

4 Top of class  
Ex-Virgin Classics  
man to fill Philips  
label hot seat

8



Year we go  
Whitney Houston  
is 1992's top  
singles artist

23 Snap to it  
Monitor focuses  
on dance giants'  
repackaged LP

24



On song  
Simon Climie  
LP among tips  
for chart success



# music week

For Everyone in the Business of Music

23 JANUARY 1993 £2.65

## Russell promoted as Canadian gets Sony

### PolyGram plans new stand-alone budget division

Sony Music chairman Paul Russell has been promoted to president of Sony's entire European operation in a radical shake-up of the company.

The company says the move puts Sony in a unique position to co-ordinate and sell product throughout Europe. It also effectively quashes a year's speculation that Russell was to leave the company.

His replacement as chairman and chief executive of Sony Music Entertainment UK is Paul Burger, 37, currently president of Sony Music Canada.

Burger, in common with the chiefs of the other Sony Europe territories will report to Russell, 48, who is moving to



In control: Russell and Burger

the London office of Sony Music International.

Russell, who will continue to report to Sony Music International president Mel Iberman, has run Sony UK (previously CBS) since 1985.

He is now severing his day-to-day involvement in the UK business and is resigning from the BPI council. Burger is

expected to be co-opted on to the council in his place.

Russell says, "The lines of communication are very long between Europe and the US. This solidifies the region and recognises the commercial and economic realities of the new Europe."

The move comes just six months after Russell and his deputy, Tony Woolcott, took over day-to-day control of the Columbia and Epic labels.

Woolcott will now concentrate on his job as deputy chairman, while Burger appoints new managing directors for the two labels.

Russell says he expects the new MDs to be named within the next 30 days.

Burger, who arrives in London to take on his new job this Wednesday, says, "It's a big challenge, but I look forward to working in such a vibrant and creative market."

Burger joined CBS Records in Israel in 1977, before moving to Paris as director, special marketing for Europe. He was based in London between 1986 and 1989 as vice president, marketing and sales, Europe for CBS Records International.

With Canada having suffered an even worse recession than the UK, he says he is well-prepared for his move. But he stresses, "I am not coming in with a hatchet in my satchel. There are no hidden agendas."

PolyGram is to co-ordinate its low-price music and video releases under a single new division to be launched in April.

The creation of the company, expected to be called 4 Front Entertainment Audio and Video, follows the imminent expiry of PolyGram's distribution deal with Pickwick in March.

Pickwick, which has recently concluded a pan-European deal with Warner Music Europe, has handled all the major UK budget releases for more than a decade.

Pickwick currently licenses material for its UK budget ranges from Sony, MCA, BMG and Virgin and is launching the first Warner Sound Value titles in March. EMI's catalogue is handled by its Music For Pleasure subsidiary.

It is understood that PolyGram Video managing director Pete Smith will head the new division.

### MPA to unveil Emro at Midem

The MPA is to launch Europe's first central accounting rights body to the industry at Midem next week when its formal policy statement is released.

The 16-page document reveals that the European Mechanical Rights Organisation, which it describes as "the future of music licensing in Europe", has already begun negotiating central licensing deals with major record companies.

Tom Bradley, who as MCPS deputy chief executive is on the Emro negotiating team, says the organisation is adopting a "pragmatic" approach.

If he succeeds in luring majors to Emro, he hopes publishers with songs used by those companies will join the system too, thus cutting costs.

Among the labels which Emro has been negotiating with is Sony, which is close to sealing a new mechanical rights deal, tipped to be with French body SDRM, to begin in the summer.

## Virgin buy-out lifts EMI sales

The Virgin acquisition helped EMI beat PolyGram to become the UK's leading albums company in the last quarter of 1992, according to new CIN data.

The combined total for the two companies — which are operated separately but combined in Thorn EMI's EMI Music group — is 23.5%, ahead of PolyGram's 21.5%. This is the first time EMI has led the albums market since 1982.

PolyGram was once again top singles company, however, with a 20.7% market share, closely followed by EMI's 19.1% total incorporating Virgin.

Whitney Houston propelled Arista to top of the singles label league with an 11.5% market share — a 720% increase on the same period last year. Columbia was top albums label on 6.4%, followed by Virgin on 6.2%.

Overall, a last-minute rush

HOW '92 ENDED UP			
UK record sales (units) 1991 vs 1992			
	% diff		% diff
SINGLES	-5	ALBUMS	-3
Cass	+17	Cass	-9
CD	+69	CD	+18
Seven-inch	-39	LP	-48
12-inch	-26		

Source: Gallup

around Christmas saved the industry in the last quarter, according to Gallup sales data.

The number of singles sold between October and December 1992 rose 4% compared with the previous year while the total of albums sold remained the same.

Across the whole year, singles declined 5% while albums sales performed better than feared, falling only 3%.

the classic single of the eighties is re-released for the first time on cd single and is taken from the forthcoming album... if I was: the very best of midge ure & ultravox

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Chrysalis

# Blakes



There is only one Blakes

## Virgin drops Woking HQ

Fears of a rebellion by staff and presenters has forced new Virgin Radio chief executive David Campbell to drop the station's plan to base itself in Woking.

Campbell, drafted in by Virgin founder Richard Branson two weeks ago over the head of managing director John Aumonier, signed a lease for offices in London's Golden Square last week.

Meanwhile the launch of the station has been delayed six weeks to April 30 to allow more time to prepare.

Radio industry analyst Trevor Morse of Boyfield Morse and Letwin, says, "The costs incurred by the changes must be considerable. It may affect their cash flow."

Aumonier is said to be "considering his future" with the AM station.

● Campbell and joint programme director Richard Skinner will discuss Virgin Radio at The Radio Academy's annual conference on March 3.

genesis



Virgin Records' second Genesis live album in two months, *The Way We Walk Vol 2: The Longs*, was expected to become the first new number one album of the year today. By Thursday the package was selling twice the volume of last week's number one by Cher and looked set to improve on Vol 1's highest chart position, despite selling less than half as many copies in its first week. The *Shorts* sold 120,000 copies in its first week in November, peaking at number three in the strong pre-Christmas market.

# Birt's law fuels R1 fears

Radio 1FM has issued a new "mission statement" bringing its policy in line with BBC bosses' plans for its future as an "infotainment" station.

But its adoption of the policy laid out last month by new director general John Birt has prompted PNL chairman Pete Waterman to renew his call for an industry-wide campaign to "save" One FM for pop music.

And Waterman says support for his views has sparked a flood of leaked BBC documents which he plans to use as ammunition in the debate.

"Radio One is terrified. But it cannot stand against this on its own - the industry must support it," he says. "They have to go along with Birt because they are petrified."

The new "mission state-



Beerling: Birtian policy

ment" comes in a document entitled Radio 1 FM - The Sound Of The Future, which was distributed to staff by controller Johnny Beerling last week. It underlines Birt's view that BBC services should be different from commercial competitors.

It describes One FM's mission as: "To serve the music, information and entertainment needs of a young adult audience by providing them with a distinctive and high quality radio service."

The One FM document outlines a policy which places music among "other aspects of UK popular culture including comedy and drama".

One FM's previous mission statement described it as "first and foremost, a music station." It stressed non-music programmes would not "undermine our foundation as a music station". No such assurances are included in the new document.

● The BPI is preparing its own statement on the future of One FM in April.

# Pirate gaoled for two years



One of the biggest cassette pirates yet convicted in the UK is behind bars this week after receiving the longest sentence ever handed down for pirated crimes.

Albert Sheddin, 50, was gaoled for two years and fined £10,000 plus costs at Snaresbrook Crown Court in Essex after pleading guilty to 10 charges of breaking copyright and trademark legislation.

Judge Platt also ordered the confiscation of more than £57,000 of a £78,000 stash of used notes found when police raided Sheddin's home in Barkingside, Essex.

The conviction of Sheddin, who had previously served four-and-a-half years of a 10-year sentence for burglary, marks an important victory for the BPI's Anti-Piracy Unit.

APU co-ordinator Tim Dabin says, "We really wanted a case like this, especially after last year and *Music Week's Let's Stamp Out Piracy* campaign. What we needed was a really good result to show we can get this into court and get good sentences."

He adds that the sentence may encourage judges to hand down higher penalties in future. Previously the highest sentence was 15 months.

The APU, in conjunction

with the police, investigated Sheddin for nine months in 1991 in an operation code-named *Caroline*. Police netted a £100,000 haul including 13 high-speed duplicators, almost 400,000 inlay cards covering some 300 albums and many finished tapes in raids on a factory, a private house and an industrial unit between June 1991 and January last year. The APU estimates the annual output from each of the factories could have cost the industry £1m annually.

Over the past four years Sheddin had also been arrested 16 times under three different names for hawking tapes in person.

# Dickins denies Britgate slurs

Brits chairman Rob Dickins says he planned to reform the Brit Awards voting long before last week's press criticism of the nominations.

The Sun last week claimed Dickins' suggestions as a victory, four days after journalist Piers Morgan criticised the nomination of "obscurer artists" Take That, Eya and KD Lang.

However, proposals to open The Brits' electoral college and allow votes from all areas of the music business have been a subject of debate for weeks.

Dickins says, "I have been thinking for some time that it might be good to make some



Dickins: 'time to silence doubts'

changes. Maybe it is necessary to silence some of the doubts we have heard."

Rather than simply allowing retailers and Radio 1 FM lis-

teners to vote on single awards categories, they could be given a voice across the board, he suggests. Producers, publishers and journalists could also be allowed to vote.

"It would be nice if the whole industry had one award rather than just the record companies," he says.

Further media criticism focused on the best British newcomer award, for which Bard member retailers nominated covers acts KWS and Undercover alongside Take That, Tamsin Archer and Dina Carroll.

Bard chairman Simon Bur-

ke says, "I can't explain the voting; this is one of the strange things about democracy."

● Nominations for the Brits 93 classical award were finalised last week. They are - Beethoven's *Nine Symphonies* by Nikolaus Harnoncourt with the Chamber Orchestra of Europe (Teldec); Beethoven's *Violin Concerto* by Nigel Kennedy/Klaus Tennstedt (EMI); Gorecki's *Symphony No 3* by London Sinfonietta and David Zinman (Nonesuch/Warner); Rossini's *Heroines* by Cecilia Bartoli (Decca); and John Tavener's *The Protecting Veil* by Steven Isserlis (Virgin).



Rob Dickins is dead right when he says the Brit Awards needs to broaden its voting methods.

With so few companies involved in the process at the moment it is almost guaranteed to throw up oddities like last year's tie between Simply Red and the KLF or Warner Music's virtual clean sweep of the International Solo Artist category this year.

When the margin of success is so narrow it wouldn't matter if you had the Pope himself counting the votes, it would still turn out the same.

But broadening voting doesn't necessarily produce a sensible vote. The decision of Bard members to include two out-and-out covers acts, KWS and Undercover, in the Best Newcomer category is questionable to say the least.

The BPI needs to think hard about the voting procedure for next year's awards, not just to address the PR problem - that it is seen to be fair - but also to ensure it does the job of flagging albums both at home and abroad.

After the surprise success of KWS and Undercover, I was disappointed last week to see three highly tipped young bands, all apparently locked into the same retro habit.

Soul/dance act McKoy and pop-rockers Little Angels spent half their sets playing covers. Island's Star Club played no covers, but had obviously learned the Byrds' songbook backwards.

There's nothing wrong in taking inspiration from the past. Covers can make good short-term commercial sense.

But they bear about as much relationship to what this business is really about as a Big Mac does to a slap-up meal at a three-star Michelin restaurant.

Is it really so difficult these days to find anyone who can knock out a decent tune?

Steve Redmond



Why on earth are the BPI and MCPS going back to the Copyright Tribunal to decide on a reduction on mechanical rates for DCC and MiniDisc?

It is totally unnecessary, for the launch of new formats is in everybody's interest.

Despite the posturing of publishers, I doubt if many songwriters would dispute that plummeting sales have been saved by the introduction of CD.

The problem is that last time out they ended up with royalty breaks for CD which lasted far longer than was strictly necessary to recoup labels' start-up costs. Once bitten they are now twice shy.

Record companies claim they need a reduction to launch a new carrier. Sure, but while there are initial costs and manufacturing is expensive, if the formats take off then the former are quickly covered and the latter will drop rapidly.

Remember too, that for most labels talk of high R&D costs is a red herring. Only two of the five majors were directly involved in developing the new formats, and in both cases most of the costs were incurred by their hardware divisions.

It is suggested that royalty breaks should last until the new carriers reach 30% market penetration — but even now CD is in barely more than 40% of homes. Are we really saying that labels made nothing out of CD until two years ago?

Let's have a little sense here. That means no royalties for artists or publishers until new formats move into profit which will be after a few thousand retail sales. Then an equivalent amount of reduced rate copies while the format takes off, followed by full royalties for that. That way we can all work to launch new formats and share in the rewards — a long way before 30% penetration.

Back to the negotiating table, please.

Jon Webster's column is a personal view and not necessarily that of MW

## NEWS

# Ousted Alto boss plans return

Former Alto and Microbyte managing director Les Whitfield is hatching plans to return to the industry following his abrupt departure from the music and games retail group two weeks ago.

Whitfield, asked to leave following a "difference of views" with company chairman Roger Gawn, says he hopes to be able to announce his new plans over the next month.

His departure follows a change in direction at the group, which has reduced its



Whitfield: 'difference of views'

music retail activities to concentrate on computer games.

A total of six Alto outlets were closed last year, leaving the group with only three music outlets, including its prestigious Harrods concession. The Gatwick site will be taken over by Philip Ames' 4-Play chain next week.

The independent group has closed Microbyte's head office in Wakefield and Alto's office in Berkhamstead, centring operations on Gawn's head office in Norwich in an effort to reduce

overheads by up to £300,000 annually.

Nine of the group's 100-strong workforce have been made redundant over the past two months.

Gawn, who has taken over the day-to-day running of the group, says he is concentrating on its 20-store Microbyte computer games chain, acquired in August, and plans to open new "multi-media" stores in 1993.

Gawn's Norwich Investments and Securities acquired Alto from receivership in 1991.

# Retail guru fills Philips hot seat

Former Virgin Classics senior marketing manager Liam Toner has been appointed label chief at Philips Classics, writes *Phil Sommerich*.

Toner, who becomes head of marketing next week, replaces Isobel Collins. Collins resigned suddenly from the PolyGram label in December.

PolyGram Classics divisional director Peter Russell says Toner, 35, was chosen for the post because of his strong retail experience.

A former classical manager at Virgin Retail's store in Dublin, Irish-born Toner subsequently moved to London to become HMV's classical co-ordinator, joining Virgin Classics in 1990.

Since being made redundant



Toner: new classics chief

by Virgin last September in the shake-up that followed the company's takeover by EMI, Toner has worked as a consultant for the company, overseeing the recent opening of its Los Angeles Megastore.

Russell, who declines to dis-

miss Collins' departure, says, "Experienced marketing managers of proven ability are hard to find. Therefore I'm happy that Liam is joining us with his extensive experience in the retail sector."

Toner says he hopes to capitalise on the strength of the Philips roster. "People have forgotten how adventurous it is," he says.

Among priority releases this year are the labels' Point Music venture with US composer Philip Glass and albums from big name artists such as Alfred Brendel and John Elgar Gardner.

Working with Toner will be another former Virgin Classics colleague, press officer Paula Morris.

# Celebrity PAs pack 'em in

Retailers turned increasingly towards the stars to be the recession in 1992, hosting a record number of in-store PAs nationwide.

Megastore chain Virgin Retail hosted twice as many as in 1991. HMV's total was up by a quarter, and Our Price and Farringdons also report staging more celebrity events.

Such promotions can provide a huge sales boost by attracting thousands of fans, increasing in-store traffic and winning local press coverage.

Classical harpist Rupert Parker boosted sales by £3,500 at Music Junction in Manchester last week, while Tower Records estimates that The Orb's midnight visit to its store in London's Piccadilly Circus in July helped sell an extra 2,000 units.

## STORES WITH STARS

	No. of stores holding PAs	Total PAs in 1992
Virgin	18	150
HMV	50	245
Our Price	50+	44
Farringdons	2	30
Tower	5	10
Andy's Records	15	30
Music Junction	5	10

Source: MW/Survey

But it is not always so straightforward. HMV marketing director David Terrill says PAs can make little commercial sense as the in-store congestion discourages casual browsers. And indie retailer Philip Ames of 4-Play says, "You can effectively write off

the broken, and things can get open or stolen."

Indeed, Take That — one of the most popular PA acts with more than 20 appearances in 1992 — had to cancel several appearances at HMV because of fears about crowd control.

And the chain lost thousands of pounds in sales when Bobby Brown's visit to its London Oxford Circus store meant browsers were penned off for several hours.

But Virgin Retail believes its credibility can only benefit when indie acts such as Lemonheads' Evan Dando (at Virgin Megastore this Friday), visit the store.

PA co-ordinator Nick Early says, "We gain from the publicity and have to balance that with what we may lose in sales from the rest of the store."

# Radio One boosts bigger Sound City with more airtime

The Sheffield Sound City '93 event is set to capitalise on the success of last year's festival with an enlarged events programme boasting increased radio exposure and a high profile series of gigs and talks.

Radio 1 FM, co-organiser of the April 5-10 festival with the BPI and Musicians' Union, is allocating up to 25 hours of airtime to the event — up one third on last year's series of shows held in Norwich.

Six gigs will be broadcast from the Leadmill and Hallam University Students' Union during the week, with One FM DJ Mark Gooder providing further coverage.

As a foretaste, the station is broadcasting a concert featuring the Lemonheads, the Frank And Walters and the Stereo MCs live from Sheffield's Leadmill tomorrow night (Tuesday).

BBC Radio Sheffield and Radio Five will also run further broadcasts during Sound City and programmes are to be syndicated for broadcast across the rest of Europe.

# Real World group saves Womad

Womad's 1993 concert series is safe following the acquisition of the world-music organisation's name and assets by a subsidiary of Peter Gabriel's Real World group.

World In The Park paid around £30,000 for the name and assets from receivers Cape & Dalgleish last week, less than a fortnight after the Womad group's companies were forced into voluntary receivership with debts totalling £300,000.

Among the events now set to go ahead in the UK this year are the Womad festival, to be staged at Reading from July 16-18, and the Womad Holiday Week in Morceston Bay from August 27-29. Further events are being organised for Australia, Europe and the US.

## Wembley venue for MW soccer

*Music Week* is backing a competition to find the best five-a-side football team in the music industry.

The charity venture, culminating in a final to be played at Wembley Arena in front of up to 8,000 spectators, is being organised by First Artist Events alongside its London Five-A-Side Tournament on May 11.

The main competition, to be broadcast by Carlton, will feature teams from London's top clubs.

The *Music Week* Trophy tournament will take place in the afternoon with the final in the evening. Some of the proceeds will go to Nordoff-Robbins Music Therapy.

Organiser Phil Smith says, "We're hoping that each music business team will include at least one celebrity player."

More information is available from Smith on 081-900 1818.

# Top earners U2 lead US circuit

UK and Irish acts took 10 out of the Top 50 places in the list of highest grossing US tours in 1992, with U2 heading the league with an astonishing total of \$67m.

The Irish band, who played 73 shows in 61 cities for their Zoo TV tour, grossed more than twice as much as the Grateful Dead in second place with \$31.2m from 55 shows.

From just one concert at New York's Yankee Stadium U2 grossed \$3.1m.

But the US band scored a higher per show average gross of \$1.3m compared with U2's \$1.1m.

The full list of UK bands appearing in the Top 50 published by US music business

### TOP UK GROSSERS IN THE US

Artist	Gross (\$m)	Cities/Shows
1. U2	67.0	61/73
2. Genesis	27.6	24/28
3. Elton John	27.5	32/49
4. Eric Clapton	22.7	30/37
5. Def Leppard	13.8	72/77
6. The Cure	10.8	36/43
7. Dire Straits	9.2	41/48
8. Moody Blues	9.1	96/118
9. Rod Stewart	8.7	17/22
10. CSN*	7.6	51/58

Source: Pollstar

\* Includes British-born Graham Nash

magazine *Pollstar* includes Genesis (number 6), Elton John (7), Eric Clapton (9), Def

Leppard (19), The Cure (25), Dire Straits (30), The Moody Blues (31), Rod Stewart (33) and Crosby, Stills And Nash (35).

But while the list shows UK acts are still popular in the US, U2 and The Cure are the only two bands on the survey to have emerged within the past 15 years.

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

The Office of Fair Trading has dropped its investigation into rights agency PRS. The OFT launched an informal inquiry into a complaint about the society's Live Music Distribution Policy in July last year.

Beggars Banquet is mounting its first ever TV advertising campaign to support the release of its Cult hits package *Pure Cult* on February 1.

Late invitations to the fifth International Live Music Conference to be held at London's Portman Hotel on March 5-7 are available from Rob Hollingsworth at Primary Talent International on 071-359 0000. More than 60% of places have already been filled.

The Independent Publishers' Association is holding a pan-European meeting at Midem on Tuesday January 26 at 11am in the Salon Estere at the Hotel Martinez. Contact Nigel Rush on 071-486 1213 or at the Motorcity stand during the Cannes market.

Olivier Smallman has split from plugging partner Nick Fleming after 18 years. Smallman will pursue his production and management interests at First Avenue Records and Radio 1 Music Management. Fleming hopes to finalise details of his own new partnership this week.

Nominations are being invited for the Ivor Novello Awards, with the closing date on February 19. Entry forms are available from Basco, which organises the awards, on 071-436 2261.

Sir Georg Solti's Die Frau Ohne Schatten — named recording of the year in last week's International Classical Music Awards — is released through PolyGram's Decca label, not DG as stated in last week's story.

# Burke: back the Breakers

Bard chairman Simon Burke has issued a rallying call for retailers to support the new Breakers Chart after dealers gave a mixed response to its launch last week.

Burke, whose Virgin Retail chain racked the Breakers Chart in its main London Megastore from day one last Monday and will rack it in all stores within a month, says

retailers can only benefit by backing the initiative.

"I urge all our members to support all of the charts in which we have an interest, because they are one of our assets and the more support they get the more valuable they become," he says.

HMV also began using the Breakers for racking in certain outlets last week and will fol-

low its progress over the coming weeks, says marketing director David Terrill.

Indie chain Andy's Records will begin racking singles in accordance with the new rundown in the next month, says founder Andy Gray. Tower and Indies 4-Play and Music Junction are displaying MW's Breakers poster.

But Our Price and

Woolworths say that although they support the chart in principle, they have no immediate plans to use it.

MW and Radio 1 FM's Mark Goodier show are currently the only media supporting the new chart, though CIN marketing executive Phil Matcham says he is confident of increasing its coverage.

● Breakers poster, p15

# New BBC chief to focus on 'adult' music

The BBC's new head of music programmes Avril MacRory has given the first glimpse of her programming policy for the corporation.

MacRory, who leaves Channel Four for the BBC next month, retains a firm commit-

ment to classical and operatic works — a feature of her four years at the channel.

"It is too soon to be definitive about what I will do but one area not getting the exposure it might is that whole adult field taking in album rock,

folk, blues, jazz and world music," she says.

MacRory, who replaces Dennis Marks, newly appointed general director of the ENO, will take charge of in-house productions as well as commissioning programmes.

She will not be involved in Top Of The Pops or Def II.

● Horse Opera and Zoo TV, two Initial Film and Television productions which MacRory brought to Channel Four, are shortlisted for awards at Midem's Audio Visual Festival.

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# Barclays called check mate too soon

Further to Peter Hitchin's letter (*MW* Dec 26), in my interview on Thames News I did not question Barclays' legal right to "pull the plug" on The Recording Group, more the morality of putting the boot into a business that had traded profitably for 15 out of its 17 years life (paying substantial interest and charges during that time) when it suffered a

period of difficult trading.

The "full support" Hitchin alleges was given by Barclays Soho Square included withdrawing our overdraft without notice on two occasions - causing cheques issued in good faith to bounce - and responding to a request to reschedule our loan by demanding early repayment of about half of the outstanding amount.

The losses we suffered at Audio One, coupled with difficult trading conditions in 1991 made this impossible - a fact that Hitchin and his colleagues knew only too well.

Preliminary figures from the liquidators indicate that total receipts from the sale of the group's assets are likely to exceed its liabilities at the time of closure.

But, before our creditors get out the champagne they should be aware that the costs incurred as a result of the receivership will substantially reduce the final distribution. To everyone, that is, except Barclays Bank Soho Square, who have already been repaid in full.

To warn others of what could happen to them when their

bank manager's beaming smile fades, I am now writing a book detailing some of the banks' less publicised trading practices. 'Doing Business With The High Street Banks - A Guide to Survival' is to be published shortly.

Bill Foster,  
Managing Director,  
The Recording Group plc,  
(in liquidation).



## PRS misses out Midem at our peril

With all the shenanigans taking place at PRS this year, I would have thought it vitally important that the society is represented at Midem, especially since both ASCAP & BMI will be there.

The PRS council has decided that it will not be sending any representatives and I would like to question this decision.

Since this is the first truly "European" Midem, with the relaxation of trade barriers, it is probably the most crucial year for all of our attendance.

Surely PRS should be there to promote the interests of both writers and publishers alike and while there will always be mutterings about the economic viability of attendance, there is surely no substitute for "showing face and pressing the flesh".

Also, many unsigned or unknown writers cannot afford to make the trip, and in recent years, the PRS member relations department has been helpful in advancing their cause by way of advice. As a founder of the newly formed Independent Publishers' Association, I would like to inform the wise old bearded sages in their ivory towers, that we down here at "grass roots" level voted unanimously at our first IPA meeting for PRS to attend Midem.

Since the PRS exists to assist publishers and writers, perhaps the governing body would like to listen to some of its members from time to time.

It is one thing to make a decision but I think we have a right to know why, especially when it's such an unpopular stance, n'est ce pas?

Nigel Rush,  
Odds On Music  
Blustrode Street  
London W1.

# Brits '93 paint a sorry picture

For many years the nominations for the BPI Awards have been a source of bewilderment to me. This year's selections, however, have surpassed all previous efforts, and in turn paint a depressing picture of the British music industry in 1993.

According to (Brits chairman) Rob Dickens, "Britain has always produced the eccentric and interesting in popular music."

Why, then, is it only international categories that can claim to display those characteristics? Some of the nominations for this year's awards are a disgrace.

Dickens says the BPI year goes from October to October. Unless I am much mistaken no solo record in that time was released by either Phil Collins, Meek, Hucknall or Siobhan Fahey. Yet all three have been nominated for solo artist awards.

Both Hucknall and Fahey are quite rightly recognised under their official titles, Simply Red and Shakepear's Sister, in the Best Band category, so why the need to double up?

The nominations have shown an almost complete disregard for a variety of music styles, choosing instead to pro-



mote only the safe and successful.

Dickens says that sales matter, so surely he recognises how successful hard rock, rap and dance are? The nominations for hard rock/metal, rap and dance can be counted on one hand and appear to be no more than token gestures signifying the BPI's awareness that such music exists.

Where are the nominations for Def Leppard or The Shamen - a remarkable omission, hopefully nothing to do with the smallness of their label - and why don't the likes of Manic Street Preachers and Stereo MCs feature among the nominees for Best Newcomer? The Best Newcomer category really is a disgrace, with only Tamsin Archer being worth her place among the nominees. The presence of KWS and Undercover is a slap in the face to all young song-

writers or bands who write original material.

Add Take That to the list and six out of the seven hits produced by those artists were cover versions.

I would request that in the future the BPI sets out some proper groundrules and sticks to them. If for one year one or two categories appear rather weak it would hopefully serve as a reminder for where improvements can be made.

Lead singers are not solo artists. Make it October to October. Recognise the best international albums. Encourage original songwriters. Embrace all musical styles. Stop neglecting and patronising the younger record buying public.

Wake up before it's too late.

John Maxse,  
Homestead Farm,  
Selborne,  
Hants GU34 3LN

## King hits the positive spot over Brit list

I was very irritated to hear Brits and WEA chairman, Rob Dickens on Radio 1FM say how disappointed he was that Jonathan King dared to criticise the nominations, when he was normally so positive about our music industry.

I felt that Jonathan King was extremely positive, positive that with Rob Dickens being both chairman of the Brits and WEA it seemed positively odd that WEA should scoop the majority of the nominations, leaving the small record companies busting a gut to get a look in.

JK cares about the music industry and is positive enough to speak out while others keep their mouths shut.

Maggi Farran,  
Maggi Farran Press Office,  
100 St Stephens Road,  
222 Kensal Road,  
London W10 6BN.

## Hello, Dolly's no US flop..

Alan Jones tells us (*Music Week* Jan 16) that Dolly Parton's *I Will Always Love You* was a "1974 country flop".

In 1974, Parton's recording reached number one position on both *Billboard* and Cash Box's country charts. In 1982, it again made number one on *Billboard*'s country lists, this time as part of the soundtrack to the movie, "The Best Little Whorehouse in Texas", an unparalleled achievement.

Additionally, Parton's record appeared on *Billboard*'s Top 100 pop chart.

Perhaps Parton's version did not equal Whitney Houston's in terms of sales, but a "flop"?

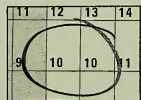
Jon Phillips,  
Country Music People magazine,  
225A Lewisham Way,  
London SE4 1UY.

Thank you for pointing out Parton's US success with the song, but Alan was of course referring to the UK where *Parton* version failed even to dent the Top 75 - Ed

## MW's extra day of business

May I thank everyone at *Music Week* for giving the manufacturers an extra day on May 10 this year in which to deliver their goods, per your 1993 Wall Planner.

While not admitting in any way that Damont might require this additional day in which to meet their obligations, I am sure that it will be a



One more day to sell

boon to our competition.

Chris J Clark,  
Managing Director,  
Damont Audio,  
Blyth Road,  
Hayes,  
Middx UB3 1BY.  
Congratulations, Chris, on being the first to spot our deliberate mistake. May all your May 10s be happy ones - Ed

# 1992: The top compilation

Compilations accounted for a fifth of all album releases in 1992, with dance being the dominant genre. Meanwhile among artists, 1991's top two album acts wrestled for pole position again

## COMPILATIONS

*Music Week's* album release listings for 1992 were dominated by compilations, the sector accounting for over 20% of releases for the first time.

But, after years of steady growth, there are signs that the compilation market has reached saturation point, and there was a definite downturn in the number of big sellers in 1992, with few titles attaining platinum status.

While others faltered, the *Now That's What I Call Music* albums continued to prosper. The three releases in 1992 would have taken the top three places but for a late run by *The Bodyguard* soundtrack.

The *Now* series was launched in 1983, and has yielded the biggest-selling compilation in nine years out of 10. The only year it failed to take the prize was 1984, when the rival *Hits* series from BMG/Sony/Warner (now aborted) emerged victorious at the first attempt.

The majors still originate the majority of hit compilations, with the only independents making much impression being Telstar and Dino.

Telstar accounted for 11 of the Top 50 in 1992 - down one from its 1991 tally - while Dino was behind 10 (including one on sister label Quality TV) up two on 1991.

Telstar owed much of its success to dance compilations. Indeed dance was the dominant force in the compilation market, with 22 of the Top 50 albums (44%) comprising wholly dance tracks - double the 1991 level.

With many pop compilations also including many dance hits, the real impetus of dance to the compilation market is even greater, making its awful showing in the artist album chart all the more striking.

High profile classical and rock compilations were less in evidence, and even though cinema admissions continue at high levels, few soundtrack albums made much impact. Only two sold sufficiently well to make the Top 50 - *The Bodyguard* and *Wayne's World*, though EMI's compilation of *Bond* movie themes also showed up at number 30.

In fact, the only compilation sector to show growth apart from dance in 1992 was country music. Even though opinion polls show country music is one of the UK's favourite genres, it has rarely been marketed properly on TV.

In 1992 first PolyGram and then Sony had successful country outings. Sony's *Ultimate Country Compilation*, the best selling genre compilation, ended up at number five overall, selling more than 300,000 copies.

The only snag for Sony appears to be that as a double album it used up a very high percentage of the country tracks with which the general public is familiar, and since country music is not producing a never-ending string of UK hits, finding a follow-up of even half the appeal may be a tall order.

## TOP 50 COMPILATIONS

Rank	Year	Title/Artist	Label CD No (Distributor)
1	1 7	NOW THAT'S WHAT I CALL MUSIC! 23 Various	EMI/Virgin/PolyGram CDNOW 23 (E)
2	1 7	THE BODYGUARD (OST) Various	Arista 07822186992 (BMG)
3	1 13	NOW THAT'S WHAT I CALL MUSIC! 21 Various	EMI/Virgin/PolyGram CDNOW 21 (E)
4	1 14	NOW THAT'S WHAT I CALL MUSIC! 22 Various	EMI/Virgin/PolyGram CDNOW 22 (E)
5	1 11	THE ULTIMATE COUNTRY COLLECTION Various	Columbia MOODCD 26 (SM)
6	1 10	THE BEST OF DANCE 92 Various	Telstar TCD 2610 (BMG)
7	2 7	THE PREMIERE COLLECTION ENCORE Various	Really Useful 5173362 (F)
8	3 7	IT'S CHRISTMAS TIME Various	EMI CDEMTV 69 (E)
9	1 14	THE ULTIMATE RAVE Various	EMI/Virgin/PolyGram CDEVP 2 (E)
10	1 13	HEARTBEAT Various	Columbia 4719002 (SM)

11	3 7	RAVE 92 Various	Cookie Jar JARCD 5 (F)
12	1 20	MODERN LOVE Various	PolyGram TV 5155182 (F)
13	4 9	GREATEST HITS 92 Various	Telstar TCD 2611 (BMG)
14	6 7	THE GREATEST HITS OF DANCE Various	Telstar TCD 2616 (BMG)
15	1 10	SOUL EMOTION Various	PolyGram TV 5151882 (F)
16	2 11	TENDER LOVE-17 ROMANTIC LOVE SONGS Various	EMI CDEMTV 64 (E)
17	1 12	ALL WOMAN Various	Quality Television QTVCD 004 (P)
18	1 8	THE RAVE GENERATOR Various	Cookie Jar JARCD 3 (F)
19	2 10	RAVE ALERT Various	Telstar TCD 2554 (BMG)
20	3 9	NOW DANCE 92 Various	EMI/Virgin/PolyGram CDND8 8 (E)
21	5 5	SMASH HITS '92 Various	Chrysalis ADCCD 35 (E)
22	1 9	THE AWARDS 1992 Various	PolyGram TV 5152072 (F)
23	5 9	CLASSIC LOVE Various	Telstar TCD 2620 (BMG)
24	11 7	GLADIATORS Various	PolyGram TV 5159772 (F)
25	8 5	MEMORIES ARE MADE OF THIS Various	Dino DINCDD 47 (P)
26	1 12	NOW THAT'S WHAT I CALL MUSIC! 20 Various	EMI/Virgin/PolyGram CDNOW 20 (E)
27	7 6	ENERGY RUSH II Various	Dino DINCDD 55 (P)
28	2 9	MAXIMUM RAVE Various	EMI CDEMTV 65 (E)
29	1 11	SIXTIES BEAT Various	Dino DINCDD 42 (P)
30	2 11	BEST OF JAMES BOND-30TH ANNIVERSARY Various	EMI CDGBND 007 (E)

31	1 10	ULTIMATE HARDCORE Various	Telstar TCD 2561 (BMG)
32	2 9	COUNTRY MOODS Various	PolyGram TV 5152932 (F)
33	2 12	THE GREATEST DANCE ALBUM IN THE WORLD! Various	Virgin VTCDD 13 (F)
34	2 8	KAOS THEORY 2 Various	Telstar TCS 2583 (BMG)
35	1 10	ESSENTIAL HARDCORE Various	Dino DINCDD 33 (P)
36	5 16	ESSENTIAL OPERA Various	Decca 4338222 (F)
37	1 6	EARTHRISE - THE RAINFOREST ALBUM Various	ELF 5154192 (F)
38	10 6	STOMPIN' PARTY Various	Dino DINCDD 52 (P)
39	2 6	RAVING WE'RE RAVING Various	Telstar TCD 2567 (BMG)
40	5 11	WAYNE'S WORLD (OST) Various	Reprise 7539258052 (W)
41	1 8	KT3 - KAOS THEORY 3 Various	Telstar TCD 2593 (BMG)
42	2 8	THE RAVE GENERATOR II Various	Cookie Jar JARCD 4 (F)
43	1 6	ENERGY RUSH Various	Dino DINCDD 53 (P)
44	2 7	KAOS THEORY Various	Telstar TCD 2582 (BMG)
45	2 9	HEAVENLY HARDCORE Various	Dino DINCDD 35 (P)
46	4 11	DANCING ON SUNSHINE Various	PolyGram TV/Virgin 5155192 (F)
47	3 9	CLUB FOR HEROES Various	Telstar TCD 2568 (BMG)
48	4 10	HEARTLANDS Various	Dino DINCDD 37 (P)
49	2 7	COLD SWEAT Various	Dino DINCDD 36 (P)
50	11 5	BIG DANCE HITS OF 92 Various	The Hit Label/London AHLCD 4 (F)



# ns and the top artists

nant force, but there are signs the market has now reached saturation point, writes Alan  
last year and Whitney snuck in at the end of '92 to steal the glory in the singles league

## ALBUMS

When Stars was Britain's biggest-selling album in 1991, Simply Red had to be content with second place in the annual rankings behind Queen. In '92, with Stars repeating its triumph, the two groups switched places. It's the first time ever that the top two album acts have been the same for two years in a row — albeit with their positions reversed. And they were two of just 55 acts ranked among the Top 100 of 1991 who managed to make the grade again last year.

Of the 45 acts who supplemented them to make up the 1992 tabulation, the overwhelming majority were established acts. New acts were almost entirely absent. Of those who made their album chart debut in 1992, only Right Said Fred, Curtis Stigers, Take That and Pearl Jam sold enough albums to rank in the Top 100. Once again, all of the top three acts were British, but overall, times are getting hard for local talent. The UK element plummeted to a 10-year low, with only 43 homegrown acts in the Top 100 compared with 45 in 1991.

The rise and rise of dance music as a singles chart force continues to have little effect on album popularity — only 7% of the Top 100 artists can be described as dance acts. This poor performance by dance contrasts sharply with its achievements in the compilations market (see opposite).

## SINGLES

She only released one single in 1992, but since I Will Always Love You alone represented 2% of the UK market in the year, Whitney Houston was easily the number one singles artist.

Bryan Adams, who was similarly champion by a large margin in 1991, gave up his crown very meekly, slipping to 70th in the rankings.

British acts pipped overseas entrants by 52-48 in 1992's Top 100, after a 54-46 win in 1991, a 53-47 victory in 1990 and a 50-50 draw in 1989. That the margin remains so low, even with the success of so many British dance acts, is disturbing, especially when compared to the pre-dance boom year of 1984 when British acts trounced the rest 68-32.

Fame is a very transitory thing in the singles chart, especially for UK-based dance acts, and only 28 of last year's Top 100 artists appeared on the list in 1991. In such a climate, to appear on the list for seven years in a row takes acts of unusual proficiency. But that's exactly what Erasure and Prince have managed — and for both their 1992 showing was their best yet.

Making a rare and only marginal dip outside the Top 100 (he's 101st) is Cliff Richard, whose only two singles in the whole 12-month period were in This New Year at the beginning and I Still Believe In You at the end. Both underachieved, hence his absence.

## TOP 100 ALBUMS ARTISTS

1	2	Simply Red	21	—	Wet Wet Wet	48	51	Diana Ross	74	34	Simon & Garfunkel	
2	1	Queen	22	33	Gloria Estefan	49	—	Joe Cocker	75	—	ZZ Top	
3	15	Genesis	23	20	Enya	50	42	INXS	76	—	Richard Marx	
4	—	Lionel Richie	24	—	Shakespears	51	25	Michael	77	66	Richard Marx	
5	9	Cher	25	38	Lisa Stansfield	52	—	Crawford	77	35	Jason Donovan	
6	6	Michael Bolton	26	—	Mika Oldfield	53	62	The Cure	78	—	The Smiths	
7	7	Michael Jackson	27	44	The	54	22	Roxette	79	58	Mestloaf	
8	4	R.E.M.	28	5	Tina Turner	55	10	Dire Straits	80	57	Van Morrison	
9	28	Erasure	29	39	Bellinda Carlisle	57	—	Chris De Burgh	81	—	Jim Reeves	
10	36	Simple Minds	30	18	Eton John	58	55	Alexander	83	—	Del Amitri	
11	—	Madness	31	—	The Shamen	59	84	Patsy Cline	84	—	Carter USM	
12	—	Abba	32	—	Tears For Fears	60	—	Faith No More	85	—	Dr Hook	
13	13	Guns N' Roses	33	—	Bruce Springsteen	61	66	Pink Floyd	86	—	Gary Moore	
14	21	Prince	34	—	Curtis Stigers	62	16	Luciano Pavarotti	87	27	Phil Collins	
15	—	Annie Lennox	35	—	Freddie Mercury	63	—	The Beautiful South	89	59	24	Beverly Scales
16	19	U2	36	10	Bryan Adams	64	—	Peter Gabriel	91	—	Bob Dylan	
17	—	Right Said Fred	37	—	Def Leppard	64	—	Peter Gabriel	92	—	Janet Hunter	
18	8	Madonna	38	55	The Beatles	65	3	Eurythmics	93	—	Robert Palmer	
19	—	Nirvana	39	12	Chris Rea	66	17	Seal	94	—	Shirley Bassey	
20	85	Neil Diamond	40	49	Bob Marley	67	96	Kylie Minogue	95	61	Foster & Allen	
			41	86	Mariah Carey	68	—	Jessie J	96	—	Heartwood Mac	
			42	—	Take That	69	—	The Police	97	74	Barrington	
			43	98	Elysia Presley	70	23	The Doors	98	—	Pheloung	
			44	68	Eric Clapton	71	—	Red Hot Chili Peppers	98	—	AC/DC	
			45	60	Extreme	72	—	Talking Heads	99	—	Frankie Valli & The 4 Seasons	
			46	—	Crowded House	72	—	Talking Heads	100	—	Pearl Jam	
			47	—	Bon Jovi	73	88	Metallica				

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## TOP 100 SINGLES ARTISTS

1	—	Whitney Houston	21	—	Curtis Stigers	47	—	Mr Big	75	—	Vanessa Williams
2	29	Michael Jackson	22	55	U2	48	3	The KLF	76	—	WWF Superstars
3	—	Shakespears Sister	23	53	Simply Red	49	—	Ugly Kid Joe	77	30	Rod Stewart
4	48	The Shamen	24	31	Prince	50	—	Brian May	78	23	Roxette
5	14	Erasure	25	38	Kylie Minogue	51	46	Bizarre Inc	79	—	The Beautiful South
6	—	Snap	26	—	The	52	—	Def Leppard	79	—	The Beautiful South
7	—	KWS	27	—	Annie Lennox	53	—	Smart 'E's	80	—	George Michael
8	—	Charles & Eddie	28	—	Kris Kross	55	—	Freddie Mercury & Montserrat	81	—	Stereo MC's
9	—	Take That	29	—	Genesis	56	—	Elton John	82	—	Elton John
10	—	Boyz II Men	30	—	Billy Ray Cyrus	57	—	Cebalé	83	13	Extreme
11	—	Undercover	31	—	Arrayed	58	—	Crowded House	84	—	Opus III
12	—	Wet Wet Wet	32	2	Development	57	—	Nick Berry	85	—	Soul II Soul
13	5	Right Said Fred	33	43	Queen	58	64	Michael Bolton	86	—	Curiosity
14	—	Jimmy Nail	34	—	Diana Ross	59	—	The Wedding Present	87	—	Bob Marley & The Wailers
15	10	Madonna	35	—	Jon Secada	60	—	Madness	88	—	Vanessa Paradis
16	20	Guns N' Roses	36	—	Manic Street	61	—	The Cure	89	—	Brand New
17	24	2 Unlimited	37	90	Preachers	62	—	Was (Not Was)	90	—	Heavies
18	—	Richard Marx	38	—	Mariah Carey	63	—	Nirvana	90	—	Ten Sharp
19	51	The Prodigy	39	—	De Alton	64	77	U2	91	—	Tori Amos
20	—	Ce Ce Peniston	40	—	Tina Turner	65	—	Dina Carroll	92	—	Rage
			41	—	Luther Vandross	66	85	Carter USM	93	—	The Smiths
			42	—	Janet Jackson	67	—	Roy Orbison	94	—	Pearl Jam
			43	—	Felix	68	—	Heaven 17	95	—	East 17
			44	—	The	69	—	Eric Clapton	96	—	Faith No More
			45	—	Temptations	70	1	Bryan Adams	97	16	R.E.M.
			46	—	Shanice	71	63	Altern 8	98	—	U2
			47	—	Lionel Richie	72	—	Joe Cocker	99	88	Merc Almond
			48	—	En Vogue	73	—	Kiss	100	—	Bruce Springsteen
			49	—	Lisa Stansfield	74	34	Hammer			

**OK, OK, we give in, we'll do it again!**

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# Music week

# catalogue

The Information Source for the Music Industry

23 JANUARY 1993

## CHART FOCUS

**W**hitney Houston's recording of Dolly Parton's 1974 composition I Will Always Love You continues at number one for a eighth week, but Snap are closing the gap and could move into pole position next week.

For the first time in chart history, all of the top five singles are re-makes, and all but one were originally recorded in the Seventies. The exception is Snap's Exterminate, which is a re-recording of Ex-Terminator, an instrumental track on their album The Madman's Return. Even this week's highest new entry dates back to the Seventies.

The record in question is Sister Sledge's We Are Family. It's a bigger hit now than ever before, debuting at number seven in its Sure Is Pure remix. And just to complete the picture, this week's highest climber — from number 34 to number 15 — is Go West's re-recording of a song originally recorded



by Bobby Caldwell in 1978. When they consisted of Jon Marsh and Steve Waddington, The Beloved released several singles but never came close to the Top 10. Now comprising the husband and wife duo of Jon and Helena Marsh, they strike paydirt in a big way this week, as Sweet Harmony debuts at number nine.

Cher's Greatest Hits has been number one on the album chart since before Christmas, but it loses its grip quite spectacularly this week, dipping to number seven. The new champ is Walkin' Live — The Way We Walk Volume 2

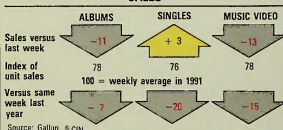
— The Longs, the group's sixth number one album. Its chart-topping debut comes only nine weeks after the release of the companion album Live — The Way We Walk Volume 1 — The Shorts, which peaked at number three.

Meanwhile, the friendlier end of the rap spectrum has thrown up simultaneous top five albums by two acts for the first time ever. Climbing to number four, having finally made its Top 10 debut last week after three months in the chart, is Arrested Development's 3 Years, 5 Months & 2 Days In The Life. And returning to the chart at number two — a vast improvement on its pre-Christmas peak of number 43 — is Stereo MCs' re-issued Connected album. One other album debuts into the Top 10, Cathy Dennis's Into The Skyline, though the vast majority of sales here are for the double-pack which has a bonus album of 12-inch mixes of singles from her previous LP, Move To This.

Alan Jones

## UPDATE

### SALES



### LATEST SALES AWARDS

Platinum	Gold	Silver
Genesis: The Way We Walk Vol 1 — The Shorts (2x)	The Prudys: Experience	Heaven 17: Temptation (Remix) (single)
	The Prudys: Out Of Space (single)	Genesis: The Way We Walk Vol 2 — The Longs
		John Lee Hooker: Boom Boom

### NEXT WEEK'S HITS

2 UNLIMITED: No Limit (PWL Continental)	GLORIA ESTEFAN: Go Away (Epic)
DEF LEPPARD: Heaven Is (Bludgeon/Hillside)	JIMMY NAIL: Beautiful (East West)
CONDASAIR JR: Start Chuggin' (Blance Y Negro)	CHRIS REA: Soft Top, Hard Shoulder (East West)
ALBUMS	FRIS: Songs From The Mirror (Polydot)
JULIE LETTERS (Warner Bros)	

Predictions compiled by Era. Last week's score 5 out of 5.

## CHART NEWCOMERS

**8** USURA: Open Your Mind (deConstruction) Italy 1st hit.  
Producer: Walter Cremonini.  
Publisher: Jacome.  
Writer: Cremonini/Comis/Varola/Spreafichi/Calvello.  
Line-up: Elisa Spreafichi (K), Claudio Calvello (K), Michele Comis (K), Baba (K).  
Notes: Spreafichi, Baba and Calvello are DJs based in Cremonini, also from northern Italy, has achieved international success for his productions with Jinny and Debbie Cole.  
Album: None planned.



Waddington left band two years ago and has been replaced by Jon Marsh's wife, Helena. Debut album, Happiness, sold more than 100,000 in the UK.  
Album: Conscience (8/2/93).

**9** THE BELOVED: Sweet Harmony (East West) UK 6th hit.  
Producer: Jon Marsh/Helena Marsh.  
Publisher: EML.  
Writer: Marsh/Marsh.  
Line-up: Jon Marsh (K/V), Helena Marsh (Producer/Writer).  
Notes: Former member Steve

Notes: Donelly is former member of Throwing Muses and The Breeders. Band formed in December 1991 and based in Newport, Rhode Island. First two EPs critically acclaimed by weekly rock press. UK tour in Feb.  
Album: Star (25/1/93).

**44** BELIEV SPRING: I Wanna Be In Love Again (MCA) UK 1st hit.  
Producer: Simon Humphrey/Tony Williams.  
Publisher: Conkerer.  
Writer: Williams/Humphrey.  
Line-up: Sian Russell (V), Katrina Stevens (V).  
Notes: Russell is from Brighton, Stevens from London. They met at a recording studio where they were both session singers. Stevens has appeared in both Coronation Street and Brookside. Both are classically trained musicians. Debut single won praise from Piers Morgan and Simon Bates.  
Album: the spring '93.

**32** BELLY: Feed The Tree EP (4AD) 1st hit.  
Producer: GI Norton.  
Publisher: Slow Dog.  
Writer: Donelly.  
Line-up: Tanya Donelly (G/V), Leslie Langton (B), Thomas Gorman (G), Chris Gorman (D).

## BILLY OCEAN / PRESSURE

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Album Reviews for 25 January 1993-25 January 1993: 216  
Year to Date: 529

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245 Blackfriars Road, London SE1 9UR.  
Tel: 071-620 3636. Fax: 071-928 2861

## HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACEMENTS	COMMENT
APACHE INDIAN NW RESERVATION	INDIAN	CD	CD 8001 "NAC" CD 8001 "LP" LPS 801 (2) 505,25,15 (1)		Rep			Arrange Marriages (the Anglo-Asian rapper into the chart - the album should follow suit)
JESUS JONES PERVERSE P.O.	"FOOD" B	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		Pop/Rock	2, 1, 1		Tryin' tell album his number one - and it should report on that
LITTLE ANGELS JAM POLYCORD	"619442" "617644" "617644" "619443" "619553" "619553" "619553" "619553"	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		Pop/Rock	2, 1, 1		Quarantined in the charts but will be selling with the above for the first time
HANDS IN THE REUNION	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		Pop/Rock	2, 1, 1			Out Quarantined in the charts but will be selling with the above for the first time
WANDS IN THE REUNION	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		Pop/Rock	2, 1, 1			Out Quarantined in the charts but will be selling with the above for the first time
APACHE INDIAN NW RESERVATION	INDIAN	CD	CD 8001 "NAC" CD 8001 "LP" LPs 801 (2) 505,25,15 (1)		Indie			Lament appears in double indie sales

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY
ADAMS, Dave	Ohne Of One Fontana	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		Pop/Rock		MAITHEWS	RAWN LAMANT FOR THE NEW	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Jazz
ALANIS	AGONY	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		Pop/Rock		MARSHALL	THE IMPRESSIONS OF JIMMY DUFF	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Blues
ALEXANDER	THE BROTHERS	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		Pop/Rock		MCCRENE	THE IMPRESSIONS OF JIMMY DUFF	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Blues
ALLEN, Gail	HARDONS BLUE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		Jazz		MCCRENE	THE IMPRESSIONS OF JIMMY DUFF	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Blues
AMERICAN	LEARN THE BEST OF LOUIS ARMSTRONG PRESTIGE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		TEC/WAG		MELLIKAMP	JOHN WHEATHEAR WE WANTED MERCURY	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
ANGLICAN	ROBERT HERRINGTON ROBERTSON	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		Jazz		METALLICA	METALLICA LIVE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
ANTHONY	BLUES THE NEXT AMERICAN CAMP	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
ARNDT	JOHN PAUL DEAN	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BARRY	JANE PAUL DEAN	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BERRY	JOHN PAUL DEAN	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BELLY	JOHN PAUL DEAN	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BIG COUNTRY	THROUGH A DARK MOUNTAIN	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BLACK CROWES	THE SOUTHERN HARMONY AND MUSICAL COMPOSITION	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BLUES	AN HISTORY OF JAZZ BLUES	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BOLTON	MUSIC THROUGH THE CENTURY	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BON JOVI	THE BEST OF BON JOVI	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRONX	BRONX FANTASY	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
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BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
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BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
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BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME 2	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA	Rock
BRUCE	THE BEST OF BRUCE	CD	CD 0002 "B" CD 0002 "B" LPs 801 (2) 505,25,15 (1)		MA		MILNER	THE GROOMING BLUE VOLUME					

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For more information please contact: Amy Howard at the Media Control Stand Midem (G3.13)  
or Cathy Flintoff, MEDIA MONITOR, 8th Floor - Ludgate House, 245 Blackfriars Road, London SE1 9UR.  
Telephone: 071-401 9323 Fax: 071-921 5942

TOP 75 SINGLES THE OFFICIAL music week CHART

Main chart table with columns: This Week, Last Week, Title, Artist, Label, CD/Class, (Distributor) 7712. Includes tracks 1-75 such as 'I WILL ALWAYS LOVE YOU \* 2', 'EXTERMINATE!', 'YM EASY-BE AGGRESSIVE', etc.

WEEK-END CHART

TITLES AZ (WRITERS) table listing artists and writers for tracks 1-75. Includes names like 'Alicia Keys', 'Boyz II Men', 'Cher', etc.

As used by Top Of The Pops and Radio One



OUT NOW ON 7", 12", CASSETTE & CD FEATURES DREAM & RAMPLING MIXES



808 Street. Pla. (at now). Rang 38/T/CD/C.

**TOP****THE OFFICIAL <sup>FM</sup>music week CHART****JAN****23****1993****40****SINGLES****1****I WILL ALWAYS LOVE YOU**1 Whitney Houston  
Arista**02**

EXTRIMINATE!

2 Snap! Featuring Nikki Harris  
Logic/Prestige**03**

I'M EASY/BE AGGRESSIVE

6 Faith No More  
Slash/Concom**04**

COULD IT BE MAGIC

3 Time Train  
Rca**05**

THE LOVE I LOST

14 West End Fears Spiral  
P.M. Sanctuary**06**

MR. WENDAU/REVOLUTION

4 Arrested Development  
Columbia**07**

WE ARE FAMILY ('93 MIXES)

NEW Sisters Sledge  
Atlantic/East**08**

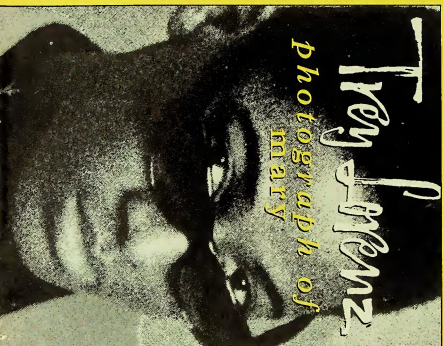
OPEN YOUR MIND

NEW U2  
RCA/Deconstruction**09**

SWEET HARMONY

NEW BELOW  
East West**10**

STEAM

17 Petra Gagner  
RCA/World

STRIP IT UP

STEREO MC'S  
GEE STREET/4TH 15

BED OF ROSES

BEN JON  
JAMBO/JERICHO 15

THE DEVIL YOU KNOW

JESUS JONES  
FOOD 10

GET THE GIRL KILL THE BADDIEST!

POP WILL EAT ITSELF  
RCA 9

DODS OF LUST

THE THE  
EPIC 25

WOMANKIND

LITTLE ANGELS  
POLYDOR 12

GIVE IT UP, TURN IT LOOSE

EVA VOQUE  
EAST WEST AMER 22

SOMEDAY (I'M COMING BACK)

LEA STANFELD  
ARISTA 19

BROKEN ENGLISH

SINGHEREM  
SONY 13

OUT OF SPACE

PRODIGY  
XL RECORDINGS 19

OPEN SESAME

LELAK  
POLYDOR 19

FEDD THE TREE

BILLY  
NEW 40

NEW 32

# TOP 50 AIRPLAY CHART

## THE OFFICIAL music week CHART

23 JANUARY 1993

Rank	Title	Artist	Last week's position	Label	Station with Most Plays	Rank	Title	Artist	Last week's position	Label	Station with Most Plays
1	I WILL ALWAYS LOVE YOU	Whitney Houston	A	Arista	Capital FM	25	THE THOUGHT OF IT	Laura Louis	A	Hardrock	Red Rock Radio FM
2	DEEPER AND DEEPER	Madonna	A	Maverick	Capital FM	27	YOUR TOWN	Deacon Blue	B	Columbia	Piccadilly Key 103 FM
3	WOULD I LIE TO YOU?	Charles & Eddie	A	Capitol	Capital FM	28	WHEN YOU WERE YOUNG	Dot Matrix	A	ASB	Essex
4	NEAL THE WORLD	Michael Jackson	A	Epic	Capital FM	29	I'M EVERY WOMAN	Whitney Houston	A	Arista	Capital FM
5	COULD IT BE MAGIC	Take That	A	BMG	Piccadilly Key 103 FM	30	GIVE IT UP, TURN IT LOOSE	En Vogue	B	East West	City
6	SOMEDAY (I'M COMING BACK)	Lisa Stansfield	A	Arista	Capital FM	31	BED OF ROSES	Ben Joni	B	Jamboree	Clyde One FM
7	STEAM	Feder Gabriel	A	Real World	Piccadilly Key 103 FM	32	MIAMI HIT MIX	Gloria Estefan	A	Epic	Piccadilly Key 103 FM
8	MOTOWNPHILLY	Boy II Men	A	Motown	City	33	LOVE ME THE RIGHT WAY	Rapinote and Eym Mazelle	A	Logic	City
9	EXTERMINATE	Snap	A	Arista	BBC Radio 1	34	IN MY DEFENCE	Freddie Mercury	B	Parlophone	Paul Drury
10	STEP IT UP	Stacey MC's	A	4thWay	Red Rock Radio FM	35	HOLD THE LOVE I LOST	West End featuring Sybil	B	PWL Sanctuary	Signal
11	WHO'S GONNA RIDE YOUR WILD HORSES	U2	A	Island	Piccadilly Key 103 FM	36	FEED THE TREE	Belly	B	4AD	BBC Radio 1
12	TEMPTATION (REMIX)	Known 17	A	Virgin	Children Network	37	SD CLOSE	Dina Carroll	B	A&M	City
13	THE DEVIL YOU KNOW	Jesse James	A	Ford	BBC Radio 1	38	WOMANKIND	Lele Amighi	B	Polygram	Red Rock Radio FM
14	DRIFT AWAY	Michael Bolton	A	Columbia	Piccadilly Key 103 FM	39	IN BLOOD	Nirvana	B	Geffen	BBC Radio 1
15	PHONEXE PEOPLE	The Shanas	A	One Little Indian	Power FM	40	ONE IN TEN	ASB & US90	B	ZTT	Essex
16	MR WENDAL	Armed Development	A	Cochesha	City	41	ARRANGED MARRIAGE	Apache Indian	B	Island	BBC Radio 1
17	HOPE OF DELIVERANCE	Pat McCarty	B	Parlophone	Cool FM	42	ALIVE & KICKING	Enya	B	ffrr	For FM
18	LOVE OF SURPRISES	Paula Sprout	B	Kitchenware	Power FM	43	END OF THE ROAD	Boy II Men	B	Motown	Capital FM
19	TOM TRAUBERT'S BELLES (WALZING MATILDA)	Red Stewart	A	Warner Bros	Clyde One FM	44	IF WE HOLD ON TOGETHER	Diana Ross	EMI	Children Network	City
20	WHAT YOU WON'T DO FOR LOVE	Go West	B	Chrysalis	Signal	45	HOLD ME	Nasir Alexander	O'Neal	Tabu	BBC Radio 1
21	AFTER ALL	The Frank And Walters	B	Gal Delta	Piccadilly Key 103 FM	46	I'M EASY	Fast No More	B	Slush	MFM 1034 & 871
22	NEVER LET HER SLIP AWAY	Undercover	B	PWL International	Children Network	47	CERTAIN PEOPLE I KNOW	Morrissey	B	BMV	Essex
23	MAN ON THE MOON	REM	B	Warner Bros	Capital FM	48	LOVE SONG FOR A VAMPIRE	Annexa Lestock	B	RCA	Capital FM
24	SWEET HARMONY	The Beloved	B	East West	Power FM	49	SAVING FOREVER	For You	B	Giart	Power FM
25	BE MY BABY	Vanessa Paradis	A	Romak	Children Network	50	SLEEPING SATELLITE	Tasmin Archer	B	EMI	Capital FM

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### TOP 10 BREAKERS

Rank	Title	Artist	Label
1	RUNAWAY	Deen Caffran	Arista
2	SPIRITUAL HIGH (STATE OF INDEP)	Moodswings feat Chrissie Hynde	Arista
3	INDEPENDENCE	Lola	Parlophone
4	HEAVEN IS	Ed Leppard	Shogun Records
5	HARD TO GET	Starclub	Island
6	NYC	Charles & Eddie	Capitol
7	ANGEL	Jon Secada	SBK
8	LITTLE BIRD	Aimee Loucks	RCA
9	PLEASE SIR	Marque Joseph	EMI
10	I WANNA BE IN LOVE AGAIN	Beating Spring	MCA

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

### REGIONAL CHOICE

Rank	Title	Artist	Station
1	WE ARE FAMILY	Sister Sledge	Aire FM
2	I WANNA STAY WITH YOU	Gallagher And Lytle	Downtown
3	WE ARE THE GIRLS	Wax Pack Girls	Galaxy Radio
4	IF I CAN DREAM	Michael Birt	Tay
5	ALL I WANT	Toad The Wet Sprocket	Cool FM
6	ONCE YOU'VE TASTED LOVE	Take That	Cool FM
7	SEPARATE WAYS	Gary Moore	Cool FM
8	I'LL COME BACK TO YOU	The Chippies	Downtown
9	I'LL COME BACK TO YOU	The Chippies	Tay
10	SEASONS	No Hat Man	Downtown

Top 10 lists showing most regional hits.

### AIRPLAY PROFILE

**SELECTED TITLE: SPIRITUAL HIGH**  
(STATE OF... Moodswings feat Chrissie Hynde (Arista))

1	Piccadilly Key 103	6	2CR FM
2	Cool FM	7	Forth RFM
3	Galaxy Radio	8	NorthSound
4	Children Network	9	BBC Radio 1
5	BRMB FM		

Stations showing most plays for selected title.

### THIS WEEK'S CONTRIBUTORS:

2CR FM: Aire FM; BBC Radio 1: BRMB FM; Capital FM: Children Network; City: Clyde One FM; Cool FM: East West; En Vogue: Essex; For FM: Galax Radio; MFM 1034 & 871: Mercury; NorthSound: Piccadilly Key 103 FM; Power FM: Power FM; Red Radio: Red Rock Radio FM; Signal: Slush; Tabu: This Independent Station of Total Play Station Listening in the UK.

## US TOP 50 SINGLES

Rank	Title	Artist	Label	
1	I WILL ALWAYS LOVE YOU	Whitney Houston	Arista	
2	IF I EVER FALL IN LOVE	Shal	Gasoline Alley	
3	THE STILL OF THE NIGHT	Boyz II Men	Motown	
4	RUMP SHAKER	Wycle D-Effect	MCA	
5	SAVING FOREVER	For You	Shanice	Giart
6	RHYTHM IS A DANCER	Snap	Arista	
7	A GOOD ENOUGH	Bobby Brown	MCA	
8	DEEPER AND DEEPER	Madonna	Maverick	
9	AWKWARD NEW	Paula Abdul & The Real Gone Girls	BMG	
10	WHEN I DREAM WITHOUT YOU	Paul Oakenfold	Street	
11	WHEN SHE CRIES	Restless Heart	KCA	
12	REAL LOVE	Mary J Blige	Upfront	
13	7, P.M.C. & The Revolution	Palmy Park	Face	
14	WHAT ABOUT YOUR FRIENDS	TLC	LaFace	
15	FAITHFUL	Go West	EMI	
16	TO LOVE SOMEBODY	Michael Bolton	Columbia	
17	MR WENDAL	Armed Development	Chrysalis	
18	GIVE IT UP, TURN IT LOOSE	En Vogue	A&M	
19	DO YOU BELIEVE IN US	Jon Secada	SBK	
20	HERE WE GO AGAIN	Portrait	Capitol	
21	NEVER A TIME	Gunsas	Atlantic	
22	WALK ON THE OCEAN	Ted The Sprocket	Columbia	
23	ORDINARY LOVE	Duran Duran	Capitol	
24	WAKING UP BROKEN GLASS	Enigma	Arista	
25	LOVE IS ON THE WAY	Seignin Kick	Third House	

Charts courtesy Billboard, 23 January 1993. A+ Awards are awarded to those products demonstrating the greatest airplay and sales gains.

## US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	THE BODYGUARD (OST)	Various	Arista
2	THE CHASE	Garth Brooks	Liberty
3	SOME GAVE ALL	Eddy Ray Cyrus	Mercury
4	UNPLUGGED	Eric Clapton	Duck
5	TIMELESS (THE CLASSICS)	Michael Bolton	Columbia
6	INTERESTING	Kenny G	Arista
7	TREN	Pearl Jam	Epic
8	IT'S YOUR CALL	Robi McElroy	MCA
9	PURE COUNTRY	Gary Straz	MCA
10	BRAND NEW MAN	Brooks & Dunn	Arista
11	IF I EVER FALL IN LOVE	Shal	Gasoline Alley
12	THE CHRONIC	Dino	Death Row
13	LOVE DELUXE	Sade	Epic
14	HARD OR SMOOTH	Wycle D-Effect	MCA
15	BOBBY	Boyz Brown	MCA
16	3 YEARS MONTHS & 2 DAYS	Arrested Dev	Chrysalis
17	WHAT'S THE 411?	Mary J Blige	Upfront
18	TOTALLY KROSSED OUT	Kris Kross	Ruffhouse
19	AUTOMATIC FOR THE PEOPLE	REM	Warner Bros
20	LOVE OF LIVING (AND A...)	Akin Jackson	MCA
21	STILL BELIEVE IN YOU	Vince Gill	MCA
22	ALDOLFO	Various	Walt Disney
23	BEYOND THE SEASON	Garth Brooks	Liberty
24	METALLICA	Metallika	Elektra
25	000000HILL... ON THE TLC	TLC	LaFace

UK acts: UK signed acts.



# RECORD MIRROR

## DANCE UPDATE

23 JANUARY 1993  
FREE WITH MUSIC WEEK

### DEO

Party BMG Video  
7432112063

ur Illusion I Geffen  
GEFV 39521

ur Illusion II Geffen  
GEFV 39522

ight With... WMV  
450990943

y Your Dream Ritz  
RITZDV 701

its PolyGram Video  
0855463

k York's... BMG Video

Hits BMG Video  
74321118943

n... PMW/Channel 5  
CFM 2380

iff Part 2 PolyGram Vid  
0860583

PolyGram Video  
0360143

PolyGram Video  
0855563

Love Starvision  
EUKV 6042

iff Part 1 PolyGram Vid  
0855503

Prism Leisure  
PLATV 852

# MON GUE E.

# ON



## RIO BRANCHES INTO DANCE

Third party distributor Rio Communications has launched a specialist dance division to give a fresh profile to its club acts.

Interactive Dance Distribution will take Rio product to small stores outside the PolyGram account structure for the first time.

Graham Kelly, who heads Interactive, has taken over all Rio dance accounts and plans to expand the roster.

"Dance was just a sideline for Rio, but now we can focus strictly on that one area," he says.

Interactive distributes acts such as The Dickeyman, Black Dog and the Fresh label currently promoting Lovestation's Club Chart mover 'Shine On Me'. More info from 081-983 8633.

## OMAR NEAR TO SIGNING

Omar seems on the verge of signing with another major, just weeks after leaving Phonogram-owned Talkin Loud.

The London-based singer was in advanced talks with Sony Music last week to settle final details of a fresh contract.

Sony's interest in Omar is consistent with its recent signing of rising jazz funk star Jamiroquai from Acid Jazz.

## BUZZ LOSES ITS BUZZ

Birmingham's troubled black music station Buzz FM has been accused of betraying its roots and playing Top 40 "wallpaper" music. But its new owners say the changes are the only way to make a dance format viable.

Just four DJ/programmers remain after a round of lay-offs when Chris Cary took over last month.

Cary's shake-up began with jocks' fees being slashed and a

move towards far heavier rotation of its playlist. Last month Cary told *RM* that it would model its output on London's Kiss FM.

But during a week in January when it played Whitney Houston's 'I Will Always Love You' 52 times, Kiss spun it twice. And while Buzz gave Jacko's 'Heal The World' 36 plays, Kiss ignored it (analysis supplied by Media Monitor). "All we have done is shift the

music policy," says acting programming director Lindsay Field. "We felt Buzz had not had the success it could have, perhaps because it was weighted too heavily towards black music."

Reid says Buzz remains within the terms of its promise of performance which specifies 70% black music. One of the DJs laid off says: "It's no longer the alternative station people wanted."



## PULSE SET TO STEEL THE SHOW

From Handsworth to Capitol Hill... Steel Pulse become the first reggae band to perform at a US presidential inauguration this Wednesday (January 20). Sax blowing swinger Bill Clinton invited Birmingham's finest to play on The White House lawn after they asked him to guest on their new album. Steel Pulse, who picked up a reggae Grammy in 1986, have also had their new album 'Rastafari Centennial' nominated for this year's awards. Their new single 'Taxi Driver' is due on February 8 with mixes by Rebel MC.

released 18 January

# I U I U

dôme

independence. brothers in rhythm and c j mackintosh mixes

marked by Parlophone

# RECORDS

Set Stars Estate, 1 Transport Ave.,  
Brentford, Middx, TW8 9HE.  
Tel: 081 847 2481. Fax: 081 568 8223.

# SCOTS IN DANCE AWARDS RIVAL

Scotland's dance music scene is launching a breakaway awards show in response to being "ignored" south of the border. The event, co-ordinated by *Clubscene* magazine, will highlight the success of acts such as The Time Frequency and labels like Soma, Limbo and 23rd Precinct. Last week TTF's 'New Emotion' EP — Scotland's number two —

was at 39 in the Gallup/MW chart. "These are the kind of hugely talented acts that deserve better," says Granger. "We have been ignored too long by events like the DMC Awards." The show, to be held at Glasgow's Tunnel club on March 21, will follow the DMC live/PA format. Awards will be voted for by readers of *Clubscene* and the *Scottish Sun*.

**HUBBA DOUBLE** Bubbling Scots house label Hubba Hubba has cemented two US licensing deals just four months after its birth. The spiritual ley lines stretched from Falkirk to Miami when the Florida-based Murk mob heard Hubba Hubba's Ohm tune 'Tribal Tones'. The single has been licensed to Murk offshoot Vibe, with plans for it to pick up future Hubba Hubba product. And label owner John MacLennan also has plans to license tracks from new Chicago label Mega Trend set up by Roy Davies Jr of Photon Inc fame whose new EP is expected in March. Hubba Hubba Hey!

**SWING DOORS OPEN** As the year started with Whitney we were half way there. But before '93 is out will be a US r&b act take a genuine swingbeat track to number one? Or will the Brits get their first? Fans of the new jack style may cringe to hear that UK swingmaster Steve Jervier has produced the new single for pop sensation's Take That. But as The Jerv points out, if the UK mainstream has been bitten by the bug at last, swing stands to win in the respect it deserves. "We've gotta be happy about that," says Jervier.

For so long r&b has dominated the US charts. Acts like R Kelly, and anything touched by LA & Babyface litter the *Billboard* top 10 in the way Stock Aitken Waterman once ruled our domestic chart. But for so long swing has left UK audiences cold. Record companies have felt there is a limited market for swingbeat here because it has seemed too black, too foreign or just too sophisticated for the UK. Pete Waterman, whose recent WWF single 'Slam Jam' displayed his love of swing, has another idea. "One of the problems here has always been that kids don't know how to

**EVER-EXPANDING GALAXY** Bristol dance station Galaxy Radio is planning to double its audience with a bid to spread its club vibe across the whole Severn region. The station is one of the fancied applicants for a new franchise which the Radio Authority will award in March. Its bid details a diet of classic and current dance for the whole area, extending the services at present available only in the city centre. Programming director Paul Chantler says: "Our research shows there is a niche for spreading the Galaxy formula across the region." Its output would include two weekly rap shows, two hardcore programmes, and an acid jazz style show.



**LOOPY TOONS** Make way gangsta rappers, stand aside the conscious crew, here comes the phuture phunk as laid down by hip hop's two most fanciable prospects. Digable Planets (pictured) outline NYC are about to unveil their UK debut 'Rebirth Of Slick'. Meanwhile London's own Oja 3 are set to launch their equally fresh set of loops and rhymes aimed at the mind with an adaptation of Buffalo Springfield's 'For What It's Worth'. Digable Planets may not have the answer but certainly ask some fresh questions. As their rhymster Butterly has it "we be to rap as key to lock." So where is the door? Chapter & Verse, dropped by Virgin at Christmas, plan to release a new LP on their Unheard Records label. Meanwhile Anit Cousins and Collin Thorpe are considering their future — together or apart.

dance to it. We need videos with dancers to show them the way." The PWL hitmaker is thrilled swing is coming on strong at last. But he worries for its future. "When we did a swingbeat record with Kylie — 'The Word Is Out' — it flopped. I think it could be another six months or so before this country wakes up and then we could be inundated by crap swing records," he says.



● R KELLY (ABOVE) & TAKE THAT

A UK act taking new jack to pop's chiefly white mainstream will give new life to r&b. And like rave it is based on looped beats so could encourage young music makers to ditch disco samples in favour of real songs. And there is no reason the UK cannot develop its own identity from a US style — just as with soul and house. Waterman says he was lavished with praise from LA & Babyface for some of his rougher Mel & Kim go-go tracks. And, to prove anything can happen, wait for those Jervier arrangements of Take That. "They can really sing," he insists. "No, really."

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

- TOP 10**
- 1 I WILL ALWAYS BE DEEPER AND DEEPER
  - 2 I'VE NEVER FALLIN'
  - 3 IN THE STILL OF THE NIGHT
  - 4 RUMP SHAKER
  - 5 SAVING PRIVATE RYAN
  - 6 RHYTHM IS A DANCE
  - 7 GOOD ENOUGH
  - 8 DEEPER AND DEEPER
  - 9 A WHOLE NEW WORLD
  - 10 TO DIE WITH
  - 11 WHEN SHE CRIES
  - 12 REAL LOVE
  - 13 WHAT ABOUT YOU
  - 14 FAITHFUL
  - 15 TO LOVE SOMEONE
  - 16 MR. WENDAL

- TOP 10**
- 1 RUNAWAYS
  - 2 SPIRITUAL HIGH
  - 3 INDEPENDENCE
  - 4 HEAVEN IS
  - 5 HARD TO GET
  - 6 NYC
  - 7 ANGEL
  - 8 LITTLE BIRD
  - 9 PLEASE SIR
  - 10 WANNA BE IN LOVE

- US TO**
- 1 I WILL ALWAYS BE DEEPER AND DEEPER
  - 2 I'VE NEVER FALLIN'
  - 3 IN THE STILL OF THE NIGHT
  - 4 RUMP SHAKER
  - 5 SAVING PRIVATE RYAN
  - 6 RHYTHM IS A DANCE
  - 7 GOOD ENOUGH
  - 8 DEEPER AND DEEPER
  - 9 A WHOLE NEW WORLD
  - 10 TO DIE WITH
  - 11 WHEN SHE CRIES
  - 12 REAL LOVE
  - 13 WHAT ABOUT YOU
  - 14 FAITHFUL
  - 15 TO LOVE SOMEONE
  - 16 MR. WENDAL

# SLYT AND OLLIE J FEATURING JODY HELP ME OUT NOW ON 12" AND CD

"PINKY AND PERKY GET RUSHED ON THE DANCE FLOOR"

2 RM DANCE UPDATE

1	4	7	10	13	16
2	5	8	11	14	17
3	6	9	12	15	18
4	10	13	16	19	22
5	11	14	17	20	23
6	12	15	18	21	24
7	13	16	19	22	25
8	14	17	20	23	26
9	15	18	21	24	27
10	16	19	22	25	28
11	17	20	23	26	29
12	18	21	24	27	30
13	19	22	25	28	31
14	20	23	26	29	32
15	21	24	27	30	33
16	22	25	28	31	34
17	23	26	29	32	35
18	24	27	30	33	36
19	25	28	31	34	37
20	26	29	32	35	38
21	27	30	33	36	39
22	28	31	34	37	40
23	29	32	35	38	41
24	30	33	36	39	42
25	31	34	37	40	43
26	32	35	38	41	44
27	33	36	39	42	45
28	34	37	40	43	46
29	35	38	41	44	47
30	36	39	42	45	48
31	37	40	43	46	49
32	38	41	44	47	50
33	39	42	45	48	
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48					
49					
50					

# Cool focus

## cuts



● NAUGHTY BY NATURE

- |    |   |                    |
|----|---|--------------------|
| 1  | <b>NEW</b> TILL WE MEET AGAIN Inner City<br>Re-released with new mixes by Brothers in Rhythm                | Ten                |
| 2  | <b>NEW</b> DE NIRO The Discs Evangelists<br>With its helicopter intro and its mad beats this could be huge  | Black Sunshine     |
| 3  | <b>NEW</b> GROUND LEVEL/EVERYTHING Stereo MCs<br>Stereo on the mix for the A-side. Weatherfall for the flip | 4th & B'way        |
| 4  | (5) HIP HOP HOORAY Naughty by Nature  | Big Life           |
| 5  | (4) SO DEEP The Reese Project   | Network            |
| 6  | (9) WILL WE BE LOVERS Deacon Blue   | Columbia           |
| 7  | (2) LOVE MAKES NO SENSE Alexander O'Neal  | A&M                |
| 8  | (6) GANGSTA Bell Biv DeVoe  | MCA                |
| 9  | (10) DO YOU HAVE THE POWER Boomshanka   | Cowboy             |
| 10 | <b>NEW</b> NEW MIdi Rain<br>DJ Pierre's mix makes this a real cool groove                                   | Vinyl Solution     |
| 11 | <b>NEW</b> ETHNIC PRAYER Havana<br>Tears For Fears break used effectively once again                        | Limbo              |
| 12 | (20) HERE THEY COME AGAIN JFK   | Brute              |
| 13 | (16) BURACHACCA Mukka   | Limbo              |
| 14 | (13) YOU GOTTA FIGHT MC Fight   | White label        |
| 15 | <b>NEW</b> WORK IT GIRLFRIEND Jack And Jill<br>Camp garage workout from New York                            | US Strictly Rhythm |
| 16 | <b>NEW</b> MARAKESH EP Gold<br>Three tracks of powerful UK house  | Black Market       |
| 17 | (14) TAKE A TRIP WITH THE DOCTOR Groove Doctor  | Slip N' Slide      |
| 18 | <b>NEW</b> SPELL ON YOU Sound Foundation<br>Pumpin' house with strong vocals from Connie Lush               | Blash              |
| 19 | <b>NEW</b> WHY DON'T YOU Rage<br>A double pack of progressive grooves                                       | Pulse 8            |
| 20 | <b>NEW</b> CANT STOP Plez<br>Classic underground cut from 1980 in new mixes                                 | Bush               |

A guide to the most essential new club tunes as featured on FM'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



**Shop:** Underground Records, 89 Rayleigh High Street, Rayleigh, Essex (100 sq ft).  
**Specialist areas:** Euro hardcore, mostly 12-inch,

particularly Italian. Also US garage Todd Terry-style; rap and soul imports directly from Unique. Sells rare tapes, such as Vision, and produces its own. Ticket agent.

**Manager's view:** "We're about 50p cheaper for most imports, so a lot of local DJs come in. We're the Hardcore Rhythm Team and our own white labels come out all the time. We're starting our own label, Underground Records, and we're looking for reasonably thumping progressive house tracks to put out." — Bradley Barrett, owner.

**Distributor's view:** "They only started recently but they know what they're doing. One problem is the shop's in an indoor market so they have to keep the volume low and you need volume to play hardcore." — Ola Selhinde, Stage One.

**DJ's view:** "There are other shops around here that specialise but when you go in and ask for tracks they haven't even heard of them. Underground gets you sorted and gets early releases. The lads who work in the shop are really helpful." — Dave Richards, Horizon Radio.

## club



**Club:** Innersense at The Lazerdrome, 267 Rye Lane, London SE15. Saturdays 10pm-7am.

**Capacity/PA/Special features:** 600/20K Renegade sound/replica Brooklyn BRIDGE, tunnels, mazes, miniature Stonehenge; painted black with fluorescent borders; massive chill out room with cinema projection; snack bar.

**Door policy:** "Very relaxed. Wear anything, be anybody." — Sally Fabig, co-promoter.

**Music policy:** Dream arena: very hardcore. Chill-out zone: garage, happy house, old tunes from 1989. "Traditional chill-out style." — Sally Fabig.

**DJs:** Regular DJs — Randal, Gachet, Ray Keith, Loftgroover, Circuit, Nut E 1, Dean Lambert, Andy Lewis, Arjaydee. Guests include Phantasy, Micky Finn, Fabio, Grooverider. PAs include Sy-kick, Baby D, Acen, Satin Storm.

**Spinning:** Unknown Origin 'London To Essex'; 'Moog Remix'; Energiser 'Energiser 4'; 'Nebular 2' Remix; 4 Hero 'Dark Side'.

**DJ's view:** "It's a buzz. It's the first big place I've played at regularly and the venue is like no other. It was designed as an arena for a laser quest game." — Nut E 1.

**Promotions view:** "One of our acts did a PA on the opening night in September and we've been there ever since. In December Baby D got one of the best responses we've ever had." — Mario Galdes, Production House.

**Average ticket price:** £10, less with flyer.

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

RM DANCE UPDATE 3

# RECORDS

Set Stars Estate, Ipsworth Ave.,  
Brentford, Middx, TW8 9HE.  
Tel: 081 847 2481. Fax: 081 568 8223.

# DEO

Label  
Genre

Party BMG Video  
7432112063

ur Illusion 1 Guffen  
GFV93521

ur Illusion II Guffen  
GFV93522

ight With... WVMV  
4509989343

y Your Dream Ritz  
RITZSV 701

its PolyGram Video  
0855483

k York's... BMG Video

Hits BMG Video  
74321118943

n... PMW/Channel 5  
CFM 2380

ff Part 2 PolyGram Vid  
0986083

PolyGram Video  
0890143

PolyGram Video  
0855563

Love Starvision  
EUKV 6042

ff Part 1 PolyGram Vid  
0855503

Prism Leisure  
PLATV 952

# MON GUE E.

# ON



#	Title	Artist
1	I WILL ALWAYS LOVE YOU	Whitney Houston
2	DEEPER AND DEEPER	Janet Jackson
3	WOULD I LIE TO YOU	Janet Jackson
4	HEAL THE WORLD	USA for Africa
5	COULD IT BE MAGIC	Janet Jackson
6	SOMEDAY (FM CITY)	Janet Jackson
7	STEAM	Peter Gabriel
8	MOTOWNPHILLY	Janet Jackson
9	EXTERMINATE	Janet Jackson
10	STEP IT UP	Janet Jackson
11	WHO'S GONNA BE THE NEXT	Janet Jackson
12	TEMPTATION (REBEL)	Janet Jackson
13	THE DEVIL YOU KNOW	Janet Jackson
14	DRIFT AWAY	Janet Jackson
15	PHOREVER PEOPLE	Janet Jackson
16	MR WENDAL	Janet Jackson
17	HOPE OF DELIVER	Janet Jackson
18	LIFE OF SURPRISE	Janet Jackson
19	TOM TRAUBERT'S	Janet Jackson
20	WHAT YOU WON	Janet Jackson
21	AFTER ALL THE FIGHT	Janet Jackson
22	NEVER LET HER SEE	Janet Jackson
23	MAN ON THE MOON	Janet Jackson
24	SWEET HARMONY	Janet Jackson
25	BE MY BABY	Janet Jackson

**TOP 10 BF**

#	Title	Artist
1	RUNAWAYS	Janet Jackson
2	SPIRITUAL HIGH (S)	Janet Jackson
3	INDEPENDENCE	Janet Jackson
4	HEAVEN IS	Janet Jackson
5	HARD TO GET	Janet Jackson
6	NYC	Janet Jackson
7	ANGEL	Janet Jackson
8	LITTLE BIRD	Janet Jackson
9	PLEASE SIR	Janet Jackson
10	WANNABE IN LOVE	Janet Jackson

**US TO**

#	Title	Artist
1	I WILL ALWAYS LOVE YOU	Whitney Houston
2	IF I EVER FALL IN LOVE	Janet Jackson
3	IN THE STILL OF THE NIGHT	Janet Jackson
4	RUMP SHAKER	Janet Jackson
5	SAVING FOREVER	Janet Jackson
6	RHYTHM IS A DANCER	Janet Jackson
7	GOOD ENOUGH	Janet Jackson
8	DEEPER AND DEEPER	Janet Jackson
9	A WHOLE NEW WORLD	Janet Jackson
10	IF I'D DIE WITH YOU	Janet Jackson
11	WHEN SHE CRIES	Janet Jackson
12	REAL LOVE	Janet Jackson
13	Princess & The New Power Generation	Janet Jackson
14	WHAT ABOUT YOU	Janet Jackson
15	FATHFUL	Janet Jackson
16	TO LOVE SOMEONE	Janet Jackson
17	MR WENDAL	Janet Jackson
18	GIVE IT UP, TURN IT UP	Janet Jackson
19	DO YOU BELIEVE IN US	SBK
20	HERE WE GO AGAIN	Capitol
21	NEVER A TIME	Atlantic
22	WALK ON THE OCEAN	Columbia
23	ORDINARY WORLD	Capitol
24	WALKING ON BROKEN GLASS	Arista
25	LOVE IS ON THE WAY	Third Stone

BRITAIN'S NEAREST BEATS TILL  
**JAN. 25**  
**The Club Chart**  
RECORD MIRROR

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

26	HERE WE GO AGAIN	Capitol
27	NEVER A TIME	Atlantic
28	WALK ON THE OCEAN	Columbia
29	ORDINARY WORLD	Capitol
30	WALKING ON BROKEN GLASS	Arista
31	LOVE IS ON THE WAY	Third Stone
32	FLEX	Columbia
33	GITTY	Next Plateau
34	EVERYTHING'S GONNA BE ALL RIGHT	Upstart
35	BACK TO THE HOTEL	Profile
36	SOMETIMES LOVE JUST HAPPENS	MCA
37	DRIVE, REM	Warner Bros
38	BIRTH OF SLICK	Parade
39	AUTOMATIC FOR THE PEOPLE	Warner Bros
40	LOT OF LUVIN' (AND A LITTLE BITCH)	Arista
41	STILL BELIEVING IN YOU	MCA
42	ALADDIN (OST)	Walt Disney
43	BEYOND THE SEA	Liberty
44	METALLICA	Elektra
45	OOOONHHH... ON THE TLC	LeFlore
46	ADRENALIZE	Mercury
47	DIVA	Arista
48	SEMINOLE WIND	BMG
49	WHAT HITS?	EMI
50	HOUSE OF PAIN	Tommy Boy
51	GREATEST HITS	Hollywood
52	INSECTICIDE	GGC

#	Title	Artist
1	WHY DID I LET YOU GO	Doris Day
2	CHOCI GALAXY MIXOLYMPIC '93	Various Artists
3	ALL AROUND THE WORLD	Various Artists
4	4th & B'way	Various Artists
5	GREED (EP)	Groove City
6	AS LONG AS WE'RE AROUND	Various Artists
7	LIVING IN A FANTASY	Urban Hype
8	JOYFUL HOLIDAYS	Sounds of Blackness
9	FLIGHT (MIXES)	Flight featuring MC Krizz
10	MOTIVATION'S WEET HARMONY	The Beloved
11	MUZIK EXPRESS X-Press 2	Various Artists
12	TRIP HOPNATY (MIXES)	Naughty By Nature
13	TRIP HOPNATY (MIXES)	Naughty By Nature
14	PIANO MIX (AFFECTATION MIX)	Various Artists
15	GOOD VIBRATIONS (MIXES)	Various Artists
16	AS ALWAYS	Secret Life
17	BURACHACCA	Makka
18	ONE BLOOD-TEN SNIDE	ETARZANGUNCHESTERI'S NOT OVER!
19	SOMEDAY	The Family Foundation
20	ELIXIR VITAE II	Various Artists
21	FIRST CHANGE REMIX	Just Juice/Free at Last (Groove Corporation)
22	FOR THE CHILDREN (MIX)	Various Artists
23	SOMEDAY (MIX)	Various Artists
24	GET UP, TURN IT LOOSE	En Vogue
25	AH BABY (CLUB MIX)	Lil' Justin
26	SHOW ME LOVE (STONEISLAND CLUB MIX)	Rob'n S
27	DEEPER AND DEEPER (SHEP PETTIBONE MIX)	Madonna
28	THINKING ABOUT THE WAY	Shawn Christopher
29	QUI SE ME LE VENT RECOLTE LE TEMPO	GANGSTARR MIX
30	TILL WE MEET AGAIN (MIXES)	Follow Your Heart (MIXES)
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10	IT'S GONNA BE A LOVELY DAY	(CLIVILLES & COLE MIXES)
11	DREAMS OF HEAVEN	(MIXES) Ground Level
12	SALOME (ZOOORANCE REMIX)	UZ
13	FALL FROM GRACE	(MOBY/BEATMASTERS REMIXES)
14	OPEN YOUR MIND	(CLASSIC MIX) (SLAM MIX) D.E.F. doubleback promo
15	TAKE OFF SOME TIME	(MIXES) New Atlantic
16	SHINE ON ME	(MIXES) Lovestation
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56	WHY DID I LET YOU GO	Doris Day
57	CHOCI GALAXY MIXOLYMPIC '93	Various Artists
58	ALL AROUND THE WORLD	Various Artists
59	4th & B'way	Various Artists
60	GREED (EP)	Groove City
61	AS LONG AS WE'RE AROUND	Various Artists
62	LIVING IN A FANTASY	Urban Hype
63	JOYFUL HOLIDAYS	Sounds of Blackness
64	FLIGHT (MIXES)	Flight featuring MC Krizz
65	MOTIVATION'S WEET HARMONY	The Beloved
66	MUZIK EXPRESS X-Press 2	Various Artists
67	TRIP HOPNATY (MIXES)	Naughty By Nature
68	TRIP HOPNATY (MIXES)	Naughty By Nature
69	PIANO MIX (AFFECTATION MIX)	Various Artists
70	GOOD VIBRATIONS (MIXES)	Various Artists
71	AS ALWAYS	Secret Life
72	BURACHACCA	Makka
73	ONE BLOOD-TEN SNIDE	ETARZANGUNCHESTERI'S NOT OVER!
74	SOMEDAY	The Family Foundation
75	ELIXIR VITAE II	Various Artists
76	FIRST CHANGE REMIX	Just Juice/Free at Last (Groove Corporation)
77	FOR THE CHILDREN (MIX)	Various Artists
78	SOMEDAY (MIX)	Various Artists
79	GET UP, TURN IT LOOSE	En Vogue
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54	GREATEST HITS	Hollywood
55	INSECTICIDE	GGC

Charts courtesy Billboard, 23 January, 1993. Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK UK acts. US US-signed acts.

**77** **62** IS SEXUAL (MIXES) J-Highlights  
**78** **63** LOVE IS EVERYWHERE (EVERYBODY PARTY MIX) GTO  
**79** **64** Nova Mite promo  
**80** **65** Hardback  
**81** **66** Black Diamond promo  
**82** **67** US Esquire  
**83** **68** Guerilla  
**84** **69** Hubba Hubba promo  
**85** **70** Island  
**86** **71** Boy's Own promo  
**87** **72** Giant  
**88** **73** Cowboy  
**89** **74** Stress  
**90** **75** Positive Vinyl  
**91** **76** Elektra  
**92** **77** white label  
**93** **78** Sanctuary  
**94** **79** Champion  
**95** **80** Atco  
**96** **81** Hard Mands  
**97** **82** Deep Distraction  
**98** **83** white label  
**99** **84** Black Market  
**00** **85** 4th & B'way promo

**01** **86** DO YOU HAVE THE POWER Boomtown  
**02** **87** NEVER THE SAME AGAIN Wendy  
**03** **88** TAKE IT TO THE TOP New Dance Republic  
**04** **89** BANG BANG David Sanborn  
**05** **90** NEW 7.7 EXPANSION System 7  
**06** **91** XPAND YA MIND (MIXES) Wag 'Ya Tail & Lomie Laton Smith  
**07** **92** Do It For Love (STONEBRIDGE/KEVIN SAUNDERSON MIXES)  
**08** **93** Subterranea Featuring Ann Combs  
**09** **94** GOOD TIME (MIXES) Trilogy  
**10** **95** 44 SONG OF LIFE Leftfield  
**11** **96** GET ON THE MOVE (MIXES) happy Larry's Big Beat Orchestra  
**12** **97** YOU GOTTA FIGHT 'EM RIGHT white label  
**13** **98** NEW HELP ME (A QUEST 4 QUEST 12" MIX) Sh. T. & Ollie | featuring Joe  
**14** **99** NEW OH MY GOSH (MIXES) Don-E  
**15** **00** Highest: Cimber

**01** **38** NO LIMIT (MIXES) 2 Unreleased  
**02** **39** ALL THE LOVE THAT I'M GIVING (MIXES) Gwen McCree  
**03** **40** LET'S GET TOGETHER (SO GROOVY NOW) (MIXES)  
**04** **41** Krush Perspective  
**05** **42** SO DEEP (VARIOUS BUMP MIXES) The Reese Project  
**06** **43** I GOT MY EDUCATION (Unitymix Alliance)  
**07** **44** NATURAL WORLD (ORIGINAL & KEVIN 'REESE' SAUNDERSON MIXES)  
**08** **45** Network  
**09** **46** A&M promo  
**10** **47** Guerilla promo  
**11** **48** MagnetsFXU promo  
**12** **49** TOOK MY LOVE Biarre Inc  
**13** **50** PHOREVER PEOPLE (MIXES) The Shamen  
**14** **51** MUSIC Fargnita & Anne-Marie Smith  
**15** **52** BASSTAB (POWER HOUSE) Flipout Out  
**16** **53** HOW CAN YOU TELL ME IT'S OVER Lorraine Cato  
**17** **54** ALWAYS (MIX MIX)(CLUB MIX) MK (featuring Alana  
**18** **55** PRESSURE Billy Ocean  
**19** **56** PRAYER TOWER (FULL CIRCLE MIX) Paradise Organisation  
**20** **57** TIME AFTER TIME (COUNTDOWN MIX) Hyperstate  
**21** **58** SENTENCE OF LOVE (MIXES) Ioni  
**22** **59** NEVER KNEW THE DEVIL (EARTHWORM/KAZOO MIXES)  
**23** **60** Deja Vu  
**24** **61** LOVE ME THE RIGHT WAY (THE REAL RAPINO/12" MIX)  
**25** **62** Repanation & Kym Mazelle

**01** **38** Black Diamond promo  
**02** **39** KTDA promo  
**03** **40** Perspective/A&M  
**04** **41** Network promo  
**05** **42** ZYX white label  
**06** **43** SAUNDERSON MIXES  
**07** **44** Network  
**08** **45** A&M promo  
**09** **46** Guerilla promo  
**10** **47** MagnetsFXU promo  
**11** **48** Triplepack promo  
**12** **49** One Little Indian  
**13** **50** ARK promo  
**14** **51** Columbia promo  
**15** **52** Union City promo  
**16** **53** Jive promo  
**17** **54** M&G promo  
**18** **55** A&M promo  
**19** **56** Logic/Artist

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 \*\*\* BAD II, Solid State Logic \*\*\*  
 \*\*\* Gwen Guthrie, Michael Kay \*\*\***

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 Illusion II Gaffen GFV 59522  
 Light With... WMV 4500959642  
 Your Dream Ritz RITZB4 701  
 PolyGram Video 0855463  
 York's... BMG Video

Hits BMG Video 74321118943  
 n... PMW/Channel 5 CFM 2380  
 Part 2 PolyGram Vid 0860683  
 PolyGram Video 080143  
 PolyGram Video 0855563

Love Starvision EUKV 6042  
 Part 1 PolyGram Vid 0855563  
 Prism Leisure PLATV 852

**MON GUE E.**

**ON**



# Hot Vinyl

buzzing

- 1 I WILL ALWAYS L
- 2 DEEPER AND DEE
- 3 WOULD I LIE TO U
- 4 HEAL THE WORLD
- 5 COULD IT BE MAI
- 6 SOMEDAY I'M G
- 7 STEAM PISTON G
- 8 INTERMINABLE
- 9 EXTENSIVE S
- 10 STEP IT UP S
- 11 WHO'S GONNA R
- 12 TEMPTATION (RE)
- 13 THE DEVIL YOU K
- 14 DRIFT AWAY Mich
- 15 PROBEVER PEOP
- 16 MR WENDAL A
- 17 HOPE OF DELIVER
- 18 LIFE OF SURPRISE
- 19 TOM TRAUBERT'S
- 20 WHAT YOU WON
- 21 AFTER ALL THE Fr
- 22 NEVER LET HER S
- 23 MAN ON THE MO
- 24 SWEET HARMONY
- 25 BE MY BABY V

## TOP 10 BI

- 1 RUNAWAYS
- 2 SPIRITUAL HIGH (S)
- 3 INDEPENDENCE
- 4 HEAVEN IS
- 5 HARD TO GET
- 6 NYC
- 7 ANGEL
- 8 LITTLE BIRD
- 9 PLEASE SIR
- 10 I WANNA BE IN LO

## US TO

- 1 I WILL ALWAYS L
- 2 IF EVER FALL IN
- 3 I'M IN THE STRL O
- 4 RUMPK SHAKER
- 5 SAVING FOREVI
- 6 RHYTHM IS A D
- 7 GOOD ENOUGH
- 8 DEEPER AND DE
- 9 A WHOLE NEW Pe
- 10 I'D DIE WITH Y
- 11 WHEN SHE CRIE
- 12 REAL LOVE, My
- 13 7, Prince & The Ne
- 14 WHAT ABOUT Y
- 15 FAITHFUL, Ge
- 16 TO LOVE SOMEB
- 17 MR. WENDAL, A
- 18 GIVE IT UP, TUR
- 19 DO YOU BELIEVE IN US, Jan Secada SBK
- 20 HERE WE GO AGAIN!, Portia Caplet
- 21 NEVER A TIME, Genesis Atlantic
- 22 WALK ON THE OCEAN, Todd The Wet Sandcastle Columbia
- 23 ORDINARY WORLD, Duran Duran Capitol
- 24 WALKING ON BROKEN GLASS, Anieles Records
- 25 LOVE IS ON THE WAY, Sojourin K&N Third Stone

**LOVE STATION** 'Shine On' (Fresh promo). Following their brilliant 'Love Come Rescue Me' comes another classic club cut. Not quite as good as the debut but still better than anything else around. Into piano tingler with the strongest of vocals belting out at maximum power courtesy of the awesome Lisa Hunt. Rush out and purchase today... **3B**

**FUNKDOOBIEST** The Funkiest! (Immortal US). Promising debut from the label run by Cypress Hill and House Of Pain's management team. Mixed by DJ Muggs, 'Funkiest' is heavy on the beats with a nagging horn riff for once replacing Muggs' trademark fuzz guitar. The rap gives more than a nod to Das EFX, but then who doesn't those days? For those who like real hip hop... **TF**

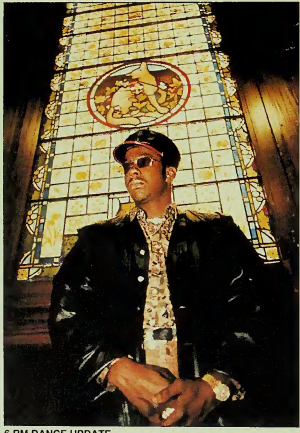
**F.U.S.E.** 'Into The Space' (+8 US). Richie Hawn takes +8 in a brand new direction — towards the realm of ambience — with

wonderful effect. 'Into The Space' combines big strings with a heartbeat style bassline while blips fly from speaker to speaker. This is a label which is truly one step ahead... **FC**

**HEAVY D & THE BOYZ** 'Who's The Man' (Uptown US). Abandoning the commercial plot after 'Now That We've Found Love', Heavy D goes the route of Cypress Hill and Das EFX with a popular MC Shan sample and the epitome of Nineties flavour hip hop. With a stronger hook this could be as big as 'Jump Around' but will still be massive with the head nodders on the black underground scene... **RT**

**Q-KIB MUZ FEATURING BRIDGET GRACE** 'Can U Feel It?' (Undercurrent US). Bridget Grace — the voice of True Faith's 'Take Me Away' — returns with a slice of soulful techno out of Detroit that could not have arrived at a better time.

## BOBBY BROWN: FAT TUNE



6 RM DANCE UPDATE

- 26 FLEX, Mac Cobra Columbia
- 27 DITTY, Paperboy Next Plateau
- 28 EVERYTHING'S GONNA BE ... Father MC Uptown
- 29 BACK TO THE HOTEL, NDSPR Profile
- 30 SOMETIMES LOVE JUST ... Patsy SnyDer/Horley MCA
- 31 DRIVE, REM Warner Bro
- 32 REBIRTH OF SLICK [COOL], Digital Planet/Purefunk
- 33 AUTOMATIC FOR THE PEOPLE, REM Warner Bro
- 34 A LOT OF LIVIN' AND A L, Alan Jackson Arista
- 35 I STILL BELIEVE IN YOU, Vince Gill MCA
- 36 ALADDIN (OST), Walt Disney
- 37 BEYOND THE SEASON, Garth Brooks Liberty
- 38 METALLICA, Metallica EMI
- 39 OOOOOOH... ON THE TLC, TLC EMI
- 40 DIVA, De La Soul Mercury
- 41 AREVA, Anava Linnnox Arista
- 42 SEMINOLE WIND, John Anderson BNA
- 43 WHAT HITS?, Red Hot Chili Peppers EMI
- 44 HOUSE OF PAN, House Of Pan Tommy Boy
- 45 GREATEST HITS, Queen Hollywood
- 46 INSECTICIDE, Nirvana GGC



LISA HUNT: AWESOME VOCAL

## dj directory

by james hamilton

**GLOWORM** 'I LIT My Cup' (Pulse+1) **VL05E 27**, Pt. excellent vinyl! 124bpm jukebox noted by LA gospel singer Seelie-Johnson (as he previously reviewed on *Hot Chicks*) in three Rattle mixes and adage Charles's Joyful Judgement Mix... **TANA GARDNER** 'What Can I Do For You?' (E-Labels) **NONKKT 88**, superbly rare! rare one a scolding vinyl! rousing rattle in 9: 118.3-Obpm Club and 118bpm Radio Mixes, shattering 120.1-Obpm Deep and 109.1-Obpm Low Dubs... **CARLENE DAVIS** 'Butterfly' (See Street/Island **DEET 42**), gorgeous early soul jagger in Dextra-Only 9-Obpm Extended Club, Radio Edit, janky hitting 87.3bpm Jolly and partly danted working 104.3bpm Biscuits Mixes... **LUCID** (Independence) (Edmore) **74**, featuring 12 **DOBE 1001**, unearthed classic Lisa Stansfield's garage pop in 116.4bpm Club, Mackinac and 117.1bpm Brothers In Rhythm Mixes... **LORRAINE** 'Wow Can You Tell Me It's Over' (Columbia **653766**), J-Blu produced strong street soul jagger (overly) covered by Saphy Lorraine Gato, just what we need... **LOUISIANA 12**, 184.2bpm Street Low, 93.8bpm Longy Long and Masterpiece Mixes... **ORAZ** featuring Ray Hayden & Mike Paris 'One On One' (Djax Production) **OP0328H**, via 081-8868 8066, gorgeous silky 40bpm sweet soul dust Push 30.9bpm Instrumental, flopped by Ray's record superbly atmospheric! 'Summer Madness' 40bpm 82.8bpm 'Wishes' via Mekan Love... **808 STATE** 'Plan 9' (ZTT/WEA **ZANG 307**), (vintage) anticipated bassy rumbler 10-123.1-Obpm Instrumental skitter with an excitingly revamped singer 127.5-Obpm 'Olympic 93' (The Word/MCA) **SHAGGY** 'On Cardinale' (Dreemeeleaves **GRE 381**), via 081-758 0964, seven-inch! New York's main 124.9bpm (vintage) rags rework of the Bo Diddley 'Issam and Contending' 1959 rags classic, a catchy possible crossover... **BROTHERS LIKE OUTLAW** 'Good Vibrations' (See Street/Island **DEET 44**), former Outlaw Posse's unrhymed rapped 94.5bpm rarer in Delegation 'Oh Honey' sampling silky Good Vibes and funkily jiggling Mad Phat B-Boyz Mixes, with the zippy 'De la V' (Hot Shot) **B-98**, Obpm **CLASH** (Dorlands and Chastache-type) 0-87.1bpm Album Version... **ALEXANDER O'NEAL** 'Love Makes No Sense' (TASU/AAM-PM **AMY 7708**), sepa-

rately groomed original soulfully jiggling **D-1202**, 7bpm Album Version, 102.6bpm **7** Radio Mix, 0-102.5-Obpm **Obpm** Beats Mix and 0-102.4bpm Instrumental, or different casting 0-119.7-Obpm **Obpm** in Rhythm Rima and 119.9-Obpm **Obpm** (but which are out to uncle)... **LAST 17** 'Deep' (London **LOX 3244**) **ORAZ 204**, promoted (but not 12 inch) (though the format seems unexcited) commended, credited first to Levy Aid Friends in two bubblingly jiggling leading single 129.6-Obpm **Obpm** Dupes Reproduction, then without dispute as a producing jagger jiggly aware in **Camel's** **Hander 91**, 6bpm **Death** and **Dave Morice's** **Boxing 92bpm** Raggamix... **BIG MAC** (Deliverance) (Paraphrase) **12** **DELDVD 11**, Paul McCartney's 'Rock Of Gibraltar' (sassy) rerecorded commercially unavailable 12-inch as a jiggling vinyl 0-121.6bpm **Obpm** Instrumental and honking percussive **Dub Mix**... **OHM** 'I Ribal Tone' (Hubba Hubba **HUB 005**, via 0324-611 811), frisky throbbing tribal gallopers' 135.5bpm **Ruffneck** and surging 0-134.7-Obpm **Mix** 'Better Grooves Mixes'... **EN VOULE** 'Giva It Up, Turn It Loose' (EastWest) Records, America **454442**, silky-sounding 94bpm **Rock** Jester, hitting 92.9bpm **Hold On** (Black Version) **ASHANTI** 'Turned On Your' (A Mouthset Production **TM003**) **Eight** **Label** 'striking' jiggling 'Turned On You' in rare groove-ly rerelease good 0-93.5-Obpm **Obpm** Vocal Mix, 53.5-Obpm Instrumental, 93.4 bpm **Play Your Kisser** Jan, ethereal 60-100-Obpm **B-side** versions... **THE RAGGA TWINS** 'SHUT UP AND DANCE' 'Party Time' (Shut Up And Dance Records **USA 403**, Koi Creole 'It's A Wonderful Thing, Baby' woodcocky rill based breeze 109bpm **Party** with just the 'Twin' reggae based jiggling 65.1-132bpm **Flute Boy**... **FRIDAY** 'Work It Out' (D-Zone **DANCE 2121R**, RPT/PI, rill nagger jiggling 125bpm **Original** Garage, jangle 126bpm **Original** Style, techno 148.1bpm **Redemption** **Hempe** and bloopily surging 130.2bpm **Epitome** Of **Style** **Mixes**, separate **Red** 'Twin' synched jiggling 125.1bpm **Original** Garage, **Deezer** 0-128.1bpm **Open** **Heart**, rick 133-Obpm **Repper** and throbbing 128.2-Obpm **Original** **Mixes**.

Charts courtesy of Billboard, 23 January, 1993. All Artworks are awarded to those products demonstrating the greatest airplay and sales gain. UK acts, UK signed acts.

Its tough A-side mixes inject her vocal into a mesh of undulating acid squelch that fits perfectly into post-progressive sets for UK 1993. But her vocals shine brightest on the housier Groove Wit' It Mix on the flip. Felt it, at last..... **MC**

**DJ DUKE PRESENTS**

**INNER SOUL** 'I'm In Need For You' (US Power promo). A small NY underground label that becomes stronger with each release. This is real soul in '93 dance style. Piano groove, jumpy bassline, dreamy bells and what a voice — emotion, passion, pleading. I think I need two copies of this one to bring together the soulful and dub grooves..... **RD**

**NEURO POLITIQUE**

'Fusion-Neu' (Irreal Discs promo). A layered and unrelenting fusion of ethereal strings laid soothingly over a skeletal rhythm track. Three bonus tracks are equally unique. Esoteric!..... **FC**

**SWV** 'Right Here' (RCA US).

This is one of the best female vocal tracks I have heard for a long time — mostly because of the trio's unique vocal style. Producer Brian Alexander Morgan outdid himself on this one..... **MK**

**KARIYA** 'Let Me Love You Tonight' (American, II).

A classic when first released, this contains the original US mixes plus some new ones by Italy's finest. The best of the list is the Garage Mix which edits the vocal into a bouncy eight-bar sample style track. Elsewhere the lush strings and arrangements win you over in an instant. Twinpack delight..... **3B**

**ONYX** 'Throw Your Guns In The Air' (JML US). Hopefully,

this is a tongue-in-cheek call for all homeboys to throw their AK47s in the air and "pompoom like they just don't care". Enfranchising catchy and the beat comes in like a dream. The rap: Onyx looks promising for his soon to be released album



● MARC KINCEN: SWING TIPS OLD AND NEW

produced by Run DMC's Jam Master Jay. Let's hope it's up to this standard..... **TE**

**MUSICOLOGY**

'Hall Of Mirrors' (B12 Records). Another superb release from this label receiving well deserved airplay. The clever blend of mournful strings, bouncing bassline and chattering hi hats make this a timeless piece of British techno..... **FC**

**MARY J BLIGE**

'Limit' (Uptown/MCA US). Imagine a smoke-filled jazz club with Blige singing in a deep seductive voice over a very smooth basic R&B track. You've got the picture..... **MK**

**BOBBY BROWN**

'Get Away' (MCA, US). I'm not just writing

about this because I remixed it, but because 'Get Away' is flat out a fat tune — fat meaning neither perfect. It's a p-funk-style song with Teddy Riley on the mix..... **MK**

**MICHAEL COOPER**

'Let's Get Closer' (Remixes) (Reprise US). The former Con Funk Shun man's huge track from the CD makes it to vinyl as a 12-inch B-side to 'Shoop Shoop'. In no less than six mixes the reggae crowd is best looked after on versions that adapt the Shabba Ranks/Maxi Priest 'Housecall' style. The original killer album mix has been jazzed up too..... **RT**

**EDDIE 'FLASHIN' FOWLKES**

'Mad In Detroit! EP' (United promo). As Europe goes acid crazy, Eddie hangs up the 303 to

explore far mellow territory on 'Mr E' — a deep house affair with some lush production and rumbling bass combining to maximum effect. Both tracks on the flip are loads tougher and more Detroit. Outstanding production and clever vocals make this essential..... **MC**

**JADE**

'Don't Walk Away' (Giant US). Jade just catches me with great harmonies in the chorus. The trio's great vocals are backed by a slamming hip hop style track. When you play this one, play it very loud!..... **MK**

**THE STEP**

'One Leg On The Ceiling' (US Nervous promo). Produced by Willie Wait, this ode to safe sex storms along in three versions: organ-driven, string-driven and sub dub. The weird and wonderful lyrics contain such gems as 'I have six fingers to do the trick, all by myself, I can get busy, I'm a freak. One leg on the nightstand one leg on the ceiling.' Even stronger is the percussion-led 'Tribal Love' using the wicked snare from 'You Can't Touch Me', with some weird samples and moans, growling bass and a superb sax solo. Nervous is back with a vengeance..... **RD**

**VICE VERSA PRODUCTIONS**

'High Spirits EP' (US Vice Versa promo). 'Lovin U' takes three versions on the A-side. The NY-style club mix has a full vocal featuring Gary d'Etages, wicked drops and a bassline to move your hips. Flip for 'Got 2 Have', a growler with jazzy scat and sax, a disco-style bassline and busy drums. Then the King on the cake — 'High Spirits'. Moody chords and deep rolling bass create a tense intro, then kick the drums and we're growing for six minutes of cool jazzy house..... **RD**

**Chewing the fat: Marc Kinchen, 3 Beat, Fat Cat Records, Rhythm Doctor, Tony Farsides, Ralph Tee, Matthew Cole.**

**DEO**

Label  
Carriv

i Party BMG Video 74321120853

zur Illusion I Geffen CEPV 39521

zur Illusion II Geffen CEPV 39522

ight With... WMV 4303950942

y Your Dream Ritz RITZ.BV 701

its PolyGram Video 0855463

ck York's... BMG Video

) Hits BMG Video 74321118943

m... PMV/Channel 5 CFM 2380

all Part 2 PolyGram Vid 0860683

PolyGram Video 0860143

PolyGram Video 0855563

Love Starvision 8UKV 6942

all Part 1 PolyGram Vid 0855583

Prism Leisure PLATV 952

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GUE  
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# TO beats & pieces

- 1 **1** I WILL ALWAYS L
- 2 **2** DEEPER AND DEE
- 3 **3** WOULD I LIE TO
- 4 **4** HEAL THE WORLD
- 5 **5** COULD IT BE MA
- 6 **6** SOMEDAY I'M C
- 7 **7** STEAM From Gals
- 8 **8** MOTOWNPHILLY
- 9 **9** EXTERMINATE Se
- 10 **10** STEP IT UP Sma
- 11 **11** WHO'S GONNA R
- 12 **12** TEMPTATION (RE
- 13 **13** THE DEVIL YOU
- 14 **14** DRIFT AWAY M
- 15 **15** PROBEVER PEOP
- 16 **16** MR WENDAL A
- 17 **17** HOPE OF DELIVE
- 18 **18** LIFE OF SURPRI
- 19 **19** TOM TRAUBERT'S
- 20 **20** WHAT YOU WON
- 21 **21** AFTER ALL THE Fr
- 22 **22** NEVER LET HER
- 23 **23** MAN ON THE MC
- 24 **24** SWEET HARMON
- 25 **25** BE MY BABY VA
- © Copyright EMI, Compad Ltd

FIVE years ago he was an underground club DJ, now he's producing U2 and up for a Grammy. If ever proof was needed of the rise of the DJ-producer, **Paul Oakenfold's** nomination must be it...On the subject of crossover, Greenleeves' massive reggae tune 'Oh Carolina' by 'Shaggy' is on the way to becoming a new 'Birdie Song' with Mecca DJs waking up to its instant hooks and wacky appeal...The voice of **Cola Boy's** 'Seven Ways To Love', **Janey Lee Grace**, who crops up this month on **Hyperstate's** 'Time After Time', can be heard presenting her own gospel show on London's GLR and a pop dance show for Essex Radio...Switching over to TV, that **Lulu** single launches to certain hitdom this Friday (January 22) on **Wogan**...Remixer, producer and pluggur **Mot Gotel** is moving his **Power Promotions** club to **Kiburn**. From today **Power** is at 4-4a **Lonsdale Road, London NW6 6RD**...Promoted now are Paul's mixes of **McKoy's** 'Fight', and incidentally, the buzzing **Cool Cuts** white label 'You Gotta Fight' by **MC Fight** started life as a dub left over from those **PG Tips** mixes... Another outfit to have remixed 'Fight', **Dodge City Productions** return to producing their own grooves with a single 'As



● DODGE CITY PRODUCTIONS

Long As We're Around' featuring new addition **Ghida de Palma** on the vocals out on **February 8**...Dino's **I!Hype** label has picked up **Disco Magic's** hot import 'Just Can't Help Me' by **Two Examples**...**Kraftwerk** founder members **Karl Bartos** and **Wolfgang Flür** return to recording under the imaginative new name **Elektrik Music**...New **UK** label **Soundcakes** is compiling a DJ list for 'quality UK soul'. Details to fax: 071 272 9609...Talkin loud, but all in French, rapper **MC Solaar** touches down at **London's Jazz Cafe** (January 18) and **Subterranea** (January 19) this week with **adiference Uptown** opens at the revived **Café de Paris** on Thursday (January 21) and promises **DJs Fat Freddie M, Steve Wren** and **RM** reviewer **James Hamilton** with a strict door policy (over 25, smarter set only)...**Moonshine Music** — a new Californian rave label — seeks demos for a UK-only compilation (tel: 071 437 3588)...Winter not chilly enough? Then check the latest collection from the chill-out zone at **Birmingham's Beyond Records** — **Ambient Dub Volume Two** (details: 021 358 3166)...AND THE BEAT GOES ON!

## TOP 10 BI

- 1 **1** RUNAWAYS
- 2 **2** SPIRITUAL HIGH IS
- 3 **3** INDEPENDENCE
- 4 **4** HEAVEN IS
- 5 **5** HARD TO GET
- 6 **6** NYC
- 7 **7** ANGEL
- 8 **8** LITTLE BIRD
- 9 **9** PLEASE SIR
- 10 **10** I WANNA BE IN LC
- Records are outside the Anbigy Ch

## US TO

- 1 **1** I WILL ALWAYS L
- 2 **2** IF I EVER FALL I
- 3 **3** IN THE STILL OF T
- 4 **4** RUMP SHAKER
- 5 **5** SAVING FOREVER
- 6 **6** RHYTHM IS A DI
- 7 **7** GOOD ENOUGH
- 8 **8** DEEPER AND DE
- 9 **9** A WHOLE NEW ...Ph
- 10 **10** I'D DIE WITH
- 11 **11** WHEN SHE CRIE
- 12 **12** REAL LOVE, Mar
- 13 **13** In 7, Prodig & The Rev
- 14 **14** WHAT ABOUT Y
- 15 **15** FAITHFUL, Ce
- 16 **16** TO LOVE SOME
- 17 **17** MR. WENDAL, Ar
- 18 **18** GIVE IT UP, TUR

- 19 **19** DO YOU BELIEVE IN US, Jani Secade SBK
- 20 **20** HERE WE GO AGAIN!, Parisat Capital
- 21 **21** NEVER A TIME, General Atlantic
- 22 **22** WALK ON THE OCEAN, Todd The Wet Speaker Columbia
- 23 **23** ORDINARY WORLD, Duran Duran Capitol
- 24 **24** WALKING ON BROKEN GLASS, Annie Lennox Arista
- 25 **25** LOVE IS ON THE WAY, Sanyon Kick Third Stone

- 44 **44** FLEX, Mod Cobra Columbia
- 45 **45** DITTY, Paperboy Next Plateau
- 46 **46** EVERYTHING'S GONNA BE ...Father MC Uptown
- 47 **47** BACK TO THE HOTEL, NoDop Profile
- 48 **48** SOMETHING LOVE JUST ...Pony Greek/Dan Bentley MCA
- 49 **49** DRIVE, REM Warner Bros
- 50 **50** REBIRTH OF SLUG (COOL ...Digiabe Perma Peridiana

- 19 **19** AUTOMATIC FOR THE PEOPLE, REM Warner Bros
- 20 **20** A LOT OF LIVIN' (AND A ...Alan Jackson Arista
- 21 **21** I STILL BELIEVE IN YOU, Vince Gill MCA
- 22 **22** ALADDIN (OST), Various Walt Disney
- 23 **23** BEYOND THE SEASON, Garth Brooks Liberty
- 24 **24** METALLICA, Metallica EMI
- 25 **25** OOOOOHHH...ON THE TLC, TLC LaFace

- 44 **44** ADRENALIZE, Cliff Leppard Mercury
- 45 **45** DIVA, Annie Lennox Arista
- 46 **46** SEMINOLE WIND, John Anderson BNA
- 47 **47** WHAT HITS?, Red Hot Chili Peppers EMI
- 48 **48** HOUSE OF PAIN, House Of Pain Tommy Boy
- 49 **49** GREATEST HITS, Queen Hollywood
- 50 **50** INSECTICIDE, Nirvana GGC

## THE BEST OF BOTH WORLDS IS YET TO COME...

RECORD MIRROR



# TOP 30 VIDEO

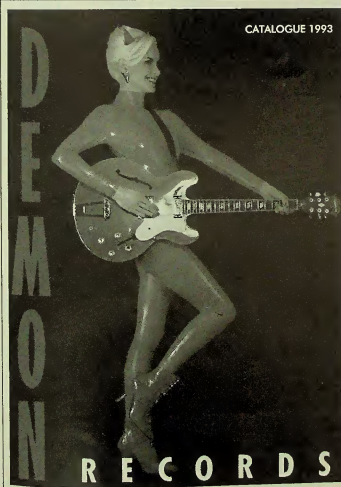
THE OFFICIAL **music week** CHART

Pos	Artist Title	Label	Pos	Artist Title	Label
1	2	3	4	5	6
7	8	9	10	11	12
13	14	15	16	17	18
19	20	21	22	23	24
25	26	27	28	29	30
1	<b>THE SHAPE CHALLENGE</b> Video Collection VC 6266		16	<b>HOME ALONE</b> Children 9/1 hr 38 min	Foxvideo 1866 50
2	<b>TAKE THAT: Take That And Party</b> Music/1 hr 12 min	BMG Video 74321120963	17	<b>VIZ: OH LORDY! FAT SLAGS</b> Comedy/45 hr	PolyGram Video 0955923
3	<b>BILL &amp; TED'S BOGUS JOURNEY</b> Comedy/1 hr 30 min	Columbia Tristar CVR 33651	18	<b>PETER RABBIT/BENJAMIN BUNNY</b> Children 9/30 hr	Pickwick PV 1193
4	<b>CINDERELLA</b> Children 9/1 hr 30 min	Walt Disney D 204102	19	<b>BASIL THE GREAT MOUSE ...</b> Children 9/1 hr 30 min	Walt Disney D 213052
5	<b>CHERFITNESS: A New Attitude</b> Special Interest/1 hr 28 min	FoxVideo 6218	20	<b>THE COMMITMENTS</b> Drama/1 hr 53 min	Foxvideo 1905
6	<b>TERMINATOR 2 - JUDGMENT DAY</b> Action/2 hr 10 min	Guild GLD 51162	21	<b>JFK</b> Drama/2 hr 2 min	Warner Home Video PES 12306
7	<b>BATMAN RETURNS</b> Action/2 hr 1 min	Warner Home Video PES 15000	22	<b>FERNGULLY...THE LAST RAINFOREST</b> Comedy/1 hr 15 min	Foxvideo 5594
8	<b>CINDY CRAWFORD: Shape Your...</b> Special Interest/1 hr 40 min	Pickwick PV 2043	23	<b>ROWAN ATKINSON: Escapades ...</b> Comedy/55 min	Thames/Vid Coll TV 8140
9	<b>DR WHO: Terminus</b> Sci-Fi/1 hr 29 min	BBC BBCV 4890	24	<b>ROWAN ATKINSON: Amazing ...</b> Comedy/1 hr	Thames/Vid Coll TV 8134
10	<b>THE NAKED GUN 2 1/2 ...</b> Comedy/1 hr 21 min	CIC VHR 2547	25	<b>GUNS N' ROSES: Use Your Illusion I</b> Music/1 hr 30 min	Geffen GEFV 33521
11	<b>DANCES WITH WOLVES</b> Drama/2 hr 53 min	Guild GLD 51152	26	<b>BILL &amp; TED'S EXCELLENT ADV.</b> Comedy/1 hr 25 min	Castle Pictures CAS 9158
12	<b>BLAKE'S 7: Gold/Orbit</b> Sci-Fi/1 hr 37 min	BBC BBCV 4886	27	<b>THE ADDAMS FAMILY</b> Comedy/1 hr 39 min	Columbia Tristar CVR 22810
13	<b>HOOK</b> Children 9/2 hr 15 min	Columbia Tristar CVR 13187	28	<b>MIKE REID: Live - Uncensored</b> Video Collection VC 6278	
14	<b>BLAKE'S 7: Warlord/Blake</b> Sci-Fi/1 hr 37 min	BBC BBCV 4887	29	<b>THE Y PLAN PHYSICAL</b> Special Interest	VVL VVD 1127
15	<b>BILLY CONNOLLY: Best Of 25 Years</b> Comedy/1 hr 34 min	VVL VVD 1118	30	<b>BADDIE &amp; NEWMAN: History Today</b> Comedy/1 hr	VVL VVD 1116

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# TOP 15 MUSIC VIDEO

Pos	Artist Title	Label
1	2	3
4	5	6
7	8	9
10	11	12
13	14	15
1	<b>TAKE THAT: Take That &amp; Party</b> Completions/1hr 12min	BMG Video 74321120963
2	<b>GUNS N' ROSES: Use Your Illusion I</b> Live/1hr 30min	Geffen GEFV 33521
3	<b>GUNS N' ROSES: Use Your Illusion I</b> Live/1hr 30min	Geffen GEFV 33522
4	<b>SIMPLY RED: A Starry Night With...</b> Live/1hr 55min	WMV 46098/9943
5	<b>DANIEL O'DONNELL: Follow Your Dream</b> Completions/1hr 30min	Ritz RITZBV 701
6	<b>ABBA: Gold - Greatest Hits</b> PolyGram Video Completions/1hr 30min	PES 0855483
7	<b>THE WEDDING PRESENT: Dick York's...</b> Completions/1hr	BMG Video
8	<b>ERASURE: Pop! - First 20 Hits</b> Completions/1hr 16min	BMG Video 74321118943
9	<b>THE WONDER STUFF: Eleven...</b> Completions/55min	PMW/Channel 5 CFM 2380
10	<b>METALLICA: A Year And A Half Part 2</b> Live/1hr 30min	PolyGram Video 0386083
11	<b>MADNESS: Madstock!</b> Live/1hr 40min	PolyGram Video 0880143
12	<b>U2: Achtung Baby</b> Completions/1hr 10min	PolyGram Video 0395563
13	<b>ROGERS &amp; PARTON: Real Love</b> Completions/1hr	Starvision SUKV 6342
14	<b>METALLICA: A Year And A Half Part 1</b> Live/1hr 30min	PolyGram Vid 0855503
15	<b>VR: Cyberdelia</b> Animation/48min	Prism Leisure PLATV 952



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111	7	CRUISEY PROVERBS	ONE LITTLE IND
112	5	HEAL THE WORLD MICHEL JACKSON	EPIC
113	11	AFTER ALL FRANK AND WALTERS	SEMIANTH/GO!
114	8	WOULD I LIE TO YOU? CHARLES & EDEE	CAPTOL
115	34	WHAT YOU WON'T DO FOR LOVE GO WEST	CHRISLATS
116	16	ARRANGED MARRIAGE RACHIE INDIANI	ISLAND
117	21	IT'S GONNA BE A LOVELY DAY SOUL SYSTEM	ARISTA
118	27	HOPE OF DELIVERANCE PAUL MCCARTNEY	PARLOPHONE
119	6	WOULD? ALICE IN CHAINS	COLUMBIA
120	3	WHEN YOU WERE YOUNG DEE NAIRI	AMM

**KEEP IT ON**

*Hannah Jones*

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# TOP 20 Breakers

1	SAVING FOREVER FOR YOU	SHANICE	GLAY/PERISSE
2	WANNA BE IN LOVE AGAIN	EXOTIC BEATS	MOJO
3	SPIRITUAL HIGH	THE J. B. HOODS	ARISTA
4	SHOW ME LOVE	NOVA	CAPISTRANO
5	IF LOVE WAS A GUN	THE WAYS TO	CAPISTRANO
6	PRAYON TOWER	CHERRY	CAPISTRANO
7	GOOD VIBRATIONS	THE J. B. HOODS	CAPISTRANO
8	LET ME BE YOUR FANTASY	THE J. B. HOODS	CAPISTRANO
9	PERFECT PRETENSE	CAPISTRANO	CAPISTRANO
10	BRAIN WILSON	CAPISTRANO	CAPISTRANO
11	HIGHLAND	EPIC	CAPISTRANO
12	BY THE DAYS OF FOND GONNIA (EP)	WYVA	CAPISTRANO
13	THE QUESTION IS HOW FAST	WYVA	CAPISTRANO
14	JONNY WANNA LIVE	WYVA	CAPISTRANO
15	ANCHOR	WYVA	CAPISTRANO
16	THE DOWNNESS TO THE BASS	WYVA	CAPISTRANO
17	TEMPERATOR (EP)	WYVA	CAPISTRANO
18	FEEL NO PAIN	WYVA	CAPISTRANO
19	SHOWDOWN	WYVA	CAPISTRANO
20	SAZZIE MEAT (EP)	WYVA	CAPISTRANO

MUSIC	EPIC	18	33
FRAGMENTS AND AWE-WAKE SMITH	SYMMETRIC/PAR	6	34
LOVE ME THE RIGHT WAY ROBERTSON AND KIM MIZELLE	ARISTA	44	35
NEW EMOTION	INTERVAL AFFIN	39	36
MANY RIVERS TO CROSS	GEMEN	37	37
LIFE OF SURPRISES PIERRE SPRUIT	COLUMBIA	24	38
ONE IN TEN 808 STATE/UBAD	ZTT	28	39
DEEPER AND DEEPER MADONNA	MAVERICK/SHE	30	40

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returns

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## COMPUTER GAMES

PENGUIN ELSIPA

This Last			
1	4 STREETFIGHTER 2	ST/Amig	US Gold
2	2 SENSIBLE SOCCER 92/93	ST/Amig	Renegade/Mindscape
3	4 ZODIAC	Amig	Gremlin Graphics
4	7 PREMIER MANAGER	ST/Amig	Gremlin Graphics
5	5 WING COMMANDER	Amig/PC	Origin/Mindscape
6	6 INDIANA JONES: FATE OF ATLANTIS	Amig/PC	Mirage
7	9 AVBB HARRIER ASSAULT	Amig/PC	Domark
8	15 CAMPAIGN	ST/Amig/PC	Empire
9	11 FORMULA 1 GRAND PRIX	ST/Amig/PC	Microprose
10	3 WWF EUROPEAN RAMPAGE TOUR	ST/Amig	Virgin

11	12 ARCHIE MACLEAN'S POOL	ST/Amig	Virgin
12	10 MONKEY ISLAND 2	Amig/PC	US Gold
13	25 PGA TOUR +	Amig/PC	Electronic Arts
14	19 CIVILIZATION	Amig	Microprose
15	8 ROAD RASH	Amig	Electronic Arts
16	17 JIMMY WHITE'S WHIRLWIND SNOOKER	ST/Amig/PC	Virgin
17	13 HUMANS	ST/Amig PC	Mirage
18	26 PINBALL FANTASIES	Amig	21st Century Ent.
19	22 FIRE AND ICE	ST AT/Amig/PC	Renegade/Mindscape
20	14 LOTUS 3: THE ULTIMATE CHALLENGE	ST/Amig	Virgin

Source: ELSIPA Compiled by Gallup

## COUNTRY

1	1 FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZBCD701 (P)
2	2 SOME GAVE ALL	Billy Ray Cyrus	Mercury 5106532 (F)
3	11 ROPIN' THE WIND	Garth Brooks	Capitol COESTU 2162 (E)
4	5 THE CHASE	Garth Brooks	Liberty COESTU 2194 (E)
5	3 TURN BACK THE YEARS	Sean Wilson	Platinum PLATCD911 (PL)
6	4 COME ON COME ON	Mary Chapin Carpenter	Columbia 4718982 (SM)
7	14 NO SHADOWS	Garth Brooks	Capitol COEST 2136 (E)
8	7 SHADOWLAND	kd lang	Warner Bros WX 171CD (W)
9	6 I NEED YOU	Daniel O'Donnell	Ritz RITZCD 104 (P)
10	12 ABSOLUTE TORCH AND TWANG	kd lang and the Reclines	Sire WX 295CD (W)

11	9 NECK AND NECK	Chet Atkins/Mark Knopfler	Columbia 4674352 (SM)
12	13 DON'T FORGET TO REMEMBER	Daniel O'Donnell	Ritz RITZCD 105 (P)
13	10 THE LAST WALTZ	Daniel O'Donnell	Ritz RITZLD 0058 (P)
14	8 FAVOURITES	Daniel O'Donnell	Ritz TCD 0052 (P)
15	17 SWEET DREAMS	Patsy Cline	MCA DMC6 033 (BMG)
16	RE SHOOTING STRAIGHT IN THE DARK	Mary Chapin Carpenter	Columbia 4674682 (SM)
17	16 MEMORIES	Susan McCann	Platinum IHCDS92 (PL)
18	RE EAGLE WHEN SHE FLIES	Dolly Parton	Columbia 4676542 (SM)
19	20 LA CROIX D'AMOUR	Dwight Yoakam	Release 9362451362 (W)
20	19 LUNDS	Don Williams	RCA PR 90645 (BMG)

## JAZZ/BLUES

This Last			
1	1 BOOM BOOM	John Lee Hooker	Pointblank VPBCD12 (F)
2	3 THE BEST OF JOHN LEE HOOKER	John Lee Hooker	Music Club MCCD 020 (TB)
3	5 MR LUCKY	John Lee Hooker	Silvertone ORECD 519 (P)
4	2 RIDIN' HIGH	Robert Palmer	EMI COEMD1038 (E)
5	6 I WAS WARNED	Robert Cray	Mercury 5127212 (F)
6	RE BLUE LIGHT, RED LIGHT	Garry Connick Jr	Columbia 4690872 (SM)
7	RE AFTER HOURS	Garry Moore	Virgin CDV 2684 (F)
8	RE WHEN HARRY MET SALLY	Garry Connick Jr	Columbia 4657332 (SM)
9	RE IN THE BEGINNING	Stevie Ray Vaughan	Empic 476242 (SM)

## T SHIRTS

This Last	Artist	Subject	Description
1	1	16 BOSS DRUM	The Shamans
2	—	—	Nirvana
2	—	—	Metallica
3	5	5 FAITH NO MORE	Nevermind and Come as You Are
4	1	1 TAKE THAT	Gargoyle and Snake Print
5	—	—	REM
6	—	—	Pearl Jam
7	2	2 GUNS 'N' ROSES	Alive
8	—	—	Pop Will Eat Itself
9	—	—	Creature Comforts
10	—	—	Wedding Present

© Music Week. Compiled from data collected from HMV (Bristol), HMV (Nottingham), Our Price (Peterborough), Our Price (Swansea), Tower (Glasgow), Virgin (Birmingham).

## INDEPENDENT: SINGLES

This Last	Wks	Artist	Title	Label
1	5	PHOENIX PEOPLE	One Little Indie 91PT 7 (P)	One Little Indie 91PT 7 (P)
2	2	LIVING IN A FANTASY	Urban Hype	Fuze 1121FAZE 13 (P)
3	4	HARDTANCE EXPERIENCE EP	Hardfloor	Narhousa UK - (HARTUK 1) (RTM/P)
4	7	11 LET ME BE YOUR FANTASY	Baby D	Production House - (PNTD 431) (S/ell)
5	3	6 HOLD BACK THE NIGHT	KWS/The Tramps	Network NWK171 85 (P)
6	9	6 SONG OF LIFE	Leafchild	Hard Hands - (HAND 002) (REP/P)
7	13	2 LOVE IS EVERYWHERE	GTO	Nave Mute - (12NOMU 8) (RTM/P)
8	17	12 METAL MICKY	Suede	Nede NUD 35 (NUD 37) (P)
9	12	10 RUN TO YOU	Rage	Polize 8 12ZULOSE 33 (P)
10	5	6 BRUTAL & E	Altern B	Network NWK171 59 (P)
11	8	5 FUNKY GUITAR	TC 1992	Union City - (UCIT 13) (SRD)
12	5	2 SECOND SON (EP)	Power Of Dreams	Lemon - (LEMON 005) (REP/P)
13	16	6 I BELIEVE	Respect Project	Network NWK171 83 (P)
14	12	2 THE DROWNERS/TO THE BIRDS	Suede	Nude NUD 15 (NUD 11) (RTM/P)
15	1	1 METROPOLIS	Manojo	Union City - (UCIT 11) (SRD)
16	1	1 SHOWGIRL	The Auteurs	Hat - (HUTT 74) (RTM/AM)
17	2	2 I'M GONNA GET YOU	Bizarre Inc	Vinyl Solution STORM 465 (RTM/P)
18	2	11 WORLD WITHIN A WORLD	D'Crux	Suburban Base - (SUBBASE 17) (SRD)
19	10	7 SLIVER (EP)	Nirvana	Topolla - (TOPOL 29) (REP/P)
20	14	11 WHO NEEDS LOVE (LIKE THAT)	Erasure	Mute MUTE 150 (1) (RTM/P)

## INDEPENDENT: ALBUMS

This Last	Wks	Artist	Title	Label
1	1	16 BOSS DRUM	The Shamans	One Little Indie 91PT 42 (P)
2	7	2 POPI - THE FIRST 20 HITS	Erasure	Mute MUTE 122 (RTM/P)
3	3	17 COPPER BLUE	Sugar	Creation CRELP 125 (P)
4	4	5 LEVELLING THE LAND	The Lovellars	China WOL 1022 (P)
5	11	3 SAZERAGADELICA	Primal Screamer	Creation CRELP 076 (P)
6	10	3 SELECTED AMBIENT WORKS	Aphex Twin	AMS 3922 (APT)
7	8	10 A WEAPON CALLED THE WORD	The Lovellars	Mutitude 10571 (APT)
8	7	3 DRY	PJ Harvey	Too Pure PURE 10 (RTM/P)
9	6	4 SLANTED AND ENCHANTED	Pavement	Big Cat ABB 34 (APT)
10	13	5 REVENGE OF THE GOLFISH	Isis	Mute DUNG 19 (APT)
11	9	10 ENERGIQUE	Isis	Vinyl Solution STEAM 47 (RTM/P)
12	1	1 THE A-Z OF PIANO...	John Corbett	Alter Ego ALTGDC 1 (APT)
13	15	5 FULL ON GASK HYSTERIA	Altern B	Network TOLP 1 (P)
14	1	1 LAZER GUMD MELLODIES	Spiritualized	Dedicated DELP 004 (RTM/P)
15	1	1 FONTANELLE	Babes In Toyland	Southern 15619 (SRD)
16	1	1 ACCELERATOR	Future Sound Of London	Jump's & Tempo TPTOT 2 (P)
17	1	1 ELEVEN-ELEVEN	Feder	Placebo PILLA 1 (RTM/AM)
18	2	2 TURNS INTO STONE	The Stone Roses	Silvertone ORELP 52 (P)
19	1	1 YERSEK IS STEAM/EGO MY EGO	Mercury Rev	Beggars Banquet BBOL 125 (RTM/P)
20	4	4 EN-FACT	The Shamans	One Little Indie TPLP 22 (P)

# music week

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## TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

WEEKS ON CHART	This Week	Last Week	Title	Artist	Label (12") (Distributor)	This Week	Last Week	Title	Artist	Label (12") (Distributor)																																																								
1	NEW		<b>WE ARE FAMILY ('93 MIXES)</b>	Sister Sledge	Atlantic A 4508T (W)	25	13	<b>GET THE GIRL! KILL THE ...</b>	Pop Will Eat Itself	RCA 7432113801 (BMG)																																																								
2	NEW		<b>OPEN YOUR MIND</b>	Usura	Deconstruction/RCA 74321128041 (BMG)	26	NEW	<b>THE MOVEMENT, THE MESSAGE</b>	Soundtrack	Sauck FOOT 3 (Self)																																																								
3	1	2	<b>THE LOVE I LOST</b>	West End featuring Sybil	PWL Sanctuary PWL T 253 (W)	27	18	<b>SONG OF LIFE</b>	Hard Hands Hand 022T (RG/P)																																																									
4	2	3	<b>SHOW ME LOVE</b>	Robin S	Champion CHAMP 12300 (BMG)	28	11	<b>CIRCLES</b>	Saffron	WEA SAFF 9T (W)																																																								
5	2	3	<b>IT'S GONNA BE A LOVELY DAY</b>	SOUL SYSTEM/Michelle Visage Arista 74321125691 (BMG)	29	NEW	<b>I'M SO INTO YOU</b>	SWV	RCA (USA) 7863624501 (Import)																																																									
6	NEW		<b>MUSIC</b>	Fargetta And Anne-Marie S	Synthetic 12R 6334 (E)	30	3	<b>LIVING IN A FANTASY</b>	Urban Hypo	Faze 2 12FAZE 13 (P)																																																								
7	3	4	<b>EXTERMINATE!</b>	Snap featuring Niki Harris	Arista 74321106961 (BMG)	31	28	<b>LIVIN' IN DARKNESS</b>	Top Buzz	Basement BRSS 013 (Sell)																																																								
8	NEW		<b>PRAYER TOWER</b>	Paradise Organisation	Cowboy RODED 13 (BMG)	32	NEW	<b>GOOD VIBRATIONS</b>	Brothers Like Outlaw	Gee Street/Island/GEET 44 (F)																																																								
9	5	6	<b>MR. WENDAL/REVOLUTION</b>	Arrested Development	Cooltempo 12CDOL 238 (E)	33	15	<b>FEEL THE FURY EP</b>	NRG	Chill Two V5 (R1M/P)																																																								
10	NEW		<b>OPEN SESAME</b>	Leila K	Polydor FOX 1 (P)	34	22	<b>LET'S GET TOGETHER (SO GROOVY)</b>	Krush Perspective	A&M PERT 7416 (F)																																																								
11	NEW		<b>SWEEP HARMONY</b>	The Beloved	East West W2 709T (W)	35	NEW	<b>HIGH ENERGY</b>	High Energy	Strategy STRAT 19 (RG/F)																																																								
12	18	12	<b>LET ME BE YOUR FANTASY</b>	Baby D	Production House PNT 043L (Self)	<h2 style="text-align: center;">TOP 10 ALBUMS</h2> <table border="1"> <thead> <tr> <th>This Week</th> <th>Last Week</th> <th>Title</th> <th>Artist</th> <th>Label (12") (Distributor)</th> </tr> </thead> <tbody> <tr> <td>1</td> <td>RE</td> <td><b>CONNECTED</b></td> <td>The Stereo/MCs Gee Street/4th + B'way BRLP 589/RCA 589</td> <td></td> </tr> <tr> <td>2</td> <td>NEW</td> <td><b>SURFING ON SINE WAVES</b></td> <td>Polygon Window</td> <td>Warp/WARPLP 7WA/RPM/C 7 (P)</td> </tr> <tr> <td>3</td> <td>1</td> <td><b>CHANGES</b></td> <td>Christopher Williams</td> <td>Uptown UPT 10751/ (BMG)</td> </tr> <tr> <td>4</td> <td>4</td> <td><b>COLOURS</b></td> <td>Various</td> <td>Union City UCLP 1/UCRMC 1 (SRD)</td> </tr> <tr> <td>5</td> <td>2</td> <td><b>3 YEARS, 5 MONTHS AND 2 DAYS</b></td> <td>Arrested Development</td> <td>Cooltempo CLTP 29/CTLP 28 (E)</td> </tr> <tr> <td>6</td> <td>NEW</td> <td><b>INTO THE SKYLINE</b></td> <td>Cathy Dennis</td> <td>Polydor 513935/5139354 (F)</td> </tr> <tr> <td>7</td> <td>5</td> <td><b>WHAT'S THE 411?</b></td> <td>Mary J Blige</td> <td>Uptown UPT 10681/ (F)</td> </tr> <tr> <td>8</td> <td>NEW</td> <td><b>TRESPASS</b></td> <td>Original Soundtrack</td> <td>Sire 7599269781/7599269784 (W)</td> </tr> <tr> <td>9</td> <td>6</td> <td><b>SELECTED AMBIENT WORKS</b></td> <td>Aphex Twin</td> <td>Appalo Rec. AMB 3922/AMB 3922C (APT)</td> </tr> <tr> <td>10</td> <td>3</td> <td><b>BOSS DRUM</b></td> <td>The Shamen</td> <td>One Little Indian TPL 42/PTLP 42C (P)</td> </tr> </tbody> </table>						This Week	Last Week	Title	Artist	Label (12") (Distributor)	1	RE	<b>CONNECTED</b>	The Stereo/MCs Gee Street/4th + B'way BRLP 589/RCA 589		2	NEW	<b>SURFING ON SINE WAVES</b>	Polygon Window	Warp/WARPLP 7WA/RPM/C 7 (P)	3	1	<b>CHANGES</b>	Christopher Williams	Uptown UPT 10751/ (BMG)	4	4	<b>COLOURS</b>	Various	Union City UCLP 1/UCRMC 1 (SRD)	5	2	<b>3 YEARS, 5 MONTHS AND 2 DAYS</b>	Arrested Development	Cooltempo CLTP 29/CTLP 28 (E)	6	NEW	<b>INTO THE SKYLINE</b>	Cathy Dennis	Polydor 513935/5139354 (F)	7	5	<b>WHAT'S THE 411?</b>	Mary J Blige	Uptown UPT 10681/ (F)	8	NEW	<b>TRESPASS</b>	Original Soundtrack	Sire 7599269781/7599269784 (W)	9	6	<b>SELECTED AMBIENT WORKS</b>	Aphex Twin	Appalo Rec. AMB 3922/AMB 3922C (APT)	10	3	<b>BOSS DRUM</b>	The Shamen	One Little Indian TPL 42/PTLP 42C (P)
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10	3	<b>BOSS DRUM</b>	The Shamen	One Little Indian TPL 42/PTLP 42C (P)																																																														
13	10	5	<b>LOVE ME THE RIGHT WAY</b>	Rapington & Kym Mazelle	Arista 74321128091 (BMG)	36	17	<b>CHERISH</b>	Jodeci	MCA MCST 1726 (BMG)																																																								
14	2	1	<b>GIVE IT UP, TURN IT LOOSE</b>	En Vogue	East West America A 8445T (W)	37	18	<b>LOVE IS EVERYWHERE</b>	GTO	Nova Mute 12NOMU 8 (R1M/P)																																																								
15	7	3	<b>NEW EMOTION EP</b>	Time Frequency	Internal Affairs KGBGT 003 (BMG)	38	NEW	<b>PROB MISSION 1</b>	Various	Nova Mute 12NOMU 7 (R1M/P)																																																								
16	3	4	<b>BROKEN ENGLISH</b>	Sunscream	Sony S2 6589036 (SM)	39	38	<b>RUMP SHAKER</b>	Wreck-N-Effect	MCA MCST 1725 (BMG)																																																								
17	NEW		<b>HOPE OF DELIVERANCE</b>	Paul McCartney	Parlophone 12R6320	40	25	<b>DON'T SAY NOTHIN'/WHEN ...</b>	Opaz	Opaz OP 002 (Self)																																																								
18	NEW		<b>SPIRITUAL HIGH</b>	Moodswings feat Christie	Arista 74321127711 (BMG)	41	NEW	<b>TIME FOR SOME ACTION</b>	Rush	Rush 4474794 (Import)																																																								
19	NEW		<b>SHINE ON ME</b>	Love/Station	Fresh FRSH 4 (R1D/F)	42	NEW	<b>OH CAROLINA</b>	Shaggy	Greenveers GRED 301 (J/S/E)																																																								
20	NEW		<b>ALCHEMY</b>	Drum Club	Guerrilla GRRR 043 (R/P)	43	40	<b>ARABIC</b>	The Producer	Hypa PROD 002 (DEL/TRA)																																																								
21	14	4	<b>ARRANGED MARRIAGE</b>	Apache Indian	Island 1215 544 (F)	44	38	<b>YOU CAN TAKE ME</b>	Club Kids	Nervous NER 20045 (Import)																																																								
22	15	2	<b>TASTE</b>	Capricorn	4th + B'way 12BRW 272 (F)	45	17	<b>STAY THIS WAY</b>	The Brand New Heavies	Acid Jazz/fir BNHX 2 (F)																																																								
23	15	2	<b>HARDTRANCE APCRIENCE EP</b>	Hardfloor	Hardhouse UK HARTUK 1 (R1M/P)	46	23	<b>ONE IN TEN</b>	808 State/U&A	ZTT ZANT 39T (W)																																																								
24	4	7	<b>TERMINATOR (EP)</b>	Metaheds	Synthetic Hardcore SYNTH 003 (SRD)	47	26	<b>WAY IN MY BRAIN/DRUMBEATS</b>	ZTT	XL Recordings XL T 36 (W)																																																								

## TOP 10 ALBUMS

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	RE	<b>CONNECTED</b>	The Stereo/MCs Gee Street/4th + B'way BRLP 589/RCA 589	
2	NEW	<b>SURFING ON SINE WAVES</b>	Polygon Window	Warp/WARPLP 7WA/RPM/C 7 (P)
3	1	<b>CHANGES</b>	Christopher Williams	Uptown UPT 10751/ (BMG)
4	4	<b>COLOURS</b>	Various	Union City UCLP 1/UCRMC 1 (SRD)
5	2	<b>3 YEARS, 5 MONTHS AND 2 DAYS</b>	Arrested Development	Cooltempo CLTP 29/CTLP 28 (E)
6	NEW	<b>INTO THE SKYLINE</b>	Cathy Dennis	Polydor 513935/5139354 (F)
7	5	<b>WHAT'S THE 411?</b>	Mary J Blige	Uptown UPT 10681/ (F)
8	NEW	<b>TRESPASS</b>	Original Soundtrack	Sire 7599269781/7599269784 (W)
9	6	<b>SELECTED AMBIENT WORKS</b>	Aphex Twin	Appalo Rec. AMB 3922/AMB 3922C (APT)
10	3	<b>BOSS DRUM</b>	The Shamen	One Little Indian TPL 42/PTLP 42C (P)

The Music Week Dance Chart is updated every Friday by Pete Tong on 1FM's Essential Selection between 7-10 pm.

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## AD FOCUS

**Apache Indian's No Reservations** — his debut album on Island Records — will be press advertised in *Echoes*, *Eastern Eye*, *The Daily Jang*, *NME* and *Clubland* from its release next Monday. With the single arranged Marriage a Top 20 hit, Island is backing the album launch with in-store displays with Virgin, HMV, Our Price and independent retailers. The release will also feature on Virgin listening posts. Radio promotion for No Reservations includes ads on Sunset, Sunrise, Buzz, Harmony and Kiss FM.

**Ry Cooder's soundtrack album** for the film *Trespass* will be advertised in the national press and *Time Out* by WEA from its release on Monday. The soundtrack also features LA rappers Ice T and Ice Cube. **Deep Cover**, Epic's soundtrack album from the film of the same name, will be radio advertised alongside the movie which is released on the same date — January 25. The film stars Jeff Goldblum and Larrie Fishburne and the soundtrack album features material from reggae superstar Shabba Ranks.

**Extreme's new single, 'Tragic Comic'**, will be advertised by A&M in *Raw* and *Smash Hits* from its release next Monday. The push for the single — the third from Extreme's album III Sides To Every Story — will include a nationwide fly poster campaign.

**Fleetwood Mac's single Love Shines** will be advertised in the national press by WEA from its release on Monday.

**Jon's debut single Sentence Of Love** will be promoted with ads in *Virgin Update* and *Smash Hits* by A&M, which is running a London-based fly poster campaign. **Jon's album We Are The Majority** will



With **Snapping a TV-led push** for the band's album *The Madman's Return*, which is being re-released for the third time next Monday. The album has been re-cut to include the current hit which features new singer Nikki Harlow, who is signed as a solo artist to Madonna's label. As the album has been in the racks for nearly a year, Anisla is not advertising it in the specialist music press or putting too much emphasis on in-store displays — its aim is to make existing fans aware of the extra track.

**Record label:** Anisla  
**Media agency:** London Media Agency  
**Media executive:** Mark Brandon  
**Head of marketing:** Bill Worsey  
**TV advertising:** A co-op campaign with HMV will run for one week on Channel 4  
**Press advertising:** Anisla will push the release in either *The Sun* or *The Daily Mirror* — its final decision has yet to be confirmed  
**Posters:** fly posters in the London area  
**Target audience:** mass market, mainly at the 15-24 age range

be advertised by A&M in the *NME*, *Time Out* and *The Guardian*.

**Jesus Jones' 'Perverse'** will be the focus of an EMI push which features press advertising in *Q*, *Vox*, *Select*, *Melody Maker* and the *NME*. EMI has organised in-store and window displays with all of the multiples and many indie retailers. Posters on British Rail and fly posters in the London area will run from the album's release next Monday.

**Little Angels' album release Jam** will be backed by a Polydor push which will include press advertising in *Q*, *Select*, *Kerrang!* and *NME*. Polydor has also arranged A-price displays with HMV, Our Price and Mennies and the album will be featured in window displays at HMV and Virgin. The campaign includes double-sheet fly posters and in-store displays with independent retailers nationwide.

**M People's new single, 'How Can I Love You'**, will be advertised in *MixMag* and *Record Mirror* by BMO/RCA from its release on January 28. The campaign will be backed with fly posters nationwide and a mailshot.

**Billy Ocean's new single Pressure** will be advertised by Jive in *Big Smash Hits*, *Music Week*, *RPM* and *Blues & Soul* from its release next Monday. The ad campaign will be supported by in-store posters nationwide and in-store displays with multiples and independents.

**Sha's 'If Ever Fall In Love'** will be advertised in the music press and specialist dance press by MCA from its release on January 25.

**Ultravox's classic single Vienna** is being re-released by Chrysalis on Monday and will be advertised in the national press from its release, with in-store displays nationwide. Compiled by Sue Sillito: 071-728 8547

## EXPOSURE



## PICK OF THE WEEK

**Saturday Zoo, Saturday January 23, Channel Four: 10-11pm**  
Channel Four's new weekly series hosted by Jonathan Ross promises a high velocity blend of chat, comedy and music. Produced by Channel X, the show will usually feature one performer playing two numbers each week. "That way we get the plug out of the way and also give the band time to indulge themselves by playing a cover or collaborating with another performer," explains researcher Sean Rowley. Last week's guest, Paul Weller, used this format to play a track from his new album and a cover of The Who's Magic Bus. "Saturday Zoo offers bands a great opportunity to do something different and reach a progressive, album-buying audience," says Gary Blackburn, owner of Weller's TV promoter Anglo Plugging. All Sackett, head of TV promotions at Virgin, says the chance to perform live appealed to Lenny Kravitz (pictured) who is lined up to appear next month. "Lenny will be advertised by his touring work and a live performance on Saturday Zoo will reintroduce him to UK audiences in time for his new album," she says. Add Rowley, too many programmes see music as a convenient three-minute break and treat bands as a little island within the show. But we want the musicians to be a part of the whole programme and complement the other guests."

## MONDAY JANUARY 18

**Elton John Unplugged**, the performer goes back to basics and recreates his hits with nothing more high tech than a piano, MTV: 7-8pm

**Mark Goodier's Evening Session** featuring Jesus Jones, featuring an interview with frontman Mike Edwards, Radio One: 7-9pm

**The Mix** featuring Kinky Machine and Aphex Twin, Radio Five: 10-10:30 midnight

## TUESDAY JANUARY 19

**Hangar 17** featuring 2 Unlimited, BBC1: 4.35-5pm



## THURSDAY JANUARY 21

**A Day In The Life Of...** featuring Ian McEulloch, Channel Four: 4-4.30pm



## FRIDAY JANUARY 22

**GMTV** features Trey Lorenz performing his single Photograph O'Mary, ITV: 7.30-9.30am

**The Word** featuring Dinosaur Jr, Channel Four: 11.05pm-12.10am



## SATURDAY JANUARY 23

**Going Live** featuring Jimmy Nail and Def Leppard, BBC1: 9m-12.12pm



**Arena: The Grateful Dead and the Dead**, a documentary which explores The Grateful Dead's funding of the work of some neglected British composers, BBC2: 9.30-10.30pm

**Saturday Zoo**, Channel Four: 10-11pm (see Pick of the Week)



## SUNDAY JANUARY 24

**The O Zone** featuring Tom Jones, BBC2: 11.15am-12 noon



**Later** with Jools Holland featuring Inspiral Carpets, Tyrol Corporation and John Martyn, BBC2: 11.30pm-12.05am

## PROMOS IN PRODUCTION

**ARTIST:** Taron Arter  
**TRACK:** In Your Care  
**COMMISSIONER:** Michaela Connolly for EMI  
**DIRECTOR:** Zanna  
**PRODUCER:** Davide Allen for M Ocean Pictures  
**RELEASE DATE:** February 8

Arter's new single addresses the sensitive issue of child abuse and the promo does not shy away from using black images. Set in London's Westridge Studios, the set resembles a stark slightly claustrophobic room. Although lit in cold, disaster Zanna achieved a mood to create by drawing the various tones to create a muted effect.

**ARTIST:** Big Country  
**TRACK:** A Kiss  
**COMMISSIONER:** Margot Quinn for Compulsion  
**DIRECTOR:** Roger Penley  
**PRODUCER:** Caroline Thomas for Partisan Films  
**RELEASE DATE:** February 15

The first promo for Big Country on Compulsion features the band performing against an industrial backdrop which resembles a set from the Terminator film. The outdoor video shots are interspersed with black and white clips of singer Stuart Adamson walking along the Danish coast.

**ARTIST:** Duran Duran  
**TRACK:** Ordinary World  
**COMMISSIONER:** Dilly Gent for Parlophone  
**DIRECTOR:** Nick Egan  
**PRODUCER:** Nina Druy for Umeight Films in LA  
**RELEASE DATE:** January 18

Filmed near Pasadena, the location is a vast botanical garden which sports various flora to represent countries such as roses for England and cacti for Australia. Huge flowers projected onto screens are overlaid on performance shots using a light-painting technique.

**ARTIST:** Dee Dee  
**TRACK:** And So I Will Wait  
**COMMISSIONER:** Maggie Maloney for EastWest

**DIRECTOR:** Julian Temple  
**PRODUCER:** Amanda Temple for Nitrate Films  
**RELEASE DATE:** February 1  
Goddessland Place, a large country house near Hemel Hempstead, is the setting for newcover Heel Head's first promo for EastWest. Filmed in black and white, it closely follows the song's narrative. Shots of various locations including Bath and Cotswolds in Wiltshire.

**ARTIST:** Paul McCartney  
**TRACK:** Cosmos People  
**COMMISSIONER:** Richard Ogden for NPL Communications  
**DIRECTOR:** Kevin Godley  
**PRODUCER:** Ian Brown/Geffo/Paulus for MediLab

**RELEASE DATE:** February  
Described by Godley as a "cross between a Bing Crosby Christmas Special on acid and All You Need is Love on wheels", McCartney's promo was shot over three days at Bray Studios in Windsor. A further week in a motion control studio incorporated reference images — a technique which created the illusion of a piano transforming from a shell into a complete Steinway.

**ARTIST:** Utha Vivid Scene  
**TRACK:** Blood And Thunder  
**COMMISSIONER:** Cliff Walton for A4D  
**DIRECTOR:** Miles Altford  
**PRODUCER:** Jay Wakefield for O'Driscoll Inc

**RELEASE DATE:** February 8  
The video draws on the road movie genre as the band pile into a truck and drive from Los Angeles to Mexico. Shot in colour and black and white and laced with religious imagery.

## ROCK

**VALENTINE SALOON:** Super Duper Pipeline Release (via Rio) **PIPECD001.** The Nashville four-piece's relative inaction from the LA or Seattle scenes has left the band with a distinctive stamp — a psychedelic whirl of Zepplin gear and Stogies attitude. All this and Mudhoney! Soundgarden producer Jack Endino, too. Having received plaudits aplenty in the specialist press, Valentine Saloon look set for stardom in 1993. **AAA**

**IAN McNABB: Truth And Beauty (This Way Up 514378 via Phonogram).** The Former Icicle Works frontman returns as a solo artist and confirms his status as a merer songsmith. CD distribution by a major and ads in the music and regional press plus in-store promotions should alert a loyal fan-base to a stirring collection. **AAA**

**BON JOVI: Bed Of Roses (Mercury/Jambou JOVCD 9).** The cloying Bed Of Roses from the Keep The Faith album is a radio-friendly, if predictable, ballad. Specialist press ads and the inclusion of an unreleased song plus two live tracks will enhance its chances of chart success. **AAA**

**HENRY ROLLINS: The Boxed Life (Imago 278721/00924).** Ever eager to defy expectations, the belligerent Rollins releases a spoken word double album to complement his forthcoming UK tour and the release on February 1 of *Black Coffee Blues*, which will be sold in record stores. BMG/BCA is providing in-store displays and placing ads in *Kerrang!*, *NME*, *Metal Hammer* and *Melody Maker*. **AAA**

**DINOSAUR JR: Start Chopping (Blanco Y Negro NEG61 4509-91623-7).** The outstanding track from the forthcoming — and undoubtedly huge — album *Where Have You Been* is bound to win some radio play, such is Start Chopping's fulminating blend of melody and sonorous assault on the senses. Two tracks, unavailable on said tapes, are released as B-sides. **AAA**

**PICK OF THE WEEK**  
**LITTLE ANGELS: Jam (Polydor 5176422).** Jam is the album that sees the Little Angels come of age. Polydor is taking no chances and the Jam campaign (see Monitor Ad Focus, p.21) covers all the promotional bases. Initial orders of the album on all formats will include Live Jam (5176762) — a six-track live release. Top five? Certainly. **AAA**  
*Andy Martin*



Little Angels: Jam sees the winsome Scarborough rockers come of age

## DANCE

**UNDERCOVER: I Wanna Stay With You (PWL258).** Sticking to their winning formula, Undercover this time give their safe pop-dance treatment to Gallagher and Lytle's 1976 hit. This will probably make the charts but do not expect Baker Street scale sales. **AAA**

**CATHY DENNIS: Falling (Polydor).** This rather uninspiring mid-tempo song sounds more like an LP track than an obvious single. It benefits from a PM Dawn remix, but a Top 40 placing remains a possibility rather than a certainty. **AAA**

**GENERAL LEVY: The Wickender General (Fashion FADLP 024).** This is the debut LP from London's rising ragga star who has made a name for himself with

his fast and wild chatting styles. Featuring the reggae chart hits *Heat* and *The Wig*, this will be on most ragga fans' shopping lists. **AAA**

**THE BYGRAVES: What's The Solution? (Unheard BYBYLP 001).** Having forged a considerable reputation on the soul scene with just two singles, the Bygraves release their debut LP next week. Produced by Manchester's Chapter and featuring Set Me Free and *Do The Right Thing*, it is UK soul at its best. **AAA**

**LOVE STATION: Shine On Me (Fresh FRSH4).** This UK-created Italian-style belter, which features powerful vocals by Lisa Hunt, is a more commercial follow-up to their excellent *Love Come Rescue Me* debut. It deserves to cross over but it is more likely only to make the dance charts. **AAA**

**VICKI SHEPARD: Disco Inferno (3BEAT 3BT11).** The Tramp's Saturday Night Fever classic is an obvious choice for a potentially huge cover version. However, this interpretation turns out to be something of a wasted opportunity, with the discs working better than the full vocal versions. **AAA**

**PICK OF THE WEEK**  
**GLOWORM: Lift My Cup (Pulse 8 12LOSE371).** This novel coupling of spiritual gospel vocals and a pumping house tune is currently taking clubland by storm. The voice belongs to Sedric Johnson, who hails from LA, while the production is by Rollo, of Frank's *Understand This Groove* and Felix's *Don't You Want Me* fame. It should have no trouble making the Top 40 and stands a good chance of reaching the Top 20. **AAA**  
*Andy Beavers*

## REISSUES: FULL-PRICE

**STEELEYE SPAN: All Around My Hat (BGO BG000 158).** Arguably Britain's most durable folkies with 20 albums under their belt, excluding compilations, Steeleye Span's most popular album remains this 1975 effort, which spun-off the biggest of their two hit singles, *All Around My Hat*. Heavy on traditional tunes — *Hard Times* of Old England and *Black Jack Davy*, for instance — it remains suitable listening for those thinking of migrating folkwards from the rock mainstream. **AAA**

**HELEN REDDY: The Very Best Of Helen Reddy (EMI CMOO 2044).** It's hard to credit in this decade, but in the Seventies, Reddy was something of a feminist icon. Much of this was due to her Grammy-winning US chart-topper *I Am Woman*. An Aussie by birth, she was always a great deal more popular in her adopted homeland, the US, than in the UK, and consequently her records have been out of print here for a long time. This 22-track compilation, which includes 15 US hits goes some way to redressing the balance. From her debut *I Don't Know How To Love Him* to *Ain't No Way To Treat A Lady* and her only bona fide UK hit, *Angie Baby*. Despite her lack of success here, many of the above can be heard regularly on Radio Two, and there's no doubt that it's not just feminists who will welcome this release. **AAA**

**THE AU PAIRS: Playing With A Different Sex (RPM RPM 107).** Originally issued on the Human label in 1981, when it climbed to number 33

## MAINSTREAM - SINGLES

**BILLY OCEAN: Pressure (Live B05 6).** A new youthful image (yes, that geezly is Ocean on the sleeve pictured right) and a new sound that falls somewhere between Stevie Nicks and Londonbeat's *Ve Been Thinking About You* are just two of the ingredients that will make this a hit. Four thousand posters, ads in the music press, in-store video promotion and the record's current status as a club favourite will ensure his return, after five years, to the charts. **AAA**

**HANNAH JONES: Keep It On (TMRG 1MRC 7).** A big lady with an even bigger voice, Hannah has yet to earn the success she deserves, despite the patronage of Roy George, among others. Her latest hit is the charts is glossier, if unexceptional. Probably a hit, but breaching the Top 75 more likely than reaching the Top 40. **B** Side, a live version of *I Ain't Broken*

*Dream*, is a more suitable showcase, allowing her to indulge in an impressively throaty virtuoso performance. **AAA**

**CHRIS REA: Soft Top, Hard Shoulder (East West WY 710).** The third single from Rea's current album is also the theme from a new film of the same name. It doesn't break any new ground, but with the artist about to embark on UK tour, and two different CD singles each adding three previously unreleased tracks, Rea's faithful fans will be clamouring for this. **AAA**

**HYPERTATE: Time After Time (M&M MAG 30).** Cyndi Lauper's finest hour has attracted several covers over the years, so it wasn't inevitable that someone would drag it on to the discards. That someone is producer Jackyl and Janey Lee Grace. Its subtleties are, however,



Billy Ocean: youthful submerged in a pumping boogie setting, with a rather big vocal. This will be a hit but not one of Rage or Undercover proportions. **AAA**

**TREY LORENZ: Photograph Of Mary (Epic 639541).** One of the strongest tracks on Lorenz's generally disappointing debut album. A fine gospel-tinged tune delivered over a Soul II Soul beat, with rap and B-boy remixes adding to its dancefloor appeal. A possible Top 40 entry. **AAA**

**JIMMY NAIL: Beautiful (East West WY 721).** The amiable Nail best known as TV pilot *Spender* and still glowing from his number one hit single *Ain't No Doubt*, pulls a somewhat pedestrian cut from his *Growing Up In Public* album. Sadly, for Nail, Beautiful seems set to struggle. **B**

**PICK OF THE WEEK**  
**MICK JAGGER: Sweet Thing (Atlantic A5110).** Jagger seems destined for his first Top 30 solo hit with this song taken from his new album, *Wandering Spirit*. With some concessions to the dance age, it is otherwise something of a throwback to the late Seventies Stones style, most closely related to *Miss You*. With similar familiar vocals and song construction, A promising launch for a solo career that has so far consisted only of false starts. **AAA**  
*Alan Jones*



in the albums chart, and topped the indie listings. *Playing With A Different Sex* was the first and sharpest album by a band tipped to go far, but who helped to sabotage themselves by refusing to compromise. They gained a certain notoriety when the track *Come Again*, included here, was banned by the Beeb, and their artistic abilities garnered them fewer column inches than their radical feminist/political leanings. A relative newcomer among re-issue labels, RPM has had the good sense to include not just the whole of the original album here, but also the eight tracks (both sides of four singles) which preceded it. It's certain to bring a misty tear to the eye of Peel fans everywhere. **★★**

## PICK OF THE WEEK

### DEEP PURPLE: *Singles A's And B's* (EMI CDP 7810092). First issued with a mere 12 tracks and screeching to a halt at 1971, this handy compilation of the trailblazing heavy rock band's early work has been updated and augmented so that it carries 20 tracks, some on CD for the first time. Now covering the years 1968 to 1976, it also includes a full history of the band, with discography and track-by-track annotation. It's a veritable feast of rock riffs and typically crazed Ian Gillan vocals. Compleatists will be grateful for this intelligent and thoughtful re-issue. **★★★** *Alan Jones*

<b>GREEN</b>	Guaranteed banker
<b>YELLOW</b>	Should do well
<b>ORANGE</b>	Worth a punt
<b>RED</b>	Only for the brave
<b>BLACK</b>	SOR only

## CLASSICAL

**LEONCAVALLO: I Pagliacci** (Naxos/Select 8660021), **MASCAGNI: Cavalleria Rusticana** (8660022), **Slovakia Philharmonic Choir, Czecho-Slovak RSO/Rahbar**. Rare to find these two one-act operas at budget price, and these separate albums feature top artists — Miriam Gauci in Pagliacci, Giacomo Aragall in Cavalleria. Supported by music magazine advertising. **★★**

**HANDEL: Ottono. Freiburger Barokorchester/McGegan** (Harmonia Mundi HMU 907073/5). Full-page *Gramophone* ad of Nicholas McGegan's back catalogue emphasises that this 1992 Gottingen Festival performance is the latest in his prize-winning Handel series. McGegan is currently appearing with Scottish Opera and in April conducts Handel at the English National Opera. **★★**

**VARIOUS: The Best Of The Classical Bit.** (Philips 438 166-2/4/1). Radio One DJ Gary Davis's selection of favourite classical tunes is launched with signing sessions at Virgin Megastores in Birmingham, Cardiff, Manchester and Glasgow from January 21 to 28, plus extensive magazine advertising. **★★★**

**BILL FRISSELL: Have A Little Faith** (Elektra Nonesuch/Warner 7559 79301-2/4). The Bill Frisell Band is on a nine-date UK tour, with an album signing session at the Queen



Nikolaus Harnoncourt: award-winning conductor is on a roll

Elizabeth Hall on January 21 to back the jazz man's album spanning from Copland and Ives to Dylan and Madonna. Advertising in *Times Out, Guardian, Independent* and *The Wire*, plus concert programmes on tour. **★★**

## PICK OF THE WEEK

**BEETHOVEN: Missa Solennis.** Chamber Orchestra Of Europe/Harnoncourt (Teldec/Warner 9031 74884-2). Nikolaus Harnoncourt is on a roll, winning *Gramophone's* record of the year award and the International Classical Music Awards' conductor of the year,

so Warner is pulling out all the stops, with a national display campaign, a feature in *Classic CD* plus an excerpt on the coverdisc, advertising in *Gramophone* and *BBC Music Magazine*. Harnoncourt conducts the COE at the Barbican on Jan 29. **★★★**

*Phil Somerfield*

## JAZZ

**STAN TRACEY: Portraits Plus** (Blue Note International CDBLT 1006). A uniformly impressive debut by arguably Britain's most gifted talent. A personal salute, in composition, to Duke Ellington, the Thelonious

Monk, Gil Evans and Sonny Rollins. Portraits Plus is yet another milestone in the career of the veteran pianist, composer and arranger. Apart from his own highly individual piano contributions throughout this splendid six-number set, Tracey's Octet colleagues, trumpeter Guy Barker, saxists Peter King, Art Themen and Don Weller, and trombonist Malcolm Griffiths each produce a series of superior solos. **★★**

**RICHARD WYANDS: The Arrival** (DIW DIW-611). Wyands, whose professional career spans almost 30 years, has never been exactly over-recorded — under his own name at least. That makes this beautifully recorded collection of standards, plus one original — in a trio setting — an essential purchase for the jazz piano aficionado. **★★**

**PEPPER ADAMS: The Cool Sounds Of Pepper Adams** (Savoy SV-0198). A worthy addition to the growing catalogue of Denon-reissued albums of the late, great Savoy catalogue. A fine "blowing" session from the period (1957), it presents the late baritone saxist fronting a constantly swinging quintet. In no way innovative or trend-setting, this is nevertheless indicative of what a great musician is presented by Savoy. **★★**

**ELLIS LARKINS: At Maybeck/Maybeck Recital Hall Series, Volume 22** (Concord Jazz CDO 4533). In just over three years this extraordinary solo piano series has reached its twenty-second release. It is celebrated by the appearance of the legendary Ellis Larkins, whose still nimble fingers and creative mind belie his age (70 this May). An acknowledged master of providing sensitive accompaniments for top-line vocalists, Larkins' own solo recordings have been comparatively rare. Yet, as his delightful reworkings here of *Let's Be Good* and *Sure Will Be A Little Late This Year* reveal, his undiminished talent deserves much more frequent exposure. **★★**

## PICK OF THE WEEK

**FATS WALLER: ERIC: The Middle Years Part I** (1936-38) (Bluebird 07863 66083-2). This three-CD boxed set, complete with impressive booklet, is the perfect companion to the already-issued *Fats Waller & His Buddies* (1927-29). The Last Years (1940-1943) and the *Fats Waller Piano Solos/Turn On The Heat*. For the real collector, there is the added delight among the 69 individual selections of the occasional alternative take. This should attract solid, if unspectacular, sales. **★★★**

*Stan Britt*

## MAINSTREAM - ALBUMS

**SNAP: The Madman's Return** (Arista 8432112621). In a week dominated by re-packaged albums, this is likely to be the main contender. The first *Madman's Return* — which contained the hit *The Colour Of Love* on all formats and *Rhythm Is A Dancer* as CD bonus — flopped. The subsequent success of the latter single brought about a re-issue, with the track now on all formats. The album reached number 20, but leded quickly. *Arista* now tries for a third time, adding *Exterminate*. With press and radio possible co-op ads and the presence of two number ones, the *Madman Returns* is likely to go a lot further this time. **★★★**

**MARTYN JOSEPH: Being There** (Epic 472082). Talented Welsh singer/songwriter Joseph's major debut has done very nicely indeed. It was first released in the States. With his latest single *Please*



Simon Climie: immaculate conception, but wither the hit single!

*Sir* flirting with the Top 40, it's now reissued. Especially welcome is the double CD version, which supplements the original album with a further 14 live tracks. **★★★**

**SIMON CLIMIE: Soul Inspiration** (Epic 472222). Immaculately played, sung and produced solo debut is consistent and pleasant listening, and sure to please Climie Fisher fans.

But the absence of a bona fide hit single will probably consign this to the ranks of the also-rans. **★★**

**VARIOUS: The Mega Race** (Virgin/EMI/PolyGram EFP 3). The first big dance compilation of the year, with a TV campaign bankrolled by the Now partners, and a formidable line-up of tracks that can only spell success, included are

recent monsters by Heaven 17, The Shamen and The Prodigy. Nineteen hits and no fillers. Watch it **★★★★**

**ORIGINAL SOUNDTRACK: Reservoir Dogs** (MCA MCD 10733). Quentin Tarantino's acclaimed debut movie is likely to be one of the biggest box office draws in the next few weeks, and produce split-end demand for this album. But stock with caution, as the album runs for 36 minutes. **★★★**

## PICK OF THE WEEK

**DINA CARROLL: So Close** (A&M 5400342). With three Top 20 hits under her belt, Carroll makes an impressive album debut with this superior collection of urban dance and soul. She co-wrote eight of the 10 songs and has a depth and appeal beyond that of most of her contemporaries. The single *Falling* and ads in specialist press will break this. **★★★** *Alan Jones*



## musicweek awards 1993

Wednesday February 24th, 7pm  
The Grosvenor House Hotel

### CALL FOR ENTRIES

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#### **BEST MARKETING CAMPAIGN:**

Judged by an expert panel of retailers.  
Deadline for entries: Tues, January 19.

#### **BEST ADVERTISEMENT:**

Judged by a specialist panel of leading creative personnel with commendations for the winners of three sub-categories - Best Press Advertisement, Best Outdoor Advertisement and Best TV Advertisement.

Deadline for entries: Wed, January 27.

#### **THE PR AWARD:**

Judged by an expert panel of magazine and newspaper journalists.

Deadline for entries: Wed, January 27.

#### **BEST PROMO VIDEO:**

Judged with the assistance of the Music Film and Videotape Producers' Association.

Deadline for entries: Tues, January 19.

#### **BEST PACKAGING:**

Judged with the assistance of the Association of Music Industry Designers with commendations for the winners of three sub-categories - Best Album Design, Best Single Design and Best Special Packaging.

Deadline for entries: Wed, January 27.

### TABLE RESERVATIONS

Table reservation forms and Award entry packs are now available from mark ryan on the Music Week Awards hotline 071 620 3636 ext 5492

# CLASSIFIED

Rates: **Appointments:** £22 per single column centimetre (minimum 3cm x 2 col)  
**Business to Business:** £13.00 per single column centimetre  
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 Published weekly each Monday, dated following Saturday.  
**Copy Date:** Advertisements may be placed until Thursday 12 Noon for publication Monday (space permitting).

**Cancellation Deadline:**  
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## APPOINTMENTS

### Opportunities in Promotions

Sony Music Entertainment (UK) Ltd employ the best Regional Promotions team in the business. Working on Epic, Columbia, S<sup>2</sup> and associated labels, the roster is prestigious and varied.

#### Regional Promotions Manager

Due to a promotion, we are now seeking to recruit a Regional Promotions Manager to cover TV and Radio in the Southern Region, with additional responsibilities to cover other areas of the country on special projects or tours.

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Please write with a C.V. and salary expectations to Sharon Mulrooney, Personnel and Training Manager, Sony Music Entertainment (UK) Ltd, 17-19 Soho Square, London W1V 6HE. Closing date for both jobs is 25th January 1993.

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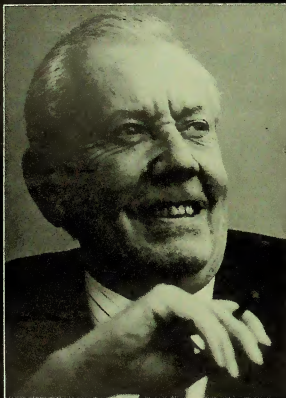
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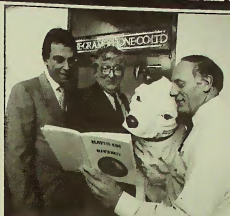
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# DOOLEY'S DIARY

Remember where you heard it: the Brit nominations bash at the Hard Rock Cafe proved a **bun fight** with a record number of TV crews elbowing their way through the **scrummage**...Brits TV man **Malcolm Gerrie** is happy about the decision to relax the old black tie dress code. "This is the music business, not **Bafta**," he says. "I want to see **Rob Dickins** in a G-string." It takes all sorts...Dickins felt frustration at his **grilling** from an **NME** reporter at the nomination announcements – **Dickins' dad Percy** actually **co-founded** the mag back in the Fifties. "I felt like saying, 'If it wasn't for my father, you wouldn't have a fucking job,' he seethed...Meanwhile, tickets for next month's **big event** keep on selling. Indeed, several big corporate names will have to **resign** themselves to **poor** seats after leaving their booking too late. Prime position in the auditorium and after-show dinner has been **scooped** by Steve Mason's **Pinnacle**, first off the starting blocks in November...**Breakfasting** with inimitable **MW** columnist **JK** at Claridges last week, **EMI** chief **Rupert Perry** tried valiantly to **intervene** when the outspoken one launched into a **vituperative** attack on sexual athlete and former Minister of Fun **David Mellor**. "I never liked him," declared King just in time to notice



After years of listening to His Master's Voice, Nipper got a well-earned rest to check some of the facts in a new history of EMI's Hayes centre with EMI Music Operations managing director Jim Lettwich (right) last week. The impressive tone, *Hayes On Record*, was edited by Hayes' manufacturing director Peter Hall (left) and EMI veteran of 43 years Colin Brown to celebrate EMI's 85 year old vinyl pressing. Featuring pictures and diagrams explaining the shellac and vinyl record production methods, it's hardly going to be a challenger for the Booker Prize, but at £5 a time and with all the proceeds going to local children's charities, it's a snip. The first 500 copies are close to selling out fast, but enthusiasts will be relieved to learn that a second print-run has been ordered.

he was well within earshot of – you guessed it – **David Mellor**...**Paul Russell's** promotion brings to an end one of the past year's party games: **who's gonna replace him**. Our favourite tale was the one about the well-known **Antipodean** who found himself counted out of the reckoning when in a state of **alcoholic** bemusement he sat on the barbecue at a company do...Responding to the past year's speculation, Russell himself says, "The trick is in the jobs you turn **down** not the ones you take..." Anyone wondering where **Obie's** former major domo **Anthea Joseph** is since the great man went walkabout can find her on 0728 688004...Who was the senior manager (no – **not Ed Bicknell**), who declared that the OFT's decision to **drop** its investigation into the PRS was "**outrageous**"...**John Birt** may accuse Radio One of many things, but **skipping** on research isn't one of them – high level leaks to the **crusading** Pete Waterman reveal the station's briefing on its future passed on to the DG includes a section on **sleep patterns** in the year 2000...After **Eric Clapton's**

nine Grammy nominations, there's more good news (of sorts) from the US, where **UK** artists were noticeably **absent** from the *LA Times'* list of **worst** albums of '92. The poll, voted on anonymously by US industry executives and pundits, was headed by the most recent efforts from **Wilson Phillips**, **Michael Bolton**, **Billy Ray Cyrus**, **Bon Jovi** and **Madonna**, with **Sinead O'Connor** the highest placed Irish artist, tying seventh with **Marky Mark**...**BPI** scourge of piracy **Tim Dabin** says one of the reasons the streets have been emptier of pirate tape sellers recently is that the **villains** have been on **holiday** sunning themselves. One in particular was expected back from Tenerife on **Friday**...Polydor press officer **Martin Birlson** won his **spurs** outside the



**Virgin** Music chairman **Ken Berry** (right) may be one of the industry's quiet men. But he doesn't mind having his picture taken when there is something to celebrate. Last week the occasion was 250,000 European sales of Virgin artist **Keiah Jones's** debut album, *Blufunk Is A Fact*. Also partying were Jones' manager **Phil Pickett** (left) and **Virgin** France president **Emmanuel de Buretel** (second left).

**Little Angels** gig at the **Limelight** last week. attempting to arrange a 9pm photoshoot of the band plus wives in the middle of **Cambridge Circus**, the friendly arm of the **law** was all for **arresting** him until band manager **Kevin Nixon** stepped in to explain the situation...**Metallica** will christen the revamped **National Bowl** at Milton Keynes with a rocking show on **June 5**...**Nick Heyward**, **Tony Hadley** and **Julia Fordham** are among the musicians who will be turning up at the **Roadhouse** in **Covent Garden** on **Saturday January 30** at the 12-hour **Jam & Bread For Somalia** bash...Congratulations to **Mark Williams**, newly named a director at **Arista** in addition to his role as **general manager**.....



Charming and debonair are not adjectives many press officers would attach to Sun pop columnist **Peter Willis**. But when **Piers Morgan's** sidekick was selected to appear in the paper's photo-love-style problem page they saw a new side to his character. The man once ordered to spend the day dressed as a woman for a feature in the paper played a frustrated charmer unable to persuade his girlfriend to share his bed. Of course, he failed, leaving many PR staff wishing his thoughts always appeared in visible bubble form.

**music week**  
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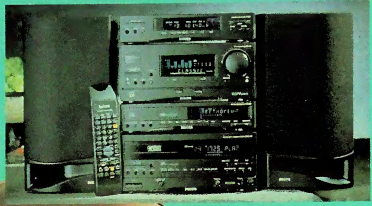
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# music week

Music Week Guide to the UK at Midem

JANUARY 1993



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### BUSINESS AFFAIRS

George Michael's  
Sony writ stirs up  
a hornets nest

### IMPORT-EXPORT

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exporters in  
bullish mood

### PUBLISHING


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frontiers awaits  
new UK writers

### DANCE MUSIC

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## COMMENT



**M**idem is one of the undoubted highlights in the music calendar — a chance to meet old friends, make new ones and perhaps even to take the first tentative steps towards a future deal.

Almost as important as that, however, is the unique opportunity it

presents to take the temperature of the music business; to take a long, hard look at how things really are aside from the day-to-day focus on next week's chart position.

The surprising thing, reading the words of the many senior industry figures quoted in this year's *Music Week Guide To The UK At Midem* is just how positive many of them are.

The UK market has been dominated for the past two years by talk of recession, even structural downturn, but the evidence of this supplement is that just about everyone from lawyers and accountants, to importers and exporters to distributors, dance labels and manufacturers, is working hard, coming up with new ideas and strategies to beat that recession.

This year's Midem is, of course, the first to take place in the new Single European Market, hence our cover illustration. Many other UK industries have had severe doubts about the wisdom of dropping trade barriers and have feared the competition.

There are few such fears in the UK music business. For an industry which has long exported its products — and even over the past, relatively quiet 12 months, it is still calculated that there is UK content in a quarter of all the music sold worldwide — not just Europe, but the entire globe has long been viewed as one single market.

The UK continues to be the most important A&R source in Europe. So without being nationalistic, we can be proud to say we are truly first among equals.

*Steve Redmond*

# CONTENTS

## BUSINESS AFFAIRS

### 5. Lawyers set new agenda

The George Michael writ filed against Sony Music shows how the music industry is becoming ever more litigious, but its implications are enormous

### 8. The A&R accountants

There's more to music business accountancy than balancing the books — the role now covers all aspects of a band's development

## IMPORT/EXPORT

### 13. Music to break down barriers

Exporters are optimistic about prospects in the single European market — and beyond — but importers are equally bullish

### 17. Indies add new services to help labels succeed

Not content with being mere box shifters, independent distributors have developed sales and marketing services to boost their worth to record companies

### 20. CDs poised to make the great leap forward

Sales statistics reveal the format's progress

## PUBLISHING

### 21. Europe sans frontiers is game for publishers

Indie and dance music — the staple of the UK charts — has flourished in Europe, forcing publishers to rethink their approach to exploiting homegrown talent on the Continent

### 22. Publishers head for year of conflict

The MCPS and PRS disputes with their European counterparts will be the talk of Midem

## DANCE

### 25. The UK labels which make Europe dance

Licensing product can be fraught with danger, but striking the right deal with the right partners can bring substantial rewards for independent dance labels

### 26. Cool cuts get the big chill

The popularity of dance music is highly variable on the Continent

## MANUFACTURING

### 29. Optimists look for the upturn

Signs of a pick-up in demand have encouraged pressers and duplicators to hope for better things in 1993

### 38. Currency rates move EC trade goalposts

Despite fluctuating exchange rates, the larger European manufacturers see no restrictions to international business

### 40. UK pressers and duplicators guide

Comprehensive listing of leading manufacturers

### 42. CDs prop up values in recessionary market

Continued growth of the format has helped compensate for declining units over the past 12 months



*George Michael*



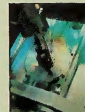
*Mick Hucknall*



*Dina Carroll*



*The Prodigy*



*CD pressing*

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# LAWYERS SET NEW AGENDA

The George Michael writ filed against Sony Music shows how the music industry is becoming ever more litigious, but it's implications are enormous. By Paula McGinley

George Michael's action against Sony Music has not yet come to court, but the legal implications have already sent shudders down some record company spines.

And according to some lawyers, the case is a stark reminder of the increasingly combative nature of the music industry.

"This year it's George Michael, next year it will be someone else," observes Paul Woolf, senior partner at Woolf Seddon. Record companies and artists, it seems, are squaring up to each other with some alacrity.

Paul Woolf believes the flurry of recent court cases such as Stone Roses v Zomba in 1991, confirms what some people in the music business feel about the legal profession. "One senior record company executive describes all lawyers as 'fucks'," says Woolf. "This probably reflects the fact that the music business has become far more adversarial and litigious."

The spate of litigation has its roots in a line of judgements which have addressed the enforceability of recording contracts over the years. Schroeder v McCaulay in 1974, Holly Johnson v ZTT in 1989 and The Stone Roses case in 1991 all forced record companies to examine their deals in terms of restraint of trade and release obligations. It's these cases which, perhaps more than anything else, have contributed to the omnipresence of the music business lawyer.

"Everyone, from an unknown band in Hull to Bruce Springsteen, now has legal representation," observes Robert Allen, partner at Denton Hall Burgin & Warrens. "Virtually nothing happens in this industry without two lawyers fighting about it."

And because artists are less content to be passive clients these days and are taking an active interest in their legal



Michael: a writ to make the industry shudder



Woolf: predicts more writs



Eagles: SJ Berwin partner

demands on the industry's legal advisors.

"Lawyers are indispensable these days because of the complexity of contracts which can be 60-odd pages long," says Paul Woolf. "You could buy and sell a manufacturing plant with less paperwork than a recording contract."

John Kennedy of JP Kennedy & Co believes a music business lawyer actually plays two roles: lawyer and business affairs manager. "The lawyer's function is first to make the deal and then to put the deal to bed," he explains.

Deal making, a service US law firms have prided themselves on for many years, has begun take up more of the UK music lawyer's time over the last few years. John Cohen, partner at Clintons, estimates that well over half the workload in his firm's music department currently involves seeing deals through from start to finish.

"The increase in demand for deal making has happened gradually; it's been an evolutionary process," he says. "In the old days a manager would find the deal and negotiate the contract and I would be brought in to finish it off, now I am handling deals in their entirety."

It's not only private law firms which are playing a greater role in shaping the course of the record industry. The development of record companies into multi-national corporations has, by necessity, swelled the size of in-house legal departments.

And corporate activity is so bound by a myriad of intricate issues that it often takes a combination of private and in-house lawyers to execute initiatives. When Thom EMI bought Virgin last year, the in-house team worked alongside Denton Hall Burgin & Warrens.

This image of battalions of lawyers overseeing all aspects of the record industry is regarded by some as

## 10 WAYS A LAWYER CAN HELP YOU

- |  |   |  |
|--|---|--|
| 1 Deals - initiate and negotiate deals.  | royalty rates for new formats.                      | example in sampling cases.   |
| 2 Contracts - negotiate terms and enforceability of management/recording/publishing/touring contracts. | 5 Audio visual - negotiate audio visual rights.     | 9 ADR - investigate methods of alternative dispute resolution eg mediation.  |
| 3 Corporate - negotiate mergers, label deals.  | 6 Tax - co ordinate tax issues.                     | 10 International - keeping clients abreast of changes in international law, particularly relevant in the light of the emerging single European market. |
| 4 New formats - negotiate  | 7 Litigation - litigate in cases of dispute.        |  |
|  | 8 Copyright - determine copyright infringements for |  |

rights, they are demanding more from their legal firms. A lawyer's remit now goes beyond merely negotiating and validating contractual terms.

"Talent clients are becoming more sophisticated and they need a broader range of advice," says Robert Allen. "Twenty five years ago it was enough for a lawyer to know about recording and publishing contracts, but now

you need to know other issues such as employment law, litigation, corporate law and tax law."

The growth of multi-media contracts is also continuing to shape the lawyer's role.

With the merging of entertainment, music can no longer be viewed in isolation, according to Brian Eagles, partner at SJ Berwin & Co. "There is now so much crossover between music and

film, television, video and advertising that lawyers have to be skilled in all media activities, rather than solely being a music lawyer," he explains.

Whatever the outcome of George Michael's action, the case will clearly mean further court scrutiny of the way the music industry does its business.

With this will come yet another increase in the



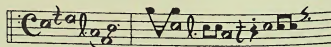
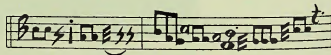
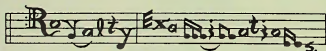
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The Stone Roses: 1991 case electrified the industry

► pernicious. Others see it as inevitable. "I'm afraid lawyers are indispensable now," says John Glover, managing director of Blueprint Management which handles Beverley Craven and Go West. "Record companies are run by business affairs departments. I deal with my lawyer every week on some issue or other."

However, the George Michael case may increase the work passing through the hands of UK lawyers dramatically.

There is a real expectation that if Michael wins his case a whole string of artists will be preparing to challenge their contracts too.

On the other hand many lawyers fear that if that happens, record companies will respond by side-stepping the UK legal process altogether to sign British acts through their US companies which are subject to the more industry friendly US jurisdiction.

If that were to happen the UK would effectively become redundant as a creative outlet where deals are signed and become merely a centre for marketing and distribution. Such a trend would clearly not be healthy for the industry as a whole and would not do much for music lawyers in particular, according to Robert Allen.

"The level of business would reduce in line with the diminishing level of UK creative activity and lawyers here will have less to do if



Glover: "lawyers are indispensable"

they're not bi-qualified," he explains.

In the meantime, some lawyers may draw comfort from the fact that a growing demand for Alternative Dispute Resolution (ADR) is likely to call upon their talents in the future.

Brian Eagles reckons the expense of litigation will encourage more parties in the UK to consider ADR—a system which is gaining ground in the US.

A trained mediator himself, Eagles says that 80% of disputes referred to mediation are settled—usually within the day.

"The music industry will increasingly come to realise that mediation effects a



Allen: "Our power is over-stated"

speedy and inexpensive resolution of disputes," he explains.

Critics suggest lawyers are beginning to dominate the industry and have become a negative influence.

But Robert Allen says the opposite is the case and the strength of lawyers, just as much as any sector of the business, is reliant on the success of their artist clients.

"Lawyers are on the contails of the industry," he comments. "If the industry isn't happening then it follows that the lawyers aren't happening."

It means lawyers just as much as A&R men are keen to see UK acts come up with the goods. ■

## GRAPEVINE

For the first time Deloitte Touche Tohmatsu International is sponsoring the elite Midem 93 conference programme which includes the firm's own seminar All Around The World Running from 4-6pm on Monday January 25 in cross room B, the seminar addresses the financial aspects of press border trading for artists on tour. The eight representatives from UK firm Touche Ross include partners Charles Bradbrook, Alan Broach and Mark Robertson who can be contacted via stand G3.02. True to form, the firm is throwing nightly cocktail soirees exclusively for clients and contacts on board. The Casablanca which is moored on the Jetez Albert

Edouard... The International Association of Entertainment Lawyers is holding two talks this year, both of which take place at 9.45am in auditorium K, level 4 in the Palais des Festivals. Session 1 on Sunday January 24 is titled Enforcement Of Rights Affecting The Music Industry, while session 2 considers the Music Business And The Law. Important Developments In 1992. For further information contact IAEI secretary Sarah Faulder at Taylor Joynson Garrett. David Raven and Lionel Martin, partners at Martin Green Raven, who are staying at the Carlton, are hoping to continue developing the firm's international profile by meeting up with the US business affairs contingent.

Midem provides a useful platform to meet the US lawyers we deal with during the year. At Midem everyone is in one place which makes it easier to re-associate with people," says Davidson. Frede Cholmeley will be out to force his co-partners attending include David Zeffman, Frank Pressland, Norman Chapman, Patrick Isherwood and Craig Eddie. The firm is chartering The Adventus (tel 010 33 292 98 7104) which is moored by the side of The Palais and is the location for nightly invitation—only cocktail parties.

Although David Zeffman does not regard Midem as a forum for thrashing out advances or tax bills, he reckons the socialising is important. "Midem is more and more an industry convention, rather than a place where deals are done. We use

it as an opportunity to see people we know," he muses. Based on stand Y7.23, KPMG Post Marwick's UK contingent includes David Murrell, head of the media and entertainment practice, Richard Bawden, head of the UK music practice, Simon Buzaltega, head of the music consulting practice, Bob Taylor of the music taxation practice and Paul George senior manager of the media practice.

Following a long established tradition, the firm is holding a lunch at the Gray d'Albion hotel on Monday January 25 at 1.00pm. David Murrell, who modestly bills it as "the best lunch in town", says clients such as record companies, publishers, and distributors will form the bulk of the diners. Ernst & Young will be represented by four UK partners including Richard

Rees-Pulley and Garth Tweedale plus partners from Paris, New York and Los Angeles. The team will be on hand on stand 23.11 (tel 010 33 16 92 99 8111) to advise on financial matters, where the firm's business guides covering tax and accountancy practices in various countries will also be available. Martin

Goldberg, UK partner at Prager & Fenton, will be joined this year by Brad Campbell from the US. With offices in New York and Los Angeles and an expanding UK office—a new partner is expected to start next year—the firm views

Midem as a useful opportunity to meet up with the competition. Royalty consultancy Stephen Aberly & Co reports that increasing business has swelled the firm from five

to 20 accounting staff during the last year. The new look firm will be represented by partners Stephen Aberly, Andrew Fris tram, Nicola Wilson and Carol Weller. "Midem allows professionals to mix with other professionals to find out the trends in the industry," observes Aberly. With tongue firmly in cheek, Chris Thomas of CR Thomas & Co is offering to host a seminar at 4am on Monday on the beach outside the Martinez

—the subject a beginners guide to tax avoidance." He can be contacted at the PLM Hotel on 010 33 93 38 3119 at a more conventional hour. Lubbock Fine is trumpeting its Central European expertise this year with the attendance of Martin

Levey, managing director of its Central European practice, for the first time. Offices in Prague and Moscow enable the firm to tap into the indiguitous music scene. And its partner Jeff Gitter says "very few music business accountants are in Central Europe." Gitter, Levey and partner David Gedge are staying at the Hotelierie de Golf in La Napoule. John

Goldring and Geraint Howells from Casson Beckman are certainly taking Midem seriously as a business location. "We will be having discussions with various record companies and publishing companies in relation to some of our clients whose deals are either at an end or coming to an end," says Goldring.

# The A&R accountants

Today's music accountant doesn't simply balance the books. The role now encompasses all aspects of a band's development, providing a total backup. Paula McGinley reports

Given the delicate nature of financial transactions and the increasing complexity of music business deals, there is now so much at stake that choosing the wrong music business accountant could prove disastrous.

And for clients demanding a total business affairs service rather than just auditing expertise, getting the right person for the job depends on more than just a head for figures.

"What I want from an accountant is honesty, practicality and simplicity," says James Tod, managing director of Pure Management which looks after Sinead O'Connor, Roachford and World Party among others. "An artist who is away on tour for 18 months hasn't got time to sit and monitor hundreds of thousands of pounds; they need to have complete faith and trust in their accountant."

Before signing up with a firm, it's up to the clients to

examine their own career plans and choose an accountant who complements the scale of success they envisage. An international act with a plethora of touring commitments and sponsorship packages will inevitably require a firm with the resources and experience to match.

"If you're playing in local pubs and clubs and have no intention of going any further then you just don't need an auditor," advises Charles Bradbrook, tax partner in Touche Ross's entertainment division.

"But if you believe you're going to have a long international career with the recording and publishing and touring contracts that involves, then you need an accountant who understands the music business."

Clearly, knowledge of the industry is the greatest single asset that a specialist firm can offer. And that doesn't just mean providing a network of



Sinead O'Connor: international artists need accountants who can provide global expertise

music business contacts; it's about understanding the idiosyncrasies of the industry, being up to date with the value of deals and informed about current issues such as royalty reductions on new formats and withholding tax.

As David Ravden, partner at Martin Greene Ravden whose clients include Tasmin Archer, Right Said Fred, EMP and Seal, asserts, aspects of the music business such as copyright are changing all the time and accountants need to keep up.

"The role of a music business accountant is becoming more complicated," says Ravden. "Intellectual property is the most important area for income generation and firms which are unfamiliar with the industry wouldn't know about European copyright or blank tape levies because these subjects aren't part of the general accountancy syllabus."

And hand-in-hand ▶

*"Behold the turtle:  
he makes progress only when  
he sticks his neck out."*

  
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## 10 JOBS FOR AN ACCOUNTANT

1 VAT - from January 1 1993 UK VAT rules will change in line with the rest of Europe; artists performing in the UK will now have to pay VAT.

2 Withholding tax - limiting the effect of withholding tax is vital, particularly in Germany, Japan, Australia and the US.

3 New formats - monitoring the issue of royalty deductions on DCC and MiniDisc.

4 Royalty collection - ensuring the flow of the right amount of income to the right parties at the right time.

5 Sponsorship - vetting and negotiating sponsorship offers for artists.

6 Tax planning - ensuring clients

are registered with the Inland Revenue and also for VAT where necessary. Assessing an artist's tax status; deciding whether they should be classed as a partnership, limited company or individual.

7 Money management - arranging and overseeing personal finances such as insurance, pensions and mortgages.

8 TV rights - co-ordinating fees for ancillary activities, such as TV broadcasts.

9 Copyright - handling the various copyright procedures in different territories.

10 Merchandising/licensing - processing deals on behalf of clients.

► with industry knowledge goes the resources. A firm with the size, service and technical back up and bustling departments designed to handle specific areas such as international tax or royalty audits, will be able to cope with most contingencies.

However, there is always a danger that a large firm may lack the personal service that so many clients - artists in particular - demand from the person holding the purse strings. Patrick Savage,

clients appreciate the fact that their accountant is only a phone call away.

As artists are not always renowned for their business acumen, an amicable relationship with the accountant can save not only time, but sleepless nights. And in situations where an artist's personal finances, including insurance, mortgages and pensions, are entirely in the accountant's hands, some degree of rapport and trust is vital.



Seal: represented by Martin Greene Rouden

partner at OJ Kilkenny & Co, believes a small, specialist firm can foster close ties with its clients as a matter of course, but argues that relationships often get "diffused" in the anonymity of larger firms.

David Sleane, senior partner at Sleane & Co agrees that "personal rapport" is one of the most important things to consider when choosing an accountant, while David Rouden stresses that his

Many up and coming bands discover that some firms, in their quest for long term clients, are prepared to offer their services on a 'gentleman's agreement' on the understanding they'll receive their fee once the act gets signed. Under this arrangement, the client can not only benefit from the firm's financial expertise, but also its contacts which may help them on their way to a recording or publishing deal. ►



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▶ Although no company could survive on a diet of unknowns alone, Sloane & Co, for example, makes a point of taking on some newcomers.

"We do take on promising unknowns who come in with a tape. It's a way of investing in talent for the future," David Sloane points out.

However, Sloane is the first to admit that an accountant who really wants to be a manager or an A&R executive is probably not the best choice for an artist.

David Radden says: "Some accountants are classed

managers and they should do one or the other and conversely, a good manager is one who sticks to the creative brief and leaves the accounts to the accountant."

According to Garth Tweedale, partner at Ernst & Young, reputation invariably carries the biggest sway for both artists and record companies looking for an accountant.

With a client base that includes Warner Music, PolyGram UK and EMI, the name Ernst & Young enjoys a high profile in industry circles. Such a position can only help, says Tweedale: "You have to have a fairly dominant position in the market place to attract interest."

Those firms with specialised areas of expertise also make the job of choosing an



Sloane: personal touch



Radden: sticking to accounts

accountant a little easier. At least you can see at a glance what you're getting.

Firms including Sloane & Co and KPMG Peat Marwick are well known for their touring work, while Martin Greene Radden is lauded as a royalty specialist.

In fact the firm's extensive royalty audit experience led to it being approached to provide evidence for Holly Johnson in his case against ZTT in 1989, even though the performer's regular accountants were Ernst &

Young.

"We were the first UK firm to pioneer royalty audits," claims David Radden. "It's what we're known for and our experience has given us a good insight into the workings of auditing - something other firms don't have the benefit of."

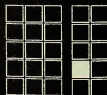
In choosing an accountant recommendation is inevitably essential but clients who know what they want can avoid disappointment and make the task relatively painless.

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## WHAT'S ON OFFER

### SJ BERWIN & CO

Key contact: Brian Eagles, partner.

Telephone: 071-837 2222  
Strengths: With an office in Czechoslovakia and contacts in Hungary, the firm is regarded as an authority on East European affairs.

New service: The firm now offers mediation as an alternative to litigation. "Litigation is becoming more expensive and time consuming, but mediation avoids vast legal costs and disputes are settled more quickly" - Brian Eagles.

### COUSINS MOORES ROWLAND

Key contact: John Cousins, partner.

Telephone: 071-831 4477

Strengths: Set up as a joint venture in November 1992,

Cousins Moores Rowland combines the practices of John Cousins & Co and the entertainment division of city firm, Moores Rowland. The new firm benefits from the resources of Moores Rowland and the music industry experience of John Cousins whose clients include The Bee Gees, Bill Wyman and BA Robertson.

New service: The firm offers standard music industry services plus business affairs advice and

royalty auditing. "Some people want you to pay their milk bill, others don't want that level of involvement. We will tailor our service to suit the client" - John Cousins.

### ERNST & YOUNG

Key contact: Garth Tweedale, partner, entertainment and media group

Telephone: 071-928 2000

Strengths: A solid reputation in auditing, general accounting and taxation. Its size and international status is an obvious bonus for clients with international aspirations.

New service: The firm is unveiling a guide to the new VAT regulations which came into effect on January 1.

"A lot of the work we do, especially for artists, is tax driven. An accessible explanation of the new VAT rules is worthwhile for every touring performer" - Garth Tweedale.

GELFAND RENNERT FELDMAN & BROWN

Key contact: Stephen Marks, partner.

Telephone: 071-629 7169

Strengths: With offices in LA - part of Coopers & Lybrand Inc - and New York, the firm has a strong

international base with resources to match. Services range from tax planning to overseeing client investments.

New Service: The firm's royalty department has been beefed up by the appointment of Jeffrey Kuye as royalty examination partner. The department reports an increase in business and additional of five extra staff.

"A few years ago royalty examination was only undertaken if the client had particular concerns, but now it's normal commercial practice and we as a firm are reflecting this new commercial awareness" - Jeffrey Kaye.

### KPMG PEAT MARWICK

Key contact: David Murrell, head of media and entertainment division.

Telephone: 071-236 8000

Strengths: A fully international firm with specialist media partners in 57 countries around the world. Its size and resources make it one stop firm for any media activity such as music, film, video and advertising.

New service: Strategy consulting and catalogue valuations.

"Strategy consulting advises

clients on achievable future directions, for example expansion plans and which markets they should target. Catalogue valuations, essentially valuing the worth of back catalogues for prospective buyers, is a major development for us and we are the only UK firm to offer this service" - David Murrell.

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### THE SIMKINS PARTNERSHIP

Key contact: Simon Long, partner.

Telephone: 071-331 2348

Strengths: A legal firm which is building up a name for itself in the dance market with specialist clients including the Acid Jazz label and Leftfield.

New service: The firm is looking to consolidate its work with European dance labels looking for US deals.

"Labels trying to break into the north American market need lawyers who are familiar with US contracts" - Simon Long.

### SLOANE & CO

Key contact: David Sloane, senior partner.

Telephone: 071-221 3292

Strengths: About 25% of the firm's music business relates to touring. Well known for expertise in black music with clients including Soul II Soul

and Maxi Priest on its books. New service: The firm has just set up a sister company, Entertainment Accounting International to handle the business affairs needs of its clients.

"EAI offers a range of financial services including assessing the financial terms within contracts plus advice on activities such as starting up a record label. It enables us to get away from the image of accountants being just auditors" - David Sloane.

### TOUCHE ROSS & CO

Key contact: Charles Bradbrook, tax partner in the entertainment division.

Telephone: 071-936 3000

Strengths: One of the big six accountancy firms with international offices and expertise in many areas including tax and royalty auditing.

New service: An updated version of the firm's guide, Worldwide Performance Taxation, is available free of charge. Launched last year with tax details on some four countries, the guide now gives the low-down on 12 territories.

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# MUSIC TO BREAK DOWN BARRIERS

Exporters are optimistic about prospects in the single European market, and beyond, but importers are equally bullish. Sue Sillitoe discovers who has the wind behind them

There's no denying that in the current economic climate importing and exporting music is a risky business. Sharp operators have had to hone their product and market knowledge to stay in a healthy trading position.

Worries about competition have increased this year with the removal of customs barriers between the 12 EC members coinciding with the relaxation of trade restrictions between EC countries and some members of the European Free Trade Area. While a question mark still hangs over exactly how tax and VAT legislation will be affected in Europe, UK companies anticipate freer movement of goods will have a significant impact.

Steve Sparks, general manager of Caroline International – a company which handles both imports and exports – believes that business is no longer just about operating effectively from a UK perspective but about thinking more laterally: "Europe has now become like a family and requires a new approach. Trade barriers have broken down and companies like ours are setting up satellite offices abroad or doing deals with similar companies in other territories."

Sparks feels that the UK's main advantage is its product. "We have always had the best bands, the best songwriters, the best studios and a high concentration of very good businessmen," he says. "The language factor helps too – even MTV, which is pan-European, is predominantly an English language channel."

Export specialist Lasgo reports that the falling pound has given it a big advantage in the international marketplace. Sales manager, Charlie Paulinski says: "The devaluation of the pound has helped, but fluctuations on the money market can go either way and you can't just rely on a favourable exchange rate to give you the edge."

Paulinski feels that the real



Importers and exporters expect calmer trading conditions in 1993

advantage UK companies have is in experience and dedication to service. He points out that the pure export market, which accounts for about 1% of all UK sales, is a very fast and competitive business. Export companies have to be well informed and able to react quickly – they can't hang around waiting for a chart hit before they start pushing a product abroad.

"We have enough experience to occasionally take a flyer on a product if we think it will do well in another territory. We also concentrate on getting to know our customers so that we can offer them the right product for their market."

At Arabesque, a company which both imports and exports, export manager Amanda Belt says its advantage lies in having its own label – BakDaBak – which specialises in unusual interviews on picture discs and picture CDs. This opens doors and allows Arabesque to build up good export contacts.

She says: "With exports, it is important to get the packaging right so that the



Sparks: satellite offices abroad

product is collectable. The falling pound has helped us but our main advantage is that we act as a middleman for a lot of small indie labels who might get their fingers burned if they tried to go it alone. We take the credit risks, we know who is creditworthy and who isn't, we understand all the different tax and VAT regulations in each territory and we have good contacts which have been built up over a long period."

Arabesque's import manager Brian Horn feels that offering a fast and efficient service will be the key to success in the single

European market of the Nineties. He says: "With imports you have to be able to get the product into the country quickly and at the right price. The falling pound has made importing more expensive but as we sell to the collectors market, slight increases in price aren't really enough to put people off. What is more important is the speed at which we can deliver new product. Having good suppliers is vital because they can guide you to the product that is likely to sell. We try to do exclusive deals with suppliers because that also gives us an advantage."

Trevor Reidy, sales director of Panther Music, feels that in order to maintain an advantage as an exporter, the UK must make sure its domestic product is exciting. He says: "At the moment the UK is churning out too many cover versions, dance versions, re-issues and back catalogue material – none of which is very interesting."

However, on the import front he feels that there is a lot of great product around, mostly from the US. "Imports are expensive at the moment but there is plenty of product available for the collectors market and people are prepared to pay more, provided prices don't get too silly," he says.

To an extent import/export companies play an A&R role by helping to break bands into new territories. Greyhound, which imports a lot of indie dance and rock music, sees this as an exploitable advantage in terms of getting hold of new product because if a foreign act does well on import, it won't be long before a record company picks it up for domestic release.

Greyhound has invested in staff who specialise in particular fields of music so that they can spot a hot new product and cut down the risk of being landed with a non-starter. Import manager Simon Keeler says: "There are plenty of examples of bands who have broken in the UK ▶

## GRAPEVINE

Complete Records managing director Jeremy Elliot will be making a beeline for classical and jazz labels looking for exclusive UK distribution deals. As Complete's sole representative in Cannes, he's in for a busy time. Midem will see the launch of Revolver/APT as one company rather than two. Although the merger won't be formalised until February 1, managing director Mike Chadwick, export manager Phil Hopwood and distribution manager Peter Thompson will be promoting unified company's services. New Note Distribution director Eddie Wilkinson says the company has decided not take a stand this year because it's easier to meet people if you are not stuck in one place – celebrating its 21st birthday. Caroline International is defying the recession by hiring out the Bettina – a 71ft floating gin palace docked in the Old Port. Steve Sparks, David Gadsby, Tara KeKewon, Michelle Graham and Nik Podgorski will be abroad. Midem is a chance to do six months' worth of business in one week, according to Charlie Paulinski of Lasgo. "I'll be there with at least 10 people including directors Peter Lassman and Nick Lassman. We'll all be staying at the Universe Hotel as usual". Lightning will also fill a few hotel rooms its entire sales team of 10, says sales manager Mike Gotthing. Windsong International is hoping to target South East Asia and South America, says managing director Steve Bradley. He will be at Midem with general manager Diego Pedrini, Giannos Giaros, Matt Hazelden and Richard Ruck. "We always take a substantial stand," says Bradley, "because we feel it's vital that you are visible >

through imports. Trumans Water is a good one – they are a US band which pressed 700 copies of their own album, 500 of which we imported to the UK. It was played on John Peel and created so much interest that they were eventually given a deal by Homestead in the States which has set up distribution deals for them.

Mike Gething, sales director of Lightning – one of the UK's biggest exporters of recorded music – agrees that there is some A&R skill involved in the company's business but points out that ultimately it cannot back something that doesn't sell.

He feels that the UK's advantage lies in the creativity of its musicians and labels. "The UK is viewed as a source of good product, especially in the dance and indie markets," he says. "We also have a lot of good back catalogue material available and we can supply our customers with information so they know what to stock. Many of the independent labels in the UK rely on exporters like Lightning to get their product into difficult territories. They also like the fact that they don't have to pay a distribution fee."

But Raz Gold, co-owner of dance import/export specialist

Great Asset, goes further. He says companies like his must learn to put something back into the business in order to stay ahead. He says: "We don't see our company as just being about importing and exporting product. We have our own label, ULR, and we have just set up a small studio so that we can help develop some of the wealth of talent this country has."

"One of the UK's greatest strengths lies in the maturity of its music business. David Pegg, managing director of Pinnacle Imports, says: "We have built up a body of knowledge and experience which is invaluable. Pinnacle Imports acts as a bridgehead for small overseas labels which are not ready to be taken on by Pinnacle Records but which still want a foothold in the UK market. This is an advantage because we have the back-up and infrastructure to offer these labels a valuable service."

Importers and exporters feel that fluctuations on the money markets will have more impact on their business than the removal of trade barriers within the EC. But they accept that with increasing competition – both at home and abroad – they are going to have their work cut out to stay ahead. ■

## WHAT'S ON OFFER

### ARABESQUE

Contact: Terry Winsor  
Telephone: 081 993 5966  
Import, export and UK distribution of all types of music product.  
New services/deals: Box set of interviews with Queen and a range of playable CD picture clocks featuring artist interviews.

"Part of our aim is to cross the borders between the recording industry and the gift trade. The CD picture clocks are just the start," Terry Winsor.

### CAROLINE INTERNATIONAL

Contact: Steve Sparks  
Telephone: 081 961 2919  
Independent label product, plus overstocks and deletions.  
New services/deals: Low price overstock product and back catalogue indy product in new packaging.

"We will be promoting some interesting box sets and also a new range of holographic CDs which are mainly interview material which we recently bought as a complete package," Steve Sparks.

### CONTACT UK LTD

Contact: Michael Lobianco  
Telephone: 081 997 5662

Dance music export specialist.  
New services/deals: A new pressing and overseas marketing service for indie dance labels in which pressing costs are shared in return for distribution deals.

"Our new pressing and marketing service is a very simple concept but is proving popular with dance labels that don't have the money to handle their own pressing and overseas marketing," Michael Lobianco.

### LASGO

Contact: Charlie Paulinski  
Telephone: 081 459 8300  
New release product, back catalogue and overstock material.

New services/deals: Plans to announce new dance ranges.

"We see dance as an expanding area that complements our existing business. We're keen to talk to people at Midem about how we can offer a truly consistent service in this area," Charlie Paulinski.

### LIGHTNING EXPORTS

Contact: Mike Gething  
Telephone: 081 503 2030  
Exporters of all UK product worldwide.  
New services/deals: To be

announced at Midem.  
"We will be looking to meet new clients as well as catching up with old friends," Mike Gething.

### PINNACLE IMPORTS

Contact: David Pegg  
Telephone: 0659 898988  
Specialist importer of mainstream, non-parallel titles with particular emphasis on rock.  
New services/deals: Seeks to strengthen its roster of exclusively distributed labels.

"Our association with Pinnacle Records means we can offer the benefits of dealing with a successful company, while providing the flexibility of a small operating division," David Pegg.

### WINDSONG INTERNATIONAL

Contact: Steve Bradley  
Telephone: 0689 836969  
One stop source for all types of product from classical to dance, on all formats.  
New services/deals: UK product on DCC and MiniDisc.  
"We will be promoting our new dance label Rumble Records and the BBC in Concert back catalogue," Steve Bradley.

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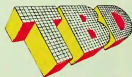
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# Indies add new services to help labels succeed

Not content with being mere box shifters, independent distributors have developed their own sales and marketing services to boost their worth to labels. Martin Aston reports

Artists rarely achieve instant success without paying some dues. For instance, Joy Division, before turning into New Order, were once the ungainly Warsaw, and fellow Mancunian Mick Hucknall was a bottom-floor Frantic Elevator before reaching the stars with Simply Red.

In their infancy, both acts were lucky enough to take advantage of a newly formed UK independent music industry that emerged in the wake of the punk explosion. "Everybody has to start somewhere, and independent labels are one of the best places," says Backs Distribution general manager Derek Chapman.

Pinnacle managing director Steve Mason reckons: "Our international success coincided with the advent of an independent industry in the UK. Before then, if you were a band and couldn't get a deal from the half dozen companies, you weren't really a band. Now anyone can have a label. It's given people the chance to record their music." At its root, the distributors'

relationship with creative talent has never changed – the right boxes of records still need to reach the right shops at the right time.

Today, nobody can seriously question distributors' physical capability to deliver product: 24 hour turnarounds are commonplace, and while out-of-stock orders could be reduced, the fault more often lies with labels applying caution to pressing runs than with slackness on the part of the distributor.

But since the music scene has fragmented into different genres, each of which needs specialist attention, the distributors' role has increasingly played greater emphasis on sales and marketing – distribution that is more than just distribution.

"Our role is a cross between financial assistance, guidance and expertise," says Mason. "We can finance manufacturing, help with sleeve design, suggest which formats to press. We are able to stop labels making mistakes. It's hard enough to have a hit, so you mustn't waste your money."

As Total Record Company managing director Henry Semmence puts it: "We can take the label by the hand and guide them through the minefield of promotion – but without taking over. Labels know how they want their band to be portrayed."

While labels of the stature of a 4AD or Mute have the luxury of their own sales, marketing and promotions, smaller labels need advice. "It's the old punk dream to get a single out. But some labels don't have much idea of what needs to be done," claims SRD assistant head of distribution Russell Garnham.

Probably the most prominent new UK label of 1992 was London-based Too Pure, which enjoyed notable success with PJ Harvey's debut album *Dry* (40,000 sales and still climbing).

Too Pure co-owner Richard Roberts says the label moved to current distributor APT because of the quality of APT's creative ideas. "We felt we needed hands-on product management," he says. "We thought it would be useful to have a distributor who could



Semmence: guiding labels

suggest different ways of doing things, not just say what's wrong. With both myself and partner Paul Cox having worked in distribution before, we know that's where you can stand or fall."

Roberts also illustrates the need for financial help. "We initially needed cash to finance a Faith Healers album, and APT were forthcoming. But the band hadn't finished writing it so we lost the money toward PJ Harvey's album. It was a great risk because she had yet to release a record, and she's a forthright, challenging artist at a time when there aren't that many around.

"Our role as a label is to work with artists whom other labels might not consider, artists who may be successful because we allow them the freedom to make the records they want to."

In UK retailers' case, general manager David Boyd's experience as a buyer for Virgin Retail and as label manager for the now defunct Rough Trade Distribution means he is less dependent on creative input from distributors, but he is still aware of their strengths.

"In my experience, distributors have their work cut out making sure records are in boxes for the day of release," Boyd says. "I feed the marketing information to RTM and APT, but I still use RTM because of the telesales and reps. To get acts to a crossover stage needs care and attention from people who understand the history and reference points of the music and have the necessary enthusiasm. They're music fans, not RTM."

While Nucle Records' first signing, Suede, were a case of almost instant success, with

their second single Metal Mickey breaking the UK Top 20, the label had RTM on its side. "The relationship has been a model of co-operation between sales force and label," RTM managing director John Best suggests. "We were very excited even before all the press started, and our sales team are the kind of people who buy these records and go to their gigs. When Metal Mickey was presented, Suede even came down to meet the sales force."

The need for specialist skills has meant that, while some UK distributors have gone under, others have forged relationships with sales and marketing operations. Thus, BMO has teamed with Total PolyGram has an alliance with Rio, and APT has merged with Revolver.

Where all the different strands of sales, marketing and delivery come together is at retail level. "For starters, distributors can organise mail-outs of white labels to gauge initial reaction, help estimate sales levels and what promotion is needed," says APT general manager Pete Thompson.

"This is particularly helpful in the dance field where the product turnover is so quick, but the views of other specialist retailers are just as important. "The reps and telesales staff are aware of all press, radio play and tour dates, which is passed on to the stores," says SRD's Garnham. "The awareness bred among the retailers is then passed on to fans."

With a multiple like Our Price looking to stock what it anticipates will sell volume, rather than maintaining a broader product range, it's important that distributors present product knowledge, enthusiasm and evidence of press/radio coverage to national accounts.

Fortunately, independent stores recognise that new acts are their lifeblood and help to generate strong customer loyalty. "If a Moonshake or Faith Healers album or Too Pure isn't in stock, a punter might give up the ghost after two weeks. It's important to make sure the right shop in a particular town gets the record if the chains aren't ▶



Great oaks from little acorns: Mick Hucknall from strictly indie beginnings with Frantic Elevator (above) to simply huge mainstream star (left)

# DISTRIBUTION

going to stock it," says Too Pure's Roberts.

Independent stores which have supported a label like Too Pure stand a great chance of being included in marketing campaigns such as APT's "Frontline", inspired by Rough Trade Distribution's original "Chain With No Name" concept. This was developed to promote product by offering retailers and punters something extra (a poster, badge, etc) tied to in-store and press promotion.

The PJ Harvey album was promoted this way in 1992, as was Throwing Muses' Red Heaven album, which entered the chart at number four. "It's vital that when we get press exposure, retail responds," says 4AD sales and marketing manager Chris Staley. "Getting records into shops is all-important for new acts."



Best: knock-on effect on sales

RTM's John Best says: "The 'Chain With No Name' concept is a very good one because it has targeted sales, and you get a commitment in terms of stock ordered. It also has a knock-on effect, in that you get good stock coverage around the country. The advertising points people to the right shops which hopefully generates a good chart position, which has a knock-on effect again. There's a general feeling that if a record is being supported by a 'Chain With No Name' campaign, it must be worth supporting."

Exports are another area where distributors can contribute. "Backs do all my exports, which make up a third of my sales," says indie Wilde Club owner Barry Newman. "As you can imagine, that makes a lot of difference."

Established contacts with like-minded distributors in all European territories can help labels develop an export trade. In Total's case, its offshoot company General Overseas was formed in 1991 solely to deal with foreign licensing for its own and other labels.

Conifer managing director Alison Wenham says that sales and marketing is also the key to the classical and jazz sector, and that the



Lesley Garrett: crossover album success for rising opera diva

distributor is the right provider.

"It's the distributor that has a strong relationship with national accounts and retailers which the labels rely on to launch new acts," she argues.

"We spend a lot of time with national accounts, creating the right marketing programme for each account. In the case of Lesley Garrett, the fastest rising star at the English National Opera, Woolworths did an ad in *Q* magazine since it perceived

extremely well in order to sell product they can shift. Lesley Garrett was the perfect example of beating the majors at their own game," she says.

The presence of van sales-based distributors and wholesalers like Great Asset and Mo's Music Machine in the dance field has also helped new talent. The turnover in this area is particularly fast, and makes tougher demands on the physical side of distribution.

Here, technology can play a part and PolyGram distribution director Russell Richards is planning to install an improved computerised stock location system. "Everyone is holding on to less stock but requires the same level of supply, so we need to respond more quickly," he observes.

As Steve Mason notes, the new generation of labels that followed Creation, Mute and Factory have inherited a world which is much more friendly to indies. "They now have a sophisticated distribution system, and the chance to take records as far as they can go," Mason says.

Wilde Club owner Newman is more emphatic: "At the end of the day, the independent distributors succeed because they're willing to take risks on bands that make new and adventurous music."

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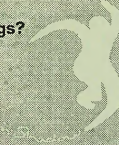
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Telephone: 081 993 5966

Contact: Terry Winsor

Main labels: Baktabak Emerald, Klub

Strengths: Wide range includes pop, classical, dance, MOR, plus imports.

"We offer UK distribution and worldwide wholesale distribution," Terry Winsor.

**BACKS**

Telephone: 0603 624290

Contact: Derek Chapman

Main labels: Bomp/Vox, NME, Wilde Club.

Strengths: Distributing independent labels; worldwide exports for Backs and RTM. Distribution through Pinnacle.

"We concentrate on offering a personalised service in distribution for labels' product in all European territories," Derek Chapman.

**COMPLETE RECORD CO**

Telephone: 071 924 3174

Contact: Jeremy Elliott

Main labels: Fantasy, Hyperion, Vanguard

Strengths: Classical and jazz labels. Distribution through BMG.

"We offer a sales, marketing and distribution for labels in the UK," Jeremy Elliott.

**CONIFER RECORDS LTD.**

Telephone: 0835 447707

Contact: Alison Wenham

Main labels: BIS, Denon/Savoy, Lyrita.

Strengths: Classical, jazz, spoken word, MOR, nostalgia, films/shows.

"We have established independent distribution and offer strong marketing in every territory in Europe," Alison Wenham.

**NEW NOTE DISTRIBUTION**

Telephone: 0689 877884

Contact: Eddie Wilkinson

Main labels: ECM, GRP, The Intuition Group.

Strengths: Sales and marketing for jazz and classical, with press and promotional back-up. Distribution through Pinnacle.

"Labels with small catalogues should think about centralised European manufacturing and warehousing," Eddie Wilkinson.

**PINNACLE**

Telephone: 0889 870622

Contact: Sean Sullivan

Main labels: BBC, Creation, One Little Indian

Strengths: Sales and distribution to UK and Irish retail sector.

"Pinnacle will maintain its

standard of sales and distribution under the single European market," Sean Sullivan.

**POLYGRAM DISTRIBUTION**

Telephone: 081 590 6088

Contact: Russell Richards

Main labels: A&amp;M, Decca, Island, Phonogram, Polydor.

Strengths: UK's largest audio distributor offering 24-hour turnaround on dealer chart orders and 48-hour turnaround on catalogue.

"PolyGram already has distribution centres throughout Europe, and an international supply centre in Hanover," Russell Richards.

**REVOLVER / APT**

Telephone: 0272 446777

Contact: Mike Chadwick

Main labels: Acid Jazz, Cooking Vinyl, Earache.

Strengths: Established international business covering a range of musical genres. "We offer shipping to all territories within Europe with sales and marketing input as required," Mike Chadwick.

**RIO COMMUNICATIONS**

Telephone: 081 983 8633

Contact: George Kimpton-Howe

Main labels: Cohesion, Eve

Recordings, Grapevine. Strengths: Concentrated sales force; distribution through PolyGram. "Rio is already plugged into Europe and most of the world via Polygram's distribution," George Kimpton-Howe.

**RTM**

Telephone: 071 284 1155

Contact: John Best

Main labels: Beggars Banquet Primary, 4AD, Mute

Strengths: Sales and marketing with distribution through Pinnacle and APT. "Our style of management and sales works well in the UK. We are now looking to expand into Europe," John Best.

**SELECT MUSIC**

Telephone: 0737 766080

Contact: Graham Haysom

Main labels: Christophorus, LRC, Marco Polo, Naxos.

Strengths: Established distributor with sales/marketing experience. "We offer a comprehensive service and are now looking for European partners," Graham Haysom.

**SRD**

Telephone: 081 802 3000

Contact: John Knight

Main labels: City Slang,

Moving Shadow, Southern. Strengths: Breaking new indie/guitar and dance acts. "We have concentrated on UK distribution and we are now seeking to achieve similar success in Europe and beyond," John Knight.

**TBD**

Telephone: 0787 566566

Contact: Dave McWilliam

Main labels: Bearcat, Horatio Nelson, Direct.

Strengths: Distributor of home entertainment software, including music, video, games and traditional disc-based software. "TBD is a distributor as much as a wholesaler, and offers a 24-hour delivery service to major retailers and independents, as well as non-traditional outlets," Dave McWilliam.

**TOTAL**

Telephone: 071 978 2300

Contact: Henry Semmence

Main labels: All Around The World, Tug, Permanent

Strengths: Sales and marketing for contemporary music. Distribution via BMG. "We can introduce indie labels to licensing in all European territories," Henry Semmence.

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# CDs poised to make the great leap forward

Robin Cobb picks his way through the sales statistics

Worldwide sales figures for the music industry in 1991 are estimated by the IFPI to have reached the retail equivalent of US\$25.6 bn, which represents an increase of 7.3% on 1990. In unit sales, cassettes totalled 1.3bn, with CDs hot on their heels with sales of 1.1bn units.

When calculations for 1992 are completed, CDs are bound to have finally overtaken cassettes in world sales, despite the fact that cassettes are the dominant format in Latin America, Africa and much of Asia.

The European Community now accounts for more than a third of global sales, with the US standing at 30.2% and Japan 13.2%. The rest of the world accounts for the balance of 21.3%, highlighting just how few countries dominate the market.

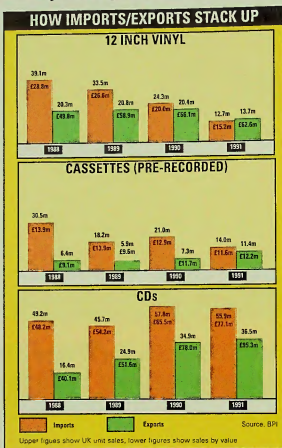
The UK ranks high in its purchasing of recorded music. UK trade deliveries in 1991 were the second highest in Europe after Germany. The UK was once regarded as having the same size market as France, but it has now drawn ahead in all formats.

Rate of growth in CD sales is now decelerating in the mature markets of Europe and North America. CD sales in Japan, however, took a huge step forward in 1991, but expectations are for more modest expansion in the future.

Exporters are now looking to a growth in CD sales in the developing markets of southern and eastern Europe, south east Asia and South America. World economic recession may inhibit this in the short-term but these regions still give grounds for optimistic profit forecasts.

Steve Sparks, general manager of Caroline International, identifies southern Europe particularly as having high growth potential. "Greece is a good example of a country ripe for CD," he says. "It is one of the last bastions of the vinyl market and we can expect a switch now to CD."

The decrease in vinyl sales in the UK, while substantial, has proceeded at a slower rate than in the other major markets. Since 1990, UK sales of singles have been greater than those in Germany. In Japan there was a staggering reduction from 50.8m vinyl singles delivered in 1990 to a



mere 100,000 in 1991, according to BPI/IFPI statistics.

The decline of the vinyl LP has continued at a rather slower rate. Markets where vinyl remains supreme include Brazil, where sales totalled 28.4m in 1991, and outside other formats. This was also true in Colombia and Ecuador, as well as Greece.

CD singles have increasingly started to feature in some international markets. Here, Japan leads the world, with a total of 7.1m trade deliveries in 1991. In the UK the figure was 9.7m, while in the US it was a relatively subdued 5.7m.

In the US, somewhat surprisingly, it was the cassette single which showed greater strength in 1991, with trade deliveries of 69m. In Japan the figure was 16.7m and in the UK 10.6m. Sales of cassette singles in Germany were insignificant but stood at 3m in France.

On the export front, UK companies agree that the devaluation of sterling has assisted them at a time when

demand has been blunted by recession. But Lasgo managing director Peter Lassman denies that a cheaper pound has led to an upsurge in parallel exports.

"The British divisions of the major record companies play by the rules and would not process large orders for parallel exports which would compete with their European counterparts," says Lassman.

Another factor is that while British product is now cheaper in export markets, the US continues to dominate the scene with even lower prices.

"The price differential is so huge that the Americans can still bring product into Europe cheaper than UK companies," says Sparks.

But it's not all doom and gloom. Despite pessimism about pre-Christmas sales, it is widely held that 1992 will show increases in CD sales in all major territories.

Importers and exporters are expecting that UK CD growth will continue to outstrip sales in France, while Germany will remain Europe's strongest market.

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# EUROPE SANS FRONTIERS IS GAME FOR PUBLISHERS

Indie and dance music — the staple of the UK charts — has flourished in Europe, forcing publishers to rethink their approach to exploiting new talent abroad, says Valerie Potter

Ever since the Fifties the UK music scene has had the power to make waves around the world. Today, however, sustaining that influence — not just with exportable back catalogue but with new songwriters' product as well — is publisher's greatest challenge.

In the current recession, the income generated by British repertoire abroad is vital in helping to maintain a healthy music scene at home. And publishers recognise that they have to be quick to overcome market conditions that sometimes work against them.

"Ten years ago, if you had a Top 10 hit in this country, it would almost certainly be a Top 10 hit in Germany and then spread out around Europe," says Chrysalis Music's president Stuart Slater. "Now, that is not the case."

That the dominant new music coming out of the UK in the past few years — dance or indie music — hasn't proved as popular elsewhere in Europe is central to the commercial malaise.

Dave Wiberley of Momentum Music, whose core business lies with independent music but which also handles rave acts such as Numatic, SL2 and Liquid, says: "It's the poppier rave product, like the KLF, which does well on the continent. More hardcore records enjoy only small pockets of success."

And Peter Reichardt, EMI Music's managing director and vice president international acquisition, asserts, "The whole area of music which came in with the Happy Mondays and the Stone Roses has spawned thousands of groups, like Ride, Primal Scream, Carter The Unstoppable Sex Machine, EMI, and Jesus Jones.

"They have had varying degrees of success in the UK and very little outside. The European territories are still very much going for the mainstream, whether it's Simply Red, Simple Minds, Cher, Michael Bolton or REM," he adds.

What's more, many European territories have established strong indigenous scenes; Belgian techno, Italian house and German industrial



Dina Carroll: new talent making in-roads into Europe

music have all thrown up new challenges to the supremacy of British and American music in Europe.

"People are waking up to the economics of it," reckons Menace Music's Dennis Collypy. "More and more companies in Europe are finding it easier and more profitable to develop their own talent."

The development of local repertoire has left continental and parochial companies in the UK wrong-footed; the misplaced belief that English-language music will always dominate the European market and UK publishers focusing on business problems at home rather than looking to overseas markets have taken their toll.

Stuart Ongley, of Wilshire Music, believes that the quality of British songwriting talent is as good as it ever was, but that its development has lagged behind.

"If you approach dance or rave music properly as, say, Pulse 8 has with Rozalla then you can have success worldwide," he says. "People have forgotten the important thing is the talent, not the marketing campaign."

NTV Music, for one, would like to see more independent record companies developing

seek out international artists, who may be unknown in the UK, but huge in their home market. Profitable collaborations with UK-based writers can soon follow. He is currently trying to put songwriter Phil Manikiza together with a number of overseas acts, including French-Canadian singer Roche Oisime.

Publishers have always focused on mainstream artists who can build and sustain broad-based, long-term careers. Tasmin Archer and Dina Carroll are two new artists starting to make in-roads into Europe after achieving success in the UK. "You've got to concentrate on your own market first," says MCA Music managing director Nick Phillips, whose writer-producer Nigel Lewis worked on Carroll's album.

"If you break the act here, you've got to figure a way of breaking it overseas as well. But if you don't break it here, you've got very little chance of breaking it anywhere else."

In 1993, it may be that some of the stronger indie acts will start to win converts in Europe too. "The Cure took a number of years to happen across Europe," observes Chrysalis Music's Stuart Slater. "We have the Inspiral Carpets and you'd have to say it's early days for them in Europe."

It could also be said that it is, as yet, too early to determine whether the British dance and indie scenes will produce any acts of lasting international stature. "If you go back to the punk era, even though Dire Straits and the Police were not pure bands, they came out of it and metamorphosed into something else, which became internationally popular," says Big Life's Brian Justice. "I'm sure the same will apply here."

The single European market may have created new uncertainties as well as opportunities, but British publishers are convinced that the talent they sign is still among the best in the world. In 1993, they are first committed to recovering any lost ground — and conquering new territories into the bargain.

## GRAPEVINE

In conjunction with EMI Records Group North America, EMI Music will be hosting one of the biggest parties at Midem. The event will be held inside the 2,000-capacity Palais de Festival and will showcase acts with forthcoming releases. This year's guests are Arrusted Development, Tasmin Archer, Josh Kadison, Wendy Moten and Jon Secada. In addition, EMI will be holding a number of inter-company meetings. "We take the view that if we're going to pay for everyone from all over the world to convene on Cannes, then we'll not only use it for Midem, but for our own ends as well," says Peter Reichardt, managing director and vice president international acquisition.

Dave Massey, creative manager for Hit & Run Music, went to Midem for the first time last year and ended up signing two London-based artists, Funky Space Nation and Carlo Dawson. Of the latter, who runs The Hazardous Dub Production Company, Massey says: "The irony was, I had to go all the way down to the south of France to find a writer who was based two miles from where I live in south London!" This year, Massey's interested in meeting people with involvement in film music, as well as making contact with other areas of the industry, such as concert promoters and agents. "Having spent much of the past few months establishing a sub-publishing network in Europe, Midem will give NTV Music (UK) Ltd's Andy McQueen and Pete Chaleroff their first opportunity to sit down with all of their contacts to discuss copyrights and formulate a plan of campaign for 1993. The company's president, Koichi Nakamura, will also be flying in from Tokyo for the event. In this context, MCA Music will be hosting its annual dinner for around 150 American and British lawyers for the third year.

# Publishers head for year of con

The MCPS and PRS disputes with their European counterparts will be the talk of Midem. P

1993 — a year which has become synonymous with European unity — looks likely to explode into confrontation for the publishing business.

In the arena of mechanical copyright, battle was commenced last July when it emerged that the UK's Mechanical Copyright Protection Society was in advanced talks with its US counterpart, the Harry Fox Agency, with a view to establishing a pan-European body for collecting songwriters' royalties from record sales.

The UK publishers were responding to the growth of central licensing deals such as Warner's agreement with Gema and PolyGram's with Stemma, which had led to concerns that songwriters' and publishers' money was being spent offering inducements to attract record companies.

In retaliation, their rivals on the Continent — Sacem in France, Stemma in Holland and Gema in Germany — moved quickly. In a joint

communique from Sacem's president Jean Loup Tournier — this year's Midem Man Of The Year — Gema president Reinhold Kreile and Stemma ceo Ger Willemsen, launched their own campaign for a central body.

Within a week MCPS struck back with the news that it had set up the first ever European central accounting body, a new company called Emro (European Mechanical Rights Organisation).

Now, after a quiet few months, MCPS chief executive Frans de Wit predicts a huge acceleration towards change this summer.

Other leading UK industry figures suggest these changes may be far from smooth. "If what MCPS has planned comes off, it will effectively be declaring war with the likes of Warner and Gema with their central licensing deals," says one executive.

With it still unclear as to who will receive the vital support from US publishers, these are nail-biting times for both sides.

As former MCPS general



De Wit: predicts huge change

secretary Keith Lowde says, "Ultimately the decision is going to be made in America. The UK and the Continentals are vying for the president and ceo of Harry Fox Agency, Ed Murphy's vote. The Americans have a large slice of the repertoire and mean to have their view heard."

So far the Americans are giving nothing away and were quick to return to a neutral position following the Bem bodies' announcement, despite their initial support for MCPS. The Harry Fox Agency's Ed Murphy says, "MCPS needs to decide how Emro will proceed. And

we still have a lot of talking to do with the Bem organisations."

By the time Midem is over, much of that talking will have been done. Following Harry Fox's annual joint board meeting with MCPS — due to take place in London this week — the Americans move quickly on to discuss plans with Stemma, Gema and Sacem in Cannes.

The UK publishers' fighting talk on the issue of mechanical rights was initially shared by their approach to Europe's performing rights mechanism. At the beginning of a new year, the approach has mellowed, however.

In a move parallel to MCPS's campaign, PRS revealed its own bid to bring its Continental partners into check last July.

The long-standing complaint that European rights bodies were withholding royalties for Anglo-American songwriters was finally being acted on.

In reality, the first victory came at the Sisac conference

in April 1991 when Michael Freegrard — then PRS's chief executive — tabled an amendment allowing translators of English language songs to be paid the same share of royalties as the original composers.

But in spring last year, PRS member publishers insisted it looked closer at the European societies' operations.

Over the next six months, the body launched a series of technical visits to the organisations and renegotiated all 14 of its European reciprocal agreements.

Further concerns were raised by the probes: Dutch society Buma used money from the social fund to launch an indigenous music radio station, it was claimed, while at Italy's SIAE, databases suggested that many British and American works were not being registered, and therefore not paid for.

By the end of 1992 however, PRS was reporting good progress. Head of international relations David Safr says, "Our new pro-

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# Conflict

By Martin Talbot

active approach is yielding some tremendous results so far. In fact, our technical experts have worked very closely with their technical experts to improve things for both sides."

One of the biggest successes for PRS has been in convincing the other bodies to revise the model Ciscac contract - which includes the widely criticised "social fund" and several other clauses of concern.

The first discussions will begin at next month's meeting of Ciscac's executive bureau, continuing at the administrative council meeting, due to take place in April or May.

And, as with the MCPS, the PRS's moves will certainly give plenty of substance for bar room gossip as the industry gathers at Midem.

But anyone who thinks the UK publishers are going to soften their approach over the rest of the year should think again.

As one publisher director of PRS said in December, "If anything, we are going to step up our action."

## WHAT'S ON OFFER

### MENACE MUSIC

Contact: Dennis Collopy  
Telephone: 0923 853789  
Roster: writers include Feargal Sharkey, Kevin McDermott and Bruce Brody.  
Aims: Menace hopes to strike worldwide sub-publishing deals for the company, which was launched around the time of Midem last year. Sub-publishing deals for France and Germany have already been completed.

### SKRATCH MUSIC

Key contact: Colin Smith  
Telephone: 071-381 8315  
Roster: Skratch's foundation lay on the Shakatak catalogue and last year the company enjoyed success with Steve Mack, producer and member of Undercover, and Tetris' Doctor Spin and Papua New Guinea's Future Sound Of London singles.  
Aims: A number of Skratch Music's sub-publishing deals expired at the end of last year and while some may be renegotiated, those that aren't will be available at Midem.

### HIT & RUN MUSIC

Contacts: Jon Crawley, Dave Massey  
Telephone: 071-591 0261  
Roster: catalogue includes



Right Said Fred publisher Hit & Run is seeking licensees

Genesis, Right Said Fred and Marillion.  
Aims: Hit & Run will be continuing talks to appoint new European licensees.

### WILTSHIRE MUSIC

Contact: Stuart Ongley  
Telephone: 071-487 5044  
Roster: The company is just one-year-old and has a worldwide sub-publishing deal with Peer Music. Wiltshire has the publishing on new albums from indie band The Wood Thieves, Peter Knight and Danny Thompson and the Strawbs, hard rock band Marshall Law, the music to the children's TV series

Spider and Hot Hot Hot, a track written by Mike Reid and recorded by Timmy Mallett.  
Aims: Wiltshire will be looking for interest in above projects from record companies.

### NTV MUSIC (UK) LTD

Contacts: Andy McQueen, Pete Chalcraft, Berni Dollman, Dave Loader  
Telephone: 071-243 2921  
Roster: Writers include Captain Sensible, Paul Weller and Utah Saints  
Aims: NTV Music is hoping to speak to prospective American sub-publishers and will also be interested in

talking about the associated record label that it plans to start up later this year.

### CHRYSALIS MUSIC

Contacts: Chris Wright, Stuart Slater, Steve Lewis, Tom Sturges, Roger Watson  
Telephone: 071-221 2213  
Roster: forthcoming product with Chrysalis Music next year includes records from Billy Idol, Deborah Harry, The Frank And Walters, A House, new signing Malcolm X, Laura and Jethro Tull, who celebrate their 25th anniversary this year with a commemorative boxed set.  
Aims: with worldwide sub-publishing deals available, Chrysalis is keen to talk to overseas companies.

### BIG LIFE MUSIC

Contact: Brian Justice  
Telephone: 071-323 3888  
Roster: new product includes albums from Aon in the Enya/Clannad vein, the James Taylor Quartet and Charlotte Kelly, a 17-year-old vocalist who, according to Big Life, sounds like a cross between Minnie Riperton and Randy Crawford.  
Aims: Big Life is seeking to tie-up a few remaining sub-publishing deals on a territory-by-territory basis.

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# THE UK LABELS WHICH MAKE EUROPE DANCE

Licensing product can be fraught with danger but striking the right deal with the right partners can bring substantial rewards for independent dance labels, says Sarah Davis

Not content with seeing their product flying out of specialist shops in the UK, British dance labels are working hard to enjoy similar success within Europe. If a company finds reliable and hard-working associates on the Continent, the rewards can be substantial.

When Warp Records got a start-up loan from Rhythm King in 1989, director Rob Mitchell was advised that licensing was crucial. "We were told licensing was the only way to make money and stay in business," he says.

Warp subsequently struck a fruitful relationship with FNAC in France. "FNAC are like a trendy version of Our Price," says Mitchell. "They have stores all over the country. They've organised tours for all our bands and a special LFO party in Paris which is helping us to build long-term awareness for our acts and get away from being known for one-off hits."

FNAC is also popular with compilations specialist Beechwood exports its Mastercuts and Independent Top 20 albums to France through distributor New Rosa — which has now been taken over by FNAC. "Their 1,500 shops make them very powerful and effective," testifies Mastercuts head Ian Dewhurst.

Among the other movin' UK dance labels, Guerrilla is licensed to De Label in France, Fabulous Records' Adam X's *Lost To Hell to Rage* and the Scratch group of labels (including hot label Jumpin' & Pumpin') to Carrera.

One Little Indian uses Virgin International manager Niki Fyson says, "Singles have a longer life in France. LSI was released the same time there as in the UK (July 5)." Tomato Records' brand of progressive house is on the right track for Benelux. To capitalise on the trend, the label has just signed Infinite When in the R&S Apollo ambient label in Belgium, and there are plans to work together on a video.

"Investment in such a joint venture shows they feel strongly about the product," says director Tim Reeves.



XL acts (l to r): SL2, Nu-Matic and The Prodigy

Belgium has also proved fruitful for Suburban Base which has scored success with Smart E's *Sesame's Treat* via licensee NR Belgium and has also licensed Rachel Wallace's *Tell Me Why* to Indisc.

Although the market in Benelux is only a fifth the size of Germany, Warp sells as much product there as in Germany by using Play It Again Sam, and One Little Indian has also had success in Benelux using the company. The Shamen recently charted in Holland's Tip chart (based on radio play) and national chart (based on sales) with *Move Any Mountain* reaching number five. "Benelux has so much home grown product, but we're getting there," asserts Fyson.

Guerrilla is in the process of setting up business for the territory, but director Dick O'Dell says, "Reactor and DOP have already done very well in Holland."

And now Bizarre Inc are

proving they can build success in Europe. Having laid the ground with some action for *Playing With Knives* in November last year, I'm Gonna Get You recently went Top 30 in Holland, via Boudisque and with help from MCA publishing.

Label identity is a priority for XL. In European territories, as in the UK, fans tend to buy all XL product, regardless of the act, as they trust the label to deliver.

"XL has a deal with Boudisque in Holland, going out on Boudisque's label Torso, and XL strives to get the product to look as identical to our UK product as possible," Riches says. SL2 has made number three in Holland's national pop charts and The Prodigy are consistent achievers.

But XL's label deal with Intercord for Germany hasn't shown as much growth. "We haven't had the same success with Intercord as in Benelux. Certain dance product is



Rachel Wallace: licensed to Indisc in Belgium

difficult to ship there at the moment," says Riches.

Reactor agrees that Germany is a harder territory to work than Benelux. It has licensed *The Source* and *The Age Of Love* through ZYX in Germany but Fierce Ruling Diva through East West Germany. ZYX is also used by Suburban Base and Scratch.

Reactor Music director Thomas Foley prefers to license to Europe on a project-by-project basis.

Rough Trade Germany, which is owned by Pinnacle, is another popular option with labels like One Little Indian and Beechwood. Network has a label deal with RT which ties in with its distribution through Pinnacle in the UK. Warp uses RT for the GAS countries and was delighted with RT promotional ideas like a one-sided clear vinyl LFO LP, prompting DJs to buy the album for the missing tracks, and sponsorship of the *Nightmares On Wax* and LFO tours by Levis and Philip

Morris. Flying Records is a popular licensing option in Italy, although Suburban Base uses *Disco Magic* for Son's *OFA Loop De Loop* Era and One Little Indian uses Ricordi.

Vinyl Solution's Yves Guillimot says, "Italy's a difficult market, but I trust Flying Records in Naples."

Fairplay licenses Network product for Scandinavia and also handled UK number one *Sesame's Treat* by Smart E's for Suburban Base. XL's deal for The Prodigy with Virgin Scandinavia fell through when EMI bought Virgin. Now MNW in Sweden buys "huge quantities" of each XL/CI Beat release.

Not all independent dance product relies on licensing and export. ZYX has a philosophy of total independence, but the A&R engine is at the UK office, but the company's headquarters is in Germany, where it claims a 20% share of the dance market, and where ZYX product is manufactured and warehoused. It has its own companies in Austria, Switzerland, Spain and the Netherlands. In France distribution is via Sony.

Licensing product can be fraught with peril: as well as the possibility that product may not be worked properly or even released at all, ensuring simultaneous UK and European release dates is also important to avoid import/export clashes.

UK labels who have achieved success abroad agree that the way round this dilemma is simple: use only licensees who really do like the product and who can be trusted. That's where Mideem comes in as a prime opportunity to get acquainted.

## THE UK'S UP-AND-COMING DANCE ACTS

**SECRET LIFE:** South London-based production team Andy Tierney and Jim Di Salvo went massive with their second release *As Always* on Cowboy, with vocalist Paul Bryant.



Secret Life: massive second release have come up with their own ambient techno sound. Latest single *Internal Ocean* is on Creation offshoot Infonet.

**ESPIRITU:** Ex-Frazier Chorus Chris Tapin has teamed up with Vanessa Quiñones to produce a Latino-house style with singles *Francisca* and *Conquistador* on Heavenly.

**ROBERTO FERRIER:** Glaswegian soul (Omar-ish, smoochy) singer's debut *Baby U Belong To Me/Promise* is on a new Scottish label Contributions. A second release is due this month.

**NU-MATIC:** Hardcore duo from East London (Omar-ish, smoochy) singer's debut *Four Seasons* for second single *Spring In My Step* on XL. Third single *Body Fusion* hung on in the Dance Chart at the end of '92.

**BANDULU:** These North London DJs

B. MEX aka Manchester DJ/remixer Sasha, whose debut release *Apollonia* on Union City Recordings is a mini-album of piano-trancey house mixes.

**JAMIROQUAI:** Soul/funk singer and composer based in West London. His debut single *When You Gonna Learn*, with the ubiquitous didgeridoo over a funky groove, came out on Acid Jazz, but he was quickly picked up by Sony Sono Square.

**SPOOKY:** Two-piece signed to Guerrilla after member Duncan Forbes did well sales for the label. Their new single *Land Of Ice* is techno with hints of progressive.

## GRAPEVINE

It has to be said that a lot of dance traders don't see Miden as a must go event, even if — or perhaps because — they are doing quite well with exports and picking up tracks through their contacts. A lot more are just too busy to go, or are going under the wing of another company. Nevertheless, new appointments in the dance field are bringing some fresh faces to Cannes this year. Union City's Rob Manley, in his new role as Virgin A&R dance manager, and Simon Gavin, newly promoted to general manager of Union City, are going to Miden to make some noise. "Simon's been running UCR since I moved upstairs and we have product to push." Nick Halikes has made the move to Manchester Square, so XL's new head of A&R Richard Russell is off to Miden for the first time alongside Leah Riches. Riches says: "Now Richard's stepped into Nick's shoes it's a good opportunity to take our product to Europe and for him to make ties with licensors." Watch out for those distinctive XL jackets and you won't miss the party. Pulse-8 is being super generous this year, not only is Frank Sansom throwing a mega-bash for all his licensees and sub-publishers around the world at Le Cavesau on January 25 to celebrate the Rage album, he's bringing Hooj Choons' Jeremy Dickinson with him following Pulse-8's successful bid for hot tune LIR My Cup by Glow Worm... Ian Dewhurst and three other Beechwood staff will be going on the catalogue trail at Miden... One Little Indian's Derek Birckett, Niki Fyson and Jay Barbour will be renting an apartment to capitalise on interest in The Shamen. They will be joined by Shamen manager Charles Cash... Power Promotions has joined forces with new Italian company Promo Activity, launched by leading dance journalist Eugenio Tovini, to form Italian promotions company Power Activity. Power Activity will provide Italy's only national charts on 30 regional radio stations and the two leading magazines *Discothea* and *Tutto Disco*. The companies will trade dance records for promotion on each other's turf... Cowboy's A&R Charlie Chester and international consultant Chris Heester are riding into town aiming for label deals after their success with Secret Dits. Their "uber hot set The Aloof are also up for grabs.

## Cool cuts get the

Dance goes down a storm in the UK, but its Continental in

Dance music has a much greater influence on the chart in the UK than it has anywhere else in Europe.

Of the 1,000 or so singles that passed through the UK chart in 1992, between 30% and 40% could broadly be classified as dance.

The majority of dance hits that make the grade in the UK are homegrown, but the US continues to supply a substantial number, while Italy, Germany, Belgium, Holland, Sweden, Austria and even Switzerland all supplied at least one hit last year.

Italy, in particular, has provided a succession of dance hits since the Italo house boom which brought us Black Box, the FPI Project and the 49ers. The continuing success of East Side Beat, Double You, K3M, TC1992, Anticappella, MIG 29 and R.A.F. makes Italy the country which supplies more hits to the UK than any other.

Yet in Italy itself, dance music is still something of a well-kept secret, being appreciated and bought by a small connoisseur, primarily

DJs and club-goers.

Nicola Pollastri, head of promotions at Brescia's Media Records, which supplies a fifth of all Italian dance hits, says that before the Italian house movement started five years ago, dance had 2% of the market. Now it's about 15%, of which 60% is domestic product. "It is rare for dance records to become major hits here; we just don't get the same kind of crossover."

A big dance hit like Fargetta's *Music Is Movin'* or Don't You Want Me by Felix can expect to sell no more than 30,000 in Italy, yet dance compilations are very popular. Media's own *Danceteria* album, comprising covers by KWS, East Side Beat, Double You and others, was an outstanding success, selling more than 100,000 copies in 20 days just before Christmas.

In Belgium dance has done something of a rollercoaster ride, and currently appears to be on the downstroke.

No industry statistics are available, but a quick scan of the latest IFPI Top 50 reveals 12% of hits are dance.



East Side Beat: Italian success

The New Beat explosion of 1988/89 and the techno boom of 1991 boosted dance's share of the Belgian market even beyond its UK level. But Kenny Gates, managing director of Play It Again Sam, says the Belgian scene has quietened down considerably.

"There are not nearly as many clubs as two years ago, and there's very little dance on radio or TV," he says.

In Germany, Peter Zombig, of the IFPI group, says dance music has "less than 10%" of the singles market. Nevertheless, Hamburg's five-year-old Logic label, which deals exclusively in dance music, is currently the fourth most successful record company in Germany, thanks

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influence is variable, says Alan Jones



Snap: German hit for Logic

mainly to Snap and Dr. Alban.

But dance has a tough time in Germany, and it's getting tougher as their chart is now compiled from a mix of sales and airplay, the latter ingredient being difficult for dance music, which has to be broken almost exclusively by the clubs, with airplay likely only when a record has already reached the Top 10.

Logic managing director Matteas Martenshon says club culture is growing in Germany, but the company's philosophy is much more pan-European, and the success of artists like Snap on a continent-wide basis allows Logic to prosper regardless of dance's small niche in the overall German marketplace.

Northern Europeans have never really embraced dance with the enthusiasm shown elsewhere, although the emergence of local talent like Dr Alban, Rob & Raz and Clubland in Sweden has given the country some prominence internationally.

DJ Kaj Kindvall says that what UK ears would perceive as dance accounts for less than 15% of singles sales. "It tends to be the more poppy type of dance records that do well here," he reports.

"What amazes me, looking at the UK in terms of new artists, is that it's almost all dance music that comes through. People like Tasmin Archer, who can become big stars internationally, rarely get the breaks in Britain. This is because your A&R people seem obsessed with dance."

However, there's no immediate prospect of the UK's enthusiasm for dance waning as it seems to be doing in the rest of Europe. And as long as it holds such a large slice of the home market, A&Rs will continue to ensure new talent comes through.

## UNION CITY

Contact: Simon Gavin, club promotions manager

Telephone: 081 968 6688

New deals: EMI's takeover of Virgin enables UCR to choose its own licensees for new product including Urban Jungle and UF1. "UF1 will be the first record we've licensed abroad — to Italy" — Rob Manley, Virgin head of dance.

## XL

Contact: Leah Riches, press officer

Telephone: 081 870 7511

New deals: Recently set up a licensing deal with Hellicon in Israel. Has had success with Licensing House Of Pain from Tommy Boy in the US to XL's new Ruffness label. "I am currently asking people about licensing in France" — Leah Riches.

## SKRATCH MUSIC

Contact: Ralph Tee, label manager

Telephone: 071 381 8315

New deals: Licensing deals include Germany's Jamtronic Another Day In Paradise with over 150,000 units sold and BVSMP's I Need You with over 200,000 sales. Skcratch has had success in Europe with UK

## WHAT'S ON OFFER

labels such as Jumpin' & Pumpin', E-Zee, Elicit and Expansion. "Since the mid-Eighties, there has been more give-and-take with UK labels as keen to license from Europe as European labels are to license from the UK" — Ralph Tee.

## HOOJ CHOONS

Contact: Jeremy Dickens, label head

Telephone: 071 287 3566

New deals: After licensing Felix and Hyper Go to deConstruction, Hooj has just finalised a licensing deal with Pulse-8 for Glow Worm. "Lots of people were after the track, but I decided to go with Pulse-8" — Jerry Dickens.

## REACT

Contact: Thomas Foley, international manager

Telephone: 081 780 0305

New deals: Main licensing deals are The Source and Age Of Love. "Benelux is the easiest territory to work our type of product and we have obtained deals for all our singles there" — Thomas Foley.

## PULSE-8

Contact: Frank Sansom, managing director  
Telephone: 071 224 9405

New deals: Licensed the Rage album

"We've got a heavy release schedule for January: a new Urban Hype single, Living In A Fantasy, Ground Level Dreams and Glow Worm" — Frank Sansom.

## PRODUCTION HOUSE

Contact: Raj Malkani, director

Telephone: 081 968 8870

New deals: Most tracks licensed in Europe to compilations, Baby D may be a new direction. "We're getting a lot more interest in Europe for Baby D's Let Me Be Your Fantasy. We're currently negotiating with Germany and France" — Raj Malkani.

## NETWORK

Contact: Neil Rushton, partner

Telephone: 021 768 7311

New deals: Label deal with Rough Trade for Germany ends soon and world (exc. UK) deal with Virgin for Altern-8 reverted January 1. Reese Project not yet assigned to every territory. "We've had some majors coming for world (exc. UK) deals, but instead of diving in we're meditating for a bit" — Neil Rushton.

URBAN HYPE (FAZE 13)  
'LIVING IN A FANTASY'  
(Taken from the album  
Conspiracy To Dance)

# FAZE - 2 &

GROUNDLEVEL (FAZE 14)  
DREAMS OF HEAVEN  
(Crossover Dance Hit  
from Australia)



## HAPPENING ALL OVER THE WORLD 1993

GLOWWORM (LOSE 37)  
'I LIFT MY CUP'

(Massive Crossover Hit)

CONTACT: FRANK SANSOM & STEVE LONG  
PULLMAN BEACH — CANNES

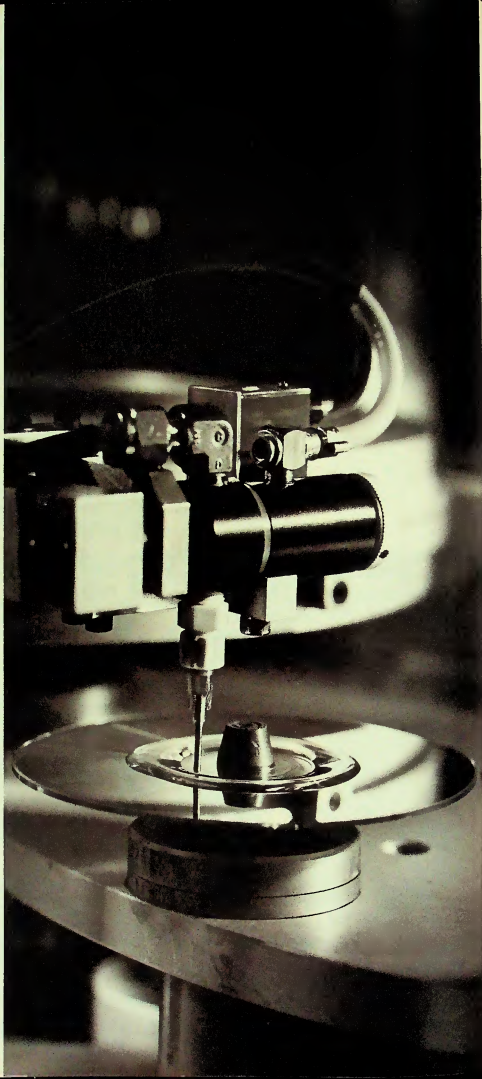
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The compact disc manufacturers

# OPTIMISTS LOOK FOR THE UPTURN

Signs of a pick-up in demand have encouraged pressers and duplicators to hope for better things in 1993. Michael Bromley reports on the mood among the manufacturers

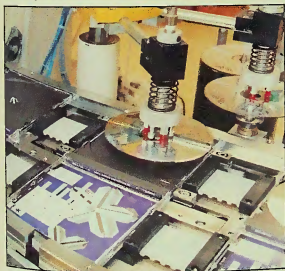
**L**eaner, fitter, and focused on the critical area of customer service, UK manufacturers are entering 1993 full of confidence.

The traditional New Year restocking following the Christmas period augurs well across all formats. Spurred by the falling cost of hardware, second CD player buying and the spread of portables, it is anticipated that demand for CDs will continue to grow, even if it's at a slower pace.

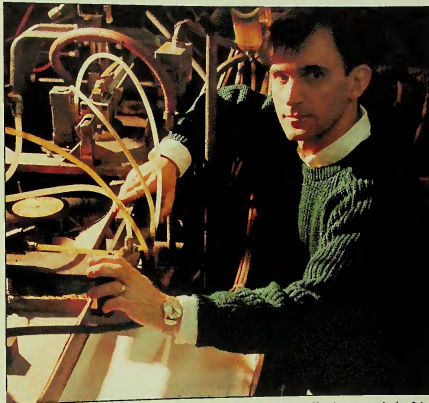
The demise of the cassette may have been overstated. "I don't think we are going to see a massive drop. Demand may even go up if the market recovers," says David Black, managing director of Sony Music Operations.

Even vinyl is a long way from being down and out. "There is still a lot of affection for vinyl. It wouldn't surprise me to see another minor plateau," argues Jim Lefwich, managing director of EMI Music Services.

And, to add to the optimism, it is predicted that by June or July DCC and MiniDisc will begin to make a discernible impact. The buoyant forecasts are based largely on high autumn demand along with re-orders in early December for Christmas product. Disctronics shipped more than a million CDs in the first two weeks of December alone. Most major labels ended 1992 with cassette sales, led by



CDs: demand is still growing, even if the pace is not so dramatic



With 20 years experience as a manufacturer of vinyl, Damont Audio has now moved into CD and cassette production. Sales manager Andy Kyle says: "The only way ahead is to develop international business. Our most promising prospects are currently from the Benelux countries and Germany, all of whom are interested in us producing vinyl as well as CD."

singles, far healthier than 12 months previously, and EMI was pressing up to 80,000 vinyl records a day.

On this kind of performance overall manufacturing output this year will remain much as it was in 1992. But, given the

nature of the downturn in the economy, forecasting is currently an imprecise art.

"We are trying to make rational judgments in a situation which is being ruled by emotion," admits Tony Batchelor, secretary of PAD.

the pressers' and duplicators' industry group.

Consumer confidence remains the main unknown factor. "We are limited as to what we can do by ourselves," says Doug Craib, sales and marketing manager of Disctronics. "We are gambling on economics — on the public spending money."

With distributors and wholesalers wary about overstocking, levels of retail sales over Christmas have been more critical than ever. The dangers of fall-out from a poor Christmas are high. "We are rather frightened in case it goes the wrong way," says Batchelor. "There could be some financial disasters. We have very little leeway."

The majors could be forced into another round of retrenchment. CD pressers ▶

## 10 SELLING POINTS FOR MANUFACTURERS

1. **Price** — the devaluation of sterling is likely to push up imported raw material costs, but a question mark hangs over who will absorb the lion's share of the increase.

2. **Speed** — fast turnaround times are critical as record companies run down stocks. Current average is 24 hours for a single, and 72 hours for an album.

3. **Reliability** — with turnaround times pared down, fulfilling customer delivery times is crucial.

4. **Quality** — improvements are happening as by-products of other developments. The digital loop bin, for example, was introduced to speed up tape duplication, but it has also improved quality.

5. **Flexibility** — manufacturers have to be able to handle both large and small volume orders side by side.

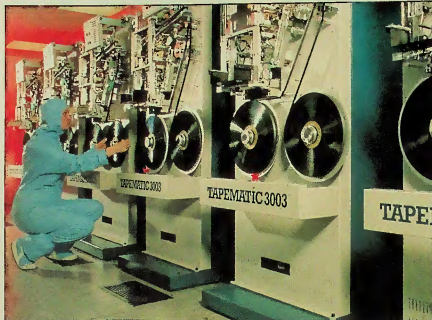
6. **Long-term support** — clients need to be guaranteed supply, even during busy periods.

7. **Technology** — new equipment speeds up production and adds flexibility.

8. **Diversification** — spare capacity is being utilised in producing new products and new formats.

9. **Marketing** — existing capacity is being actively promoted to exploit market opportunities.

10. **Service** — the first priority, as ever, is meeting customer needs.



Caution is the watchword among tape duplicators faced with declining cassette sales

are likely to be able to weather this for the most part, but it would almost certainly curb the growth in CD sales.

Cassette duplicators, with more spare capacity, are more vulnerable. A few firms may be at risk, Batchelor warns.

Competition within the overall entertainment market

is also hotting up. This is the year that computer games are set to outsell singles with, for example, the new Sega software, Sonic 2 – at up to £40 a throw – achieving at least half a million pre-release sales.

By comparison, neither DCC nor MiniDisc seems set to make much of an impact

with British manufacturers cautious about involvement in the new formats – at least for the time being. "This is not a time to be taking risks," says Leftwich.

The British manufacturing presence at Midem will be subdued compared with previous years. No tape

## GRAPEVINE...

"We're not the creative end of the music industry," says Nimbus commercial director John Denton. "We just chop up millions of tons of plastic each year." Given this self-leprechaun tone, it's not surprising that manufacturers approach Midem with a certain timorward – "we're just here to work" tone... But PR Records is one presser determined to combine business with pleasure. "We take our instruments to Midem and hold a cocktail in the Martini bar," confesses PR sales director and accordion player Dave Bulmer, who is representing both PR and his own company folk publisher/distributor Celtic Music alongside PR chief executive and star fiddler Neil Sharpley. "It does get us more business because someone always asks 'What's that music?' and you end up talking business." PR will not be taking a stand, though, as Bulmer feels more business is done in hotel rooms, lobbies and local bars. FPA Video Duplication feels the same way, but without the attraction of a cocktail. The company will be making do with a pigeonhole messenger service in the exhibition hall. FPA is attending Midem for the first time, having split from Fraser Peacock Audio in late 1991. According to FPA sales director Mike Carey: "We're now marketing ourselves as a group. Forward Sound And Vision which encompasses FPA Video Duplication, Tape Duplication and Oriako Records, so we'll be competing against the company we used to be part of". Independent mastering houses and specialist tape duplicator Chop 'Em Out has a stand where it will be demonstrating both DCC and MiniDisc and its equally new sound restoration service. There will be nothing flashy about its presentation although it has invested in an impressive stand. According to managing director Avi Landenberg: "It's made up with wooden floors". Spool Duplication is also keen to look at new format developments. "We'll be meeting old and new customers but we want to see whether publishers are going to support DCC and MiniDisc, because if it's in a large enough volume, we can supply them," reports managing director Roy Varley... CD manufacturer Nimbus Manufacturing also has a stand and is intending to unveil some exciting new developments relating to the standard CD, which for the time being are firmly under wraps. Kent based brick & COPS can be contacted on the

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Continuing developments in manufacturing technology: Nimbus Halliday laser mastering system

duplicators are exhibiting, and the APRS, of which PAD makes up about 10%, has also decided not to take a stand.

One view is that manufacturing interest is likely to be dominated by DCC and MiniDisc, with little business

to be gained in existing formats.

Monmouth-based Nimbus Records is launching its restructured CD manufacturing technology research and development arm and its new look label at Midem,

although the company is now shorn of its manufacturing business.

But if British manufacturers are drawing in their horns, they have not given up the fight. Devaluation came as a boost to exporters, but it's

## ...GRAPEVINE

stand of SNA, one of the French manufacturers that the company uses as part of its one-stop brokering service. Similarly, Swedish trade agent, gives that it is now affiliated to CD manufacturer CD Manufacturing Plant AB in Sweden. This is Damont's first year at Midem: "We want to see how it all happens and to make people more aware of us," sales and customer service manager Andy Kyle explains. "People still probably associate us with good old vinyl and don't know that we now have cassette and CD technology on site." Damont will be handing out a hologram CD with booklet and a brochure advertising its new five-colour printer as well as its newly established one-stop service. Pitz UK will be sharing its German parent company's stand where chief manager Hans Nagl will demonstrate its new CD packaging system which boasts a computerised machine packing up to 3600 an hour of Pitz's slimline jewel boxes. He reckons the system is a "real gem." There's a lot of stress involved with Midem but it's important to be there, Nagl says. "We always do good business at Midem and our expectations are high for this year." At the other end of the spectrum, Public-based Trend Studio is hitting Midem for the first time, hoping to find new customers for its tape duplication service. Managing director John D'Ardis might just find a moment to drop in on Nimbus, for whom Trend acts as Irish agent. Essex-based video and audio cassette specialist Digital Duplication is also a Midem first-timer. The company aims to make a splash on its debut by putting on a showcase for band Star Turn at the Martinez Hotel in association with Delga Press. The event has been masterminded by Wilbur Craik, newly appointed to the position of sales manager at Digital Duplication, and Nigel Reveler, consultant to Arcade Records.

not all good news. The pound's reduced purchasing power abroad will soon begin to push up the cost of imported raw materials, chiefly plastic CD pressers may be able to pass on price increases in the expectation that, ultimately,

retailers will be forced to absorb them.

Duplicators, however, are faced with declining cassette sales. They may be forced to take on higher costs, and accept lower profit margins. One company which

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 SPOOL DUPLICATION

## MANUFACTURING

remains optimistic against this background is TDC, which invested in digital loop bins, with the initial aim of improving turnaround times. It is now finding that the system improves quality, which is winning customers.

But delivery performance remains the over-riding factor. Larger volume album turnaround times of five to six days are typical for new releases, and three to four days for re-orders.

Delivery on time has become crucial, and customers are increasingly looking for security of supply throughout the year, including traditionally busy periods.

Just-in-time manufacture has become essential for cassette duplicators while monoline production introduced by presses, including Damont Audio and Mayking, has made small volume CD manufacture more viable.

Cohesive marketing also offers opportunities. EMI aims to capitalise on genre demand to generate business for its vinyl manufacturing plant.

But while both presses and duplicators have spare capacity, new products and new formats are worth investigating. Based on US experience, optical disc developments, although in their infancy, could offer exciting possibilities.

Laserdisc to which PDO,

already the largest British CD manufacturer, is heavily committed had a disappointing relaunch in September. Sales in other European countries, however, are picking up.

That said, five-inch multi-media products, with full-colour graphics and soundtracks, look a better long-term bet. But for now, CD-ROM remains almost exclusively a professional and educational product. Philips is struggling to meet consumer demand for CD-I, the interactive format which PDO manufactures and into which EMI has plans to expand.

British manufacturers have long adjusted to their exclusion from high volume production at highly discounted prices and from leading global format innovation. But, having largely proved efficiency and cost-effectiveness, they are in a position to add value with customer service.

"We firmly believe in continuous improvement," says Dave Wilson, marketing services manager of PDO. "Customer satisfaction is our driving force."

No industry is recession-proof and a number of manufacturers may be at risk if the slump continues. But with recovery forecast for mid-year, manufacturing should hold its own in 1994.

### AUDIO SERVICES

Vinyl Division  
Telephone: 071 739 9672  
Contact: Mel Gale, general manager

Cassette Division  
Telephone: 081 760 9710  
Contact: Eddie Wilcox - general manager

Strengths: One-stop vinyl and cassette manufacture plus CD service. Also complete print, packaging and mastering service.  
New service: "classical-grade" vinyl.

"The market is slimming down and we feel it's going to become more specialised, and there will be a demand for high quality vinyl. We're also looking at DCC production for potential manufacturing in 1993," Mel Gale.

CHOP 'EM OUT  
Telephone: 081 960 8128  
Contact: Avi Landenberg, director

Strengths: Real-time tape duplication, digital mastering for CD, DCC and MiniDisc

New service: DCC and MiniDisc mastering.  
"We're meeting the demands of our record company clients. We've done well so far because we've been involved in both launches. Companies



The UK is still an important source of business for manufacturers if they can tap into the right areas. Mayking sales manager Clive Robins says: "There is an ever increasing demand on fast turnaround on product that's climbing the charts. Our new CD plant in London is ideally placed to receive master tapes from record companies and process orders at lightning speed."

## WHAT'S ON OFFER

are committed to the new format, so we have responded to their request. We're the first independent studio offering a full mastering service on both DCC and MiniDisc," Avi Landenberg

## COPS

Telephone: 051 778 8556  
Contact: Elie Dahdi, director  
Strengths: Complete custom pressing service.

"We're looking into DCC and MiniDisc manufacturing for 1993. It's too early to say which format will take off. I prefer to wait until we know before committing ourselves.

Meanwhile, we still offer the finished package," Elie Dahdi.

## DAMONT AUDIO

Telephone: 081 573 5122  
Contact: Andy Kyle, sales manager

Strengths: Pressing and duplication on three formats under one roof.

New service: Links with Brian Burroughs Design and Capital Repro provide a one-stop service, from sleeve design to printing, packaging and delivery.

"There is a demand for dealing with a company who has the experience to put it

all together. Now is the right time," Andy Kyle.

## DISCTRONICS

Telephone: 0403 732650

Contact: Simon Markey, sales manager  
Strengths: Audio CD manufacturer.

New service: looking to expand capacity in 1993 and increase level of flexible service to existing and new clients.

"We're looking to expand capacity in 1993 and increase the flexibility of the service to existing and new clients. All the changes over the coming year will be geared towards offering the most flexible service because that is the greatest influencing factor in attracting business," Simon Markey.

## FORWARD SOUND AND VISION

Telephone: 081 946 5388

Contact: Mike Carey, sales and marketing director  
Strengths: The company is part of a group which incorporates FPA Video Duplication (video cassettes for the entertainment industry), The Tapes Duplicating Company (audio cassettes) and OriLake Records (vinyl). Complete

packaging and distribution available.

New service: Video and audio tapes can be manufactured from digital sources. "We simply want to ensure top quality music and picture content," Mike Carey.

## MAYKING

Telephone: 071 924 1661

Contact: Clive Robins, sales manager (vinyl and CD); Chris Marksberry, sales manager (cassette).

Strengths: One-stop service for vinyl, cassettes and CD from master tape to finished goods, including print.

New service: CD games. "The computer games market is the obvious growth area in CD software. We also see laserdisc as a growth area. Our sister company Videoprint duplicates videos, so it's natural to look at any formats that have potential for growth in that area," Clive Robins.

## NIMBUS MANUFACTURING UK LTD

Telephone: 0633 877121

Contact: John Denton, commercial director  
Strengths: CD, including multi-media such as CD-ROM and CD-I.  
New service: MiniDisc.

"We've always been great believers in optical disc technology. We were one of the first manufacturers to start in CD and it's always our philosophy to stay at the front," John Denton.

## PILZ UK LTD

Telephone: 071 971 5834

Contact: Hans Nagl, general manager  
Strengths: CDs and slimline jewel box.

New service: Jewel box which can be packed automatically with one or two CDs on a newly designed packaging machine.

"The benefit of a slimline box is that it can be used as a double and standard box, meaning less material, less waste and less weight, which for mail order companies is especially important. It's also space-saving for the consumer," Hans Nagl.

## PR RECORDS

Telephone: 081 946 8886

Contact: Ray Young, managing director  
Strengths: Vinyl pressing; source for metal coppers for DMIs; custom production department for all formats.  
New service: custom service for Minidisc.  
"We want to enhance the

service to the record industry. Without a doubt, MiniDisc will take off, which is why we're entering the field at the earliest opportunity," Ray Young.

## SPOOL DUPLICATION

Telephone: 0244 280602

Contact: Roy Varley, managing director  
Strengths: Audio cassette, DAT and floppy disc duplication.

New service: CD manufacturing is planned to come on line in the second quarter of 1993.

"We are confident that CD is a growth market, both in audio and CD-ROM areas," Roy Varley.

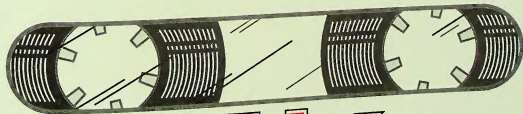
## TREND STUDIOS

Telephone: 010 353 1 713544

Contact: John D'Ardis - managing director  
Strengths: Digital editing, agent for Nimbus in Ireland. Latest Tapematic equipment (less than three years old).  
New service: Broking CD manufacture, handling pre-production (PQ masters and label film) in-house.  
"Our service takes the hassle out of CD manufacturing for smaller Irish labels," says John D'Ardis.

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DOLBY B



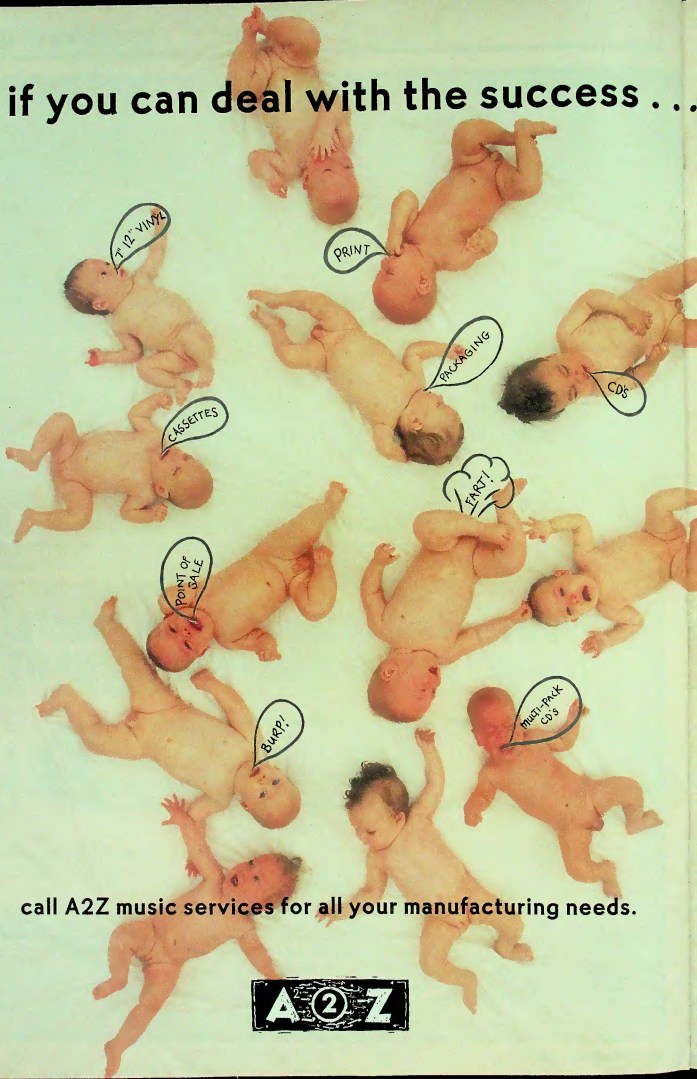
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**MANUFACTURING**

# Currency rates

Despite fluctuating exchange rates, the larger western

The EC's music manufacturers woke up to the new no-frontiers Europe years ago. Their focus is now on the marketing of their product in a recessionary environment which threatens a levelling off in demand and even sharper price competition.

The UK - currently Europe's second biggest market for CDs - continues to be targeted by Continental presses as a lucrative market with further scope for expansion. This is despite the devaluation of the pound against several other European currencies, including the German mark, which increases the pricing problems of Continental presses.

The international manufacturers have no plans to manufacture within the UK. Instead, the larger plants have been setting up sales and marketing subsidiaries in this country. They calculate that centralised production brings economies of scale which outweigh any benefits of local manufacturing, and more than compensate for transport costs.

At Germany's Sonopress, for example, spokeswoman Gita

Diestelkamp, says: "The UK is an important market for us and transport is not a problem."

The company routinely despatches truckloads of product every day to the UK. It has sales companies in its three markets outside Germany - in London, Paris and Milan. While Sonopress is part of the Bertelsmann empire and therefore a sister company of, and supplier to, BMG, it says that a significant proportion of its output is for other record companies. In the UK it supplies such independents as Ace, Castle, Reader's Digest and Telstar.

In its London office, executive Laura Gold says: "We are very conscious of the effects of the devaluation of sterling but, as part of a large and successful company, we are able to compete on price. One advantage is that we have the capacity to do large runs quickly."

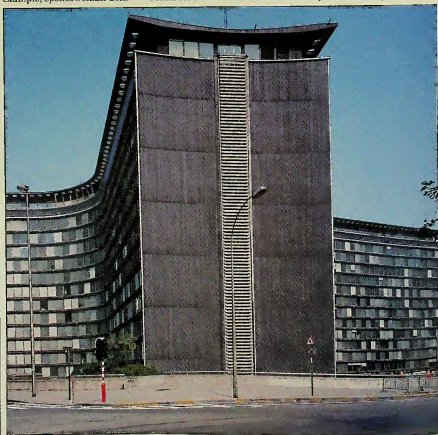
Sonopress's production capacity is a vast 540,000 CDs per day and the company has recently started CD production in the US, where it is also a cassette duplicator. The German factory has also started producing DCC, MiniDisc and CD-I formats.

Production of vinyl finally ceased at the beginning of December. Other plants are in Mexico, Hong Kong and Brazil but Sonopress says it has no plans to set up manufacturing in the UK.

Founded 13 years ago by Franz Koch, Austria's Koch Records markets both its manufacturing and its own record label in the UK through its London subsidiary Koch International. The company's major markets for CD, audio cassettes, DCC and CD-I are neighbouring Germany and Switzerland.

Marketing manager Michael Hosp predicts slow growth for the DCC format. "It is a good product but there are few DCC players on the market and the price is too high," he says. But he does anticipate significant growth by 1992 for CD-I. "It has a lot of possibilities, not only for music but also for games and films."

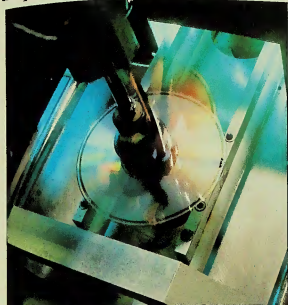
Hosp admits that devaluations in the UK and several other European countries have created pricing difficulties for manufacturers based in "hard" currency countries. But he maintains that any increase is compensated for by



The European Commission in Brussels: bringing down trade barriers across the Community

# move EC trade goalposts

European manufacturers see no restrictions to international business. Robin Cobb reports



CDs: continuous improvements in production efficiency

improvements in production efficiency.

Until recently, Koch subcontracted its mastering work to Sweden, Switzerland and Germany, but it has now brought this in-house. "Now we are able to produce as fast as any other company and it makes us competitive on delivery," Hosp says.

Klemens Kundratitz, managing director of Koch International in London, describes the company as a "mini-major" - it combines the business activities of a record company, a manufacturer and a distributor. CD manufacturing, in particular, is one of its strategic profit centres.

On the new "borderless" Europe, he observes: "I think it will help the major international record companies to buy in those countries where they can get product cheapest and then redistribute it. But, unfortunately, a borderless Europe does not present any advantage to the independents."

With the expectation of only moderate market growth this year, Kundratitz sees the key issue for manufacturers as optimising their marketing and customer services.

In the former East Germany, Pliz Compact Discs is another family owned "mini-major" which has its own record label but which relies on third party CD manufacturing and packaging for about 80% of its turnover. Its CD production capacity is now claimed to be in excess of 100m a year. It has set up a

sales office in London and a storage and distribution unit at Dičot.

Koch spokesman Diether Habicht-Benthin rejects any suggestion that his company will suffer from price competition. "Because of our highly sophisticated techniques we can get down to prices that are very difficult for others to match," he says. The company has developed its own manufacturing equipment and plans to market it to other CD manufacturers this year.

The company's confidence in its fully-automated equipment is such that Koch has just established a pilot plant in the US, but plans to set up in Spain have been put on hold due to a downturn in demand.

One company outside of the majors which has production both within and beyond the UK is the holding company for Damont Audio, in Middlesex, and also operates CD Plant at Malmo in Sweden. The UK company has evolved from vinyl to audio cassettes and CD. It has retained vinyl production and now claims to be - with EMI - the country's biggest vinyl presser. Meanwhile its CD capacity has gone up to about 6m a year.

This capacity is dwarfed by that of its Swedish associate, which can produce 30m CDs a year. Damont supplies to UK customers while CD Plant customers are the entire European mainland.

"We are a big factory in a small country," says Stellan Braun, managing director of



PDO in the UK: autonomous

CD Plant. "We sell 75% of our product outside of Sweden and most of that outside Scandinavia."

He points out that while devaluation of sterling is known throughout Europe, it is less generally appreciated that the Swedish Krone has also devalued to an even greater degree, giving his company a price advantage.

"As a result, our target is to double our sales in Europe in 1993," he says. In particular, he is looking at the high value currency countries such as

Germany, Holland, Switzerland and France.

According to Braun, a major threat to EC manufacturers is the emergence of CD factories in the former USSR and Eastern Bloc countries. "They are in production in Russia, Poland and the Czech and Slovak countries," he says. "The demand in their own countries is tiny, so they too look to western Europe."

Multinational manufacturer PDO has seen a corporate change. Formerly owned jointly by Philips and Du Pont, PDO in the UK (capacity 40m a year) is now 100% owned by Philips and acts as an autonomous unit relying on third-party business. The PDO operations in Germany (capacity 100m plus) and France (about 60m) are PolyGram companies, mainly supplying that company's labels.

In the observation of Donald Hayes, Netherlands-based international vice president of Optical Disc Corporation, which supplies to CD presses

throughout Europe, there are two conflicting trends in current manufacturing strategies.

One is for the majors to continue to centralise production while, against this, he sees a spread of smaller independent manufacturers which supply more specialist domestic markets.

"Within Europe, the large manufacturers are setting up a sales presence in their various markets rather than a production presence, but it can be anticipated that some will be establishing additional manufacturing in markets outside Europe."

Manufacturers are prepared to meet demand for new formats but the consensus view is that the CD will consolidate its position as the music carrier of the Nineties. This enables the long runs which the major international manufacturers are geared up to provide, while opportunities will remain for small operations to supply shorter runs for localised markets.

## Take Note!



DISCTRONICS  
CD PRESSING

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MONTFLEURY HOTEL  
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CANNES  
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Southwater  
W Sussex RH13 7YT  
Phone: (0403) 732650  
Fax: (0403) 737386  
Simon Markey, Doug Craib

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Plano  
TX 75074  
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Keith Murphy

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Mort Weiner, Cal Roberts



# UK PRESSERS AND



## AWL COMPACT DISC COMPANY LTD

356 Scraftoft Lane,  
Leicester LE5 1PB  
Tel: 0533 413979  
Fax: 0533 433760  
Contact: Andrew Lipinski  
Current annual capacity: on request (brokers)  
Time in business: 17 years  
Member: PAD

## A-Z MUSIC SERVICES

Unit 32, 3rd Floor, Camden  
Lock Place, Chalk Farm  
Road, London NW1 8AS  
Tel: 071 267 8000  
Fax: 071 284 8188  
Contact: Carol Hatchett  
Current annual capacity: on request (brokers)  
Time in business: 5 years

## CAVENDISH CASSETTES

Main Office: 5 Wigmore  
Street, London W1 9LA  
Tel: 071 491 4117  
Fax: 081 767 8525  
Contact: Norman Austin  
Current annual capacity  
100,000  
Time in business: 5 years

## CHOP 'EM OUT

Trinity Mews, Cambridge  
Gardens, London W10 6JA  
Tel: 081 960 8128  
Fax: 081 968 0341  
Contact: Avi Landenberg  
Current annual capacity:  
500,000  
Time in business: 7 years  
Member: PAD

## COPS

The Studio, Kent House  
Station Approach,  
Barnmead Road,  
Beckenham,  
Kent BR3 1JD  
Tel: 081 778 8556  
Fax: 081 676 9716  
Contact: Elie Dahdi  
Current annual capacity: on request (brokers)  
Time in business: 14 years

## COTTAGE RECORDINGS

2 Gawsorth Road,  
Macclesfield, Cheshire,  
SK11 8UE  
Tel: 0625 420163  
Fax: 0625 420163  
Contact: Deborah Borden  
Current annual capacity: Cass  
C45 - 157,500, DAT - 62,500  
Time in business: 12 years

## CYP LTD

340-348 Lea Bridge Road,  
Leyton, London E15 7LD  
Tel: 081 556 1125  
Fax: 081 539 8934  
Contact: John Bassett  
Current annual capacity: 2.5m  
Time in business: 14 years

## DAMONT AUDIO

Blythe Road, Hayes,  
Middlesex UB3 1BZ  
Tel: 081 573 5122  
Fax: 081 561 0979  
Contact: Andy Kyle  
Current annual capacity: CD-  
6m; Cass - 7m; Vinyl - 13m  
Time in business: 21 years  
Member: RMA

## DISCTRONICS

Southwater Business Park,  
Worthing Road,  
Southwater, W. Sussex  
RH13 7YT  
Tel: 0403 732650  
Fax: 0403 733786  
Contact: Simon Markey, Doug  
Craib  
Current annual capacity: 25m  
Time in business: 6 years  
Member: PAD

## EMI MUSIC SERVICES

Vinyl & Cassette: 1-3  
Uxbridge Road,  
Hayes,  
Middlesex UB4 0SY  
Tel: 081 561 8722  
Fax: 081 483 8793  
Contact: Mike Russell (cass),  
Bob Bailey (vinyl)  
Current annual capacity: Cass  
- 30m; Vinyl - 12 m  
CD: Kelvin Road,  
Greenbridge Industrial  
Estate, Swindon,  
Wiltshire SN3 3LP  
Tel: 0793 414104  
Fax: 0793 414103  
Contact: Tm Crouch  
Current annual capacity: 36m  
Time in business: 7 years  
Member: PAD

## FELLSIDE RECORDINGS

15 Banklands,  
Workington,  
Cumbria, CA14 3EW  
Tel: 0900 615564  
Fax: 0900 615566  
Contact: Paul Adams  
Current annual capacity:  
26,000  
Time in business: 17 years

## FLEXI RECORDS LONDON LTD

5 The Ridings, Blackhurst  
Lane, Tunbridge Wells,  
Kent TN2 4RU  
Tel: 0892 638019  
Contact: John Moon  
Current annual capacity: 5m  
Time in business: 12 years

## FRASER-PEACOCK ASSOCIATES

204 Durnsford Road,  
Wimbledon, London SW19  
8DR  
Tel: 081 946 4288  
Fax: 081 879 1990  
Contact: Ian Peacock  
Current annual capacity: 6m  
Time in business: 25 years  
Member: PAD, RMA

## FPA VIDEO DUPLICATION

Unit D, Endeavour Road,  
Durnsford Road Industrial  
Estate, Wimbledon,  
London SW19 8UH  
Tel: 081 946 5388  
Fax: 081 947 8992  
Contact: Mike Carey  
Current annual capacity: 16m  
Time in business: 11 years

## GWBB AUDIOVISION

42 Lancaster Gate, London  
W2 3NA  
Tel: 071 723 5190  
Fax: 071 224 8317  
Contact: Michael Stout  
Current annual capacity: Cass -  
2m; Video - 700,000  
Time in business: 10 years

## GRAMPIAN RECORDS

Unit 4A, Industrial Estate,  
Wick, Caithness, KW1 4QS  
Tel: 0855 5030  
Fax: 0955 4418  
Contact: John Hunter  
Current annual capacity: 26m  
Time in business: 28 years

## ICC STUDIO

4 Regency Mews,  
Silverdale Road, East  
Sussex BN20 7AB  
Tel: 0323 643341  
Fax: 0323 649240  
Contact: Calvin Game  
Current annual capacity: 1.5m  
Time in business: 6 years  
Member: PAD

## INDIE PRESSING SERVICES

Unit 4, 26 Sternhall Lane,  
London SE15 4NT  
Tel: 071 358 0058/9879  
Fax: 071 368 1084  
Contact: Mike Spenser  
Current annual capacity: CD -  
6m; Vinyl - 10m  
Time in business: 5 years

## ISIS DUPLICATING CO

Unit 11, Shaftesbury Industrial  
Centre, The Runnings,  
Cheltenham GL5 9NH  
Tel: 0242 571818  
Fax: 0242 571315  
Contact: Glyn Ellis-Evans,  
Douglas Brothie  
Current annual capacity: 6m  
Time in business: 4 years  
Member: PAD

## ITD

Unit 21, Faraday Rd, Ayles-  
bury, Bucks, HP19 3RY  
Tel: 0296 27211  
Fax: 0296 392019  
Contact: MA McLoughlin  
Current annual capacity: 7m  
Time in business: 17 years  
Member: PAD

## JAMES YORKE

Yorke House, Corpus  
Street, Cheltenham,  
Gloucestershire GL52 6XH  
Tel: 0242 584224  
Fax: 0242 222445  
Contact: Ken Leeks  
Current annual capacity: 10m  
Time in business: 17 years

## KG ENGINEERING

Unit 6, Ippelpen Business  
Park, Edgelands Lane,  
Ippelpen, Devon TQ12 5UG  
Tel: 0803 518833  
Fax: 0803 313411  
Contact: Keith Good  
Capacity: 15,000 a week  
Time in business: 10 years  
Member: PAD

## LONDON TAPE CO

Unit 18 & 27, D & RCA,  
Charlotta Despard Avenue,  
London SW11 5JE  
Tel: 071 720 6976  
Fax: 071 498 1460  
Contact: Colin Collino  
Capacity: 150,000 a week  
Time in business: 5 years  
Member: PAD

## ABLEX AUDIO CASSETTE

Harcourt, Halesfield 14,  
Telford, Shrops, TF7 4QR  
Tel: 0952 680131  
Fax: 0952 683501  
Contact: Peter Banks  
Current annual capacity: 20m  
Time in business: 23 years  
Member: PAD

## ACCURATE SOUND

Melton Road,  
Queborough Industrial  
Estate, Leices, LE7 3FP  
Tel: 0533 602064  
Fax: 0533 600108  
Contact: William Komedera,  
Robert Mason  
Current annual capacity: 5m  
Time in business: 6 years  
Member: PAD

## ADRENALIN RECORDS

252 Argyll Trading Estate,  
Slough, Berks, SL1 4HA  
Tel: 0753 523200  
Fax: 0753 692243  
Contact: Sue Owtlett  
Current annual capacity: 12-  
inch 8.4m, 7-inch 2m, 1-inch 2m  
Time in business: 5 years  
Member: RMA

## AUDIO & TAPE DUPLICATION

2 Station Yard, Hunger-  
ford, Berkshire, RG17 0DY  
Tel: 0488 681144  
Fax: 0488 681091  
Contact: Peter Parkes  
Current annual capacity: 10m  
Time in business: 3 years  
Member: PAD

## AUDIO SERVICES

Vinyl Division: 6 Orsman  
Road, London N1 5JQ  
Tel: 071 739 9672  
Fax: 071 739 4070  
Contact: Mal Gale  
Current annual capacity: 12m  
Time in business: 4 years  
Cassette Division: 159  
Stafford Road, Croydon,  
CR0 4NN  
Tel: 081 780 9710  
Fax: 081 680 8494  
Contact: Eddie Wilcox  
Current annual capacity: 12m  
Time in business: 4 years  
Member: PAD



# DUPLICATORS GUIDE

## MAGNETIC TAPE SERVICES

Unit 5, Willowbrook, Crickhowell Road, St. Mellons, Cardiff, CF3 0EF  
Tel: 0222 777739  
Contact: Philip Silver  
Current annual capacity: 1m  
Time in business: 8 years  
Members: PAD

## MAKING RECORDS

250 York Road, London SW11 3SJ  
Tel: 071 924 1661  
Fax: 071 924 2147  
Contact: Clive Roberts (vinyl/CD), Chris Marksberry (cass)  
Current capacity: CD - 100,000 per day; 12" - 60,000 a day; 7" - 30,000 a day; cassette - 60,000 a day  
Time in business: 13 years

## NIMBUS MANUFACTURING UK LTD

Hi-Tech Unit 2, Llantarnam Park, Cwmbran, Gwent, NP44 3AB  
Tel: 0633 877121  
Fax: 0633 876131  
Contact: John Denton  
Current annual capacity: 30m  
Time in business: 19 years  
Members: PAD, RMA

## ORLAKE RECORDS

Sterling Works, Sterling Industrial Estate, Ragenham Road South, Bagenham RM10 8HP  
Tel: 061 532 0242  
Fax: 061 535 8182  
Contact: John Powell  
Current annual capacity: 20m  
Time in business: 30 years  
Members: PAD

## PDD DISCS LTD.

Queen Anne House, 11 The Green, Richmond, Surrey TW9 1PX  
Tel: 061 948 7368  
Fax: 061 940 7137  
Contact: Roger Twynham  
Current annual capacity: 40m  
Time in business: 10 years  
Members: PAD

## PILZ (UK) LTD

Unit 18, Elysium Gate, 126-128 New Kings Road, London SW6 4LZ  
Tel: 071 371 5834  
Fax: 071 371 5835  
Contact: Hans Nagl  
Current annual capacity: 1m  
Time in business: 18 months

## PR RECORDS

Hamilton House, 9 Endeavour Way, Wimbledon, London SW19 8UH  
Tel: 081 946 8686/5045  
Fax: 081 944 1165  
Contact: Bill Dedman  
Current annual capacity: vinyl - 4m; cass - 1.5 m; CD - 1.5 m; Mini-Disc (brokers)  
Time in business: 13 years  
Members: PAD, RMA

## REFLEX AUDIO SYSTEM

Unit 5, Sirrus, Glebe Road, Huntingdon, Cambridgeshire PE18 7DX  
Tel: 0480 434333  
Fax: 0480 411441  
Contact: John Garrad  
Current annual capacity: 1.5m  
Time in business: 8 years  
Members: PAD

## RTS

Unit M1, Albany Road, Prescott, Merseyside, L34 2SH  
Tel: 051 430 9001  
Fax: 051 430 7441  
Contact: John Fairclough  
Current annual capacity: 5m  
Time in business: 10 years  
Members: PAD, RMA

## SELECTASOUND

5 Margaret Road, Romford, Essex RM2 5SH  
Tel: 0708 453424  
Fax: 0708 455565  
Contact: John Smalles  
Current annual capacity: cass - 300,000; DAT and CD brokers  
Time in business: 13 years  
Members: PAD

## SONOPRESS UK

26/27 Conduit Street, London, W1R 9TA  
Tel: 071 499 6813  
Fax: 071 491 9344  
Contact: Laura Gold  
Current annual capacity: CD - 100m; DCC - 3.5m  
Time in business: 3 years

## SONY MUSIC OPERATIONS

Rabans Lane, Aylesbury, Bucks, HP 19 3BX  
Tel: 0296 26151  
Fax: 0296 81009  
Contact: Lionel Smithers, Laurie Crow  
Current annual capacity: Cassette - 20m; vinyl - 20m, Mini-disc - on request  
Time in business: 27 years  
Members: PAD

## SOUNDS GOOD

12 Chiltern Enterprise Centre, Station Road, Theale, Berkshire RG7 4AA  
Tel: 0734 302600  
Fax: 0734 303181  
Contact: Martin Maynard  
Current annual capacity: 5m  
Time in business: 20 years  
Members: PAD

## SOUNDPRINT

50 Bohun Grove, East Barnet, Herts, EN4 8UB  
Tel: 081-441 4219  
Contact: Dennis Holland  
Current annual capacity: 25,000 per week  
Time in business: 10 years

## SPOOL DUPLICATION

Unit 30, 1st Avenue, Deeside Industrial Park, Clwyd CH5 2NU  
Tel: 0244 280602  
Fax: 0244 288581  
Contact: Roy Varley, Gill Allman  
Current annual capacity: 12m  
Time in business: 11 years

## STARLIGHT VIDEO SERVICES

31 Station Road, Harold Wood, Essex RM3 0BP  
Tel: 0708 381509  
Fax: 0708 381329  
Contact: Mark Scott  
Current annual capacity: 5.5 million  
Time in business: 11 years

## TAM STUDIO

13A Hamilton Way, London N3 1AN  
Tel: 081 346 0033  
Fax: 081 346 0530  
Contact: Tony Curran  
Current annual capacity: on request  
Time in business: 35 years  
Members: PAD

## TECHNICOLOUR VIDEO SERVICES (UK) LTD

Unit 8, Northfields Industrial Estate, Beresford Avenue, Wembley HA0 1NW  
Tel: 081 900 1152  
Fax: 081 903 0294  
Contact: Richard Gray  
Current annual capacity: 50m  
Time in business: 5 years

## TELLTALES LTD (TTL)

308 High Street, Stratford, London E15 1AJ  
Tel: 081 536 1214  
Fax: 081 519 5187  
Contact: Terence Murphy  
Current annual capacity: 7" - 20,000; 12" - 50,000  
Time in business: 9 years  
Members: PAD, RMA

## THE TAPE DUPLICATING COMPANY

4-10 North Road, Islington, London N7 9HN  
Tel: 071 609 0087  
Tel: 071 607 7143  
Contact: Jon Powell  
Current annual capacity: 25m  
Time in business: 27 years  
Members: PAD

## THE TAPE GALLERY

28 Lexington Street, London W1  
Tel: 071 439 3325  
Fax: 071 734 9417  
Contact: Melanie Moser  
Current annual capacity: on request  
Time in business: 12 years

## TREND STUDIOS

9 South Princes Street, Dublin 2, Eire  
Tel: (010 353) 1 713544  
Fax: (010 353) 1 710042  
Contact: John D'Ardis  
Current annual capacity: 3.6m  
Time in business: 14 years

## TUDOR ENTERPRISES

Unit 2, Warne Road, Weston-super-Mare, Avon BS2 3UU  
Tel: 0934 628219  
Fax: 0934 624630  
Contact: Simon Cardwell  
Current annual capacity: 10m  
Time in business: 1 year  
Members: PAD

## TVP VIDEODUBBING

2 Golden Square, London W1R 3AD  
Tel: 071 439 7138  
Fax: 071 434 1907  
Contact: Simon Kay, Jacqui Winston  
Current annual capacity: on request  
Time in business: 11 years

## THE VIDEO DUPLICATING CO

VDC House, South Way, Wembley, Middlesex, HA9 0EH  
Tel: 081 903 3345  
Fax: 081 900 1427  
Contact: Ashwin Sanjay  
Current annual capacity: 23m  
Time in business: 11 years  
Members: PAD

## VIDEOPRINT

250 York Road, London SW11 3SJ  
Tel: 071 924 1333  
Fax: 071 924 2148  
Contact: Steve Napleton  
Current annual capacity: 20m  
Time in business: 11 years

## WARREN RECORDINGS

59 Hendale Avenue, London NW4 4LP  
Tel: 081 203 0306  
Contact: Stanley Warren  
Current annual capacity: 10,000  
Time in business: 34 years

## WEST COAST VIDEO

Unit B, Taxton Court, Porters Wood, St Albans, Herts AL3 6PB  
Tel: 0727 836464  
Fax: 0727 839080  
Contact: Jeremy Kennedy  
Current annual capacity: 8m  
Time in business: 3 years

## WNE

Unit 7, Sovereign Centre, Lichfield Road Industrial Estate, Tamworth, Staffordshire B79 7AX  
Tel: 0827 310052  
Fax: 0827 608668  
Contact: Malcolm Cook  
Current annual capacity: 1m  
Time in business: 7 years  
Members: PAD

PAD - Pressers & Duplicators Group  
RMA - Record Manufacturers Assoc.

# CDs prop up values in recessionary market

Continued growth of CDs has helped to compensate for declining unit sales over the last 12 months. Robin Cobb takes a look at the overall balance sheet for UK manufacturers

Despite the severity of the recession, the UK remains one of Europe's biggest manufacturers. Germany – with BMG, PolyGram and WEA manufacturing there – is the continent's largest producer but the UK takes second place along with France and the Netherlands as both a leading manufacturer and exporter.

One positive development is that the UK's price competitiveness has recently been improved by the devaluation of the pound against the stronger European currencies. Manufacturers see this as promising not only additional opportunities to secure more business from the rest of Europe but as encouragement to UK independent record companies to concentrate their orders in this country.

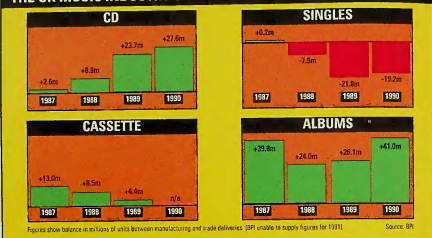
"In the past UK indies have been attracted by the lower prices coming out of Europe

but now they have a good reason to deal on a local basis," says PDO sales manager Roger Twynham. Nimbus commercial director John Denton adds: "The time is right to take as much advantage as we can of devaluation and expand exports."

PDO, Nimbus and Mayking are currently the UK's three biggest independent CD manufacturers with a combined total capacity of 85m units. Between them they could meet the entire UK demand and still have capacity left over, which underlines just how important it is for all current UK operators to nurture overseas business. Nimbus reports that close to 20% of its orders now come from music independents in Germany, France and the Netherlands.

The BPI statistics shown here highlight that, indirectly, much of what UK

## THE UK MUSIC INDUSTRY'S TRADE BALANCE IN MANUFACTURING



manufacturers produce ultimately ends up abroad. Some of the imbalance between production and trade deliveries is taken up with stockholding, but most is attributable to exports – up to 70% of some UK independent labels' orders end up in overseas markets. This in turn helps to keep manufacturers' output healthy.

Altogether the UK has 55 manufacturing plants, which break down into 12 for vinyl, eight for CD and 35 for cassette. They are owned by 41 companies. EMI with cassette and CD production is the only one of the top five music majors to manufacture in the UK.

Manufacture of vinyl is indisputably a dying art. After hanging on in there for longer than many had predicted, the format went into steep decline in 1991, which continued last year. The 12 months to the end of September showed a 41% decrease in units delivered to UK retailers and a 39% decline in value.

The BPI reports that deliveries of vinyl singles were "remarkably resilient" until relatively recently but now both seven-inch and 12-inch sales have been overtaken by cassettes and CDs. While the overall singles market was down 8% in the third quarter of this year, the growing popularity of CD singles has

increased the value of this sector of the market by 4%.

After peaking in 1989, audio cassettes have shown a gradual overall decline. The growth of cassette singles has bucked the trend, but not enough to plug the gap. In the 12 months to the end of September 1992, UK trade deliveries of cassette singles totalled 12.5m units compared with 9.3m units in the previous 12 months. Against this, cassette albums in the same period dropped from 67.8m to 59.7m.

The indications that cassette has passed its peak is bad news for the 35 duplicating plants in the UK. Many hope that there will be a post-recession renaissance and, for those willing to make the investment, there are long-term prospects with the advent of DCC.

There is no stopping the ever-strengthening position of CDs in the album's market. A BPI analyst says: "Some had thought that falling LP sales would reach a plateau, yet despite the majority of full price releases being available on vinyl, shipments continue to plummet at a rate of around 50% a year."

Despite total album units being down 6% in the third quarter of 1992, the growth of CD sales helped to keep the overall value of the album market steady at around the same level as the previous

year. Total UK industry revenue has hovered around £700m a year for nearly three years, revenue being sustained by growth in the higher value formats despite the decline in total units.

When the figures come out for the final quarter of last year they will indicate whether the CD market has continued to grow against the trend for virtually all other consumer products, with the exception of food. Some independent CD manufacturers have been bracing themselves for the first no-growth period since the format was introduced.

Once the pre-Christmas bulk orders had been executed, re-ordering did not reach the levels hoped for by some manufacturers. Roger Twynham, sales manager of PDO says, "The third quarter of this year was a bit better than many people expected but my guess is that the final period is going to show a downturn. Our industry was beginning to think it was recession-proof but now we have to face the fact that this does not now seem to be the case."

With CD penetration around the 40% mark, manufacturers anticipate that demand won't settle on to a plateau until 1996 and by then they will have established new strategies for approaching a truly mature market.



Light at the end of the tunnel for CDs, if not for other formats



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