BE REAL Enk	PWL International PWL 278 (W)
37	SAVE OUR LOVE Eternal	EMI 12EM 296 (IE)
38	I'M IN THE MOOD Da One	ABM 580451 (P)
39	MIND OF A RAZOR-SOUL PSYCHIC Garbage	Vision Solution 310M 03 (RTM/P)
40	COME BABY COME K7	Big Live BLRT 105 (P)

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 MUSIC WEEK 5 FEBRUARY 1994

DANCE

Ask anyone to define dance music and you'll get a multitude of answers – all of them undoubtedly right.

In the Sixties it was soul, in the Seventies disco and funk, in the Eighties it took on more of an electronic feel and in the Nineties? Well, if 1993 is anything to go by, the Nineties will be remembered as the decade when all those styles merged in a colourful menagerie of hybrids.

More importantly, it will be remembered as the year when dance became the new pop music – monopolising the charts and revitalising youth culture.

Never has the impact of dance music on people's lives been greater and never have so many artists emerged in the genre. From soul to swing, from reggae to ragga, from garage to techno and from acid jazz to ambient, the styles have constantly evolved and continue to do so.

But behind this steady growth in dance music lies a nagging problem. Dance continues to provide hit single after hit single

as it always has done. Compilations of dance music sold in their millions last year and dance artists constantly fill the pages of youth magazines and TV programmes. Yet the industry is still facing the problem of marketing and selling single artist albums.

In the late Eighties, it looked as if that thorn in the dance market's side had been overcome when Virgin successfully launched the debut Soul II Soul and Neneh Cherry albums.

But since that time, the end-of-year album charts have not reflected the same high positions that dance has achieved in the singles charts. Only pop/soul artists such as Whitney Houston and Mariah Carey managed to hit the heights for any sustained length of time. Of course, there have been exceptions but the UK has yet to see the floodgates open for dance as a real long-term money maker.

But in 1993, with the recession having rid the industry of those labels too financially weak to sustain releases, every company was forced to reassess their business and plan a way forward.

The following features look at how the genre developed in 1993 and how the dance music industry as a whole is now tackling the problem of making single artist albums sell.

DANCE LABELS LOOK FOR THE LONG PLAYERS

INDEPENDENTS ARE CHASING EVERY OPPORTUNITY TO DEVELOP THEIR LONG-TERM ACTS AND ARE DETERMINED THAT 1994 WILL BE THE YEAR WHEN DANCE ARTISTS PROVE THEMSELVES IN THE ALBUM STAKES. NICK ROBINSON REPORTS

Independent dance labels are committed to making 1994 the year when they position their acts for long-term success.

They have a challenge on their hands. Apart from the stack of compilations that a variety of labels continue to release each year, dance has yet to break into the albums chart in a big way.

Only the likes of Dina Carroll and Mariah Carey, who are more in the pop/soul market, have sold significant quantities of albums in the past year. Indeed of all the single artist albums that have sold, the majority have come from major labels.

Independents, however, continue to provide the creative lifeblood. The celebrated rise of the bedroom studio and the ease with which dance tracks can be created in just an hour or two, and pressed up as a few hundred white labels has meant that many are enthusiastically having a go.

As a result the past three years have seen a staggering rise in the number of independent

MUSIC WEEK 5 FEBRUARY 1994



JANET JACKSON (LEFT) & DINA CARROLL: CROSSOVER ALBUM SUCCESS



dance singles released (one shop in Manchester says it stocked 3,000 different releases in 1993).

And while many dance shops and DJs will readily admit that not all of them are of the highest quality, the potential for creativity and originality within the market has never been greater.

But despite the bewildering turnaround in the hip buzz charts and main UK dance charts, the independents have yet to

convert those singles-selling artists into big album sellers.

In 1993, only five dance albums – excluding pop/soul crossovers such as those from Dina Carroll, Mariah Carey and Janet Jackson – made the Top 50 best-selling albums of the year.

And none was released by a completely independent label, even if some of the artists, like Jamiroquai, may have started on an independent.

This trend is something all independent dance labels >

"ALBUMS NEED LOTS OF HITS ON THEM – IT'S THE ONLY WAY YOU CAN COMPETE WITH MAJORS AND THE ONLY WAY TO SELL ALBUMS"

– FRANK SANSDOM, PULSE B



labels to watch for in 1994...



...just the one. cooltempo



have been forced to consider in 1993 with many of the smaller labels finding it hard to grow and make enough profit to survive. "There are too many inexperienced small labels out there," says Andy Cleary, managing director at Profile Records UK, which began as a rap and hip hop label but is now experiencing greater success with its Deep Distraction house music effort.

"A lot of the bedroom labels are not lasting and I think that's because they don't have the know-how or patience to really make those labels work and sell significant amounts of records." While there will always be room for those tiny operations that just want to sell a few thousand credible one-off underground dance tracks, the album selling market has become tougher and tougher.

With so many small labels jostling for position, the key to success lies in creating a strong label identity. Cleary believes this is the first thing a label should address if it aspires to being a contender.

"Our Deep Distraction house label began as a low risk venture this time last year and we spent the first six months simply trying to establish an identity for the label with a flow of consistently good product," he says.

"Once we had done that and started getting good club reactions, we stepped up the promotion of the tracks and began to get good placings in the dance charts."

Frank Sansom, managing director at Pulse 8 which has scored hits with Rozalla and Urban Cookie Collective (who are about to release their debut album), says the ability to get consecutive hits must come before releasing an album.

"With both Rozalla and Urban Cookie, we pulled out all the stops to get those hits. It's the only way you can compete with the majors and the only way to sell albums—they need lots of hits on them," he says.

"The importance of maintaining those hits was never more important to Pulse 8 than when Rozalla left to join Sony Music, says Sansom.

"With Rozalla we had several hits around the world but when she left we immediately had to prove to people that we could do it again and again with other artists," he says.

"Independent labels have to have that consistency to get the respect from the rest of the industry and therefore break an artist."



CLOCKWISE FROM TOP LEFT: JAMROQUA. DINING WITH A MAJOR; WARP SELLS THE MAJORITY OF ITS RECORDS IN EUROPE WITH SUCH ACTS AS APHEX TWIN; AND OPIUS III, WHO FOUND LUCRATIVE OPPORTUNITIES IN OVERSEAS MARKETS

The next stage, having released two or three singles from key artists, is to then convert those artists into album sellers and move from developing the label's identity to creating the artist identities.

However, achieving blanket sales nationally is easier said than done. While many small labels have achieved regular dance chart action, when it comes to sales many have fallen victim to regional variation.

For instance, hard dance and techno has traditionally tended to sell more in the north whereas the lighter styles such as garage and happy house have the edge in the south, although this is changing slowly.

"The difference in musical taste across the UK has made it a nightmare for selling dance records and it has played a big part in preventing singles from crossing over," says Cleary.

The answer, as far as many UK label heads are concerned, is to use other territories as the base to providing the financial base from which to grow.

Overseas sales have become one of the most important areas for dance labels in the past three years. In fact, many admit that it is providing their records are sold in Europe and to a lesser degree in the US.



Sheffield's Warp label, which has Aphex Twin and Sabres Of Paradise among its roster, is a prime example.

Since it began in the late Eighties, the techno and ambient label has released 19 albums. While sales of recent releases such as Sabres Of Paradise's *Subsonic* have climbed to 25,000 copies in the UK, overseas sales have been even more impressive.

Its second album release LFO by LFO in 1990 went on to sell 70,000 copies worldwide, no mean feat for a tiny five-man operation.

The label's marketing man Steve Beckett says this is largely

due to the fact that Warp licenses to almost every foreign country that has a significant dance market.

"It's actually very easy to do, but to be successful you have to have quality artists," says Beckett.

If the records are good and enough people are talking about them then the right potential licenses will come to you, he adds.

"I think it's important to find like-minded labels, people with the same attitude as yourself. Once you have done that, it is very easy to build a strong and fruitful relationship."

One area where sales are

perhaps not so predictable is the American market where rap, hip hop, swing and soul are the only real sellers.

But, as Warp has found, while the market for house and techno is small there, in comparison to the UK market it can mean substantial sales for small dance labels.

EPM/Third Floor
Records managing director Tim Smith demonstrated how lucrative foreign markets could be when he released the Opus III single *Fine Day* in 1992.

"That record was made in someone's bedroom for next to nothing. It became a hit in the UK, went on to sell loads across Europe, helped sell the debut album as well and led to Opus III beating acts such as Nirvana to become the best new act in Japan that year," says Smith.

EPM is always looking for good licensing deals abroad to help sell its artists and has now developed a foreign mailing list of A&R and label people.

"If you send them your best records and keep them informed of what is coming up, it's incredibly easy to get good deals and to sell records in as many places as possible," he says.

Maintaining that all-important sales momentum is crucial for independents who want to survive in the long term, and that comes back to the ability to take artists beyond singles success.

When EPM began having hits with Undercover, Smith realised it was time to step up the financial support for the act if he wanted their debut album to sell.

"It is not easy for a small label to find the money to plough into a dance act but if you have 100% belief in that artist you can do it and you can break them," says Smith.

By spending more time on full club and radio promotion, employing a sales strikeforce and making sure that the artist could do PA tours across the UK, Smith managed to help turn Undercover singles buyers into 100,000 album buyers.

Steve Beckett, at Warp, says making sure acts can also play live has become increasingly important in a wider market.

"We've placed a lot of importance on this because if you look at the numbers of people who are going to dance gigs like the Megadog events there are often more >

AT THE FOREFRONT: PINNACLE LABEL ARCTIC IS ON A ROLL

"IT'S NOT EASY FOR A SMALL LABEL TO FIND THE MONEY TO PLOUGH INTO A DANCE ACT BUT IF YOU HAVE 100% BELIEF IN THAT ARTIST THEN IT IS POSSIBLE TO BREAK THEM"
—TIM SMITH, EPM/THIRD FLOOR

Independent distributor Pinnacle is pointing the way for other distributors by setting up its own dance label.

Having developed a nationwide distribution network and a separate dance division, Re-cuts, within its sales force, the launch of Arctic Records through its Equator label was a logical progression last year.

"Pinnacle had always felt that it had broken many acts through its distribution system so there seemed to be no reason why it couldn't make a success of its own label," says Equator MD Carol Wilson, formerly of Dindisc (Virgin) and Polydor A&R

(where she signed Pepsi & Shirlee).

Ironically, the first release on Equator was a dance track — Moby's *Feel It* — which went on to be a Top 40 hit. That was enough to persuade Wilson and Pinnacle that Equator should have its own dance label.

Gleave Parsons was recruited as Arctic's general manager and in the past year the label has established itself with a string of club hits — including KRM's *Funk & Drive* and an album of Sasha remixes — and three compilations in its Cream Of Underground House series.

Being an integrated part of the Pinnacle set-up has helped to make Arctic a success.

"It's important for small dance labels to have excellent distribution and being part of the system here, Arctic has also been able to be very experimental without having to rely on chart hits," says Parsons.

Now, Parsons believes Arctic will soon be able to enter its second phase of releasing single artist albums. "You need a few club hits first but once you've done that with an artist there is no reason why you shouldn't be able to go and sell their albums too," he says.

► people there than at straight rock gigs," he says.

Acid Jazz, the label that first released records by Jamiroquai, Brand New Heavies and James Taylor Quartet among others, is another label that has placed great emphasis on its acts playing live and — more importantly — developing its artists before releasing their first records.

"If you want to sell albums, there's no doubt that you have to develop an artist's talents first," says Acid Jazz founder Eddie Piller.

Acid Jazz testifies to the fact that its steady investment and thoughtful artist development over the past six years has brought it long-term success.

"We always spend at least a year working on a band before we release a record and we will also persevere if it doesn't happen straight away," Piller says.

"If you've signed the artist for a sensible fee and you are making money from singles that have been licensed to compilation albums, then you can afford to finance this period of development," Piller explains.

Acid Jazz has also succeeded by acting as a collective for its artists with a number using each other's talents and appearing on each other's records.

Birmingham's Network Records, home of Altern 8 and Inner City, has also developed a pool of talent.

"Many of our UK and US artists and producers work

together and that's partly how acts such as Inner City and newcomers like Ronni Simon and Grove Corporation have developed into album artists," says Rushton.

Once artists have developed album-selling potential, independents then have to consider whether to inject the necessary cash into an album project, and plan exactly how that budget should be spent.

There's no doubt that it is those labels with the financial resources and facilities — top pluggers, press, marketing, distribution and sales staff — that

will make the most of an album release.

XL Records, the dance division of Beggs Banquet that broke both The Prodigy and House Of Pain as album artists in 1993, is an independent label with major distribution.

"We had to put a lot into the launch of both these acts and with House Of Pain things were going really slowly after two singles but you have to have the tenacity to stick with it," says XL A&R man Richard Russell.

The band went on to achieve gold status with their debut

"IF WE HAD JAMIROQUAI NOW WE WOULD BE ABLE TO KEEP THEM AND MAKE IT WORK AS SONY HAS DONE. BUT AT THAT STAGE, THERE WAS NO WAY ACID JAZZ WOULD HAVE BEEN ABLE TO BREAK THAT ACT TO THE EXTENT THAT ITS PROMISED. WE SIMPLY DIDN'T HAVE THE FACILITIES AND FINANCES" — EDDIE PILLER, ACID JAZZ

album. "We did not spend a fortune on the marketing though. It was all about aiming the records at a grass roots level, making the most of our fan database and putting out flyers at gigs," says Russell.

Other labels, like Network and Acid Jazz, have used the resources of the majors as a way of moving forward.

Jamiroquai left Acid Jazz for Sony last year after a year of development and have since become a top-selling album act.

"At that stage, there was no way Acid Jazz would have been able to break that act to the extent that its potential promised.

"We simply didn't have the facilities and finances in place to take it all the way then," admits Piller.

But what he has done as a result of the deal with Sony Music is to play that money into the label so that the situation is unlikely to be the same if another of its acts looks set to break.

"I think if we had Jamiroquai now we would be able to keep them and make it work as Sony has done," he says.

Network has benefited from Sony Music in a similar way. In 1993, label boss Neil Rushton signed a licensing deal with the major. "On our own, we managed to have international success with KWS and six hits with Altern 8. We also sold a lot of albums," he says.

"I did the Sony deal so that we could expand our studios in Stoke and New York to benefit our artists in the future.

"With long-term acts, you ►



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need that extra finance."

The fact that Acid Jazz has seen 10 of its artists move on to major labels and Sony Music US has just picked up the licensing option on Network's Inner City, is another sign that the majors can work with independents to break dance artists.

But Pillier believes independents will increasingly be able to do this on their own as the labels and distribution system get stronger.

Paul Clancy, dance label manager at distributor Revolver APT, says he has seen independent distribution adapt swiftly to the growing dance market. "I came from Rhythm King and I've noticed a definite change in distributors," he says.

"For instance, here dance is treated separately from other forms of music. It has its own salespeople and a separate labels manager."

Revolver also sends out specialist mail-shots to 100 dance stores and works around a specific dance release schedule.

"It means that the repa know immediately what they are working with," says Clancy.

As the independents have grown stronger, the major labels have developed their own A&R departments to compete in signing the freshest dance acts.

Many have formed their own dance label offshoots as a result—such as London's Hfr and Chrysalis's Cooltempo.

"I think these dance labels

have helped dispel the myth that all majors are villains," says Cooltempo A&R director Ken Grunbaum.

"To all intents and purposes, they operate as independents and have to have that independent way of thinking. Dance is now a very important market and if it wasn't for these labels such as Cooltempo and Deconstruction (RCA) you might not see the success of acts like M. People and Shara Nelson."

The difference is the major dance labels have that greater financial support to help sell dance albums. But Grunbaum believes that every label has the potential to do the same.

"What people forget is that dance compilation albums sell

incredibly well—about 30m were sold last year and a many were independents," he says.

"It simply isn't true that dance albums don't sell. There is a new generation of record buyers coming through now, many of whom were brought up with dance, the most popular music of their time."

Compilations are another way for independents to sell albums and promote their long-term artists. These featuring artists from a variety of labels are a quick way of making money to reinvest in the label releasing the album, while single label compilations act as a sampler for long-term artists.

"Not only sums up where you are at as a label, it also gives the

public another taste of an artist that may soon release their own album," says Positiva's MD Nick Hawkes.

"We will be releasing the Positiva Phase One compilation soon and I hope that will help us sell albums in the future by artists such as Disco Evangelista and Judy Checks."

The vast number of labels and styles of dance music that emerged in 1993 helped make it a creative and experimental year for the independents.

1994 will be a year of consolidation where these labels that experimented and achieved club hits in 1993 will go on to build label rosters and release those all important important first albums.

CASE STUDY: THE RISE AND RISE OF 2 UNLIMITED

In 1991, PWL's Phil France heard an import track Get Ready For This by an apparently faceless Belgian dance act called 2 Unlimited and had an inkling that it might be a hit.

His feelings were confirmed when the Hot Wax Records shop in Warrington gave him a call to say that the tune was storming clubs in the north.

When A&R man France and PWL chairman Pete Waterman decided to sign the act (the initial licensing deal for Get Ready For This was for less than 1,000), the duo of Ray and Anita were working in a petrol station and a clothes shop respectively.

PWL immediately held in-house meetings to discuss the music, image and aims of 2 Unlimited and decided that sticking to a tried and trusted



2 UNLIMITED: STICKING TO A TRIED & TESTED FORMULA

formula was the way forward. The music became known as safe rave—a more palatable version for those younger kids whose big brothers were listening to acts like The Prodigy.

PWL and France set-up the new Black Diamond promotions company in a bid to emphasise the difference between PWL's pop sound of the Eighties and 2 Unlimited's pop sound of the Nineties.

"Right from day one, we had to establish the market for 2 Unlimited and stick with it," says France. "We also formulated the group's sound and decided to stick with it until it was all played out."

The group's first three singles were mostly ignored by Radio 1FM and other stations and it was the clubs that helped make them hits.

"We spent very little on marketing and promotions because it worked so

naturally by itself," says France.

While the clubs that had supported 2 Unlimited initially began to get bored with their sound by the fourth single, by coincidence Radio 1FM suddenly accepted the group and began to A-list their tunes. "You couldn't have planned a campaign like that. It was perfect," says France.

Thanks to Radio 1FM, among others, the group's last single, No Limits, sold 1m copies in 1993 and became the biggest selling dance single of the year while the album of the same name finished in the end-of-year Top 40, selling more than 30,000 copies.

And with a third album en route, it looks as if the 2 Unlimited bubble is still a long way from bursting while the market for dance albums continues to grow.

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PWL282, PWC0282 (PEACH/PWL)

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CHART ACTION SEALS

IF ANYONE IS STILL IN ANY DOUBT THAT DANCE IS THE GENRE OF THE NINETIES, LAST YEAR'S SINGLES CHARTS PROVED THE POINT

The phenomenal influence of dance music on the UK singles market in the Nineties reached new heights in 1993.

More than half of the year's top 100 singles were dance records. From the synthesised Euro sound of 2 Unlimited to the polished UK soul acts like Dina Carroll, dance and its many sub-genres flooded the pop market, accounting for eight of the year's top 20 sellers and 53 of the top 100.

Once again it was the majors and their dance labels that took the lion's share of the dance market in 1993. Homegrown dance and soul talent achieved an enormous breakthrough with the success of artists such as Dina Carroll on A&M and Gabrielle on Go! Beat.

A&M cornered the soul diva market with the Dina Carroll singles and album *So Close* which made her the best selling dance artist of the year.

Although the borders between soul, dance and pop are arguably very close, it has to be said that the many dance mixes of Carroll's hits in 1993 helped propel the album to the top of the charts.

As well as breaking Carroll, the label and its AM/PM dance offshoot had a series of club hits from artists such as Loni Clark and Ce Ce Peniston, both diva vocalists.

The first white label release of Gabrielle's *Dreams*, with its original Tracy Chapman sample, created a huge stir on the underground dance scene.

The record was soon snapped up by Go! Discs dance division Go! Beat which realised that the young singer was much more than a one off dance singles artist (her album *Find Your Way* made the top 100 albums of 1993 chart).

Dreams stormed to number one in the UK singles and dance charts and was the fifth best selling single of the year.

Deconstruction blitzed the charts with four hit singles and an album from M People. The group's second album, *Elegant Slumming*, finished at number 14 in the best sellers chart of '93.

Their four hit singles undoubtedly helped. *Moving On*, *One Night In Heaven*, *How Can I Love You More?* and *Don't Look Any Further* all finished in the top 100 of the year.

Deconstruction, which cornered 25% of the total singles market, also provided further

club hits with singles from Evolution, Lionrock and The Grid, among others.

But the really big crossover dance hits came from labels specialising in the Euro pop/rave sound.

The best selling specialist dance label of the year was Logic Records.

Its deal with Artists helped it secure 2.3% of the total singles market in 1993 – and a position of 10th label overall.

The hits that did it were of a very European nature with Hadaway's *What Is Love* and Live and Snap's *Exterminate!*

PWL

Continental achieved the biggest crossover hit of the year with 2 Unlimited and their *No Limit* track which

was the fourth best selling single in the UK chart.

The label's output, which also included hits for West End and Sybil, represented 2% of the overall singles market.

Its success demonstrated the public's love for European rave-influenced and vocalised pop dance songs.

Labels such as Epic, with Culture Beat's *Mr Vain*, and Internal, with Cappella's *I Got 2 Let*, The Music, took full advantage of this.

London Records maintained a prolific output of club hits, many via its firr offshoot.

Tracks such as The Goodman's *Give It Up* and various New Order and Lisa B remix singles all achieved respectable club chart positions and sales.

One new label, Robs Records in Manchester, provided one of the biggest club and national chart hits of the year with one of its first releases – *Sub Sub's Ain't No Love (Ain't No Use)*.

But perhaps the overwhelming success in dance last year was that of ragga and its commercial crossover hits.

Chaka Demus & Pliers, Shaggy, Snow, Shabba Ranks, Apache Indian and Louchie Lou & Michie One, all scored hits in 1993 with ragga-flavoured tunes.



But it was Island Records offshoot Mango that was the most successful dance label in this genre with 1.6% of the total market.

Demus & Pliers had three top 100 hits and while their album *Tease Me* failed to achieve big sales initially, its re-release last month saw it crash into the album chart at number one.

Cooltempo managed to have the top club tune of the year with

WHO'S GOING TO HIT BIG THIS YEAR?

"The Fnac label artists, Underworld, Sabres Of Paradise, Beaumont Hannant, Serfcel and the Megadog acts."

STEVE BECKETT, WARP RECORDS

"Stasis, Beaumont Hannant, Shiver, Scanner and the return of Kenny Larkin."

ANDY MARTIN, ASSISTANT, FAT CAT RECORDS SHOP, LONDON

"Artists rather than styles of music, particularly Underworld, the Megadog artists, Disco Evangelists, Fluke, Future Sound Of London and D.Ream."

NICK HAWKES, MANAGING DIRECTOR, POSITIVA RECORDS

"Labels to look out for are Downtown, XL and Dancefloor Corporation. Artists are Ramos & Supreme and Ramirez."

PAUL SMILES, SEEDS RECORDS SHOP, BIKENHEAD

"Luciano, Z3, Cosmic Baby, Frank Tucker, Michael Watford, Gunshot, Sinclair, Little Louie Vega, Jude Jules, West End Corporation, Deep End, UFG, Limbo, Doop by Doop, Mash, Mrs Wood, Fresh Fruit, Global Cats, Wonka, Pergasus, the fusion of jazz and



LAURENT GARNIER: TOP TIP

tribal house, Strictly Rhythm, River Ocean, India, Real II Real, Smooth Touch, Logic, DJ Shark, Blu Peter, GB Hassell and House Of Dub."

JAMES HOBBOCKS, MANAGING DIRECTOR, REACT MUSIC

"Tribal UK, Olympic, Clubvision and Superstition labels."

PAUL GLANCY, DANCE LABEL MANAGER, REVOLVER APT

"Labels – Intelligence, Mo Wax and Sabres Of Paradise. Acts – Flickeroose, Carleen Anderson and Underworld."

PAUL CONNOLLY, MANAGING DIRECTOR, MCA MUSIC

"The Sergeant, Darkman, Underworld and Judy Cheeks."

RICHARD RUSSELL, A&R, XL RECORDINGS

"The label to look out for is Other Records."

ROBIN SALTER, ASSISTANT, NEW GADDOE RECORDS SHOP, MIDDLESBOROUGH

"Ashley Beedle, the Warp label and artists such as Apex Twin, Laurent Garnier, Kenny Larkin, Mike Banks, more great garage tunes, The Goodman and Jam & Spoon."

NEL RUSHTON, MANAGING DIRECTOR, NETWORK RECORDS

"Ashley Beedle, and Joe Roberts on London Records."

KEN GRUBBAUM, A&R DIRECTOR, COOLTEMPO

"The return of singers and songs and rise of dance artists as album sellers."

TIM SMITH, MANAGING DIRECTOR, EPM/THIRD FLOOR RECORDS

DANCE DOMINANCE

...NT WITH MORE THAN HALF OF THE TOP 100 COMING FROM THE DANCEFLOORS. NICK ROBINSON SURVEYS THE FIGURES



JULIET ROBERTS (MAIN PICTURE), CHAKA DEMUS & PLIERS (TOP) AND GABRIELLE

Juliet Roberts' Caught In The Middle and she provided another hit for the label with Free Love.

The label also managed to have dance hits across all styles with singles from Arrested Development, Guru, Monie Love and Shara Nelson.

Pulse 8 was also one of the top 10 selling dance labels (with 1.1% of the whole market) with

two hits from Urban Cookie Collective - The Key, The Secret and Feels Like Heaven.

The label also scored hits in the crossover market with Captain Hollywood and Rozalla remixes.

Further down in the overall singles market came three labels which also consistently released successful club hits - some with crossover sales.

Reggae label Greensleeves had its biggest hit of the year when Shaggy's Oh Carolina powered

the reggae and reggae revival by hitting the number one spot.

Champion Records managed to achieve hits across the world with the combination of vocalist Robin S and rappers Stonebridge on hits such as Show Me Love and Luv 4 Luv.

In the UK in particular it managed to maintain a high club chart profile with a string of underground hits.

Meanwhile, XL Recordings achieved one of the biggest hip hop successes of the year with House Of Pain's Jump Around/Top O' The Morning To Ya.

This was supported by a wealth of house and techno successes from artists such as Jonny L and Mount Rushmore, on its XL and Ore labels.

A trend synonymous with 1993 that once again didn't quite match sales with club chart action was that of the disco remix.

This helped a number of labels achieve a little more profile

during the year with Gloria Gaynor's I Will Survive (Polydor), Sister Sledge's We Are Family and The Doobie Brothers' Long Train Running (WEA) all finishing between numbers 50 to 100 in the end of year chart.

Lastly, the success of rap and hip hop in the US charts may finally be rubbing off on the UK - but only just.

While the two genres now provide a substantial amount of the US chart hits, in the UK it has been a different story with sales minimal.

But 1993 saw acts such as Coltempo's Arrested Development and House Of Pain creeping into the lower end of the Top 100 chart.

In fact, even in the end of year album chart, Columbia's rappers Cypress Hill manage to finish at number 96 - above the likes of David Bowie and Genesis.

This success is yet another sign that as dance music labels continue to develop, their hold on the UK charts is getting stronger and stronger. With real songs beginning to take prominence over sampled tunes, 1994 looks set to be an even more fruitful year for them.

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DOOLEY'S DIARY

Remember where you heard it: **Jeremy Lascelles** may not have much publishing experience to qualify him for his new post at **Chrysalis Music**, but he's certainly been around a long time. At 17 he managed **hippy band** Global Village Trucking Co, which featured his **brother James** on keyboards and spent its time playing exclusively **free gigs** in the early Seventies, chanting its **alternative anthem** We're All Part Of The Smiling Revolution. Band management will continue to play a part in Lascelles' life. Dooley meanwhile is led to believe he is now around **50th in line** for the throne...More bad news for **Matthew Bannister**. Rumours circulating at the end of last week suggest the latest **Rajar** figures out today (Monday) will show **One FM**



Anyone who managed to survive the Californian earthquake, as independent PR Sharon Chevin (pictured) did, deserves a little champagne celebration but perhaps a closer look at the page from *The Sun*, also pictured, reveals the real reason for her delight. Having been a victim of Bizarre page editor Piers Morgan's diatribes in the past, it must have been hard to stifle a cheer at the news of his departure and new appointment as editor of the News Of The World. No doubt similar celebrations were occurring across the music industry.

otherwise, is on the cards...And congrats to **Ray Still**, vp of Warner Music Video, who has got **spliced** to long-time girlfriend **Marie Sullivan**, in Barbados...Rumours that **EMI's US bigwig Martin Bandier** and his **cigar** are inseparable were almost dashed last week when he generously **volunteered** to leave it unlit during the North American Music Publishers' Association meeting with PRS representatives at the **no smoking** Berners Street offices.

Bandier maintained a **firm grip** on the stogie, however, throughout the meeting which also included publishing heavyweights **Ed Murphy, Freddy Bienstock** and **Ralph Peer**...Entertainment UK was due to hold its Christmas party at a hotel in Hayes on Saturday (January 29) because the company **didn't have time** to get in a festive mood in December. Performances from a clutch of **chart bands** were expected to make up for the delay...Distronics' general manager **John Metcalf** left his audience **waiting** at the launch of **Video CD** at the Marquee Club last week when he **forgot** he was supposed to be one of the speakers. He was busy socialising in the **VIP bar** with chief executive

David Mackie...Zomba's plans for global **publishing domination** continue apace: midway through January, the Willesden boys had the **US and Australian number ones** (All For Love and Boom! Shake The Room) as well as stakes in **11 more** songs in the US Hot 100 and the number two and three spots **Down Under**...Make your own mind up whether heaps of **bad publicity** is harming **Michael Jackson's** album sales. HMV's flagship Oxford Street store sold **738 copies** of Jack's **Dangerous** album in the first six months of last year, but just **273 up to** and including Christmas...That former **Demon geezer** and lately **Warner PR Spike Hyde** is currently dusting his broom, getting his mojo working and waking up in the morning on **081 340 1105**...Industry bigwigs are **chucking into** their beards this week at the overblown **"music biz"** caricature featured in BBC1's tawdry drama serial **Headhunters**. The character was obviously not based on fact - any self-respecting honcho wouldn't get out of bed for the **piffing £200,000 p/a** on offer.....



He may not have a record deal yet but he's sure got a lot of high-profile friends egging him on. Rozalla and Pauline Henry were just two of the stars who turned up to hear singer/songwriter **Gerry Deveaux's** new album in a London studio last week and they were joined by a posse from the star's publisher **Warner Chappell**. Toasting the new album are, from left: US actor v-p creative **Kenny MacPherson**, head of international **Annette Barrett**, MD and senior v-p international **ASR Robin Guthrie-Cass**, Deveaux, head of ASR **Sas Metcalfe** and director of commercial and business affairs **Andrew Gummer**.

has lost **10% of its audience** in the past three months, which means a massive **2.25m people** have deserted the station since this time last year. **Virgin 1215** refused to comment on speculation that its **AM audience** has topped 3m for the first time...Capital Radio's programme director **Richard Park** meanwhile returned from his **honeymoon** last week to discover that, according to **Campaign**, his station was about to **divorce** the **AIRC**. Park assures **Dooley no split**, amicable or



NME launched its own version of the Brits last week and stunned attendees with the news that against all odds **Suede** had won the best band honour. Other winners at **The Brits**, hosted by **Reeves and Mortimer** (pictured) at London's **New Empire**, were **new band** **Elastica** on award for best new act, **Credit To The Nation**, **Vibes** award for best dance artist, **Orbit**, rap artist **Cypress Hill**, single (staff choice), **Cannonball** by **The Breeders**, single (readers), **Creep** by **Radiohead**, worst record, **I'd Do Anything For Love** by **Meat Loaf**, film - **Reservoir Dogs**; TV show, **The Small Of Reeves & Mortimer**, live event, **Megadeth**; album (staff), **Debut** by **Bjork**; album (readers), **Giant Steps** by **Boo Radleys**; **Godlike** genius award for services to music, **John Peel** and solo artist, **Bjork**.

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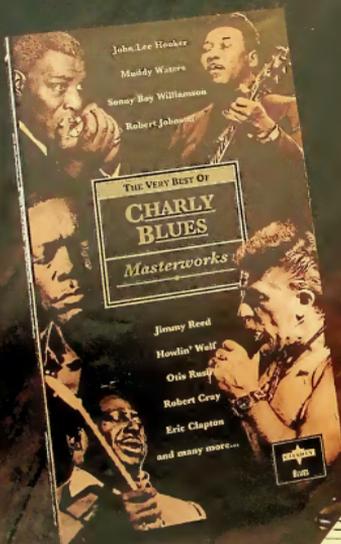
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