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music week

For Everyone in the Business of Music

30 JANUARY 1993 £2.65

DMX sparks rights fears

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

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

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

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

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

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

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

BPI chairman and PolyGram International Executive vice president Maurice Oberstein says the industry must ensure that such services should pay for performance. "Once that is established the carrier that brings it into the home is not such an issue," he says.

The involvement of interna-

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

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

expense of licensing music.

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

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

PolyGram share rises

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

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

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

THE TOP ALBUMS SELLERS

1992 Albums Market Share (%)				
Label	1991	1992	% change	
PolyGram	23.6	24.8	+12.8	
EMI	15.0	12.9	-14.1	
Warner Music	13.1	12.7	-2.9	
Sony Music	12.0	11.1	-7.5	
Virgin	6.7	7.9	+17.1	
BMG	5.4	5.4	-0.7	
MCA	3.9	4.5	+14.2	
Telstar	4.4	3.7	-15.2	
Dino	1.9	1.7	-11.3	
Mute	0.8	0.1	-83.3	
Others		13.1		
Source: ERA				

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

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

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

See final quarter market share figures, page 8

Five nations' airplay recorded by ERA

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

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

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

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

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

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

Dunbar role in doubt as East West to rejig

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

Responding to rumours that Dunbar is to leave the company, Hole says, "All we are prepared to say at this stage is that there are going to be changes in the A&R set-up."

Dunbar has headed East West's A&R department since the company was formed in December 1989. It is thought that the shake-up could see him take on a consultancy role.

Sony cuts back singles formats

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

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

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

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

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



They've invaded your space. Shouldn't you invade theirs?

*Charts courtesy of Music Week



GamesMaster, the TV show, is now Europe's biggest selling video games magazine!

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For more information call Simon Whitcombe on 0225 442244

Nike snaps up Brits TV ad slot

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

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

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



Brits album: two week ad blitz

£300,000 television ad blitz.

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

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

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

The LP, available on double CD (£11.82 dealer price) and double vinyl and cassette (£8.95), will also be supported by radio and press ads.

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

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

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

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



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

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

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

Arista and BMG as a whole had a stunning year in the singles market; Beggars Banquet has registered its best ever performance in singles; PolyGram, as a company, had its highest ever share of the albums market - a fitting note for Obie to retire on; and MCA had its best ever share with the help of Geffen.

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

Congratulations to all of them. Even for those who have not had a sparkling year, it provides a chink of hope. At least it proves it's possible.

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

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

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

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

Steve Redmond

Quality marks first stage of MW Awards

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

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

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

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

Virgin Radio to run album chart

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

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

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

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



Skinner (l) and Revell: talks

such as hardcore rap and thrash metal.

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

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

album sales are so far ahead of singles."

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

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

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

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

Boosey hits Disney with \$200m lawsuit

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

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

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

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

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

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

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

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

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

CSA Teltapes is producing

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

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

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

Conifer ships Collins

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

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

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

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

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

PolyGram repels classical rivals

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

PolyGram retained its first place in the full-price and budget/mid-price album categories, with market shares of 47.1% and 31.3% respectively. Its budget/mid-price share remained constant year-on-year, and while its domination of the full-price market fell a fifth from 60.2%, this was largely due to the distorting effect of its hugely successful *Three Tenors* album in 1991.

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

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

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

OPERA PUTS DECCA ON TOP			
Top 10 Full-Price Classical Albums of 1992			
Position ('91)	Title	Label	Company
1 (1)	Essential Opera	Decca	PolyGram
2	Pavarotti In The Park	Decca	PolyGram
3	Beethoven Violin Concerto	EMI Classics	EMI
4 (3)	Vivaldi Four Seasons	EMI	EMI
5 (2)	The Essential Mozart	Decca	PolyGram
6	The Ultimate Opera Collection	Erato	Warner Music
7	Essential Ballet	Decca	PolyGram
8	Domingo	DG	PolyGram
9	Gorecki Symphony No 3	Elektra	Warner Music
10	Sensual Classics	Nonesuch	Warner Music
Source: Gallup		Teldec	Warner Music

met" by more than a sixth to 41.3%.

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

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

Sony boosted its annual full-

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

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

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

Gamesmaster to offer pop stars TV and magazine slot

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

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

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

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

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

BT and Galaxy to back Equity label debut release

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

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

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

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

Patents threat to CD prices

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

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

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

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

finances of this side of the industry into turmoil."

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

In a similar action brought by ORC against Time Warner

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

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



What a relief For the first time in four years I can be my opinionated self and tell you who I'd personally choose for Brit Awards: BRITISH MALE - Morrissey, because of his tremendous LP and US success;

2 FEMALE - Annie Lennox, ditto with Diva; GROUP - Genesis. OK, I'm biased but they are deeply under-honoured; NEWCOMER - Suede. Two terrific singles; BRITISH SINGLE - Breezezy Goode by The Shamen;

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

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

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

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

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

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

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

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

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

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

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

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

Jenkins joins BMG

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

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

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



Jenkins: new to publishing

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

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

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

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

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

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

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

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

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

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

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

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

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

Lovers' rock promotions

Chrysalis and Sony Classical are targeting low-cost Valentines with special releases which come complete with cards and envelopes.

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

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

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

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

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

Classical labels side with Sony's MiniDisc

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

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

technologies will find favour with record-buyers.

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

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

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

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

IMF draws up agenda

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

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

agenda to put to its first general meeting in March.

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

Steering committee chairman Dennis Muirhead says

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

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

EMI looks for a premium pay out

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

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

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

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

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

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

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OBCCD 508 ODETTA / Odetta And The Blues
OBCCD 509 ALBERTA HUNTER WITH LOVIE AUSTIN / Chicago : The Living Legends
OBCCD 510 KING CURTIS / Trouble In Mind
OBCCD 511 TAMPA RED / Don't Tampa With The Blues
OBCCD 512 BLIND WILLIE McTear / Last Session
OBCCD 513 LONNIE JOHNSON WITH VICTORIA SPIVEY / Idle Hours
OBCCD 514 REVEREND GARY DAVIS / Say No To The Devil
OBCCD 515 ALBERTA HUNTER, LUCILLE HEGAMIN & VICTORIA SPIVEY / Songs We Taught Your Mother
OBCCD 516 SONNY TERRY / Sonny Is King
OBCCD 517 LIGHTNIN' HOPKINS / Goin' Away
OBCCD 518 MEMPHIS SLIM / Steady Rollin' Blues
OBCCD 519 REV. GARY DAVIS and PINK ANDERSON / Gospel, Blues And Street Songs
OBCCD 520 JESSE FULLER / The Lones Cat
OBCCD 521 JIMMY WITHERSPON / Baby-Baby Baby
OBCCD 522 JESSE FULLER / Father's Favorites
OBCCD 523 HOMERICK JAMES / Blues On The Southside
OBCCD 524 OTIS SPANN / The Blues Never Die
OBCCD 525 LONNIE JOHNSON WITH ELMER SNOWDEN / Blues & Ballads
OBCCD 526 LIGHTNIN' HOPKINS / Lightnin'
OBCCD 527 K.C. DOUGLAS / K.C.'s Blues
OBCCD 528 BILLIE AND DEDE PIERCE / New Orleans: The Living Legends
OBCCD 529 FRED McDOWELL / Long Way From Home
OBCCD 530 SONNY TERRY & BROWNIE MCGHEE / At Sugar Hill
OBCCD 531 JESSE FULLER / San Francisco Bay Blues
OBCCD 532 JOHN LEE HOOKER / Hooker Sings The Blues
OBCCD 533 ERNESTINE ALLEN / Let It Roll
OBCCD 534 LIGHTNIN' HOPKINS / Soul Blues
OBCCD 535 SONNY TERRY & BROWNIE MCGHEE / Just A Closer Walk With Thee
OBCCD 536 JOHN LEE HOOKER / Country Blues Of
OBCCD 537 LONNIE JOHNSON / Loring Game
OBCCD 538 BAWDY BLUES / Various Artists
OBCCD 539 BIG JOE WILLIAMS / Classic Delta Blues
OBCCD 540 ROOSEVELT SYKES / The Return Of
OBCCD 541 BLIND GARY DAVIS / Harlem Street Singer
OBCCD 542 LIGHTNIN' HOPKINS & SONNY TERRY / Last Night In
OBCCD 543 TAMPA RED / Don't Jive Me
OBCCD 544 LONNIE JOHNSON / Another Night To Cry



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LETTERS

True Brits bypass good taste guide

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

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

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

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

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



Undercover: dealers' choice

surprised by these statements, but I am.

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

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

ing to their craft and creating business in difficult times.

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

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

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

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

Why no-jazz chart gives jazzman blues

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

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

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

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

Publishers slam trend for covers

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

In our experience, demand artists to record covers, can only cause the kind of stagnant, non-creative situation we all had to suffer in 1992.

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

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

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

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

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

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

Slave labour at The Sun

I write with reference to your piece about my colleague Peter Willis (*MW*, Jan 23).

I would like to clarify that he is not known as my "sidekick" in this office.

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

member of the team.

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

I do hope this clears up any misunderstanding.

Piers Morgan, The Sun, Virginia Street, London E19XP.

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EMI and BMG chas

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

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

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

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

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

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

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

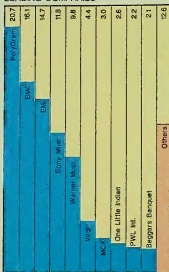
The result must have left BMG chairman John Preston for once wishing that EMI had been able to sort out its Leamington Spa warehouse more quickly.

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

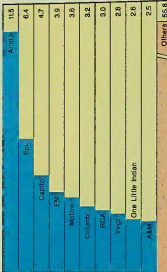
Then again, he can console himself, there's always next time.

SINGLES: QUARTERLY SNAPSHOT

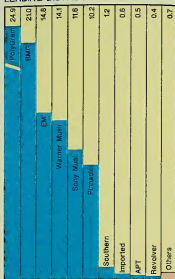
LEADING COMPANIES



LEADING LABELS

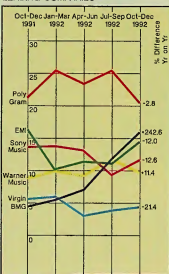


LEADING DISTRIBUTORS

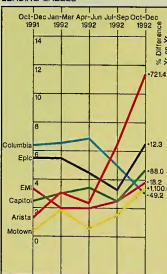


SINGLES: 12 MONTH TREND

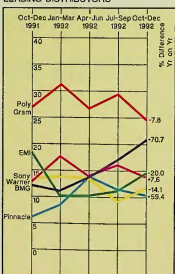
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



SINGLES CHART PERFORMANCE

ARTISTS

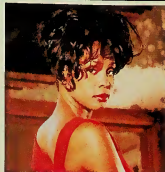
- 1 Whitney Houston
- 2 Charles & Eddie
- 3 Boyz II Men
- 4 Michael Jackson
- 5 The Shamen
- 6 Take That
- 7 Arrested Development
- 8 Madonna
- 9 Undercover
- 10 Tasmia Archer

PRODUCERS

- 1 David Foster
- 2 Josh Deutch
- 3 LA Reid/Babyface/Daryl Simmons
- 4 Michael Jackson
- 5 Speech/AD
- 6 Julian Mendelsohn/Paul Wickens
- 7 Alan Scott/Bizarre Inc
- 8 Ian Levine/Billy Griffin/The Rapino Bros
- 9 BEF/Greg Walsh
- 10 Liam Howlett/Chaz Stevens

TOP 10 SINGLES

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

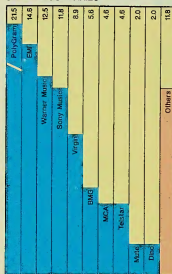


MUSIC WEEK 30 JANUARY 1993

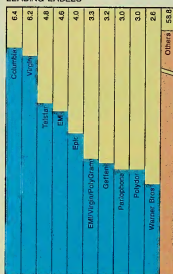
se PolyGram's lead

ALBUMS: QUARTERLY SNAPSHOT

LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



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

Its record is unparalleled, and so it is no surprise to find in the label rankings for the fourth quarter that it is once again in pole position, thanks to such solid talents as Michael Bolton, Neil Diamond and Bob Dylan.

But it is run a close second by Virgin which enjoyed its third consecutive quarter as the UK's second biggest albums label, and scored its best showing in the company rankings for two-and-a-half years.

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

The tables will be truly turned when Virgin swipes distribution from PolyGram to EMI later this year. If the deal had been in operation in the fourth quarter, EMI's total would have risen to 25.6% while PolyGram's would have fallen to 19.5%.

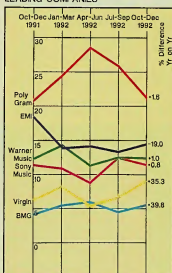
With Pinnacle's albums share now within striking distance of Sony's it heralds exciting times in the music distribution market.

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

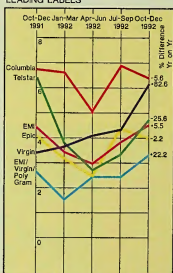
© CIN 1992. Compiled by Era from statistics supplied by Gallup based on a weekly sample of singles sales and full-price and mid-price albums sales through 1,000 outlets in the UK from October to December 1992 inclusive. Minimum prices for LP and cassette albums £2.50; for CDs £4.

ALBUMS: 12 MONTH TREND

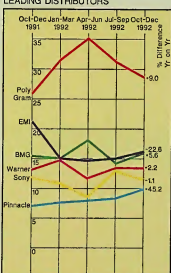
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



ALBUMS CHART PERFORMANCE

ARTISTS

PRODUCERS

TOP 10 COMPILATIONS

TOP 10 ARTIST ALBUMS

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

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

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

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

REISSUES: BUDGET

ELTON JOHN: Songbook (Pickwick PWKS 4126P). The follow-up to *Love Songs*, which sold over 50,000 copies in under a year, Pickwick's latest Elton John compilation *Songbook* is a less obvious selection, spanning lesser singles – Ego, Island Girl and the John Lennon tribute Empty Garden – and album tracks such as Tiny Dancer and Where To Now, St Peter? However, John is an artist of rare quality and enduring appeal, and sales should more than justify this release. **3.5**

EARTH WIND & FIRE: All 'N' All (Collectors' Choice 9828422). A recent boxed set covered the highlights of EW&F's fine career, but here is the full, unabridged and very strong 1978 breakthrough album by the group. Founder and inspirational force Maurice Spector and soprano vocalists Philip Bailey were rarely more in tune than here, on a stellar selection that includes the hit Fantasy (covered recently by Black Box) and the equally wonderful Serpentine Fire. The band's funky R&B style is timeless. **4.5**

DAVE WILLETTS: Stages Of Love (Pickwick PWKS 4130P). Willetts plays lead in the West End production of *Les Misérables*, a perfect show window which will undoubtedly spin off many a sale for this collection, a rare example of an album made exclusively for Pickwick. Willetts tackles a venerable collection of show and movie songs including My Funny Valentine, The Impossible Dream and Almost Like Being In Love. A long-term slow burner. **3.5**

JIM REEVES: Remembering (Pickwick PWKS 4120P). In the wake of Aretha's highly successful reworking of his greatest hits, Reeves returns to a label for which he sold over 5m albums in the Seventies and Eighties. There's enough here to take't on the Arcade album that's not a hit a useful additional purchase for his faithful fans. **3.5**

PICK OF THE WEEK

BOZ SCAGGS: Silk Degrees (Collectors' Choice 9828402). Former Steve Miller sideman Scaggs became a star himself with the release of this album in 1977. Now re-issued at less than £6, and available on CD for the first time, it should do very well. A slightly schizophrenic album that jumps between soulful funk and AOR, it includes his hits Lowdown, What Can I Say and Lido Shuffle as well as his recording of We're All Alone, a hit for Rita Coolidge. **4.5**

Alan Jones

DANCE

VARIOUS ARTISTS:

Trance 2 (Rumour RAID209). This well-chosen collection of predominantly UK tracks concentrates on the increasingly popular progressive end of the house spectrum. It includes established acts, such as Leftfield and DOP, plus strong contributions from newcomers like Dee Patten and Eagles Prey. Released last September, the first volume of this series reached number six in the dance albums charts and 18 in the compilations rundown. Trance 2 is getting plenty of local radio and some press advertising and should sell just as well. **4.5**

ESKIMOS AND EGYPT:

Fall From Grace (One Little Indian EE96P). This track has been getting a very good club reaction and has already been picking up plays on specialist radio. Released on two separate 12-inch singles – one features fine dance and almost garagey mixes from Moby, the other boasts acid versions by The Beatmasters and rocky ones from E&K themselves. It should certainly beat their previous best singles chart position of 76 and may just scrape into the Top 40. **3.5**

MOODSWINGS: Moodfood

(Arista 74321 111702). Moodswings is an ambient-dance collaboration between indie producer Grant Showbiz and Pretenders drummer JFT Hood. Their biggest claim to fame is the wonderful epic Spiritual High, which has recently been re-released. If it does not climb into the Top 40, then this well-crafted LP is unlikely to reach the wider audience it deserves. **3.5**

POISON: Stand (Capitol CL 670).

Poison's first new recording since 1990 is a stirring mid-paced rock anthem, more light metal than heavy, with lots of jangling guitars, fat choral-generated harmonies and a highly commercial chorus. It has only two weeks leeway over their album *Native Tongue*, but that should be long enough to lift *Stand* into the Top 20. **4.5**

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



Radiohead: Oxford lads ready to don the mantle of success

SANDY B: Feel Like Singing (Mercury SANDX 1 8649051). Licensed from Nervous, this catchy NY garage track has a strong disco feel and, like Charm's I Love Music, incorporates disco titles into its lyrics. Some new quality remixes from David Morales will ensure that this is a big club hit. **4.5**

WORKSHY: Never The Same Again (Cowboy Rodeo11). This classy mid-tempo soul song makes an interesting change from Cowboy's usual releases, but do not expect it to sell in the same sort of numbers as Secret Life or The Aloof. **4.5**

MO & BEEV: Coming On To Me (Rumour RUMAT63). This funky soul single is the debut release from a new Peterborough-based duo and is a quality track similar to The Brand New Heavies. **3.5**

PICK OF THE WEEK

SUNSCREEM: O' (Sony/Soho Square). The root of Sunscree's success is their ability to appeal across the board. By using well-chosen remixes they have won the hearts of both the rave scene and the progressive house fans. Their relentless gigging and rock-format live shows also mean they are a dance act that indie kids are allowed to like. This 13-track debut album features the hit singles – Love U More, Perfect Motion and Broken English – and comes in vinyl, CD and cassette formats. There is also a special double vinyl LP, which features 12 dance mixes of most of the LP tracks and will be snapped up by DJs and dance fans. So, Sunscree's O' should enter the Top 20 of the artist albums chart without too much trouble. **4.5**

Andy Bevers

ALTERNATIVE

LEMONHEADS: Confetti (Atlantic AT7430). Evan Dando & Co follow their Top 20 hit Mrs Robinson with a remixed version of one of the most fluent tracks from the A Shame About Ray album. Live alternative versions are included on the CD and 10-inch and renewed promotion for the album (now with hit single tagged on) makes this another Top 20 contender. **4.5**

VARIOUS ARTISTS: Hot Wired Monster Trux (East West 954831771). A CD/cassette-only compilation of cyberpunk, industrial disco, call it what you will. Most of the cream of the crop are featured, namely Ministry, CNN, Thrill Kill Kult and Nine Inch Nails, which should ensure respectable sales. **4.5**

LUNA 2: Indian Summer (Rough Trade Recordings R2970). An interesting case, this, as it is the first time Warner has licensed a single to an indie. Luna 2, fronted by ex-Galaxie 500 linchpin Dean Wareham, has never capitalised on the popularity of Wareham's old band, but this is a gorgeous, languid cover of a Beat Happening song backed by covers of Velvet Underground and Dream Syndicate tracks. It's bound to put them on the map at last. **4.5**

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

MAINSTREAM - SINGLES

Greatest Hits package. **3.5**

ULTRAVOX: Vienna (Chrysalis CHS 3337). First on CD for Ultravox's most famous single, which nearly topped the chart 12 years ago. Re-issued now to promote the forthcoming *Very Best Of Midge Ure & Ultravox* album, it will bring a misty tear to the eyes of old romantic New Romantics, and is cunningly marketed with harder to obtain, lesser Ure/Ultravox hits on two different CDs. Its appeal is relatively undiminished (it was ranked 34th in a recent *NME*/independent radio all-time classics chart) and should, therefore, make a short but spirited showing in the chart. **4.5**

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



Annie Lennox: perky

acoustic plod that sports some corny lyrics. This shouldn't count for too much, however: the American group's stock is high after a triumphant sell-out UK tour, and with a variety of marketing gimmicks (etched discs, 60x40 posters, exclusive mixes of oldies, live tracks and covers) Tragic Comic will probably succeed despite itself. **3.5**

PICK OF THE WEEK

ANNIE LENNOX: Little Bird/Love Song For A Vampire (BCA 743212837). Little Bird is another track gleaned from Annie Lennox's hugely successful debut solo album *Diva*, while *Love Song For A Vampire* is a previously unreleased track which features on the soundtrack of the forthcoming film *Bram Stoker's Dracula*. Little Bird is the perkier, and not too far removed from Lennox's *Erythrina* work in its original mix. As a bonus, remixes from such luminaries as N-Joi, the Utah Saints and Todd Terry in a variety of dance styles should also sell to the club fraternity in considerable numbers. *Love Song For A Vampire* is a simple, mournful, relentless and (appropriately?) haunting song. This is a powerful pairing of songs that should draw blood in the chart stakes. **4.5**

Alan Jones

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

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

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

PICK OF THE WEEK: RADIOHEAD: Anyone Can Play Guitar (Parlophone R6383). Without making a fuss at the time, Radiohead's second single Creep made several critics' Top 10 polls at the end of 1992. The follow-up is equally strong, with three striking, diverse melodies and a collective spirit that adds sophisticated polish to their guitar band abrasion. It's premature to view the Oxford quintet as something of a UK answer to REM, but the potential is definitely there. The debut album follows on February 22. **★★★★**

Martin Aston

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

CLASSICAL
ELGAR: Caractus, Severn Suite. London Symphony Orchestra and Chorus/Hickox (Chandos CHAN1567, DVD132034). Capitalising on Richard Hickox's appearance on the front cover of *Gramophone* this month and his double win in the *Gramophone* awards, Chandos has Hickox posters and in-store display material supporting this recording of Elgar's rarely heard oratorio. **★★★★**

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

SCHUMANN: Various works. Sviatoslav Richter (Decca 456 456-2). One of five albums of previously unused performances by Richter in Vienna and Mantua in 1986-89, the reclusive Russian pianist's spare, dramatic Schumann is a fine introduction to the other discs of Haydn, Brahms and 20th century works. Ecstatic reviews are on the way, plus in-store displays and a full-page *Gramophone* ad. **★★★★**

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



Super Space Invaders: the return of the classic

PICK OF THE WEEK: BEETHOVEN: String Quartets. Alban Berg Quartett (Vol 1: 0777 7 54587 2 & 5, Vol 2: 0777 7 54592 2 7). Fresh from their win at the International Classical Music Awards in Birmingham earlier this month, the Berg Quartett make two appearances at London's South Bank in February and launch their second Beethoven cycle for EMI. The discs are backed by music magazine and Late Show interviews and the reissue of the group's acclaimed Debussy/Ravel album. A disc of commissioned works by Rihm and Schnittke is to come later. **★★★★**

Phil Sommerich

COMPUTER GAMES

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

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

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

EX-MUTANTS: Sega Mega Drive (1074 £39.99). No licence, no pedigree and fairly appalling graphics – not exactly a recipe for success, but somehow, this platform-style beat 'em up has captured the imagination of the usually cynical press. Although Ex-Mutants' gameplay isn't exactly startlingly original, Sega claims to have sold over a million Mega Drives last year, which means that there are bound to be a number of new owners who have yet to equip themselves with a game of this type. Sell it on the basis that it's a good combination of action and – because you won't have many disappointed customers. **★★★**

G-LOC: Sega Mega Drive (1120 £39.99). G-LOC raised many eyebrows when it first appeared in nation's newspapers – not because of its startling graphics, but because it came housed in a stomach-churning hydraulic cabinet which wrenched the player through some unfeasible contortions. However, when you take away the mechanical appendages, what you're left with is a rather ordinary shoot 'em up. That said, it does have a good name on the box – which still counts for far too much. **★★★**

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

Claran Brennan

MAINSTREAM - ALBUMS

VARIOUS: Rock Romance (Arcade ARC 3100332). With Valentine's Day looming, this 18-track compilation is aimed squarely at lovers. The usual suspects are here, including John Waters' Missing You, Drive by the Cars and You by Ten Sharp. But there are some odd choices too – REM's Sittersweet The One I Love, Eurythmics' not-so-tender I Need A Man and Foreigner's mood destroying Cold As Ice. A massive TV campaign (initially national, with reminder campaigns in all regions over the next three weeks), radio support and in-store material will bring home the bacon. **★★★**

PAUL McCARTNEY: On The Ground (Parlophone PCS 125). Not nearly as naked as his Unplugged album, but a consciously under-produced and fairly basic album that finds Mecca rocking out and enjoying himself, with the occasional ballad providing



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

VARIOUS: Energy Rush Level 3 (Dino DINO 57). Dino's recently launched record to Telstar's Deep Heat serves should continue its rise thanks to this excellent dance compilation, spanning recent and current hits – West End's The Love I Lost, The Shamen's Phorever People and Arrested Development's People Everyday – tracks that have yet to appear commercially (the new Frankie and 2 Examples), rarities (1088 of Grand's excellent Floydian To Quiero, and Crum's 50 cents), as well as the unexpected transformation of Fleetwood Mac's The Chain into a rare record by Maxman. A TV and specialist radio campaign will raise awareness. **★★★★**

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

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

PICK OF THE WEEK: SHA! I'll Ever Fall in Love (Gasoline ALH/MCA GSD 10782). The stylish four-piece vocal group, whose debut single, I'll Ever Fall, recently hit the Top 40, deal in largely smooth and seductive soul ballads, with the odd tip of the hat towards jacking, hip hop and reggae. Their self-penned songs are customised to demonstrate their street corner doo-wop harmonies, but never self-indulgently. A very promising and polished debut. **★★★★**

Alan Jones

Euro dawn beckons as Sony crosses channel

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

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

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

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

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

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

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

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

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

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

That statement is all the more significant because Sony has always been considered an expert in coordinating its European resources.



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

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

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

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

Beverly was breaking in Europe. He has always looked globally," says Glover.

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

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

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

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

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

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

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

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

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

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

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

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

success.

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

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

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

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

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

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

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

But others are wondering just what difference it can make.

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

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

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

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

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

Suncscreen lead
album releasesSOULSYSTEM
in surprise slumpBelly zoom straight
into indie top threeBobby Brown funks
on to the floor

Music week

datafile

The Information Source for the Music Industry

30 JANUARY 1993

CHART FOCUS

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

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



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

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

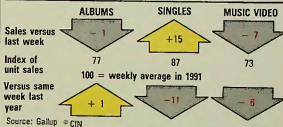
Meanwhile, **Lulu**—who debuts at number 14 with *Independence*—stretches her span of Top 40 hits to the second longest ever by a female soloist, her 28 year and eight month career being a mere month shorter than

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

So Close is the title of **Dina Carroll's** impressive debut album, and it's an apt title, since it enters the chart at number two this week, and very nearly knocked *Genesis* off their throne. Classical musicians and music had a banner week, with the **Brodsky Quartet's** collaboration with **Elvis Costello** debuting at number 18. **Barrington Pheloung's** third album of classical pieces used in TV's *Inspector Morse* vaulting to number 20 following the screening of the last programme, and **David Zinman's** interpretation of *Górecki's* *Symphony No. 3* soaring to number 27, after exposure on *Radio Four* news last week. **Alan Jones**

UPDATE

SALES



LATEST SALES AWARDS

Gold

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

Silver

Dina Carroll: So Close
Slayer: South Of Heaven
Des're: Mind Adventures
Take That: Could It Be Magic (single)
The Shamen: Phorever People (single)

NEXT WEEK'S HITS

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

Albums
FREDIE MERCURY: *The Great Pretender* (Parlophone)
UNDERCOVER: *I Wanna Stay With You* (PWL International)
JESUS JONES: *Perverse* (Food)
LITTLE ANGELS: *Jam* (Polydor)
THE TRU: *Dusk* (Epic)

CHART NEWCOMERS

14 LULU: *Independence*

(Dome) UK 17th hit.
Producers: Mike Ward/Cary Bayliss/Eliot Kennedy

Publisher: Warner Chappell
Writer: Sleg/Ware

First hit: *Shout* (7, 1964)

Biggest hit: *Boom*

Bang-A-Bang (2, 1969)

Last hit: *Shout* (8, 1986)

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

Producers Barry Gibb and Nick Martinelli (Loose Ends, Phyllis Hyman) have worked on her new album, which also features a duet with Bobby Womack.
Album: *Independence* (22/02/93)

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

Producer: Ray Hayden
Publisher: Copyright control
Writer: Hayden

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



Stephanie Mills in the stage show *The Wiz*. Performed backing vocals for Amy Stewart. *Revival* was originally released in August '92 when it got to 53. Awarded SMC Single Of The Year at DMC awards in November '92.
Album: *None planned.*

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

Producer: Gary Clark
Publisher: EMI
Writer: Clark
Notes: Born in Dundee,

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

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

Producer: David Walker/Jean-Marie Guilfoil
Publisher: Vicious Vinyl/Mushroom

Writer: Walker/Guilfoil
Line-up: David Walker (K), Jean-Marie Guilfoil (K)

Notes: Two club jocks from Melbourne, Australia. First single, *God Intended*, was a worldwide club hit. Currently recording debut album.
Album: *TBA* (summer '93).

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ALBUMS

MUSIC WEEK 20 JANUARY 1992

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TOP 40 SINGLES

TOP

THE OFFICIAL ^{WV} music week CHART

JAN

30

1993



1

I Will Always Love You

Whitney Houston

A&M

02

EXTERMINATE!

Savage Feat. Nikki Harris

Logic/Arista

03

The Love I Lost

West End Feat. Sidel

P.W. Sanctuary

04

No Limit

12 Unlabeled

P.W. Contender

05

We Are Family (3rd Mixes)

Sister Sledge

Atlantic/East

06

I'm Easy/Be Aggressive

Fanny No More

Sony/London

07

Open Your Mind

Usuba

RoadDe Constru

08

Sweet Harmony

Beloved

East West

09

Mr. Wendal/Revolution

Arrested Development

Cooltempo

10

Could It Be Magic

Take That

RCA



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Hope Of Deliverance

Paul McCartney

Parlophone 18

Hip Hop Hooday

Naughty By Nature

Big Life

Open Sesame

Leila K

Polydon 31

Love Me The Right Way

Formation And Kym Mazelle

Arista 35

It's Gonna Be A Lovely Day

Soul System

Arista 17

Love Makes No Sense

Alexander O'Neal

Tamla/J&M

Would I Lie To You?

Charles & Eddie

Capitol 14

Heal The World

Michael Jackson

Epic 12

Arranged Marriage

Alice In Chains

Island 16

If I Can't Change Your Mind

Sugar

Creation

Step It Up

Stereo MC's

Qee Street/Vrh 21

After All

Frank And Walters

Stern/GO 18

21 22 23 24 25 26 27 28 29 30 31 32

14 METALLICA, Metallica

RECORD MIRROR

DANCE UPDATE

30 JANUARY 1993
FREE WITH MUSIC WEEK

JANUARY 1993

LOGIC'S HITS SINGLE OUT ARISTA FOR TOP

Logic Records' two smashes of 1992 helped Arista take a huge lead in the singles market for the year.

New Gallup figures show Snap's 'Rhythm Is A Dancer' and Dr Alban's 'It's My Life' accounted for 28% of Arista's singles sales. 'Rhythm...' was the year's second biggest seller with around 600,000 units sold.

In a year dominated by soul hits such as Charles & Eddie's 'Would I Lie To You', cover versions had another annus mirabilis. KWS's 'Please Don't Go' was the year's number 5.

Just outside the Top 10 comes PWL International, taking 2% of the market, followed by the resurgent Motown, boosted by Boyz II Men. The Shamen helped One Little Indian to 18th place (1.6%), one place behind the expanding Network (1.7%). XL came in at 19, ahead of Erasure label Mute.

But some of the underground scene's biggest tunes are left languishing at the wrong end of the rundown. Mary J Blige's 'Real Love' is placed at 800, 'The Colour Of Love' by Reese Project at 898 and Johnny L's 'Hurt You So' is at 918.



Chicago house veterans Ten City ended last year without a label deal, but after turning out some smokin' demos, the

group is in talks with Warner Brothers in the US and a top UK indie. Will it pay off? Only Time Will Tell!

BUZZ GRILLED OVER FORMAT

The Radio Authority is investigating claims that Birmingham's Buzz FM is veering from its black music mandate. But the station's owner remains defiant about the new music format.

If the authority finds that Buzz — now playlisting artists such as Bruce Springsteen, Cliff Richard and Morrissey — is not sticking to its promise to play 70% black music, the station could face a heavy fine and eventually lose its licence.

But Chris Cary, who bought the debt-ridden station last December for £1, says the new style, "somewhere between Kiss and Capital", is within its promise of performance.

"This has no mandate to be an ethnic station. You have to accept that black music can include chart music."

He adds: "I just want Buzz to be like McDonalds — you should know exactly what you are going to get."

Last week's heavy rotation of the playlist saw Snap's 'Exterminate' and Peter Gabriel's 'Steam' played 58 times.

XL'S NEWCOMER MAKES HIS MARK

XL has kicked off its first year under a new head of A&R with a flurry of new signings. Richard Russell, who was promoted to take over from Nick Halkes, now with EMI, is about to sign a singles deal with Johnny L — producer of last year's impressive rave favourite 'Hurt You So'.

The label has also signed Mount Rushmore whose 'Vibes That Flow' began buzzing as a promo on Azuli Records last month. And Russell has picked up Louie Rankin for XL's hip hop offshoot Ruffness.



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NEXT STOP DISTRIBUTION

TO STRICTLY NO SAMPLES

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

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

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

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



last year's 'My Family Depends On Me', and Cynthia M (pictured) of 'Love Storm' fame. New signings include Cookie Watkins. And DJ Pierre has given up A&R to return to production for Strictly.

Finkelshtein plans to begin signing UK singles via his London rep Phil Cheeseman. "We can still sample from ourselves or create a vocal hook in the studio," explains Finkelshtein. Strictly is also launching its hip hop imprint Phat Wax next month with 'All About Bouncin' by E.C.H.O.

TOP TWELVES OF '92

1. PRODIGY Everybody In The Place (XL)
2. BLZ On A Ragga Tip (XL)
3. RVS Please Don't Go (Network)
4. SNAP Rhythm Is A Dancer (Logo/Arista)
5. FELIX Don't You Want Me (Hoo) (Deconstruction)
6. ARRESTED DEVELOPMENT People (Glad Hands)
7. Everyday (Coottempo)
8. IZ Even Better Than The Real Thing (Island)
9. SMART It's Someone's Treat (Sub Base)
10. LIQUID Sweet Harmony (XL)
11. KICKS LIKE A MULE The Bouncer (Glad Hands)

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

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

LICENSE TO PRINT MONEY...

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

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

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

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



ENERGY RUSH (TOP) & THE ULTIMATE RAVE



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

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

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

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

Pos	Artist	Title
1	STEAM	Poster Gable
2	I WILL ALWAYS LOVE	
3	EXTERMINATE	Sna
4	COULD IT BE ME	Ar
5	SOMEDAY (I'M CO	
6	MR WENDAL	Ar
7	DEEPER AND DEEP	
8	HEAL THE WORLD	
9	WOULD I LIE TO Y	
10	LIFE OF SURPRISE	
11	HOPE OF DELIVER	
12	THE LOVE I LOVE	
13	THE DEVIL YOU KI	
14	WHO'S GONNA RI	
15	TEMPTATION (REA	
16	AFTER ALL The Firs	
17	SWEET HARMONY	
18	WHEN YOU WON'T	
19	PHOREVER PEOPLE	
20	I'M EASY Fash No 1	
21	GIVE IT UP	
22	WOMANKIND	Life
23	STEP IT UP	Stere
24	WHEN YOU WERE	
25	INDEPENDENCE	Lu

TOP 10 BR

Pos	Artist	Title
1	WANNA STAY WIT	
2	CONFETTI (REMIX)	
3	RUNAWAYS	
4	START CHOPPIN'	
5	WILL WE BE LOVERS	
6	AN EMOTIONAL TIM	
7	SOFT TOP HARD SHO	
8	STEELTOWN	
9	HARVEST MOON	
10	ANGEL	

Records are outside the Apple Chart

US TO

Pos	Artist	Title
1	I WILL ALWAYS LOVE	
2	IF I EVER FALL IN	
3	IN THE STILL OF THE	
4	SAVING FOREVER	
5	RUMP SHAKER, W	
6	A WHOLE NEW... Feb	
7	DEEPER AND DEEP	
8	GOOD ENOUGH, B	
9	RHYTHM IS A DAN	
10	Z, Please & The Revolu	
11	WHEN SHE CRIES,	
12	TO THE WITHO	
13	MR. WENDAL, Ar	
14	FAITHFUL, Go W	
15	GIVE IT UP, TURN	
16	REAL LOVE, Mar	
17	HERE WE GO AGAI	

18	WALK ON THE OCEAN, Toad The Wet Spat	Columbia
19	DO YOU BELIEVE IN US, Jon Secada	SBK
20	WHAT ABOUT YOUR FRIENDS, TLC	LaFace
21	ORDINARY WORLD, Duran Duran	Capitol
22	I'M EVERY WOMAN, Whitney Houston	Arista
23	DITTY, Popolary	Next Plateau
24	TO LOVE SOMEBODY, Michael Bolton	Columbia
25	NEVER A TIME, Garase	Arista

Charts courtesy Billboard, 30 January 1993. A: Arrows are awarded to those products demonstrating the greatest display and sales gain.

19	JON SECADA, Jon Secada	SBK
20	POCKET FULL OF... Spin Doctors	Epic Associated
21	ORPHANS IN LAW... Jan & The Orphans	Capitum
22	HARVEST FOR THE PEOPLE, REM	Warner Bros
23	ALMATIC MOON, Neil Young	Reprise
24	00000000H... ON THE TLC, TLC	LaFace
25	METALLICA, Metallica	Elema

44	25, Harry Connick Jr	Columbia
45	BEYOND THE SEASON, Gant Brooks	Liberty
46	SYMBOL, Pince & The NPG	Paschy Park
47	OUR TIME IN EDEN, 10,000 Maniacs	Elema
48	BLUE FUNK, Harry D & The Boys	Lipsman
49	ACHTUNG BABY, U2	Island
50	GREATEST HITS, Queen	Nollywood

NEW ORB-ITS Orb label WAJ Mr Modo has resurfaced with its first independent releases for two years. All other activities went on hold as the company became absorbed in its management of The Orb, whose number one album it licensed to Big Life. Meanwhile co-owner Youth launched his own Butterly Records. But now WAJ Mr Modo is back with a new schedule which includes 'Satellite Serenade' by Kelchi Suzuki, Maurizio's 'Play' and '93 remixes of Sun Electric's 'O Loco'.

UNION CITY NEWS Virgin's underground dance label Union City Recordings has been remodelled for '93. Under the simplified name Union, the label is planning to expand its empire with merchandising and a club-based style magazine. Its vinyl schedule — on hold until March when distribution is switching to PolyGram from SRD — includes follow-ups from Sasha, Bombassa and, naturally, TC1993.

Little Bird 12" EP

RELEASED 1.2.93

versions of Little Bird by

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

*original version of Little Bird is available

on the stunning Annie Lennox album DIVA.



43	UPP LUNATIC, Snow	Mercury
44	GANGSTA, Bel Biv DeVoe	MCA
45	LOVE SHOULD BROUGHT YOU, Tootie Heat	LaFace
46	LOVE IS ON THE WAY, Saigon Kick	Three Stone
47	EVERYTHING'S GONNA BE ALRIGHT, Tegan & Sara	Ukawa
48	BACK TO THE HOTEL, N2Deep	Profile
49	I GOT A MAN, Positive K	Island
50	FOREVER IN LOVE, Kenny G	Arista

49	JON SECADA, Jon Secada	SBK
50	POCKET FULL OF... Spin Doctors	Epic Associated
51	ORPHANS IN LAW... Jan & The Orphans	Capitum
52	HARVEST FOR THE PEOPLE, REM	Warner Bros
53	ALMATIC MOON, Neil Young	Reprise
54	00000000H... ON THE TLC, TLC	LaFace
55	METALLICA, Metallica	Elema

44	25, Harry Connick Jr	Columbia
45	BEYOND THE SEASON, Gant Brooks	Liberty
46	SYMBOL, Pince & The NPG	Paschy Park
47	OUR TIME IN EDEN, 10,000 Maniacs	Elema
48	BLUE FUNK, Harry D & The Boys	Lipsman
49	ACHTUNG BABY, U2	Island
50	GREATEST HITS, Queen	Nollywood

Cool focus

cuts



INNER CITY

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



A guide to the most essential new club tunes as featured on 1FM's "Essential Selection", with Pete Tong, broadcast every Sunday between 7-8pm. Compiled by data collected from leading DJs and the following stores: City Sounds/ Flying Zoom (London), Eastern Bloc/ Underground (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), Warp (Sheffield), Trax (Newcastle).



shop

VINYL
= mania

Shop: Vinyl Mania, 214 Northfield Avenue, Ealing, London (40ft x 20ft).
Specialist areas: US and Euro imports, UK promos and white

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

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

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

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



club



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

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

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

Music policy: Happy house, disco and garage.

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

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

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

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

Average ticket price: £7.

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

RM DANCE UPDATE 3

*Distributor
Video Collection
VC 6266

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NEXT STOP
DISTRIBUTION

TOP 10

Pos	Weeks	Title
1	13	STEAM Peter Gahm
2	1	I WILL ALWAYS 1
3	3	EXTERMINATE 5n
4	1	COULD IT BE MA
5	1	SOMEDAY (I'M C
6	14	MR WENDAL Ave
7	2	DEEPER AND DEE
8	1	HEAL THE WORLD
9	3	WOULD I LIE TO
10	14	LIFE OF SURPRISE
11	10	HOPE OF DELIVER
12	14	THE LOVE I LOVED
13	14	THE DEVIL YOU K
14	1	WHO'S GONNA R
15	1	TEMPTATION (RE
16	14	AFTER ALL This Fr
17	1	SWEET HARMON
18	21	WHAT YOU WON
19	12	PHOREVER PEOP
20	1	I'M EASY Iash No
21	1	GIVE IT UP, TUR
22	1	WOMANKIND L
23	1	STEP IT UP, TUR
24	1	WHEN YOU WER
25	1	INDEPENDENCE L

TOP 10 BF

Pos	Weeks	Title
1	1	I WANNA STAY WI
2	1	CONFETTI (REMIX)
3	1	RUNAWAYS
4	1	START CHOPPIN'
5	1	WE WILL BE LOVER
6	1	AN EMOTIONAL TIM
7	1	SOFT TOP HARD SH
8	1	STEELTOWN
9	1	HARVEST MOON
10	1	ANGEL

Records use outside the Aspyr Chart

US TO

Pos	Weeks	Title
1	1	I WILL ALWAYS LOV
2	1	IF I EVER FALL IN
3	1	IN THE STILL OF THE
4	1	SAVING FOREVER
5	1	RUMP SHAKER, Y
6	1	A WHOLE NEW, J
7	1	DEEPER AND DEE
8	1	GOOD ENOUGH
9	1	RHYTHM IS A DA
10	2	Princes & The New
11	1	WHEN SHE CRIE
12	1	DO I DIE WITH
13	1	MR. WENDAL, Go
14	1	FAITHFUL, Go
15	1	GIVE IT UP, TUR
16	1	REAL LOVE, Mary
17	1	HERE WE GO AG

18	1	WALK ON THE BEA	Tom The Wit Spr	Columbia
19	1	DO YOU BELIEVE	Jon Secada	SBK
20	1	WHAT ABOUT YOUR	Friends, TLC	LaFace
21	1	ORDINARY WORLD	Duran Duran	Capitol
22	1	EVERY WOMAN	Whitney Houston	Arista
23	1	DITTY, Fippery	Next Plateau	
24	1	TO LOVE SOMEBODY	Michael Bolton	Columbia
25	1	NEVER A TIME	Genesis	Atlantic

THE RECORD MIRROR

BRITAIN'S NEATEST BEATS TILL

FEB. 1

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

TW LW

47	47	LOGIC/ARISTA	Logic promote/Danish Coma
48	48	NEW THE THEME (O-REAM MIX)	Black Carl Beck
49	49	PRAYER TOWER (FULL CIRCLE MIX)	DanceMusic For Nations promo
50	50	TOOK MY LOVE BEARIE INC.	Parade Organisation
51	51	FALLING THIS TIME Dina Carroll	Vinyl Solution triplepack promo
52	52	MUSIC Fargate & Anne-Marie Smith	1st Avenue/A&M promo
53	53	HOW CAN YOU TELL ME IT'S OVER	Synthetic Softcore Phonography/Parlophone
54	54	HOW CAN YOU TELL ME IT'S OVER	Lorraine Cato
55	55	MOTIVATIONS SWEET HARMONY	MC featuring MC Nasty
56	56	GET TOGETHER (30 GROOVY NOW)	The Beloved
57	57	KNOW THE MUSIC (MIXES)	Dr. Baker
58	58	KNOW THE MUSIC (MIXES)	Dr. Baker
59	59	KNOW THE MUSIC (MIXES)	Dr. Baker
60	60	KNOW THE MUSIC (MIXES)	Dr. Baker
61	61	KNOW THE MUSIC (MIXES)	Dr. Baker
62	62	KNOW THE MUSIC (MIXES)	Dr. Baker
63	63	KNOW THE MUSIC (MIXES)	Dr. Baker
64	64	KNOW THE MUSIC (MIXES)	Dr. Baker
65	65	KNOW THE MUSIC (MIXES)	Dr. Baker
66	66	KNOW THE MUSIC (MIXES)	Dr. Baker
67	67	KNOW THE MUSIC (MIXES)	Dr. Baker
68	68	KNOW THE MUSIC (MIXES)	Dr. Baker
69	69	KNOW THE MUSIC (MIXES)	Dr. Baker
70	70	KNOW THE MUSIC (MIXES)	Dr. Baker
71	71	KNOW THE MUSIC (MIXES)	Dr. Baker
72	72	KNOW THE MUSIC (MIXES)	Dr. Baker
73	73	KNOW THE MUSIC (MIXES)	Dr. Baker
74	74	KNOW THE MUSIC (MIXES)	Dr. Baker
75	75	KNOW THE MUSIC (MIXES)	Dr. Baker
76	76	KNOW THE MUSIC (MIXES)	Dr. Baker
77	77	KNOW THE MUSIC (MIXES)	Dr. Baker
78	78	KNOW THE MUSIC (MIXES)	Dr. Baker
79	79	KNOW THE MUSIC (MIXES)	Dr. Baker
80	80	KNOW THE MUSIC (MIXES)	Dr. Baker
81	81	KNOW THE MUSIC (MIXES)	Dr. Baker
82	82	KNOW THE MUSIC (MIXES)	Dr. Baker
83	83	KNOW THE MUSIC (MIXES)	Dr. Baker
84	84	KNOW THE MUSIC (MIXES)	Dr. Baker
85	85	KNOW THE MUSIC (MIXES)	Dr. Baker
86	86	KNOW THE MUSIC (MIXES)	Dr. Baker
87	87	KNOW THE MUSIC (MIXES)	Dr. Baker
88	88	KNOW THE MUSIC (MIXES)	Dr. Baker
89	89	KNOW THE MUSIC (MIXES)	Dr. Baker
90	90	KNOW THE MUSIC (MIXES)	Dr. Baker
91	91	KNOW THE MUSIC (MIXES)	Dr. Baker
92	92	KNOW THE MUSIC (MIXES)	Dr. Baker
93	93	KNOW THE MUSIC (MIXES)	Dr. Baker
94	94	KNOW THE MUSIC (MIXES)	Dr. Baker
95	95	KNOW THE MUSIC (MIXES)	Dr. Baker
96	96	KNOW THE MUSIC (MIXES)	Dr. Baker
97	97	KNOW THE MUSIC (MIXES)	Dr. Baker
98	98	KNOW THE MUSIC (MIXES)	Dr. Baker
99	99	KNOW THE MUSIC (MIXES)	Dr. Baker
100	100	KNOW THE MUSIC (MIXES)	Dr. Baker

TW LW

43	43	INFORMER, Snow	Atco
44	44	GANGSTA, Bel Biv DeVoe	MCA
45	45	LOVE SHOULD BROUGHT YOU, Toni Braxton	LaFace
46	46	LOVE IS ON THE WAY, Saigon Kim	Third Stone
47	47	EVERYTHING'S GONNA BE ALRIGHT, Jazmine MC	Profile
48	48	BACK TO THE HONOLULU, MC	Profile
49	49	IGOT A MAN, Posed K	Island
50	50	FOREVER IN LOVE, Kenny G	Arista
51	51	3 YEARS 5 MONTHS & 2 WEEKS, Arrested Dev.	Unlabeled
52	52	JON SECADA, Jon Secada	SBK
53	53	POCKET FULL OF... Spin Doctors	Epit
54	54	CHICKENS IN LOW, Aaliyah & The Chameleons	Onyx
55	55	AUTOMATIC FOR THE PEOPLE, R. War	Warner Bros.
56	56	HARVEST MOON, Neil Young	Reprise
57	57	OOOHHHHH... ON THE TLC, TLC	LaFace
58	58	METACOLLA, Metacolla	Elektra
59	59	25, Harry Connick Jr.	Columbia
60	60	BEYOND THE SEASON, Grant Brooks	Liberty
61	61	SYMBOL, Prince & The NPG	Paisley Park
62	62	OUR TIME IN EDEN, 10,000 Maniacs	Elektra
63	63	BLUE FUNK, Heavy D & The Boyz	Island
64	64	ACHTUNG BABY, U2	Yip
65	65	GREATEST HITS, Queen	Hollywood

Top Vinyl

buzzing

on promo & import

SONZ OF A LOOP

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

CHRIS BALLIN

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

HOOKED ON HOPE

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

JAMBO

'Echo 1 Echo' (Wonka promo). Releases on this label are always interesting, if sometimes unplayable. By using the high pitched melody from Nitro Deluxe's 'This Brutal House', this is instantly more accessible. Add a tough tribal techno rhythm and you have a storming cut..... **TJ**

DJ TRAX

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

TWO SINISTER

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

DINA CARROLL

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

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

SANDY B

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

DEACON BLUE

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

● **CHRIS BALLIN: GRABS THE SPOTLIGHT**



SONZ OF A LOOP DA LOOP ERA: SKRATCHADELIK!

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

THE MIGHTY DUB CATS

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

particularly fine — like Megatonk playing 'Funky Town' or Hardfloor doing '1 Feel Love'. Super Disco Bass is a filled-out, bass-heavy version..... **AB**

LEMON D

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

THE CHRISTIANS

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

MAGNUM FORCE

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

JONES

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

THE STRETCH BOYS

'If You Believe It' (Vinyl Addition promo). The result of some extra curricular activity from the Love Revolution gang, this is an excellent '88 meets '93 affair that switches effortlessly between



100 Tracks

- 1 **STEAM** Peter Gahr
- 2 **WILL ALWAYS**
- 3 **EXTERMINATE** Sn
- 4 **COULD IT BE MA**
- 5 **SOMEDAY I'M C**
- 6 **MR WENDAL** Ar
- 7 **DEEPER AND DE**
- 8 **HEAL THE WORLD**
- 9 **WOULD I LIE TO**
- 10 **LOVE OF SURPRISE**
- 11 **HOPE OF DELIVER**
- 12 **THE LOVE I LOST**
- 13 **THE DEVIL YOU I**
- 14 **WHO'S GONNA B**
- 15 **TEMPTATION (RE**
- 16 **AFTER ALL The Fr**
- 17 **SWEET HARMON**
- 18 **WHAT YOU WON**
- 19 **PHOEVE PEOPLE**
- 20 **I'M EASY** Fash No
- 21 **GIVE IT UP, TUR**
- 22 **WOMANKIND LO**
- 23 **STEP IT UP** Stere
- 24 **WHEN YOU WER**
- 25 **INDEPENDENCE I**

© Copyright EMI, Compiled and

TOP 10 BF

- 1 **WANNA STAY WI**
- 2 **CONVETTI (REMIX)**
- 3 **RUNAWAYS**
- 4 **START CHOPPIN'**
- 5 **WILL WE BE LOVER**
- 6 **AN EMOTIONAL TIN**
- 7 **SOFT TOP HARD SR**
- 8 **STEELTOWN**
- 9 **HARVEST MOON**
- 10 **ANGEL**

Records are inside the Amplify One

US TO

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

© 1993 The World Spinnin' Columbia

- 18 **WALK ON THE OCEAN**, Todd The World Spinnin' Columbia
- 19 **DO YOU BELIEVE IN US**, Jon Secada SBK
- 20 **WHAT ABOUT YOUR FRIENDS**, TLC LaFace
- 21 **ORDINARY WORLD**, Ocean Dorian Capitol
- 22 **I'M EVERY WOMAN**, Whitney Houston Arista
- 23 **DITTY**, Popoboy Next Planet
- 24 **TO LOVE SOMEBODY**, Michael Bolton Columbia
- 25 **NEVER A TIME GENE**, Atlantic

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

18 **3 YEARS 3 MONTHS & 2 WEEKS**, Arrested Dev. Unknight

- 19 **JON SECADA**, Jon Secada SBK
- 20 **POCKET FULL OF**, Spin Doctors Epic Associated
- 21 **CHIMANUS INLOW**, Alvin & The Chymicals Chymik
- 22 **AUTOMATIC FOR THE PEOPLE**, R.E.M. Warner Bros
- 23 **HARVEST MOON**, Neil Young Reprise
- 24 **OOOOOOHHH... ON THE TLC**, TLC LaFace
- 25 **METACULIA**, Metallica Elektra

43 **THE LOVE LINE**, The Love Line V.A. L. GENESIS 'ASPIRIN'

- 44 **HERNANDIZ**, Hernandiz Columbia
- 45 **BEYOND THE SEASON**, Garth Brooks Liberty
- 46 **SYMBOL**, Prince & The New Power Generation Paisley Park
- 47 **OUR TIME IN DEN**, 10,000 Maniacs Elektra
- 48 **BLUE FUNK**, Heavy D & The B-Boys Upfront
- 49 **ACHTUNG BABY**, U2 Island
- 50 **GREATEST HITS**, Queen Hollywood



DEACON BLUE: INFECTIOUS HUMPHRIES GROOVES

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

AB

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

BJ

KVX.1 'Illuminate' (White label). This is very fast so will appeal to the techno jocks. Tuff breakbeats collide with dreamlike samples and by the time the

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

3B

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

TJ

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

dj directory

by james hamilton

WICKI SHEPARD 'Discs Inferno' (3 Beat Music) 3BT 11, TRC, commercial 131bpm Tramps revival...**DREAM** 'Things Can Only Get Better' (Magnet MAG 10107, W, Prelude 'After The Goldrush'-type chorus produced intricately 120bpm jolly chugger...**CORDIAL** 'Candlelight' (3 Beat Music) 3BT 12, TRC, jolly reggae-style stomper 121bpm in 122.7bpm Whatever You Like, 124bpm Original and 0-122.5bpm Ambient Dub Mixes...**UNDERCOVER** 'I Wanna Stay With You' (PWL PWLT 253), sax started strobbed 123.8bpm radio-oriental revival of Gallagher & Lytle's 1976 hit...**BILLY OCEAN** 'Pressure' (Live DOST 6), atmospheric stark shuffler in 117.8bpm Extended, Dub, Sparse, 116.3bpm Steve's Club, 116bpm Mr Lee's RAB Swing, LP, Radio Mixes, due on one 12-inch but promoted as two...**M-PEOPLE** 'How Can I Love You More?' (deConstruction 74321, 130233), 1991 wiggler-less catchy new 115bpm percussive 124.7bpm Sasha's Master Mix, striding 124.4bpm Ambient Dub, cynical shushed 125.2bpm Rollo's Mix with a tapping funky 121.4-121.2bpm 'Someday' (Sasha's Full Tension MAY)...**LOVESTATION** 'Shine On Me' (Fresh FRSH4, ROL, LSA Hunt belated 123.2bpm garage chugger (Ripper 0-123.6bpm Turn Me), out ahead of schedule...**ZATY** Denise 'Fallin' (Polyester CATX 6), PM Down moated seductive 'do do do' scorching anxious gentle 102bpm swayer...**NAUGHTY BY NATURE** 'Hip Hop Hooper' (Big Life BLRT 88), moderately jaunty 99.1bpm rap swayer is US Original and UK Sunship Mixes...**MUKKAA** 'Burachacha' (23rd Precinct LIMBO 006, RE/P), well-helmed frothy bright 124.6bpm surging thumper...**SLY T & OLIVE** J feat. **JODY** 'Help Me' (Black Market Inc/MCA BMT 005), chipmunk prodded piping frantic 148.5bpm hardcore hit...**DMS** feat. **MC Boneman X** 'S.O.S.' (Production House PHT 046, via 081-968 8870), mega beat 148.75bpm hardcore shuffler and rapping slippy 151.6bpm 'Men With...**THE CRIMINAL MINDS** 'The Criminal' (White House WYHS 012, MC), jolly spurling 148.2bpm title track, also 148.2bpm 'Spit of Fire', chipmunk prodded percussive 152bpm 'Ruffneck Dance', scratching 144.3bpm 'Headhunter 2'...**LORENZO** 'Tio Tuk' (Expansion EXPAND 35, P), tender

Philly soul in 75.7bpm 2-Step and sultry 0-75.5bpm Original Mixes, with 46bpm I Can't Stand The Pain' and 'Make Love 2 Me'...**DELE ROY PINNOCK** 'No Man' (BOWTOWN 001), with labelled creamy romantic 89.4-92.8bpm soul two-stepper with more subdued 84.1bpm version...**SNOWBOY** 'The 3 Faces Of Snowboy' (Acid Jazz JAZZ 501), Anna Ross crooned gorgeous two-step 100.2bpm 'Grit Overboard' jolly poppy by dated briny 131.7-134.5-133.3bpm 'Funky Dornier' and freestyle 139-209-Obam '24 For Betty Page'...**MAX BEESLEY'S HIGH VIBES** 'Night Daze' (Beagle Back BBR-006, vinyl infused mauling 0-112.7-113-111.1bpm orchestral jazz with O'Jays song Savie Wonder-ly) 97.8bpm 'Paradise'...**JOHN** 'Sentence Of Love' (A&M-PM AMY 0152), exotic mood breathed slinky languid 95.8bpm P = Mix, patterning 120.7bpm BDC's Sexy Dub, sluttily 124.5bpm Sure Is Pure Golden and 119.6bpm Sure Dub...**FLOOR CONTROL** 'Evangelista' (Intechne XTR 31, via 021-635 3342), French Kiwi-ly 120bpm progressive border with looping 120bpm 'Love Will Make It Right' (Jazz Surrender)...**HEADHUNTER** 'Is Sexual' (Solid Pleasure SPL 7, P), whispering gut prodded episode bouncily thumping 124.5bpm Phil-ly Groove, chugging 0-124.4bpm White Trash Neoblate and monotonous 151.8bpm Dub Trance Mixes...**BOUNDARY** 'The Movement, The Message' (Black FOOT 3, via 071-323 3086), Rocky & Diesel's bouncy thrashing 124bpm progressive pounder...**THE MIGHTY DUB CATS** 'Super Discs Brakes' (Southern Fried ECM 1), Norman Cook's late Seventies-style 125.1bpm dubplate special...**SECURANT** (Securantal Dune Mix) (Rising High RSM 45, HTW), tempo-paced gleamed melodic 136.5bpm trance bouncer from Frankfurt with the more hypnotically atmospheric's urging 130bpm 'Prophet'...**THE PRODUCER** 'Ankle' (Papa PHOD 002, via 081-543 9933), striding gentle beauty thrasher in 125.7bpm S.S. and 126.8bpm Hermet's Move...**DAVID DOXTER** 'D Jack Le Jazzman' (MAD MAXX 37), muttering Moroccan rapper's shivers 102.5bpm jazz-funk jiggler...**OGIABLE PLANETS** 'Rebirth Of Black (Cold Like Dirt)' (Elektra EKAH 597), ultra hip cool sparse 98.1bpm mix jolly rap.

S

(Distributor)
...99ml
Video Collection
VC 0266

d Party BMG Video

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2937

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Walt Disney

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Varner Home Video

PES 15000

Ip... A&M/PolyGram

DE9143

SE... Walt Disney

D 21362

People How can I love you more mixes.

The famous Sasha & Rollo remixes.



NEXT STOP DISTRIBUTION

TO beats & pieces

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

Rank	Title	Artist
1	WANNA STAY WI	...
2	CONFETTI (REMIX)	...
3	RUNAWAYS	...
4	START CHOPPIN'	...
5	WILL WE BE LOVER	...
6	AN EMOTIONAL TH	...
7	SOFT TOP HARD SH	...
8	STEELTOWN	...
9	HARVEST MOON	...
10	ANGEL	...

Records only inside the Apple Chart

US TO

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

18	WALK ON THE OCEAN, Todd The Wet Sp	Columbia
19	DO YOU BELIEVE IN US, Jon Secada	SIRK
20	WHAT ABOUT YOUR FRIENDS, TLC	LaFace
21	THE ORDINARY WORLD, Duran Duran	Capitol
22	I'M EVERY WOMAN, Whitney Houston	Arista
23	IT'S DITTY, Paperboy	Next Platina
24	TO LOVE SOMEBODY, Michael Bolton	Columbia
25	NEVER A TIME, Genesis	Atlantic

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



● FRANKE PHAROAH

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

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

43	INFORMED, Snow	A&O
44	GANGSTA, Blk Dev	MCA
45	LOVE SHOULD BROUGHT YOU, Toni Braxton	LaFace
46	LOVE IS ON THE WAY, Saigon Kick	Third Stone
47	EVERYTHING'S GONNA BE ALRIGHT, Jester MC	Unknown
48	BACK TO THE HOTEL, N2deep	Profile
49	I GOT A MAN, Positive K	Island
50	FOREVER IN LOVE, Kenny G	Arista
10	2 CHORO 2 MIENTRAS A UNO, Los Pichones	Capitani
11	JON SECADA, Jon Secada	SIRK
20	POCKET FULL OF... Spin Doctors	Epic Associated
21	CHAMPIONS IN LOW, Ann & The Chorus	Charmant
22	AUTOMATIC FOR THE PEOPLE, REM	Warner Bros
23	HARVEST MOON, Neil Young	Reprise
24	0000000H... ON THE TLC, TLC	LaFace
25	METALLICA, Metallica	Elektra
25	HARRY CONNICK JR, Harry Connick Jr	Columbia
45	BEYOND THE SEASON, Garth Brooks	Liberty
46	SYMBOL, Prince & The NPG	Paisley Park
47	OUR TIME IN EDEN, 10,000 Maniacs	Elektra
48	BLUE FUNK, Heavy D & The Bont	Upfront
49	ACHTUNG BABY, U2	Island
50	GREATEST HITS, Queen	Hollywood

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

TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

#	ARTIST TITLE	Category/Running time	Label Cat. no.
1	TAKE THAT: Take That & Party	BMG Video 74321120863	
2	BRYAN ADAMS: Waking Up ...	A&M/PolyGram 0895143	
3	SIMPLY RED: A Starry Night With...	WMV Live/1hr 5min RITZBV 701	
4	GUNS N' ROSES: Use Your Illusion I	Geffen LIVE/1hr 30min GEFV 39521	
5	DANIEL O'DONNELL: Follow Your Dream	Ritz LIVE/1hr 30min RITZBV 701	
6	GUNS N' ROSES: Use Your Illusion II	Geffen GEFV 39522	
7	FAITH NO MORE: Video Croissant	PolyGram Video 0895143	
8	ABBA: Gold - Greatest Hits	PolyGram Video 0895143	
9	METALLICA: A Year And A Half Pt 2	PolyGram Video 0895143	
10	ROGERS/PARTON: Real Love	Starvision EUKV 6042	
11	VARIOUS: Karaoke Party 2	Watershed EUKV 4016	
12	U2: Achtung Baby	PolyGram Video 0895143	
13	METALLICA: A Year And A Half Pt 1	PolyGram Video 0895143	
14	THE SHAMEN: Boss Vid	VVL VVD 853	
15	ERASURE: Pop! - First 20 Hits	BMG Video 74321119843	
16	VR: Cyberdelia	Prism Leisure PLATV552	
17	QUEEN: We Will Rock You	Music Club MC 2032	
18	MADNESS: Madstock!	PolyGram Video 0895143	
19	THE WEDDING PRESENT: Dick York's...	BMG Vid	
20	VARIOUS: Premiere Coll. Encore	PolyGram Video 0895143	
21	AC/DC: Live At Donington	WMV 8535030483	
22	THE CHIPPENDALES: The Video	Telstar TVE 1082	
23	FOSTER & ALLEN: Heart Strings	Telstar TVE 1048	
24	SIMPLE MINDS: Glittering Prize	VVL VVD 1103	
25	QUEEN: Greatest Flix II	PMI VC4112	
26	CARRERAS/DOMINGO/PAV...: Concert	PolyGram Video CFV 11122	
27	MADNESS: Divine Madness	Virgin VVD 1003	
28	QUEEN: Box Of Flix	PMI MV63913243	
29	DIRE STRAITS: The Videos	PolyGram Video 0895143	
30	WET WET WET: ...At The Castle	PolyGram Video 0895143	

TOP 15 VIDEO

#	ARTIST TITLE	Category/Running time	Label Cat. no.
1	THE SHAPE CHALLENGE	Video Collection VC 6266	
2	TAKE THAT: Take That And Party	BMG Video 74321120863	
3	CHERFITNESS: Body Confidence	FoxVideo 2577	
4	STAR TREK: Next Generation 57	CIC VHR 2650	
5	STAR TREK: Next Generation 58	CIC VHR 2652	
6	MARKED FOR DEATH	FoxVideo 1865	
7	BILL & TED'S BOGUS JOURNEY	Columbia Tristar CVR 2365	
8	CINDERELLA	Walt Disney D 204102	
9	TERMINATOR 2 - JUDGMENT DAY	Guild GLD 51162	
10	DANCES WITH WOLVES	Guild GLD 51152	
11	CHERFITNESS: A New Attitude	FoxVideo 2576	
12	CINDY CRAWFORD: Shape Your...	Pickwick PV 2043	
13	BATMAN RETURNS	Warner Home Video PES 15000	
14	BRYAN ADAMS: Waking Up ...	A&M/PolyGram 0895143	
15	BASIL THE GREAT MOUSE ...	Walt Disney D 213653	

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12	new	DEEP East 17	LONDON
13	new	BEP OF ROSES Bon Jovi	JAMESC/METACRY
14	new	INDEPENDENCE Lulu	DATE
15	new	SHE SELLS SANCTUARY (MONKIE REMIXES) CULT	BEGGARS BANJOIE
16	new	STEAM Peter Gabriel	REALWORLD
17	new	What You Won't Do For Love Go West	CHRISTMAS
18	new	PHOREVER PEOPLE Shamen	ONE LITTLE IND
19	new	HEAVEN IS De La Rapido	BLOODSON RIFFO
20	new	Start Choppin Dunstons JR	BLANCO Y NEGRO

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03	new	PLAN 9 Mick Jackson	ZTT
04	new	TAKE ME AWAY (Paradise) Coral Pink	All Around The World
05	new	SOFT TOP, HARD SHOULDER Coral Pink	East West
06	new	DREAMS OF HEAVEN O'DONNELL	FACE 2
07	new	TAKE IT FROM ME Guthrie	Arista
08	new	HONEY Katie Couric	Fiction
09	new	KEEP IT ON Natalie Imbruglia	TMNC
10	new	SMILE Robert Downey Jr.	Epic
11	new	NATURAL WORLD Robo Jones	AAI
12	new	BEAUTIFUL Jewel	East West
13	new	LOU LAVA Natalie Imbruglia	Arista
14	new	HARD TO GET Sade	Island
15	new	THE DROWNSERS/TO THE BROS 10	Nude
16	new	BREATHLESS DUS	Fontana
17	new	SCHNEIDROSS in the Kitchen	GARNA
18	new	SILVER SPRING Cassidy	Cherry 22
19	new	SHINE ON ME Oh Carolina	Fresh
20	new	OH CAROLINA SWAY	GREENGLASS

THE TIME	Epic 25	33
OUT OF SPACE	XL Recordings 30	34
PRECIOUS	MAGNET/EAST WE	35
THINGS CAN ONLY GET BETTER	INTERVAL AFPA 36	36
NEW EMOTION	LONDON	37
TIME FREQUENCY	Epic	38
REVELATION	new	39
MARTINE GIRAULT	new	40
PHOTOGRAPH OF A MARY	new	41
TREY LORENZ	new	42
SOMEONE (I'm Coming Back)	new	43
LISA STANSFIELD	new	44
WOMANKIND	new	45
LITTLE ANGELS	new	46

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TOP 75 ARTIST ALBUMS

THE OFFICIAL musicweek CHART

Chart			This Week		Last Week		Title Artist (Producer)		Label/CDO (Distributor/Cass/Vinyl)		Chart			This Week		Last Week		Title Artist (Producer)		Label/CDO (Distributor/Cass/Vinyl)		
WEEK			CUMULATIVE		WEEK		CUMULATIVE		WEEK			CUMULATIVE		WEEK		CUMULATIVE		WEEK			CUMULATIVE	
1	2	NEW	LIVE - THE WAY WE WALK VOL 2: THE LONGS			Virgin GENCD 526066/SGN P5 R1			26			25			EXPERIENCE			XZ Recording CO LTD 119 RJC MC 10000000000000000000				
			Gospel/Urban/Gospel/Gospel						27			21			GOREKSI SYMPHONY NO 3			EMI Records/EMI Records (Japan)				
			Soul/Close						29			42			ONLY YESTERDAY + 3			A&J/CDO 10000000000000000000				
			Soul/Close						30			22			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						32			23			AGES OF MANN			EMI Records/EMI Records (Japan)				
			Soul/Close						33			20			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						35			22			CONNECTIONS			EMI Records/EMI Records (Japan)				
			Soul/Close						36			21			TAKE THAT AND PARTY +			EMI Records/EMI Records (Japan)				
			Soul/Close						37			20			BOSS DUMB			EMI Records/EMI Records (Japan)				
			Soul/Close						38			20			THE SHAM'S GREATEST HITS			EMI Records/EMI Records (Japan)				
3	17	NEW	3 YEARS 6 MONTHS AND 2 DAYS IN THE			Coolidge CDD 10837 RCTD CTP 2 R 1			29			42			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						30			22			AGES OF MANN			EMI Records/EMI Records (Japan)				
			Soul/Close						32			23			THE CELTS			EMI Records/EMI Records (Japan)				
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			Soul/Close						37			20			BOSS DUMB			EMI Records/EMI Records (Japan)				
			Soul/Close						38			20			THE SHAM'S GREATEST HITS			EMI Records/EMI Records (Japan)				
			Soul/Close						39			20			LIVE - THE WAY WE WALK VOL 1 + 2			EMI Records/EMI Records (Japan)				
			Soul/Close						40			20			US			EMI Records/EMI Records (Japan)				
4	14	NEW	3 YEARS 6 MONTHS AND 2 DAYS IN THE			Coolidge CDD 10837 RCTD CTP 2 R 1			29			42			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						30			22			AGES OF MANN			EMI Records/EMI Records (Japan)				
			Soul/Close						32			23			THE CELTS			EMI Records/EMI Records (Japan)				
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			Soul/Close						38			20			THE SHAM'S GREATEST HITS			EMI Records/EMI Records (Japan)				
			Soul/Close						39			20			LIVE - THE WAY WE WALK VOL 1 + 2			EMI Records/EMI Records (Japan)				
			Soul/Close						40			20			US			EMI Records/EMI Records (Japan)				
5	5	NEW	3 YEARS 6 MONTHS AND 2 DAYS IN THE			Coolidge CDD 10837 RCTD CTP 2 R 1			29			42			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						30			22			AGES OF MANN			EMI Records/EMI Records (Japan)				
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			Soul/Close						39			20			LIVE - THE WAY WE WALK VOL 1 + 2			EMI Records/EMI Records (Japan)				
			Soul/Close						40			20			US			EMI Records/EMI Records (Japan)				
8	19	NEW	3 YEARS 6 MONTHS AND 2 DAYS IN THE			Coolidge CDD 10837 RCTD CTP 2 R 1			29			42			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						30			22			AGES OF MANN			EMI Records/EMI Records (Japan)				
			Soul/Close						32			23			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						33			20			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						35			22			CONNECTIONS			EMI Records/EMI Records (Japan)				
			Soul/Close						36			21			TAKE THAT AND PARTY +			EMI Records/EMI Records (Japan)				
			Soul/Close						37			20			BOSS DUMB			EMI Records/EMI Records (Japan)				
			Soul/Close						38			20			THE SHAM'S GREATEST HITS			EMI Records/EMI Records (Japan)				
			Soul/Close						39			20			LIVE - THE WAY WE WALK VOL 1 + 2			EMI Records/EMI Records (Japan)				
			Soul/Close						40			20			US			EMI Records/EMI Records (Japan)				
9	20	NEW	3 YEARS 6 MONTHS AND 2 DAYS IN THE			Coolidge CDD 10837 RCTD CTP 2 R 1			29			42			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						30			22			AGES OF MANN			EMI Records/EMI Records (Japan)				
			Soul/Close						32			23			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						33			20			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						35			22			CONNECTIONS			EMI Records/EMI Records (Japan)				
			Soul/Close						36			21			TAKE THAT AND PARTY +			EMI Records/EMI Records (Japan)				
			Soul/Close						37			20			BOSS DUMB			EMI Records/EMI Records (Japan)				
			Soul/Close						38			20			THE SHAM'S GREATEST HITS			EMI Records/EMI Records (Japan)				
			Soul/Close						39			20			LIVE - THE WAY WE WALK VOL 1 + 2			EMI Records/EMI Records (Japan)				
			Soul/Close						40			20			US			EMI Records/EMI Records (Japan)				
10	21	NEW	3 YEARS 6 MONTHS AND 2 DAYS IN THE			Coolidge CDD 10837 RCTD CTP 2 R 1			29			42			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						30			22			AGES OF MANN			EMI Records/EMI Records (Japan)				
			Soul/Close						32			23			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						33			20			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						35			22			CONNECTIONS			EMI Records/EMI Records (Japan)				
			Soul/Close						36			21			TAKE THAT AND PARTY +			EMI Records/EMI Records (Japan)				
			Soul/Close						37			20			BOSS DUMB			EMI Records/EMI Records (Japan)				
			Soul/Close						38			20			THE SHAM'S GREATEST HITS			EMI Records/EMI Records (Japan)				
			Soul/Close						39			20			LIVE - THE WAY WE WALK VOL 1 + 2			EMI Records/EMI Records (Japan)				
			Soul/Close						40			20			US			EMI Records/EMI Records (Japan)				
11	22	NEW	3 YEARS 6 MONTHS AND 2 DAYS IN THE			Coolidge CDD 10837 RCTD CTP 2 R 1			29			42			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						30			22			AGES OF MANN			EMI Records/EMI Records (Japan)				
			Soul/Close						32			23			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						33			20			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						35			22			CONNECTIONS			EMI Records/EMI Records (Japan)				
			Soul/Close						36			21			TAKE THAT AND PARTY +			EMI Records/EMI Records (Japan)				
			Soul/Close						37			20			BOSS DUMB			EMI Records/EMI Records (Japan)				
			Soul/Close						38			20			THE SHAM'S GREATEST HITS			EMI Records/EMI Records (Japan)				
			Soul/Close						39			20			LIVE - THE WAY WE WALK VOL 1 + 2			EMI Records/EMI Records (Japan)				
			Soul/Close						40			20			US			EMI Records/EMI Records (Japan)				
12	23	NEW	3 YEARS 6 MONTHS AND 2 DAYS IN THE			Coolidge CDD 10837 RCTD CTP 2 R 1			29			42			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						30			22			AGES OF MANN			EMI Records/EMI Records (Japan)				
			Soul/Close						32			23			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						33			20			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						35			22			CONNECTIONS			EMI Records/EMI Records (Japan)				
			Soul/Close						36			21			TAKE THAT AND PARTY +			EMI Records/EMI Records (Japan)				
			Soul/Close						37			20			BOSS DUMB			EMI Records/EMI Records (Japan)				
			Soul/Close						38			20			THE SHAM'S GREATEST HITS			EMI Records/EMI Records (Japan)				
			Soul/Close						39			20			LIVE - THE WAY WE WALK VOL 1 + 2			EMI Records/EMI Records (Japan)				
			Soul/Close						40			20			US			EMI Records/EMI Records (Japan)				
13	24	NEW	3 YEARS 6 MONTHS AND 2 DAYS IN THE			Coolidge CDD 10837 RCTD CTP 2 R 1			29			42			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						30			22			AGES OF MANN			EMI Records/EMI Records (Japan)				
			Soul/Close						32			23			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						33			20			THE CELTS			EMI Records/EMI Records (Japan)				
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			Soul/Close						38			20			THE SHAM'S GREATEST HITS			EMI Records/EMI Records (Japan)				
			Soul/Close						39			20			LIVE - THE WAY WE WALK VOL 1 + 2			EMI Records/EMI Records (Japan)				
			Soul/Close						40			20			US			EMI Records/EMI Records (Japan)				
14	25	NEW	3 YEARS 6 MONTHS AND 2 DAYS IN THE			Coolidge CDD 10837 RCTD CTP 2 R 1			29			42			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						30			22			AGES OF MANN			EMI Records/EMI Records (Japan)				
			Soul/Close						32			23			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						33			20			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						35			22			CONNECTIONS			EMI Records/EMI Records (Japan)				
			Soul/Close						36			21			TAKE THAT AND PARTY +			EMI Records/EMI Records (Japan)				
			Soul/Close						37			20			BOSS DUMB			EMI Records/EMI Records (Japan)				
			Soul/Close						38			20			THE SHAM'S GREATEST HITS			EMI Records/EMI Records (Japan)				
			Soul/Close						39			20			LIVE - THE WAY WE WALK VOL 1 + 2			EMI Records/EMI Records (Japan)				
			Soul/Close						40			20			US			EMI Records/EMI Records (Japan)				
15	26	NEW	3 YEARS 6 MONTHS AND 2 DAYS IN THE			Coolidge CDD 10837 RCTD CTP 2 R 1			29			42			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						30			22			AGES OF MANN			EMI Records/EMI Records (Japan)				
			Soul/Close						32			23			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						33			20			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						35			22			CONNECTIONS			EMI Records/EMI Records (Japan)				
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			Soul/Close						38			20			THE SHAM'S GREATEST HITS			EMI Records/EMI Records (Japan)				
			Soul/Close						39			20			LIVE - THE WAY WE WALK VOL 1 + 2			EMI Records/EMI Records (Japan)				
			Soul/Close						40			20			US			EMI Records/EMI Records (Japan)				
16	27	NEW	3 YEARS 6 MONTHS AND 2 DAYS IN THE			Coolidge CDD 10837 RCTD CTP 2 R 1			29			42			DIVA + 2			RCA/PS 75260/PS 75260				
			Soul/Close						30			22			AGES OF MANN			EMI Records/EMI Records (Japan)				
			Soul/Close						32			23			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						33			20			THE CELTS			EMI Records/EMI Records (Japan)				
			Soul/Close						35			22			CONNECTIONS			EMI Records/EMI Records (Japan)				
			Soul/Close						36			21			TAKE THAT AND PARTY +			EMI Records/EMI Records (Japan)				
			Soul/Close																			

TOP 20 COMPILATIONS

[illegible]**ARTISTS A - Z**

ABBA	10	MYRANA	73.25
ADRIAN CHANES	4	OLDFELD, Mike	72.5
ALANIS	1	PEAR, JAM	72
ARISTO DEVELOPMENT	4	PELOUCHE, Benjamin/JANE KELLY	20
BALLOU, Michael	34	PERRIN, CHRIS	46.5
BARTON, David	1	PRESLEY, Elvis	26
BAY, David	1	PRICE, THE NEW POWER	43
BOFFENBERG, David	57	GENERATION	70
BONNELL, Benito	1	PROUDLY	26
CARPENTER, The	36	QUEEN	46.64
CHARLOTT, David	1	REIA, Chris	21
CHARLES & EDICE	36	ROCK, Lowell	72
CHERRY, David	1	ROCK, SAUNDERS	72
COMMENTS, The	70	ROSE, David	72
CONRAD, David	1	SHAKESPEARE SOCIETY	42
COSTELLO, LEO/PROSODY & QUINN	1	SHARREN, The	72
CRAIG, David	1	SMITH, LINDA	72
DELFARMO, David	41	SMITH, RICH	18
DELMORE, David	1	STANLEY, Ed	72
DELMORE, Cathy	18	STEREO KICK	54
DELMORE, David	1	STIGLER, Curtis	54
ERINA	3.50	TAKES THAT	54
EVANS, David	1	TALKING HEADS	54
FEAR, Gloria	58	TURNER, David	72
FELT, David	58	TURNER, David	72
GABRIEL, Peter	1	YOUNG, Neil	54
GARDNER, David	1	ZIMMER, David/OLIVION	54
GILLESPIE, ROSES	72	SHINONETTA	27
HOGWY, JEFF	72		
JACKSON, Michael	41		
LEMONHEADS, The	20		
LENNAR, Anne	42		
MADONNA	33		
MADONNA, Anne	33		
MANN, Bob, and the WALLERS	33		
MANN, Bob	33		
MERCURY, Freddie	34		
MILLER, David	34		

ROCK

This Last			
1	INSECTICIDE	Nirvana	Geffen GED 24504 (BMG)
2	NEVERMIND	Nirvana	DGC DGCD 24425 (BMG)
3	KEEP THE FAITH	Bon Jovi	Jambco 5141972 (F)
4	TEN	Pearl Jam	Epic 6688842 (SM)
5	ANGEL DUST	Faith No More	Slash 8283212 (F)
6	DIRT	Alice In Chains	Columbia 4723302 (SM)
7	USE YOUR ILLUSION II	Guns N' Roses	Geffen GED 24420 (BMG)
8	THE ULTIMATE EXPERIENCE	Jimmi Hendrix	PolyGram TV 512352 (F)
9	METALLICA	Metallica	Vertigo 5100222 (F)
10	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 7595266812 (W)

11	FIXED	Nine Inch Nails	TVT IMCO 8005 (F)
12	USE YOUR ILLUSION I	Guns N' Roses	Geffen GED 24415 (BMG)
13	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GED 24148 (BMG)
14	SOUTHERN HARMONY...	The Black Crowes	Def American 5122632 (F)
15	WHAT HTS?	Red Hot Chili Peppers	EMI USA CDM1 1071 (E)
16	SIDES TO EVERY STORY	Extreme	A&M 5400662 (F)
17	BRICKS ARE HEAVY	L7	Slash 8263072 (F)
18	LIVE	AC/DC	Atco 756721152 (F)
19	LAUGHING ON JUDGEMENT DAY	Thunder	EMI CDMO 1035 (E)
20	BROKEN	Nine Inch Nails	TVT IMCO 8004 (F)

Source: ELSPA Compiled by Gallup

CLASSICAL CHART

This Last			
1	GORECKI SYMPHONY NO 3	Zimman/LS	Elektra Nonesuch 7559792822 (W)
2	BEEHOVEN VIOLIN CONCERTO	Kennedy/Terminstedt	EMI C07545742 (E)
3	CLASSICAL BALET	Various	Telstar TCD 2617 (BMG)
4	THE SOUND OF CLASSIC FM	Various	EMI CDM76468129E (F)
5	OPERA GALA SAMPLER	Various	Decca 4330302 (F)
6	VIVALDI FOUR SEASONS	Nigel Kennedy/ECD	EMI CDM162 (E)
7	THE CLASSIC EXPERIENCE	Various	EMI CDM075045 (E)
8	ESSENTIAL BALET	Various	Decca 4365582 (F)
9	THE ESSENTIAL PAVAROTTI	Luciano Pavarotti	Decca 4300210 (F)
10	CLASSICAL EXPERIENCE II	Various	EMI CDM075050 (E)

as used by CLASSIC			
11	THE ESSENTIAL MOZART	Various	Decca 4333232 (F)
12	ESSENTIAL OPERA	Various	Decca 4338222 (F)
13	NEW DVORAK/ELGAR CELLO CONCERTO	Various	NAXOS 86555053
14	SAMPLER ALBUM	Various	Pickwick WHS1021 CD (PK)
15	BRAMHMS/SIBELIUS CONCERTOS	Little/Handley	EMICDMENX203
16	SENSUAL CLASSICS	Various	Teldec/East West 450990552 (F)
17	IN CONCERT	Carreras/Domingo/Pavarotti	Decca 4304332 (F)
18	DIVA	Lesley Garrett	SILVERSCREEN SONGCD903
19	TAVENER THE PROTECTING VEIL	Isserlis/LSD/Rozhdzest/Virgin	classics VCT914742
20	ESSENTIAL CLASSICS	Various	HMV HMV7678862

Source: © CIN. Compiled by Gallup

MIDPRICE: CATALOGUE

This Last			
1	SLIPPERY WHEN WET	Bon Jovi	Vertigo VERH38 (F)
2	HITS OUT OF HELL	Meat Loaf	Epic 4504471 (SM)
3	GREATEST HITS	Bob Dylan	Columbia 4603071 (SM)
4	THE BLUES BROTHERS	OST	East/West K450715 (W)
5	THE LOST BOYS	OST	East/West 7817374 (W)
6	TRACY CHAPMAN	Tracy Chapman	Elektra EKT44C (W)
7	TIME PICES	Eric Clapton	RSOTRS05010
8	HELLO, I MUST BE GOING!	Phil Collins	Virgin 0VED212 (F)
9	FOUR SYMBOLS (LED ZEP 4)	Led Zepplin	East West K450008 (W)
10	THE DOORS	The Doors	Elektra K442012

11	HEAVEN ON EARTH	Belinda Carlisle	Virgin 0VED212
12	TANGO IN THE NIGHT	Fleetwood Mac	Warner Bros WMS5C
13	GOLDEN DAYS	Roy Orbison	Monument 4715554 (SM)
14	CHRISTMAS FROM LAND...	241 Massed Choirs	Epic 4504471 (SM)
15	INTRODUCE YOURSELF	Faith No More	London SLA21 (F)
16	OFF THE WALL	Michael Jackson	Epic 4500861 (SM)
17	WITH LOVE	Michael Crawford/LSD	Telstar STAR230 (BMG)
18	review 1971-84	Rolling Stones	Rolling Stones 4501991
19	WAR	U2	Island ICM9733 (F)
20	A NIGHT AT THE OPERA	Queen	Parlophone ATX27

Source: © CIN. Compiled by Gallup

INDEPENDENT: SINGLES

This Last Wks			
1	PHOREVER PEOPLE	The Shamen	One Little Indian 9677 4 (P)
2	FEED THE TREE	Belly	4AD - (BAD 3001) (RTM/P)
3	LIVING IN A FANTASY	Urban Hype	Faze 2 112FAZE 13 (P)
4	LET ME BE YOUR FANTASY	Baby D	Production House - (PNTD 431) (Self)
5	HARDWARE APPRECIATION EP	Hardfloor	Harthouse UK - (HARTUK 1) (RTM/P)
6	IN THE DAYS OF FORD CORTINA	Cartershop	Wingja WJD 018V (1) (APT)
7	THE QUESTION IS HOW FAST	Suzerchuk	City Slang (EFA 049) (EFA 049) (RTM/P)
8	METAL MICKY	Suede	Nude NUD 35 (NUD 37) (RTM/P)
9	ALCHEMY	Drum Club	Geonilla - (GRRR 043) (RE/P)
10	THE DROWNERS/TO THE BIRDS	Suede	Nude NUD 15 (NUD 17) (RTM/P)
11	SONG OF LIFE	Leifeld	Hard Hands - (HAND 022) (RE/P)
12	HOLD BACK THE NIGHT	KWS/The Tramps	Network NWK1 65 (P)
13	LOVE IS EVERYWHERE	GTO	Nova Mu - (12NOMU 8) (RTM/P)
14	TERMINATOR EP	Metalsheads	Synthetic Hardcore SYN10 06 (SRD)
15	SECOND SON (EP)	Power Of Dreams	Lenon - (LEMON 05) (RE/P)
16	FUNKY GUITAR	T2 1952	Union City - (UCHT 13) (SRD)
17	BRUTAL & E	Altien 8	Network NWK1 59 (P)
18	SHOWGIRL	The Auteurs	Hut - (HUT 24) (RTM/AP)
19	SIZZLE MEAT (EP)	Huggy Bear	Wijja WJD 018V 1 (APT)
20	RUN TO YOU	Rage	Pulse 8 112LOUSE 33 (P)

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INDEPENDENT: ALBUMS

This Last Wks			
1	BOSS DRUM	The Shamen	One Little Indian TPLP 42 (P)
2	POPI - THE FIRST 20 HITS	Erasure	Mute MUTE2 L (RTM/P)
3	CORPUS BLUE	Sugar	Creation CRELP 123 (P)
4	NEW! SUFFER ON SINE WAVES	Polygon Window	Warp WARPLP 7 (P)
5	LEVELLING THE LAND	The Twilights	China WOL 1022 (P)
6	SELECTED AMBIENT WORKS	Apex Twin	AMB 3322 (APT)
7	A WEAPON CALLED THE WORD	The Levellers	Musidisc 105571 (APT)
8	SCREAMADELICA	Primal Scream	Creation CRELP 076 (P)
9	THE A- OF PIANO...	Jools Holland	After Age ALTOG2 1 (APT)
10	DRY	PJ Harvey	Too Pure PURE 10 (APT)
11	SLANTED AND ENCHANTED	Pavement	Big Cat CAB 34 (RTM/P)
12	ENERGIE	Bizarr Inc	Vinyl Solution STEAM 47 (RTM/P)
13	FULL ON MASS HYSTERIA	Altien 8	Network TOLPL 1 (P)
14	YERSELF IS STEAM/EGO MY EGO	Mercury Rev	Beggars Banquet B80LP 13 (RTM/P)
15	ELEVEN ELEVEN	Cone	Picasso PILLA 1 (RTM/AP)
16	REVENGE OF THE GOLDFISH	Inspiral Carpets	Mute DUNG 13 (RTM/P)
17	EN-TACT	The Shamen	One Little Indian TPLP 22 (P)
18	ACCELERATOR	Future Sound Of London	Jumpin' & Pumpin' LPTOT 2 (P)
19	FLYING HIGH	Irresistible Force	Rising High RSNLP 5 (SRD)
20	I SEE YOU	Jukana Hatfield	Mammoth MB 00451 (RE/P)

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SINGLES

SINGLES TITLES A-Z

LETTING GO	B	OHU BOOY	A	SHING ON ME	L	YERNA
LOVE AND AFFECTION	L	PARTY TIME	Z	UNUSUAL SLEEPS	B	WAKE UP SLEEPING
LITTLE BIRD	C	PRIMRY DISTRICT	S	TONITE	F	WARM UP OF
LOVE CITY	L	RAINY DAYS AND MONDAYS	A	IT'S A GREEN GON	B	WHEN NEED YOU
MISS YOU	C	BIG REMIND	A	SOLOMON'S DANCE	F	WE WILL BE CONTRS
MISGAIN	C	REGGAE JAM	M	STAMPED TO HEAVEN	F	YOU DON'T KNOW
MY BLUE SKY	S	RELATIVE DISTANCE	A	STAND	F	YOUR IN A BAD WAY
MY REMATION	C	REMEMBER MY NAME	L	STOWEN	F	
NATURAL MIND	S	ROSE UP	L	TAKE OFF SOME TIME	N	
NEED THE SAME AGAIN	W	THE RUBBETTES MEGAMIX	R	THE THEME	B	
NEEDS CONCLUSION	W	THE SATCHEL	L	TRAGIC COMEDY	N	
NEEDS TWO	W	SCREW FACE	L		N	
NEEDS TWO	P				N	

TOP 60 DANCE SINGLES

THE OFFICIAL **musicweek** CHART

This Week	Last Week	Title	Label (12") (Distributor)	This Week	Last Week	Title	Label (12") (Distributor)	This Week	Last Week	Title	Label (12") (Distributor)
1	NEW	THINGS CAN ONLY GET BETTER D-ream	Magnet MAG 1010T (W)	25	NEW	FEEL Sandy B	Mercury (USA) 8549051 (Import)	36	18	SPIRITUAL HIGH Mooswings feat. Christie	Arista 74321127711 (BMG)
2	2	OPEN YOUR MIND Deconstruction/RCA 74321128041 (BMG)		26	13	LET ME BE YOUR FANTASY Baby D	Production House PNT 043L (Self)	37	24	TERMINATOR (EP) Metalheads	Synthetic Hardcore SYNTH 003 (SRD)
3	1	WE ARE FAMILY ('93 MIXES) Sister Sledge	Atlantic A 4508T (W)	27	5	MR. WENDAL/REVOLUTION Arrested Development	Cooltempo 12COOL 268 (IE)	38	23	HARDTRANCE APERIENCE EP Hardlur	Hardhouse UK HART UK 1 (RTM/F)
4	NEW	DREAMS OF HEAVEN Ground Level	Faze 7 12FAZE 14 (P)	28	NEW	NATURAL WORLD Rodeo Jones	A&M AMY 0165 (F)	39	20	ALCHEMY Drum Club	Guerilla GRRR 43 (RE/F)
5	4	SHOW ME LOVE Champion Champ 12300 (BMG)		29	15	NEW EMOTION EP Time Frequency	Internal Affairs KGBGT 009 (BMG)	40	53	DON'T WALK AWAY Jade	Giant (USA) 9362408690 (Import)
6	NEW	REVIVAL Marine Girault	ftr FX 205 (F)	30	42	OH CAROLINA Shaggy	Greensleeves GRED 361 US/BMG	41	15	TRIBAL TONE Ohm	Hubba Hubba HUBA 005 (DELTRA)
7	NEW	NO LIMIT Rob'n S	PWL Continental/PWL 256 (W)	31	NEW	PLAN 9 90's State	ZTT ZANG 38T (W)	42	26	THE MOVEMENT, THE MESSAGE Soundcraft	Skunk POOT 3 (Self)
8	NEW	HP HOP HOORAY Naughty By Nature	Big Life BLRT 89 (F)	32	NEW	WHAT CAN I DO FOR YOU Tiana Gardner	Network NWKT 68 (P)	43	21	ARRANGED MARRIAGE Apache Indian	Island 12IS 544 (F)
9	NEW	INDEPENDENCE Lulu	Dome 12DOME 1001 (IE)	33	14	GIVE IT UP, TURN IT LOOSE En Vogue	East West America A 8445T (W)	44	32	GOOD VIBRATIONS Brothers Like Outlaw	Gee Street/Island GEET 44 (F)
10	NEW	LOVE MAKES NO SENSE Alexander O'Neal	Tabu/A&M AMY 7708 (F)	34	NEW	KEEP IT ON Rahmah Jones	TMRC 12TMRC 7 (BMG)	45	27	SONG OF LIFE Leftfield	Hard Hands HAND 002T (RE/P)
11	NEW	BREAKBEAT PRESSURE PART 1 & 2 DJ S-S	Formation FORM 1201 (BMG)	35	29	I'M SO INTO YOU SWV	RCA (USA) 7853624501 (Import)	46	16	BROKEN ENGLISH Sunrise	Sony S2 6689036 (SMI)
12	1	THE LOVE I LOST West End featuring Sybil	PWL Sanctuary/PWL 253 (W)					47	NEW	WORK IT GIRLFRIENDS Jack & Jill	Strictly Rhythm SR 12126 (Import)
13	17	HOPE OF DELIVERANCE Paul McCartney	Parlophone 12P6230					48	NEW	TIC TOK Lorenzo	Expansion EXPAND 35 (P)
14	NEW	TAKE ME AWAY (PARADISE) Nix Factory	All Around The World 12GLOBE 120 (BMG)					49	NEW	ONE ON ONE Opaz feat. Mica Paris	Opaz OP 003 (Self)
15	10	OPEN SESAME Leila K	Polydor PQX 1 (F)					50	NEW	DO IT RIGHT Juice	DFC DFC 107 (Import)
16	7	EXTERMINATE! Snap featuring Niki Haris	Arista 74321106961 (BMG)					51	35	HIGH ENERGY High Energy	Strategy STRAT 19 (RIQ/F)
17	NEW	PHOTOGRAPH OF MARY Trey Lorenz	Epic 6589546 (SMI)					52	NEW	PAINFUL TRUTHS/NIGHT DAZE Max Beesley's High Vibes Boogie Bag	BGR 008 (TIMEWPI)
18	5	IT'S GONNA BE A LOVELY DAY SOUL SYSTEM/Michelle Visage	Arista 74321125891 (BMG)					53	31	LIVIN' IN DARKNESS Top Buzz	Basement BRSS 013 (Self)
19	19	SHINE ON ME Lovevotion	Fresh FRSHT 4 (RIQ/F)					54	36	CHERISH Jodiso	MCA MCST 1726 (BMG)
20	NEW	SCHUELFLOSS Dr Atomic	Guerilla GRAR 42 (RE/P)					55	28	CIRCLES Saffron	WEA SAFF 7T (W)
21	11	SWEET HARMONY The Beloved	East West YZ 709T (W)					56	41	ARABIC The Producer	Hype PROD 002 (DELTRA)
22	13	LOVE ME THE RIGHT WAY Ragimaton & Kym Mazelle	Arista 74321128091 (BMG)					57	NEW	GOTTA GET OVER (TAKING LOOT) Gang Starr	Chrysalis (USA) Y 44073 (Import)
23	6	MUSIC Fargetta And Anne-Marie S	Synthetic 12R 6334 (IE)					58	22	TASTE Capricorn	4th + B-way 12BRW 273 (F)
24	1	PRAYER TOWER Paradise Organisation	Cowboy RODEO 13 (BMG)					59	35	RUMP SHAKER Wreckx-N-Effect	MCA MCST 1725 (BMG)

TOP 10 ALBUMS

This Week	Last Week	Title	Label/Compac (Distributor)
1	NEW	APOLLONIA BMX	Union City UCRT 14/UCRMC 14 (SRD)
2	NEW	SO CLOSE Dina Carroll	A&M 540031 (F)
3	NEW	TALKIN' LOUD TWO Various	Talkin' Loud 5153361/5153364 (F)
4	1	CONNECTED The Stereo MCs/Gee Street/4th + B-way	BRP 589/BRP 589 (BMG)
5	18	3 YEARS, 5 MONTHS AND 2 DAYS... Arrested Development	Cooltempo CTLP 28/ZCTLP 28 (IE)
6	4	COLOURS Various	Union City UCRLP 1/UCRMC 1 (SRD)
7	3	CHANGES Christopher Williams	Uptown UPT 10751A (BMG)
8	NEW	BLUE FUNK Heavy D And The Boys	Uptown (USA) - (Import)
9	7	WHAT'S THE 411? Mary J Blige	Uptown UPT 10681 (F)
10	2	SURFING ON SINE WAVES Polygon Window	Warp WARP LP 7/WARPMP 1 (P)

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

© CIN. Compiled by ERM from Gallup data collected from dance outlets



ORE LP 508
ORE C 508
ORE CD 508

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RECORDS

"CLOSER TO THE BLUES"



ORE LP 519
ORE C 519
ORE CD 519

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

AD FOCUS

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

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

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

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

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

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

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



Segars Banquet launches its biggest ever campaign next week for *The Cult's* 18-track compilation *Pure Cult*. The release includes two limited-edition formats: a four-disc vinyl boxed set featuring *Pure Cult* and a live version of the band's 1991 *Marquee* gig, and a CD set featuring *Pure Cult* on one CD and the first part of the *Marquee* gig on the second disc.

The second part of the live concert will be available later on CD, though mail order. The Cult has requested that only 10,000 vinyl boxed sets will be available worldwide and will be landed through pre-release orders. The CD limited edition will only be available on initial shipment.

Record label: Segars Banquet
Media executive: London Media Agency
Media executive: Ben Tully
Product manager: Graham Jell

TV: kicking off a week one with advertising on MTV and S&B, followed in week two by exposure in the Central and Granada TV regions and selected Channel Four areas.

Radio: advertising and competitions on selected stations
Press: full-page ads in Q, NME and bike, motor and football magazines. Coverage is anticipated in Vor, Select, NME, Melody Maker and Sky.

Posters: a nationwide poster campaign
In-store: in-store window displays with multiples and independents
Target audience: male in the 25-35 age range

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

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

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

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

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

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

Compiled by Sue Skilzette 071-228 5547

EXPOSURE



PICK OF THE WEEK

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

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

MONDAY JANUARY 25

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

You Need Is Love, ITV: 7.30-9.30am

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

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

TUESDAY JANUARY 26

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



WEDNESDAY JANUARY 27

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

THURSDAY JANUARY 28

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

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



FRIDAY JANUARY 29

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



SATURDAY JANUARY 30

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



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



SUNDAY JANUARY 31

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

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



ON THE BOX

AIRTOURS

Travel ad
MUSIC: Let's Work Together
ARTIST: Carred Hot
AVAILABILITY: Best Of Carred Hot, Liberty
EMI CD 228 (CD)

BOOTS OPTICIANS

Vision care ad
MUSIC: Surprise
ARTISTS: Peter Hamill and Guy Evans
AVAILABILITY: *Spur Of The Moment*, Red Hat
(Pinnacle) CD 102

CITROEN AX

Car ad
MUSIC: Cupid
ARTIST: Johnny Nash (1998)
AVAILABILITY: Greatest Hits, Epic (Sony Music)
465300-2 (CD)

CUSSONS PEARL

Soap ad
MUSIC: Venus
ARTIST: Frankie Avalon (1995)

AVAILABILITY: Fabulous Frankie Avalon, Ace
COFAB 007

FATHER CHRISTMAS

Channel Four cartoon
MUSIC: Theme and incidental music
ARTIST: Mike Hever
AVAILABILITY: Soundtrack LP featuring Phoenix
Chamber Choir, Epic (Sony) 489475-2 (CD)

HEAD OVER HEELS

TV drama
MUSIC: Theme song
ARTIST: Don Black and Richard Ken, sung by Nic
Hayson

AVAILABILITY: single on Teletar (BMG)
CDHOF 1

THE HEIGHTS

Sky TV series
MUSIC: Theme and incidental music
ARTIST: various
AVAILABILITY: Soundtrack LP on Capitol (EMI)
CDEST 2189

LEMISIP

Medicine ad
MUSIC: Goodnight Sweetheart
ARTIST: The Spaniels (1954)
AVAILABILITY: Play It Cool, Charly R&B
CDCHARLY 722

MILLENIUM

BBC2 series
MUSIC: theme and incidental music
ARTIST: Hans Zimmer and Mark Mancina
AVAILABILITY: soundtrack on Narada Gnomes
(Pinnacle) CD 6001

TESCO MULTI-SAVERS

Supermarket ad
MUSIC: One Two Three
ARTIST: Len Barry (1965)
AVAILABILITY: single on Old Gold 059214

VENO'S

Cough mixture ad
MUSIC: adapted from Little Does She Know
ARTIST: Kussafsky Pyles
AVAILABILITY: In For A Spin, Line (Konker)
500057

Source: Mike Pession Music, compiler of Tele-Tunes book and supplements, tel: 0524 421172

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CUTTING RED RIBBON TO THE SINGLE MARKET

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

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

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

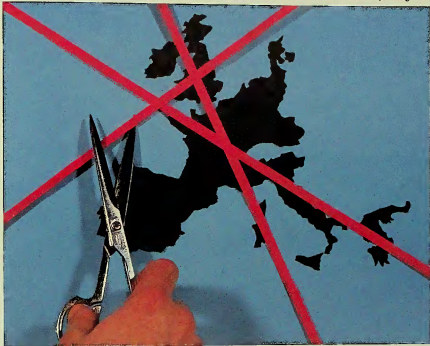
Distribution

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

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

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

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



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

establishing the balance of trade.

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

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

says accountant Steve Digby.

With half of Lasgo's accounts and sales recorded manually, the rest are computerised, which helps

keep costs down but makes generating data difficult.

"Our customers have consignments of CDs, hats, calendars and so on, which are packed, weighed and invoiced together," Digby explains. After a meeting with HM Customs, he secured an agreement that, for instance, each CD would have a notional cost of £5 and a set weight.

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

VAT changes

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

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

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

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

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

Now touring artists will have to register for VAT in ▶

BRITONS SPEND MORE ON MUSIC THAN OTHER EUROPEANS

IFPI SALES OF SOUND RECORDINGS 1991 (millions)

EC Country	Singles	LPs	CD albums%	Value (USD)	Per Capita
UK	56.3	142.5	44.0	2311.7	40.27
NETHERLANDS	6.3	43.2	90.7	600.2	40.14
BELGIUM	6.16	16.5	78.0	337.2	33.89
GERMANY	24.9	201.2	51.0	2,574.1	32.23
FRANCE	19.5	104.0	82.9	1,632.4	28.53
DENMARK	0.5	9.6	52.0	94.0	18.25
SPAIN	1.1	53.0	25.0	680.2	17.46
ITALY	0.9	53.8	36.8	635.5	12.06
GREECE	—	8.0	13.7	83.4	12.06
PORTUGAL	0.1	5.5	38.2	77.6	7.91

Source: IFPI survey

EC IS WORLD'S BIGGEST MARKET

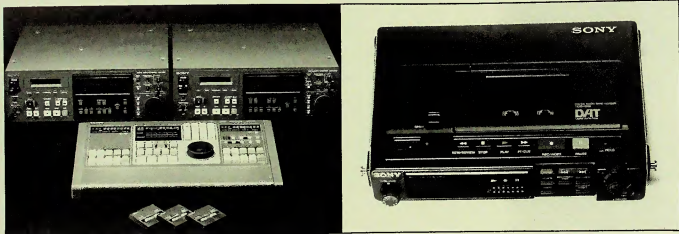
	TOTAL VALUES (USD)		% change	% of world mkt
	1990	1991		
EC	\$8.5bn	\$9.1bn	+7.0	35.3
US	\$7.5bn	\$7.8bn	+4.0	30.2
JAPAN	\$2.9bn	\$3.4bn	+17.3	13.2

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

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

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

Red Tape

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

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

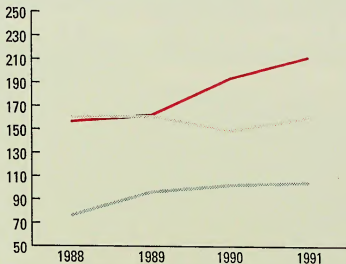
will remove the dead hand of officialdom from the movement of goods.

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

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

GERMANY TAKES LEAD AS EUROPE'S BIGGEST SHIPPERS OF PRODCUT

TRADE DELIVERIES (units millions)



Source: IFPI

UK

Germany

France

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

Copyright Law

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

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

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

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New market, old ways

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

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



"The two areas that will be most affected are in retail, where stores may get into buying records from one European source and

then shipping to different territories, or in copyright, where laws are changing constantly and different European societies are trying to form partnerships.

"However, I don't think it's going to change a whole lot for Sony in Europe from a record company point-of-view; we've been co-ordinating things on a European basis for many years now. We already work with generic merchandising, which is almost always in English. What you will see is media companies throughout Europe forming partnerships

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

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

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

Robert Walker
managing director, Lift UK

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

Simon Burke, managing director, Virgin Retail Ltd

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



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

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

Dieter Gorny
director, POP KOMM, Germany

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

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

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

Diether Habicht
spokesman, Pliz



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

Charlie Dimont
Managing Director,
Virgin International

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

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

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

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

Peter Reichardt,
EMI Publishing

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

Stuart Watson
senior vice president,
MCA Records International



"The people who expected to wake up on January 1 1993 and find the European flag flying throughout the Continent must have been very disappointed. The reality of 1992 and all the

provisions that we've been reading was not necessarily meant to change the face of the European record market. What it has done, however, is enable those with a little imagination and vision to focus on some central issues that could really benefit the record industry as a whole."

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

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

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

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

David Munns
senior vice president,
pop marketing,
PolyGram International



"In 1993, I foresee more hard work. I don't expect 1993 to be a great one for the record industry — the markets

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

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

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

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



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

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

Herman Heinsbroek, president, Arcade International

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



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

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

Jean Michel Coletti
American labels marketing
manager, EMI Europe



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

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

idea of Europeans liking their own music too."

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

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

America will reign.

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

Stuart McAllister
chairman and chief executive,
HMV Group



"For HMV, 1993 means continued expansion in our existing markets, with particular emphasis on North America and Japan, where we opened up two years ago. "Our stance on Europe is one of being opportunistic. If the right sites were to become available at the right price, then we'd be interested, and we've had good results in North America and Japan.

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

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

David Japp, managing director, Carlin Music

"On an international level, the so-called single European market will, I fear, present to us few advantages and possibly some disadvantages. The complexities of the different national copyright and commercial laws will continue to exist and the problems they will cause have yet to be fully resolved. It will be less of a problem for the multi-nationals as what they will lose in Italy, say, they will gain in Germany — much a case of swings and roundabouts. "On a practical level, however, I doubt that the breaking down of trade barriers will make a significant difference to independent publishers — European national characteristics and cultural differences will remain — at least in the foreseeable future and will ensure the continuing existence of local independents."



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

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

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

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

Peter Rhodes,
managing director, London
office, Midem Organisation



"Because I've been working for a French company for a few years, the single market won't make any difference to me. It's neither easier nor more difficult to attend our shows. "Obviously it will affect the way the music industry works, in terms of publishing rights and so on. Nobody knows what will happen with parallel imports because it's a grey area at the moment."

"What will stop someone stocking up with low-price budget CDs in the UK and flogging them off in their home country? "The seminars we organise are tuned in to the new aspects and opportunities of dealing in Europe, and with so much changing there, it's very important that these areas are adequately covered."

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DOOLEY'S DIARY

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



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

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

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

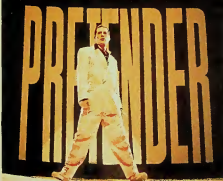


Sheffield's Leadmill venue had never seen so many suits when it hosted the launch of the second Sound City event last Tuesday. Only the indie-garbed DJ Mark Goodier (centre) left the sartorial side down, but he's devoting six nights of his evening show to the festival from Monday April 5 to 10. That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

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Right Said Fred are in deep
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5 Pumping up sales
How Station II Station took
Technotronic to the regions

7 Holding the purse
Financial service package
developed for small labels

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

station II station

Music Week Promotional Supplement

30 JANUARY 1993

Media meets are just the ticket for regional promos

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

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

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



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

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

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

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

Station II Station signs up software

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

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

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

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

Frog at centre of trademark row

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

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

The arguments have now been put on hold because Station II Station would not release any explanation as to the relevance of the Frog to the company's various activities. Stephen Tandy, managing director of Station II Station said: "Freddie is a fundamental part of our operation, if



Freddie the Frog: innocent

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

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



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STATION II STATION

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

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

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

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

divorce, let alone a north-south divide!"

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

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

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

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

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

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



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

Regionally Right Said Fred

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

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

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

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

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



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

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

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

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

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

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

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

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

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

Station II Station ► page 4

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





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STATION II STATION



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

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



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

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

As Station II Station developed as a company,

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

"We suddenly realised that we possessed a virtually complete portfolio of regional journalists," Levett explains. "That was a good point to start, but now that's been developed and we have the same sort of ongoing relationship with them that we have with the other forms

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

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

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

Making Waves

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

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

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

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

The two companies first

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

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

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

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STATION II STATION

Pump up the promo volume

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

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

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



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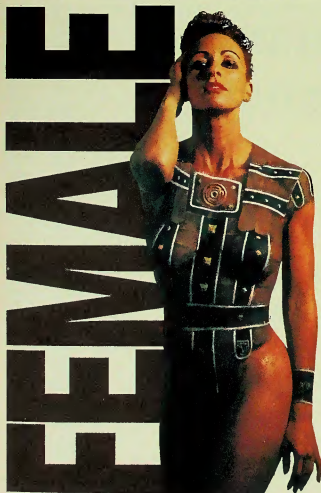
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Maxine Olusanya - primarily involved in the research and development of listings. Maxine feeds the frontline team with up-to-date and accurate information on the whereabouts of all media contacts.

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

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

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

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

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

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

page 9

Keeping a grip on the purse strings

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

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

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

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

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



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

clients a complete package.

"We'd like to get to people a bit earlier, to save them wasting their purse," he says. "If they just come in with an idea or a song, we can give a complete package - Station II Station II's promotional

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

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STATION II STATION

Farm boys reap a rich harvest



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

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

can be done," explains Tandy.

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

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

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

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

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

STATION II STATION

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

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

"I sit in on marketing meetings at London-based

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

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

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

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

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

Apart from spending the word about the ▶ page 10

New technology set to come on track

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

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

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

The transmission had tremendous impact, securing 24 A-Lists in the week before the hard copy of the single arrived at the stations.

Station II Station is now offering the service for

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

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

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

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



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

to Station II Station.

A further exclusive service which the company is hoping to develop more fully with the help of Barry Martin is the promotion of music through 0891 and 0898 telephone numbers. Using interactive computer technology through the phone system, a far more sophisticated service than simply playing a track down the wire can be developed, offering previews of new tracks and information about featured artists.



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STATION II STATION

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



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

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

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

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

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

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

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

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

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

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

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

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



Station II Station

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Chairman: Martyn Levett

Managing Director: Stephen Tandy

Financial Director: Barry Martin

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