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Miming on TV is mixed blessing for dance acts



**BUMPER  
MIDEM  
ISSUE**

# music week

For Everyone in the Business of Music

25 JANUARY 1992 £2.50

## US sample verdict puts UK on alert

Samplers could be risking a jail sentence, after a US hearing ruled that it amounts to "theft".

Although the Biz Markie case, over a sample of Gilbert O'Sullivan's *Alone Again (Naturally)*, was fought in the US, it has global significance as the first major adjudication on sampling, says O'Sullivan's lawyer James Ware.

Ware, a partner with Davenport Lyons, says it raises the spectre of criminal proceedings against samplers in the UK. Under section 107 of the Copyright Act 1988.

It is the same section used by record companies to tackle piracy. Ware says: "It is a very real threat."

The Biz Markie case was settled out of court after a federal judge ordered Warner Music and WEA International — among other defendants — to withdraw every copy of the album worldwide.

He also referred the case to the US attorney to consider criminal prosecution. See Opinion, p4.

## Revolver FM in Sony link

Revolver FM Records has signed a distribution deal with Sony Music.

The move comes just three months since owner Paul Birch bought back the company assets from the receivers, appointed in September.

The new deal, which takes effect on February 1, covers Revolver FM, FM and Heavy Metal Records.

The old company was distributed by BMG, with an in-house sales team.

Birch says: "We spoke to a lot of different people. But the Sony deal had the greatest potential."

Sony Music deputy chairman Tony Woolcott says: "This deal will give him stability in distribution."

# Pinnacle trio launch rival

Three top staff from indie distributor Pinnacle's import company have defected to start a rival with backing from PolyGram.

Far Imports is headed and owned by Paul Hallett, managing director until last month of Pinnacle Imports — previously known as Windsong Imports.

The move comes just six months after the launch of Rio, a PolyGram-backed distributor which targets Pinnacle's main market, independent label distribution.

Rio, which will distribute Far, is run by George Kimpton-Howe, previously the



Mason: import threat

deputy of Pinnacle chairman Steve Mason.

Hallett says the company can exploit gaps in the market while giving retailers the benefit of major distribution. "We are working hand in

hand with a company retailers speak to every day. It couldn't be easier for them."

But Pinnacle chairman Mason says: "This is a very competitive market. It is beyond my comprehension why PolyGram want to get involved."

Hallett, a former general manager of Cherry Red Records, says he expects much of the new company's business to come from overseas labels which have been unwilling or unable to strike a UK distribution deal.

Two other members of Mason's staff, Peter Arnold and Graham Kelly, have also left Pinnacle to join Far.

## Virgin MD Foster quits

Simon Foster has quit as managing director of Virgin Classics four years after setting up the operation, writes *Phil Sommerich*.

Foster will not be replaced as managing director, and general manager Katherine Copisarow will take over.

Foster was not available for comment, but it is understood that he plans to continue working in the record industry.

He is believed to have been disappointed when Virgin decided late last year to cut back on releases in 1992.

Copisarow says the slowdown was "natural" after the quick build up of a 300-title catalogue. "It is just a change of emphasis," she adds.

Foster's departure is thought to be unrelated to the expected arrival of Paul Conroy as MD of Virgin Records. Foster reported directly to Ken Berry, MD of Virgin Music Group.

# Columbia and A&M top sales

A&M was the UK's top singles label in 1991 for the first time in its history after scoring four of the UK singles market, last year, according to C.I.N. data. Even without the Adams single the label had its best year for at least five years.

Managing director Howard Berman says: "I am very, very delighted." He says the emphasis this year will be on home-grown acts. A&M's win deprived second-placed singles label, Columbia, previously known as CBS, of a double in its first year under its new name. Columbia was 1991's top albums label with a marketshare of 6.6%.



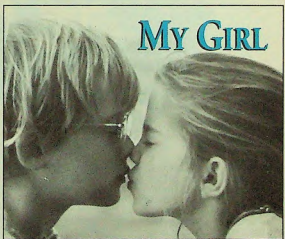
Berman: 'delighted'

10% higher than last year.

Managing director Tim Bowen says: "I am extremely pleased with our performance and proud of my people."

The top performing record companies and music publishers of 1991 will be recognised at the *Music Week Awards*. Details from Jane Herd on: 071-620 3636 ext 5478.

Next week: Fourth quarter market shares.



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# Agencies clinch media merger

The Leisure Process has closed its media division to set up a joint venture with major media buyer The London Media Group.

TLP's media director Dave Porter has quit over the move, which sees both companies take a 50% share in The Leisure Process Media (TLPm).

TLP managing director Douglas Coates insists the split is amicable, adding:

"What we were doing didn't really suit him."

Broadcast manager Mal Dale has left to join TMD, but key staff Kris Rigby and Lisa Buckler have been retained in the new company, with London Media Group CEO Bob Blatchford heading the operation.

The new venture will rely on TLP's creative and marketing strength in the youth market

as well as London Media's research data and media buying muscle.

The first clients to come over from TLP's media list include Island, Factory, Castle and Cooking Vinyl. But Circa says it is reviewing its account. Initial billing will be around £4m.

Although the recession is a factor, the venture has been discussed for a year. The

changing media world, with satellite, new radio stations and changes in TV, made the market too complex for TLP to operate on a small scale, says Coates, especially overseas.

London Media has secured a £5m account of HMV, which moves from mainstream agency PHD. London Media has ended its association with Tower Records to avoid a conflict of interests.



Faure: won first round

## PPL claims early victory

Phonographic Performance Limited is claiming a first round victory in its Copyright Tribunal battle with the independent radio industry.

A preliminary hearing of the tribunal upheld PPL's request to have Unique Broadcasting struck off the list of radio representatives.

The Association of Independent Radio Contractors, which will oppose PPL in the tribunal over broadcast royalty rates, had listed the radio production company as an intervenor on its side.

But PPL argued that Unique is not a broadcaster and therefore not eligible.

"This is an excellent first round victory for us," says Trevor Faure, PPL's head of legal affairs.

Simon Cole, chief executive of Unique Broadcasting, says: "We felt we had a substantial interest, the tribunal felt we did not." The tribunal is due to begin on June 29.

## Video grows, but by 32%

Last week's front page story "Video sales leap 41%" was based on incorrect figures supplied by CIN.

A re-weighting of the Gallup data to take account of Woolworth's adoption of Epos has revealed that the retail video market in fact grew by 32.5% in 1991 over 1990.

In unit terms that meant 1990's figure of 42m units sold in 1990 grew to around 55.7m last year.

CIN has apologised for the error.

# Tribunal rivals to thrash out details

The BPI and MCPS are hoping to settle most of their outstanding differences before the Copyright Tribunal resumes for what is hoped to be the final time on Thursday and Friday.

The two sides are meeting throughout this week to discuss details still unresolved despite the full case in September and a one-day hearing 10 days ago.

The BPI is also hoping to meet MCPS over the tribunal's decision to order record companies to mark all promotional printing at the point of manufacture. The ruling, a counter-balance to the tribunal's acceptance of the BPI's appeal for unlimited promotional cop-



John: compromise?

ies, is unworkable, says BPI head of legal affairs Sara John.

Many majors have CDs, cassettes and vinyl produced at different plants, John says. A compromise may be possible,

which would force companies with an unlimited promotional allowance to mark all product, while those with a limit wouldn't need to, she says.

The tribunal also agreed to reaffirm the status quo on re-ententions, allowing record companies to retain royalties on 10% of ordinary albums and 25% of TV-advertised titles.

The BPI had wanted the level raised to 50%, because TV specialists Telstar and Dino often suffer high returns.

However, the tribunal accepted the MCPS case that returns on TV-advertised product are not necessarily high for many companies, because most big albums are the subject of TV campaigns.

## Rock CD launch set to trigger titles war

Magazine publisher Northern & Shell threatens to spark a rock publishing war with the launch of *Rock Compact Disc (RCD)*, a mass market magazine with cover-mounted CD.

A similar battle blew up in autumn 1990 when *Classic CD* was launched offering a free CD with a cover price just above its competitors'.

The dummy of *RCD*, produced by the launch team behind *The Guitarist Magazine*, will appear next month before full launch early in the summer. The editor is Paul Trynka and ad manager Clive Jordan, previously at *Blitz*.

At £3.95 it will undercut indie CD magazine hybrid *Volume* — which costs £10 — aiming at a market between *Vox* and *Select's* age range and *Q*.

Trynka admits licensing costs will be higher than those



Rock CD: £3.95 challenge

faced by classical CD magazines, which all have lower cover prices, but he says it will focus on back catalogue.

Trynka says the magazine needs a minimum 60,000 circulation to start, from an initial print run of 100,000. Distribution is by Seymour.

## MW and ERA chart the year

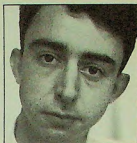
*Music Week* and chart analysts Era have joined forces to publish the first comprehensive guide to a year in the life of the official UK music charts.

Published on January 30, *The Chart Book — The Definitive Guide To The Top 75 1991* brings together detailed official chart information on both singles and albums.

Listing the Top 75 hits in both charts for each week of last year, it also carries chart profiles of all hit artists.

The first in the new *Chart Book* series from Era is published in association with *Music Week* and features the official CIN charts, as used by the BPI, Top Of The Pops, Bard and BBC Radio One FM.

*The Chart Book* is available by mail order at £14.99 (plus £2.50 p&p) from *The Chart Book*, CPL, 120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP. Credit card orders can be placed on 081-640 6031.



The most frightening fact in this week's issue comes in our feature on pop which reveals that *Smash Hits'* most popular pin-up is not a musician but the child star of a teatime soap.

The music industry is clearly failing to communicate with kids in the way that it once did.

Part of the reason is that pop is no longer seen within the business as a priority market. It is neither smart nor trendy. And no doubt for that very reason, the article's verdict on the doubt irritate some.

Warner Music, for example, has just had a very successful year with a roster almost entirely composed of adult-orientated rock acts.

It would be ridiculous to criticise the company for steering clear of pop when it does it so successfully.

The problem is that virtually everybody in the industry is adopting the same tack. It is effectively a form of niche-marketing which targets the older buyer, already accustomed to purchasing music, while ignoring the potential teeny-bopper.

It has proved a very effective short-term tactic for the few. It cannot be a long-term strategy for everyone.

The issue of which acts are signed and the attitude within the industry towards certain kinds of act could not be more crucial.

It is undoubtedly the case that many retailers believe A&R departments take more notice of their peers than of consumers.

A&R executives counter that retailers display a lack of understanding of the creative process.

One leading retailer confessed to me last week that he had never met an A&R director.

If he really is typical, no wonder there's a lack of understanding between the two sides.

Steve Redmond



"**T**hou Shalt Not Steal" has been an admonition followed since the dawn of civilisation."

These words, from Judge Kevin Duffy, Federal Judge of the United States Court of the Southern District of New York, are a salutary reminder that, in essence, sampling without consent is theft.

His interim restraining order against the defendants, Warner Brothers Records, WEA International and various others in respect of the Biz Markie album I Need A Haircut is the first occasion on which an American court has made a ruling on sampling.

It provides a useful point of reference for the music community in the UK and other countries where there is a widely held belief that sampling, without consent, is acceptable and, indeed, lawful.

Judge Duffy reminds us that the law stems from morality. Basically, sampling without consent is unlawful, even if many lawyers have worked hard at finding technical arguments against that principle.

Much has been made of the wording in the current UK legislation that to be an infringement, any copying must be a substantial part of the original copyright. But, if something is worth copying it will, almost certainly, even if the extract is very short, be a substantial part of the original.

The Biz Markie case highlighted one particular anomaly within the industry.

It was argued that sampling without consent was a perfectly legitimate and common practice and so the defendant's conduct should be excused.

Judge Duffy rejected that suggestion. In the event, record companies should be delighted with the decision: it should help reinforce their own efforts to reduce piracy and the theft of their property, as well as that of other copyright owners.

*James Ware is a partner in Davenport Lyons and represents Gilbert O'Sullivan.*

# R1 unveils new dance show

Radio One is to launch an hour-long dance show straight after the Top 40 rundown on Sunday evenings.

The programme will be hosted by Pete Tong and produced by Mike Hawkes and heralds further changes to the network's schedule due to come into effect on March 13.

Tong's existing Friday night

show will now shift to the earlier slot of 7-9pm, while his Thursday evening rap show will be axed.

Other changes include new slots for John Peel and Andy Kershaw. The existing 11pm-2am Peel show will move from Saturday/Sunday to Friday/Saturday; and Kershaw's world music slot on Sunday

nights at 9pm-11pm moves to Saturday.

Gary Davies, who recently announced his move from the lunchtime show to the weekend breakfast show, will get a new Ted Beston-produced slot, on Sunday evenings between 10pm and 1am.

And In Concert is to move to Thursday 9pm-10pm. Tom-

my Vance's Friday Rock Show will appear in the 9pm-11pm slot, while Fluff Freeman's Saturday moves to the earlier time of 6pm-9pm.

Simon Gavin, head of promotions at Circa Records, says: "Radio One must have realised that dance is a major force in music today, and will be for a long time to come."

# Music lifts share of Christmas TV

Top Of The Pops' position as TV's most popular Christmas music show has slipped, with its figures down 20% on last year.

The drop came in the face of a strong overall showing for music on TV. Viewing figures for the top 10 were 10% up on last year, after changes in calculation methods were taken into account.

The BBC's flagship Christmas Day show retained its pole position despite a slip which saw its 7m lead last year slip to just 1.6m.

Its nearest rival, the repeat of Wogan Meets Madonna, grabbed 6.8m, while ITV's Chart Show was up 60% on last year to 3.3m.

Top of The Pops executive producer Stanley Appel blamed the loss on a decline in viewing figures across the board, as viewers turn increasingly to video, and the tough competition in such a high-profile slot.

The traditional 2pm show still took 52% of the total viewing in direct competition to Disney's Pinocchio on ITV, which took 41%.

"It's very good indeed to take that large a share of the audience," says Appel.

Elsewhere, music TV remained up on last year thanks to superstar acts like Ma-

MUSIC'S HAPPY CHRISTMAS				audience millions
Channel	Date	Programme		
1 BBC1	Wed 25	Top Of The Pops		8.45
2 BBC1	Mon 23	Wogan Meets Madonna		6.81
3 ITV	Sat 28	ITV Chart Show		3.34
4 C4	Tue 24	Tina Turner: Live ...		3.12
5 ITV	Sat 28	Amnesty Int. Big 30		2.73
6 BBC2	Fri 27	Imagine: John Lennon		2.40
7 C4	Wed 25	Pavarotti in The Park		2.10
8 BBC1	Tue 24	Melvis is Alive And Well ...		1.30
9 BBC2	Thu 26	Paul Simon in Central PK		1.29
10 BBC2	Tue 24	La Carrera Panamericana		1.28
11 C4	Wed 25	Ghosts Of Oxford Street		1.26
12 C4	Wed 25	Status Quo: Rock Till ...		1.15
13 BBC2	Sun 29	Halla From The Mat		1.14
14 BBC2	Sat 28	Galil Hall! Rock 'n' Roll		1.06
15 BBC1	Mon 23	Mozart in London		1.04
16 BBC2	Sun 29	Pet Shop Boys In Concert		0.90
17 C4	Thu 26	Mozart's Violin Concerto		0.63
18 BBC2	Sat 28	Candide		0.52
19 BBC2	Thu 26	The Snow Flower (ballet)		0.51
20 C4	Thu 26	Spirituals Gala		0.42

Source: BARB (Iwv 29-12-91) supplied by OPA

donna, Tina Turner and John Lennon and a wealth of classical output.

While a change in the method of calculating the figures — which now include viewers who record programmes to watch within seven days — lifts the totals, it does not account for all of the average rise of around one-third in the top 10.

Time-shifting is, however, thought to be the reason for

programmes such as Mozart In London and Mozart Is Alive And Well And Living In Milton Keynes achieving figures over 1m despite their 9.25am slots, says Adam Turner, media planner for David Pilton Advertising (DPA), which handles Sony Music's account.

"Classical music attracted very consistent audiences," he adds. "Several of them were just over 1m viewers."

# EMI twins plot Midem shindig

In Cannes, the story goes, success is judged not by the size of your yacht, but the size of the helicopter on your yacht. But not when Midem comes to town — then it's the size of your party that counts.

Sadly, however, when the US industry's unofficial siamese twins Charles Koppelman and Martin Bandier are in town, there's little room for competition.

And they are set to throw this year's most extravagant shindig, with journalists from *Paris Match*, *Bild*, *Hello*, *The Times*, MTV and assorted US teen magazines being flown in to swell tomorrow's (Tuesday) 300-plus guest list.

After missing last year's conference because of the Gulf War, Koppelman and Bandier are in the mood to make a bigger splash than usual this year

— they've even got the Midem Organisation to help them.

"The parties have been successful in the past, so Midem said, 'Why don't you do it with us?' So it's in the Palais des Festivals," says Koppelman.

It will retain a strong EMI theme, however, with Koppelman attending his first Midem as chief of EMI Records North America and Bandier as head of EMI Music Publishing

Worldwide for the first time.

As well as showcasing Roxette and Smokey Robinson, the party will highlight the pair's latest tips for the top: Jeffrey James and John Secada, being introduced by Gloria and Emilio Estefan.

Best shindigs have spotlighted "siamese twins", such as Michael Bolton in 1989 and Wilson Phillips in 1990.





Davis: back in the fray

## Davis returns to new post at PolyGram

Allen Davis, the former president of CBS Records International, has emerged from retirement to take on the new position of president, continental Europe, at PolyGram.

The announcement was made by PolyGram president and chief executive Alain Levy. Davis, 61, will handle all operations throughout the European territories, but will report to PolyGram executive vice president Maurice Oberstein for UK business.

Says Levy: "Allen will bring his experience and understanding of the international music business to this key position, which controls around 45% of PolyGram's business."

# BBC lead slipping as IR closes gap

Independent Radio has once again increased its audience share, according to figures just released by Jicar.

In the final quarter of 1991 it claimed a listening share of 37.9%, a rise of 8% on its figure for the same period in 1990. The BBC's share fell by 4.7% to 56.8%.

Several stations around the country scored notable successes. Piccadilly's AM frequency which now offers a gold service showed a 40% increase in its reach to 28% and a 23% increase in average hours listened to 9.8. The gold format made healthy increases across the board.

In London Kiss and Melody showed substantial gains, though not at the expense of the other London commercial stations.

Sheila Porritt, managing director of Melody, says: "I think we've made most of our gains from Radio Two, but I suspect

Station	ILR'S FASTEST MOVERS		
	Weekly reach (%)		
	Oct-Dec 1990	1991	Change
• Piccadilly Gold	20	28	(+8)
• Vinivicta Supergold (formerly Coast Classics)	10	16	(+6)
• Cool FM	26	31	(+5)
• Piccadilly Key	22	27	(+5)
• Beacon Radio	38	42	(+4)

Source: JICRAR

we've also picked up some disaffected jazzers."

The Jicar figures differ significantly from those produced recently by the BBC, which gave itself an audience share of 62%.

Brian West, director of the Association of Independent Radio Companies, says: "This is further evidence, if it were needed, of the desirability of moving to a single system of radio audience measurement

for the UK."

A joint independent radio/BBC radio research programme known as Rajar is due to begin in September.

But Guy Holmes, of pluggers Gut Reaction, remains adamant that such figures are of limited use to the record industry. They do not alter the reality of the business.

"If you want to sell records you've got to be on Radio One and Capital," he says.

## Dino ploughs £3m into new compilation label

A new compilation label, Quality Records, has been set up under the umbrella of Dino Entertainment.

Quality plans to release 12 TV-advertised collections throughout 1992, each with a budget of around £250,000.

Managing director Colin Ashby says the label will operate on a pan-European basis and "put a new slant on compilations".

Marketing will be handled by Dave Harmer, former director of sales at BMG. Distribu-

tion is through Pinnacle.

Using Dino's administrative expertise only, Ashby hopes to license product from across Europe territories and has terrestrial and satellite TV space booked for the next 12 months.

"We're looking to generate a very high profile by giving to each, full TV-ad support for each of our releases," he says.

Quality's debut release is Hit The Decks, a 40-track collection from the Megabase and Two Little Boys mixing teams, out on February 3.



Final judging for this year's new-look Song For Europe has produced a shortlist of 12 songs from the 585 originally entered. These will be performed by the UK's artist Michael Ball on BBC1's Wogan over four weeks starting on March 8, culminating in a prime-time, hour-long, Saturday night Michael Ball show in April on BBC1 featuring the top eight. The judging panel pictured at the MPA is, back, Paul Moresi, Howard Goodall, Nick Davies, Alan Tarney, Mike Smith, Jonathan Simon, Alan Jackson. Front: Muff Winwood, Alan Winstanley, Lynsey de Paul, Bruce Welch, Michael Ball, Graham Carpenter.

Production of the first pre-recorded Mini Discs will begin in the autumn at the Sony-owned DADC pressing plant in Austria.

The Hammersmith Odeon is celebrating its 60th birthday this year with a series of events sponsored by Levi, including live dates by Lou Reed and Barry White.

The Radio Academy's annual Music Radio Conference takes place at the QEII Conference Centre, Westminster, on March 9/10.

Jazz FM has removed its posters from British Rail property after a complaint over its slogan "Even British Rail don't serve up cream this old". The Advertising Standards Authority is to review the posters.

The Outdoor Event Exhibition takes place this Tuesday to Thursday (21-23) in Hall 2 of the Wembley Exhibition Centre.

Former CBS Records head of A&R Irving Martin has joined PolyGram-owned television production company Working Title Television as head of special projects.

Island group founder and chief executive Chris Blackwell has joined the board of Sonet.

Distributor New Note has signed up contemporary classical labels Factory Classical and NMC, which is funded by the Holst Foundation.

There will be between 600 and 700 titles available on Philips' new digital compact cassette (DCC) format at its September launch and not 60-70 as stated in last week's issue.

Chop Em Out is to become the first independent facility in Europe offering a complete mastering and preparation service for Philips' DCC format.

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## THE EAR

MW's Talent Tipsheet

## LONDON

## SENSER

A recent tour with Ozric Tentacles has widened awareness of Senser's style. Their focus is widening: ragga snippets creep into the conscious raps and a bubbly rave sequence drives Door Game, top track on their Don't Lose Your Soul tape. Very impressive live. Incentives is building and should bear fruit.

Contact: Yvonne  
Tel: 081-540 8136

## SPEAKING IN TONGUES

Despite being an eight-piece with a trio of electric violinists, SIT are no hippy/folk combo. Instead the sound is an almost laid-back mix of blues and dance rhythms. The A-side of their demo single is a fair run-through of Cream's I Feel Free, but on the flip Devil's House and Red Deus show a band with a few ideas of their own.

Contact: Keith Clouston  
Tel: 071-729 7234

## THE LOVE

Solid, jangly indie rock is on offer from this four-piece. Big Town is the stand-out track on

their demo with its pummeling drumming and pleasing guitar part.

Contact: The band  
Tel: 081-853 2905

## DUBLIN

## THE SEWING ROOM

Led by Stars of Heaven guitarist Stan Erraught, this four-piece offer tuneful, but slightly warped songs which are gently nagging rather than instantly accessible. The vocalist's low-key delivery recalls Momus, but the use of the background fiddle and the delicate guitar patterns give them a unique edge. Enterprising indies should take note.

Contact: Stan Erraught  
Tel: 101 35 31 740679

## SKELLEFEA (SWEDEN)

## POPSICLE

These northern Swedes harmonise brilliantly in English. Their four-track demo is a little better with a host of guitar-driven indie pop gems, and though the overall feel is slightly post-anorak, the excellent Wonderful shows they can crank it up if necessary.

Contact: The band  
Tel: 010 46 910 3507

## Arista's safe bet

Breaking a new artist whose musical style is aimed squarely at the AOR market is a notoriously difficult task.

But when the debutant is a handsome 26-year-old who writes all his own material and belts it out in a distinctive soulful voice, the odds for success are favourable — provided the marketing is right.

This is the task Arista UK has set itself with Curtis Stigers, a lantern-jawed American who has already had a Top 10 single in the US.

Stiger's UK debut I Wonder Why entered the singles chart last week at number 54 and it will be followed by a self-titled album on February 17.

Although likening him to Michael Bolton is something Arista is keen to avoid, clearly the company intends to push him just as hard as Sony promoted Bolton, and at a similar market — older CD buyers.

Indeed Stiger's album has the pedigree for AOR success. Produced by Danny Kortchmar and Glen Ballard — a former staff producer with Quincy Jones — the 11 songs move from stadium-sized rock anthems to slick pop ballads and heartbreaking soul.



Stigers: AOR market

Arista marketing director Tim Prior says the company is taking Stigers very seriously — not least because it has been some time since it has broken such a high-calibre artist from scratch.

"So far the signs are very promising," he says. "Kid Jensen at Capital Radio picked up on the single in December after its release in the US and it's now on both Capital's and Radio One's playlists, while the video has featured on the Chart Show, Going Live and 10 Sharp."

Arista's UK marketing campaign began with the US single launch, with Prior taking a party of retailers and

journalists to New York for a showcase. Stigers followed this with a flying visit to the UK in November to meet dealers and the company's UK staff.

"The retailers are already behind the single with HMV, Our Price and Entertainment UK all making it record of the week," says Prior.

"It is impossible to put a figure on the marketing campaign, but I have a serious budget in mind. If the product is deliverable, it will be delivered. The album is so strong that I can already see it producing three or four singles."

Arista's campaign for Curtis Stigers does, however, rely on a traditional, non-gimmicky approach. And, unlike Sony's campaign for Michael Bolton, there are no immediate plans to TV advertise.

But all the initial indications are good, and Arista is fortunate in having an artist who is prepared to work hard for UK success — four dates are being finalised for March, and Stigers is already pulling his weight by agreeing to a grueling two-week schedule of interviews.

Sue Sillitoe

## Central Music

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**A&M RECORDS LTD: THE UK'S NUMBER ONE SINGLES LABEL**

To their contemporaries, Charles Dickens was considered a writer of pulp fiction, Mozart a down-market minstrel and Van Gogh little more than a mad painter with a taste for gaudy colours. Only in hindsight are they recognised as masters of their respective arts.

The music industry has its own line of misunderstood talents. From Phil Spector and Berry Gordy to Pete Waterman and Maurice Starr, the top pop gurus of the past 40 years have all been derided in their most prolific periods. Similarly, recognition has come only with the passing of years.

Today, even Warner Music chairman Rob Dickins, whose company owns a half-share in Pete Waterman Ltd International, speaks for many when he says: "If the whole industry was based on the premise that PWL has got it right, I wouldn't want to work in it."

And EMI's A&R director Nick Gatfield admits he too invariably signs self-sufficient rock bands over pretty-faced pop artists. "I tend to be wary about signing pop acts," he says.

Pete Waterman puts the industry's blind spot down to "snobbery", born of the personal musical preferences of top executives brought up on pop's more serious relative — rock. "It just isn't credible to like pop," he says.

The implication is that a traditionally hard-headed industry has in fact let its heart rule its head for more than three decades. And this despite the continuing success of teen pop from Motown to the Bay City Rollers, Abba, Culture Club and, more recently, New Kids On The Block and Dannii Minogue.

Slogging away at building rock acts like Van Morrison, Bryan Adams, U2 and REM fulfils the A&R executive's street-cred criteria; creating a Dannii Minogue in the studio does not.

While the image of the music industry is one of glossy hedonism, it is an almost puritan work ethic which prevails.

The primacy of rock over pop dates back to the Sixties, ironically, a period in which "pop culture" first began establishing itself as accepted "art" through a new generation of painters, such as Andy Warhol.

Early in the decade, the fun, blue-eyed pop of Cliff Richard, Billy Fury and Tommy Steele played at rebellion but was rooted in Tin Pan Alley.

"Serious" music changed all that, rearing the old school apparently naive and childish. The Beach Boys, the Beatles and Jefferson Airplane made popular music "progressive" instead of "fun".

Through the Seventies, the polarisation of modern music into "serious" (for boys) and "fun" (for girls) ventured even further as rock reached a pompous pinnacle in Led Zeppelin, Yes and Cream. Pop, meanwhile, took a more trivial turn into bubblegum, glam rock and disco.

Twenty years on, says Waterman, rock still rules because the record industry is run by people brought up on Captain Beefheart and the Velvet Underground rather than out-and-out commercial pop.

"So many of today's MDs were college entertainment secretaries," he says. "They weren't going to book acts like Gary Glitter unless it was to take the piss."

At even Warner Music International's chairman Ramon

Lopez recognises that his UK MDs "don't do certain pop music, not because they undervalue it but because it's not their musical taste."

One record company chairman argues it's a class-based division. "Pop music has always been younger in audience and more working class in construction than the industry in general," he says. "So it's very easy for it to behave as if pop is sub-standard."

While rock often aspires to "high art" values, pop has no desire to be anything other than itself. It has one simple purpose — to sell records and make money.

Nigel Wright, the man behind Sonia, Bombalurina, Sophie Lawrence and the UK Mix-masters, says the approach demands a focus, even ruthlessness, not seen elsewhere in the business. If an act's debut flops, he has no problem in dropping it immediately.

Chrysalis did the opposite when it dropped Sonia in 1990 — it dispensed with a successful artist despite selling 150,000 albums and scoring five Top 20 hits. One view had it that the company's management simply couldn't abide having such a "naff" act on the label.

Contrast its attitude to Sonia with its view of the far less successful Chesney Hawkes. The main difference between the two acts is that Chesney plays guitar and writes songs.

"He is not just a lightweight pop star," emphasised the label's international president Paul Conroy last April. A cynic might argue that that is exactly the problem. But Conroy points out that staking hard cash on acts which cannot supply their own songs, production, or sometimes even performance, can be a very risky proposition.

"Most companies have had very bad experiences with this sort of act," he says. "There is a nervousness about signing them."

It was no doubt exactly that kind of nervousness which caused Take That such problems before they eventually signed with RCA.

The anti-pop attitude reflects a UK obsession with the self-reliant singer-songwriter which first began to dominate with the Beatles.

A market dominated by singer-songwriters has "authenticity" as its touchstone, the high point of which comes with someone like Van Morrison, with a critical and industry reputation far in excess of his record sales.

Fed by the "inky" music press with an influence on the industry likewise disproportionate to its sales, this attitude scorns "puppet" artists who rely on a hidden operator to supply creative input.

But in their methods at least, Pete Waterman and Maurice Starr are little different to Berry Gordy and Motown. No-one would dispute Motown's claim to have created great pop music, despite its conveyor-belt methods. But that hasn't helped Waterman or New Kids.

Paul Conroy says: "In a way Stock Aitken Waterman have made pop too manufactured. They have taken all the character out of it."

Number One editor Nicky Smith says for her part that SAW have made

Putting credibility before sales is a luxury the 'serious' rock. But without it, what chance has

pop too naff. But an examination

of the facts suggests both of them have a rose-tinted view of pop's past.

A look at last month's TV re-run of a 1973 Top Of The Pops complete with Mud, Wizard, Gary Glitter and the Bay City Rollers showed "credibility" has never been pop's strong point. The lesson that time should have taught is that naiffness doesn't matter.

The other argument against pop is that it's just not profitable. Pete Waterman, whose personal fortune last year amounted to £60m according to the *Sunday Times*, might dispute that.

Certainly the kind of pop which really succeeded last year was profitable. Nobody could help but make money on sales of 550,000 singles (The Shoop Shoop Song), 530,000 singles (I'm Too Sexy) or 490,000 singles (Do The Bartman).

A true mass pop audience may be difficult to target, but, says Nigel Wright, "The potential is phenomenal."

In 1988 — a vintage year for pop which saw PWL and Bros at their peak — Kylie Minogue scored four of the year's Top 20 singles and sold an average of 460,000 units of each.

She also proved that pop can sell albums, shifting nearly 1.3m units of her debut and, along with Jason Donovan, Michael Jackson and

"Pop is of the moment, like a newspaper only better. It doesn't aim to have lasting quality whereas rock aims to be part of a body of work and to last. You can't ask where a good pop group will be in five years time, because they'll have broken up."

Nigel Tennant, Pet Shop Boys (1986)

"In a word, successful."

Rob Dickins, Warner Music chairman

"If it's popular it's pop. So even Andrew Lloyd Webber is 'pop'; he is popular with the public."

Nigel Wright, Sonia and Bombalurina producer

"Instant, disposable music. The dance hits of today are our equivalent to what was the pop of the Sixties."

Jonathan King, Brit Awards producer



music business can ill afford. Yet pop is a pariah in an age of the industry of creating new album buyers? by Martin Talbot

# THE INDUSTRY'S BLIND SPOT

## WHAT IS POP?

"Maurice Oberstein once wrote to me: 'You don't make pop records, you make hit records.' That's what pop music is, a disparaging term for 'successful'."

**Pete Waterman, founder of PWL Records**

"A true pop star is someone who performs really good songs with mass appeal, which inspires a generation of young people to love and buy records."

**Sue Hawken, publisher of *Smash Hits***  
"Ultimately it should be a completely disposable commodity, longevity is something that almost happens by accident. It should be throwaway but not naïf."

**Adele Nozedar, joint managing director of *Rhythm King***

"A pop song is horribly catchy and even

if you don't like it, it sticks in your head. You just can't stop humming it."

**Fiona Atkinson, teacher**

"Pop encompasses so much, but it is traditionally a track which lasts about three minutes and has a bit of a hook; a catchy line."

**Paul Conroy, managing director of *Virgin Records***

"In the Stock, Aitken & Waterman sense, it is a triumph of production over artistic talent. Material specifically designed to be uncomplicated; music for the masses."

**Nick Gatfield, EMI Records A&R director**

"It's a combination of good production, a great song and an artist who is appealing to TV."

**Simon Cowell, MD of *IQ Records***

Madonna, helping pop secure four of the past six years' best-selling albums.

The cruelest effect of the dominance of rock is the inferiority complex it creates in out-and-out pop acts — even the most successful.

For most pop the only credibility it can ever hope to aspire to is to become kitsch — as Gary Glitter, Abba and the Village People have all discovered.

So distressing is it to many pop artists, they feel forced to turn their backs on their greatest asset — their pop ability.

Admitting "embarrassment" at being a pop star, Nick Kershaw revealed in 1985 his ambition to write a symphony instead. He soon disappeared only to turn up again in 1991 as the writer behind Chesney Hawkes' "The One And Only."

The transition from pop star to serious adult artist has been attempted time and again since the successful half of Wham! managed to turn himself into George Michael. But for most it is a road paved with disappointment.

Waterman admits: "She has lost her market. A-Ha, Bros and Rick Astley have all struggled to move on to adulthood."

Even Kylie Minogue's success has faltered — though her credibility has strangely rocketed — since she decided to make her image more raucy and dance-oriented.

Waterman admits: "She has lost her market. But that's what she wants to do."

The problem is, however, that the dominance of credibility over pop-ability means pop itself could be in danger of extinction.

The dominant popular music of the moment — club-oriented dance — has turned its back on pop convention and has created a rash of faceless, non-star acts like Moby, Oceanic and Bizarre Inc.

*Smash Hits* publisher Sue Hawken says the results could be disastrous. "We've all had idols," he says. "I was in love with Jimmy Osmond. But young children are not interested if they can't identify with someone."

Both *Smash Hits* and *Number One* have been forced to look to TV and films for their cover stars over the past year; *Smash Hits*' most popular pin-up is currently Jason Priestley of TV's *Beverly Hills 90210*.

Hawken says, "I would love to put a pop star on our front page every week, but there simply aren't enough."

Even if pop does eventually move higher up the industry agenda, there are signs that the golden days have gone forever. The voracious appetite for news from magazines, tabloid newspapers, kids TV and pop radio has made it very dangerous to play the pop game with a young career. Chesney Hawkes' experiences last year

illustrated how, by starving the press of new idols, the star famine has created huge pressures for those precious few who do emerge.

"We were all celebrating when he first came along," says *Number One* editor Nicky Smith. "But because he was the only idol we had, he was here, there and everywhere and teenagers got sick to death of him."

Within nine months of a number one single last February, the Chrysalis-signed 20-year-old was voted as having the worst single, album, video and haircut by *Smash Hits* readers.

Sadly, by almost destroying a young career, such a backlash can only discourage record companies from concentrating on the teen market again. Good looking, intelligent, blue-eyed Hawkes seemed tailor-made for the teen mags, but Chrysalis now admits it would not do the same again.

And while image was always important to the successes of A-Ha and Bros, Tade is proving how it can almost render records meaningless.

The group of five handsome hunks virtually became pop stars overnight without a single hit record. The painful message is that teenagers no longer associate their idols solely with music, says Hawken.

Likewise, within two weeks of winning a *Smash Hits* Award, Marky Mark's single *Wildside* flopped at 42. Nicky Smith says: "Teenagers like his image but not necessarily the music."

"It is very dangerous for the record industry," says Hawken. "These teenagers are the future of the record industry. The kids who are buying records when they are 16 will be buying albums when they are 25."

Many teenagers are not acquiring the habit, however, as computer games, videos and clothes spending rises.

It is arguable that a generation of teenage fans are losing the record buying habit for the simple reason that they don't share the music tastes of the industry. In short, the industry may love its music too much.

Pundit Jonathan King says: "The industry's executives don't understand what the kids are on about. They are allowing the business to slip out of their fingers."

Pete Waterman admits pop predictions are dangerous, but he is certain a new generation of teen pop idols is just around the corner.

The industry can only pray he is right and that talk of pop's imminent death is exaggerated.

## ROUND-UP

The UK's first "intelligent" concert barrier is being developed by Robbie Wilson Productions in conjunction with NNC. Robbie Wilson's latest barriers are to be combined with a new electrical sensory device developed by NNC in the wake of the 1990 high disaster. "For the first time security staff will be provided with factual information about pressure levels along barriers and be able to make decisions based on it," says Robbie Wilson managing director Vaughan Roberts. The new barriers received their first trial last weekend at Status Quo's Telford Ice Rink gig... Nottingham venue The

Narrowboat is staging The Secret A&R Man's Ball, an 11-hour festival of unsigned local acts, on March 7. According to John Newark, joint organiser and member of local band The Waiting List, traditional songwriting guitar bands have been missing out on A&R attention in the city. "Nottingham has been a complete musical outpost in the last 50 years, but now things are beginning to happen," he says. "So far, though, the bands getting the attention seem to be in the jazz, funk and dance crossover area rather than rock. We're trying to change that..."

Marshall Arts is following up the UK leg of Bryan Adams' 1991 Waking Up The World tour with a further date at Wembley Stadium this Summer. The gig, on July 18, will be the first rock concert to be staged on Wembley's South Stand. Marshall Arts' Ray Edwards says the company first used a stage on the side of the stadium for its 1990 extravaganza featuring Asian artist Amitabh Bachchan. "Technically the stage will be right bang in the middle," he says. "Visibility is improved, and so is the sound quality."

# Bootleggers tap fans' live values

Carter USM fans didn't have long to wait for a wait-and-allow recording of the band's raucous set at last year's Reading Festival.

For bootleg tapes of the performance went on sale minutes after Carter left the stage, according to Adrian Boss, the band's manager.

Boss tells of hundreds of cassettes being duplicated and packaged with pre-printed inlay cards from the back of a van, alongside live recordings on vinyl being passed off as the band's new single.

"I don't have a problem with individuals recording a gig for themselves," says Boss, "but people like this are organised criminals making a lot of money. They are the only ones who gain from it — the bands are being ripped off and so is the punter who has no come-back if the quality is poor."

This case is now in the hands of the BPI, but despite the obvious copyright infringement, the live bootleg is widely regarded as the least harmful form of piracy.

"It is the one that most people feel most ambivalent about," says Sara John, the BPI's head of legal affairs, "but it's something we treat very seriously."

The market is certainly significant. Despite its diligence, the BPI estimates the 15,000 live bootleg items it seized last year was just 10% of the total produced.

And any clamp-down would undoubtedly be hindered by the fact that some bands are willing to support the bootleggers.

The Grateful Dead have long advocated the practice, setting aside special enclosures for bootleggers at



Carter USM: live bootleg was selling just minutes after show

their concerts. U2, meanwhile, printed cassette inlay cards for their 1990 New Year's Eve concert at The Point in Dublin.

"Bootlegs aren't usually very good, so U2 arranged to do a live album transmitted over BBC Radio One to the whole of Europe that New Year's Eve," says manager Paul McGuinness. "The BPI were not amused."

It could be argued that as fans were able to record the concert from the radio, at least the commercial bootleggers didn't profit.

Apart from the often inferior quality of the recordings, the key debate about live bootlegs is, of course, the money which is made and thus lost to the industry. The BPI puts average bootleg costs at £30-£40 for a CD, £15-£20 for a vinyl album and £10-£15 for a cassette.

Nigel Grainge, managing director of Ensign, does not believe this is taking a large amount of spending away from the industry, however.

"It's a drop in the ocean

when you compare it with home taping," says Grainge, who points out that bootleg buyers will invariably already own the band's commercial recordings. "I've never had a problem with live bootlegging and I don't know how you'd stamp it out because it's become so well established since the early Seventies."

Grainge admits to buying bootleg recordings of Waterboys whenever he sees them. "If the recordings were that good I'd have put them out on the label," he says.

Even though the technology used by bootleggers is becoming increasingly sophisticated, it is unlikely that it will ever match the quality of a bona fide live album recorded direct from the mixing desk.

But as long as there is a demand from fans and ambivalence among bands, it seems bootleggers will continue to profit from over-priced recordings produced at low cost and with no contribution to the industry.

Caroline Moss

## FOCUS



## ULU

Venue: ULU, Malet Street, London WC1.

Capacity: 800 standing; some seats in the balcony.

Recent acts: Hole, Ride, Thousand Yard Stare, Soho.

**Special Features:** Emphasis on indie bands. "We fall between the Falcon and the T&C — if an indie band's on the way up it'll play ULU. We have a regular audience which trusts us to provide a good evening's entertainment — and the bar prices are very cheap." — Peter Robinson, events and promotions manager.

**Artist's view:** "It's one of our favourite gigs in London. We've played there four times and each time we've had a great response. It's brilliant because students from the other colleges all round London go there — it's recognised as a great gig. The acoustics are good and there's a nice choice of dressing rooms. There is a problem with the lift — if you want to shift gear in a hurry, it always seems to be occupied." — Tim London, Soho.

**Promoter's view:** "It's a perfect medium-sized venue. The sound is good and the crew who run it are easy to work with. And it's important that the drink prices are half the price of other West End venues. We've put on 10 shows there this year and every one has sold out." Dave McLean, Riverman International for Thousand Yard Stare and Hole.

**Merchandising:** There is a specific area but no facility fee. PA: 8K house rig but bands on their own. Average ticket price: £5.50.

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## MAINSTREAM

### Albums

With 212 albums scheduled for release next week, the record industry is back up to speed. Though potential big sellers from the vast output are precious and few, there's a fair few esoteric delights which are worth considering.

Robert Burns, for example, remains Scotland's most admired poet, but recordings of his work are rare — until now. This week sees the release of four cassettes/CDs read by Killie, the most extraordinary aspect of this being that Killie, who has his own record label, is 79 years old.

Fans of Dame Edna Everage have also been poorly served by the record industry over the years, but they, and fans of the venerable old dame and other characters created by Barry Humphries will jump at Moonee Ponds Muse Volume 1, compiled by Australian rock writer Glenn A Baker for his Raven label, and available here via Revolver/Pinnacle. Recordings date from 1959 to 1972, and are highly

variable, both in terms of sound quality and merit. The young Humphries had clearly not honed his characters to the wicked perfection they later achieved.

Meanwhile, The Indie Scene 79, part of an ongoing celebration of British independents, ultimately scheduled to cover 1977-1986, is the best yet, with the first singles from Teardrop Explodes, Cabaret Voltaire, the Passions and Kirsty MacColl, as well as two tracks from Big In Japan, the Liverpool band whose line-up included future stars Holly Johnson (Frankie Goes To Hollywood) and Bill Drummond (The KLF) among others. A fine evocation of the era, with informative sleeve notes and fascinating reproductions of contemporary news stories from *Record Mirror*, including the revelation that Philips has developed a laser-read (compact disc) which will "play for an hour and last a lifetime". Said discs became the dominant album format last week for the first time, according to Gallup data, and this album makes several important

oldies available on the format for the first time.

### PICK OF THE WEEK

**SCOTT WALKER AND THE WALKER BROTHERS: No Regrets (The Best Of... 1965-1976)** (Fontana 5108312). It's not long since Fontana released *After The Lights Go Out*, a 22 track mid-priced retrospective covering the Walker Brothers career from 1965 to 1967. Its latest raid on the archives, includes all the group's hits from that period, as well as half a dozen cuts by Scott Walker and the superlative 1976 Walker Brothers comeback single, *No Regrets*. With TV advertising to support this collection of superior songs and performances, expect big sales, and a ready market for the new Scott Walker album, due from Fontana before the end of the year.

### Singles

One of those records which really deserved to be a hit, *I never made it in Love With Yourself* by Millions Like Us, a propulsive dance song with



Tori Amos: intimate

an uncanny vocal similarity to Michael McDonald. The man responsible for those vocals was John O'Kane, now pursuing a solo career. The soulful Scott's latest single, the self-penned *Come On Up*, as he must be fed up with being told, finds him vocally and musically in the same terrain as Steve Winwood's *Higher Love*.

EMI's new *Classic Tracks* series of singles has thus far produced a hat-trick of hits with reissued oldies, most latterly Don McLean's *American Pie*. It should have no trouble maintaining its 100% track record with the pairing of two Dr. Hook's biggest hits, *When You're In Love With A Beautiful Woman* and *Sexy Eyes*.

Another oldie, brought right up to date by Steve

Hurley's 12-inch mixes is the Pasadenas' remake of New York City's Seventies hit *I'm Doing Fine Now*.

Produced by Ian Levine and former Miracles singer Billy Griffin, it shows off the Pasadenas' exceptional harmonies, and bodes well for their upcoming album.

The classiest single of the week is London giant virtuoso Ronny Jordan's reworking of Miles Davis' *So What*. Fusing a dance shuffle to a jazz beat, his cool and classy performance is already being heavily playlisted by specialist radio stations, and, while it may prove to be a fairly small hit in itself, it should guarantee a fine reception for his upcoming debut album, *The Antidote*, which is released next month.

### PICK OF THE WEEK

**TORI AMOS: China (East West)**. Hot on the heels of her debut album's *Top 20* showing, comes Amos' second single, as exquisite and delicate as its title suggests, with unobtrusive strings and her understated piano doodlings. The 12-inch and CD include two tracks not on the album.

Alan Jones

## Buffy Sainte-Marie THE BIG ONES GET AWAY



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## DANCE

The Brand New Heavies came close to having a hit last year with *Never Stop*, their first single for frfr. They follow it up with *Dream Come True* (FX180), which has been given a latin-tinged disco remix by Joey Negro. It should crack the *Top 75*, but may struggle to make the *Top 40*. It is due out on February 3, while the group's second LP is scheduled for February 24.

Debbie Malone's *Rescue Me* was a huge underground track but failed to cross over when originally released in 1989 on the *Krunch* label. It is now being re-released by Pulse 8 (12LOSE22) with new remixes by Phil Kelsey, who has given it an Italo house flavor. As an added bonus, the single includes a mix of the much more recent, *Say What You Want*.

Rave singles due out in the next couple of weeks and worth ordering now include: *MIG 29* by *MIG 29* (Champion CHAMP 12-292), a manic Italian hardcore track that should sell very well; *Work It Out* and *Rapper* by *FOAD* (D Zone DANCE021), two bass-heavy, dance-driven tracks, the former being particularly good; *Project One's* *Cheeba EP* (Rising High RSN16), which combines techno with a reggae talkover to good effect; and *Violent Wake Up* by *Roel Butzen* (Profile PROF353), a typically relentless and ag-

gressive Belgian track licensed from Antwerp's Atom label.

### PICK OF THE WEEK

**SOUNDS OF BLACKNESS: Optimistic/Testify (Perspective/AMR849)**. This 40-member US gospel choir gave us two of 1991's best soulful dance singles in the shape of *Optimistic* and *The Pressure*. They just missed out on the *Top 40*, but this new double A-side single, which combines the reissued *Optimistic* with *CJ Macintosh's* excellent remixes of *Testify*, should go all the way. If it does, then stock up on their Jam and Lewis produced LP, *The Evolution Of Gospel*.

Andy Beevers

## CLASSICAL

Show and film music labels are starting 1992 as they finish 1991 — with a solid stream of releases. For G&S fans, *TER* has two two-disc boxes, *The Gondoliers* and *Iolanthe*, from D'Oyly Carte Opera Company conducted by John Pryce-Jones. *Silva Screen's* disc of 22 Cole Porter tracks marks the midpoint of the nostalgic musical *A Sweet Party's* first month in London, and now out is the haunting soundtrack score of *Zeffirelli's* 1986 screen version of *Romeo And Juliet*, conducted and composed by the late Nino Rota.

Hyperion's major February release is also movie-linked,

Virgil Thomson's score for *Louisiana Story*, played by the New London Orchestra, conducted by Ronald Corp. Hyperion also completes the *New Budapest Quartet's* excellent Beethoven cycle with *Opus 127* and *135*, and no 13 should be lucky in its definitive Schubert song series; it features soprano Marie McLaughlin.

There is a strong early music line-up, with *Andrew Lawrence-King* showcasing the baroque harp, *Christopher Herrick* playing *Bach's* partita, the *Paris Conservatoire's* *Orchestra of Instruments* playing six *Arne* keyboard concertos, and a follow-up to the *Westminster Cathedral Choir's* lovely first volume of Portuguese polyphonic music.

*Harmonia Mundi France* is anxious to repeat the success of its *Gramophone* award-winner with another *Handel* premiere recording.

*Nicholas McGegan* and his period-instrument *Capella Savaria* plus soloists this time present *Agrippina*, on three discs.

### PICK OF THE WEEK

**A L'ESTAMPIDA: Medieval Dance Music. Dufay Collective (Continuum)**. Nothing ethereal about these courtly dances, the multi-instrumentalist sextet goes for a gutsy percussion bass beat, keening Arabic strings and a free-ranging improvisatory style which should pin back the ears of jazz and folk fans alike.

Phil Sommerich

**music week**

# datafile

The Information Source for the Music Industry

25 JANUARY 1992 £2.50

## CHART FOCUS

**L**ess than three months ago, **Wet Wet Wet** had reached crisis point: their downward spiralling chart career reached a new low when **Put The Light On** peaked at number 56, just weeks after **Make It Tonight** fizzled out at number 37. The first tracks from the upcoming **Wet Wet Wet** album **High On The Happy Side** offers little evidence that the band would ever regain the magic that gave them five Top 10 hits and a near miss from their first half dozen singles. Yet **Goodnight Girl**, the third choice single from their album, moves to the top of the chart with this week, to become their second number one. In many ways, it must be much more satisfying than their first, 1988's **With A Little Help From My Friends**, which was a cover of a familiar **Beatles** song, released to aid the **Childline** charity appeal at a time when they had few rivals in the teen heartthrob stakes. Their latest is a self-penned song with no charity angle, released long after their



teen appeal has faded. Shaping up to give **Wets** a run for their money next week is **Give Me Just A Little More Time**, the latest hit from **Kylie Minogue**, which debuts at number five. It's **Kylie's** highest debuting single since **Butter The Devil You Know** six hits ago.

It's one of two singles to debut in the Top 10 this week, and both are on **PWL**, the other being **Dutch duo 2 Unlimited's** **Twilight Zone**, a follow-up to their number two maiden hit **Are You Ready For This**.

Despite the high-flying debuts of these singles and the

**Wonder Stuff's** **Welcome To The Cheap Seats**, which enters at number 11, it is actually a very quiet week for singles, with only eight new entries to the Top 75, compared with 33 a fortnight ago and 20 last week. But with many of the singles that flooded into the chart in that influx still growing, the market has expanded a little.

Finally, while applauding **Wet Wet Wet** for their latest singles success, we should mention that **Simply Red's** **Stars** is number one album for the seventh week — but neither is the best-selling music carrier of the week. That honour falls to the video of the movie **Robin Hood — Prince Of Thieves**, which outsold them both by a margin greater than four to one. Its musical content includes **Bryan Adams' (Everything I Do) I Do It For You**, which thus returns to the top of the sales pyramid via the backdoor, having topped the singles chart in its own right for 16 weeks last year.

Alan Jones

## ANALYSIS

**A**s it runs faster and faster just to stay still the UK singles market is beginning to resemble a hamster on a treadmill.

The number of new entries in 1992 has already outstripped previous peaks. By week three there had been 55 new entries and 12 debuts, way clear of 1989's previous high of 38 with nine debuts.

This furious turnover means, of course, that the chart life of individual records diminishes.

Despite **Bryan Adams' record-breaking 25 week-run**, singles in 1991 spent an average 4.39 weeks on the chart, another low. Behind **Bryan Adams** came **Chesney Hawes** and **Right Said Fred**, whose hits of 1991 hung around for what was once an unremarkable stretch — 16 weeks.

As a consequence of shortening chart life, record companies have fewer opportunities to use singles to expose acts to a mainstream

### AVERAGE CHART LIFE OF TOP 75 SINGLES

year	entries	average life (weeks)
1986	909	6.4
1987	636	6.13
1988	675	5.77
1989	721	5.41
1990	814	4.79
1991	888	4.39

Source: MW estimates

audience, let alone make a lasting impression.

"It is frightening — we must have the fastest territory in the world for singles," says **A&M marketing director Jason Guy**.

Guy says the faster turnover undoubtedly makes his life much harder. "It means fewer chart weeks to go round. As a result we have to fire off singles so quickly that they are a bit lost."

Hand in hand with the rising tally of new entries goes the total of chart debuts. Last year 222 acts made a first appearance — 17 more than in 1990 and another high.

Guy says companies are so desperate to break singles that the industry is unable to act together to slow down the chart.

In desperation some have suggested introducing an airplay element would lengthen chart life.

But that would undermine the UK chart's greatest strength — its accuracy. "It goes against a lot of principles," says Guy.

But as the wheel spins more furiously than ever something has to give. In the meantime let's hope the market is fit enough to keep pace.

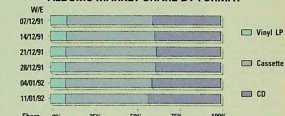
Matthew Cole

## UPDATE

### SALES

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	81	74	-9	+3	
Singles	89	93	+4	+7	
Music Video	85	72	-16	+9	

### ALBUMS MARKET SHARE BY FORMAT



Share 0% 25% 50% 75% 100%  
Four week rolling average. © CIN

### EVERGREENS

- |   |   |
|---|---|
| 1 GREATEST HITS VOL 1<br>Queen Parlophone (471)       | 6 Luciano Pavarotti<br>Decca (97)                       |
| 2 VERY BEST OF ELTON JOHN<br>Elton John Rocket (63)   | 7 MCMXC AD<br>Virgin Int (57)                           |
| 3 THE IMMACULATE COLLECTION<br>Madonna Sire (61)      | 8 WATERMARK Eya<br>WEA (172)                            |
| 4 IN CONCERT<br>Pavarotti/Domingo/Carreras Decca (73) | 9 LEGEND Bob Marley<br>Tuff Gong (201)                  |
| 5 THE ESSENTIAL PAVAROTTI<br>George Michael Epic (71) | 10 BAT OUT OF HELL<br>Epic (453)                        |
|   | 11 LISTEN WITHOUT PREJUDICE<br>George Michael Epic (71) |

Albums have appeared in the Top 200 artist chart for 52 weeks or more. Brackets denote weeks in chart. Compiled by ERA from Gallup data Nov 4 to Nov 30.

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# NEW RELEASES

Album releases for January 1992-19 Jan 1992: 212  
Year to Date: 578

## HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
ROBERTS	Shows the American in the GEFERR LP/CD	GEFERR	GEF 2465/GEF 244 CD	GEF 2465/GEF 244 CD	(DISTRIBUTORS)			US singer-songwriter in the Melaninism mood aimed at 2 market
LUSH	SPYKID 400 LP/CD	CD	2000/CD 2000	CD 2000/2000		Rock	1 2 3	Indie snarlers on the verge of a major cross over
VANDUQ	All the BEST LOVE DUES: TELSTAR LP/CD	STAR 2557/STAR 258 CD	TC02657 45 65 87 (BMG)			Pop	1 2 3	Pick of a batch of Windigo Rock One-acts
WEIN	WET WET: HIGH ON THE HAPPY SIDE, PREVIOUS DRUMPHONORUM	LMPC	150995/150984 CD 150988/151			Pop	1 2 3	Delays, but intend to capitalize on a quiet period and should see WWW come out of age and drop the price tag

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	DISTRIBUTOR	CATEGORY
4-SKINS	The A FEW 4-SKINS MORE VOLUME 1 LP/CD	LMKCD	45 150		AA/INT/IND	ROCK	JOOE	VERY SILENT INTERIOR	LP/MS	95194 CD 95186 96946		REP	
999 LIVE AND LOUD LP/CD	LINKED UP				AA/INT/IND	Rock	KEE	THE WINDS OF ROBERT BURNS VOLUME 1	KILLIE	MC 186 191		REP	Spoken
DOANE	ARMY OF PHOENIX LP/CD	REAR	MC 258 17 23		AA/INT/IND	Rock	KEE	THE WINDS OF ROBERT BURNS VOLUME 2	KILLIE	MC 186 192		REP	Spoken
ANDERSON	BRUFORD WAKEMAN HOWE	ARSENAL	BRUFORD WAKEMAN HOWE ARSENAL		AA/INT/IND	Rock	KEE	THE WINDS OF ROBERT BURNS VOLUME 3	KILLIE	MC 186 193		REP	Spoken
ANTHONY LEAGUE LIVE AND LOUD LP/CD	LINKED UP				AA/INT/IND	Rock	KEE	THE WINDS OF ROBERT BURNS VOLUME 4	KILLIE	MC 186 194		REP	Spoken
BRONX	STREET ROCK ANIMAL CD	HIWIND	89300		AA/INT/IND	Rock	KEE	THE WINDS OF ROBERT BURNS VOLUME 5	KILLIE	MC 186 195		REP	Spoken
ASHER	BEHOLD ON THE TRAIL OF ASSASSINS BY JIM GARRISON	TALKING TAP	MC 117C		AA/INT/IND	Rock	KEE	THE WINDS OF ROBERT BURNS VOLUME 6	KILLIE	MC 186 196		REP	Spoken
ASTLEY	RAK WHENEVER YOU NEED SOMEBODY	MC 196	1920 CD 7510		BAC	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 7	KILLIE	MC 186 197		REP	Spoken
ATV	SEVERED SURVIVAL PICTURE DISC	FRACEVILLE	VL 1512		BAC	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 8	KILLIE	MC 186 198		REP	Spoken
BAD MANNERS	ON THE AIR	MC 192	1920 CD 7510		BAC	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 9	KILLIE	MC 186 199		REP	Spoken
BARR	CHERRILL KERRY KILLI Acher all THAT JAZZ MC-KAZMC 18	COCAKO 18 12 54 8			AA/INT/IND	Jazz	KEE	THE WINDS OF ROBERT BURNS VOLUME 10	KILLIE	MC 186 200		REP	Spoken
BASE	COOPER JAMES BASE BRYTHAN MC 192	1920 CD 7510			AA/INT/IND	Jazz	KEE	THE WINDS OF ROBERT BURNS VOLUME 11	KILLIE	MC 186 201		REP	Spoken
BEATES	The TAKE DOWN UNDER THE JAZZ BARK MC 8622	43 45			AA/INT/IND	Jazz	KEE	THE WINDS OF ROBERT BURNS VOLUME 12	KILLIE	MC 186 202		REP	Spoken
BEATES	The TAKE DOWN UNDER THE JAZZ BARK MC 8622	43 45			AA/INT/IND	Jazz	KEE	THE WINDS OF ROBERT BURNS VOLUME 13	KILLIE	MC 186 203		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 14	KILLIE	MC 186 204		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 15	KILLIE	MC 186 205		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 16	KILLIE	MC 186 206		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 17	KILLIE	MC 186 207		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 18	KILLIE	MC 186 208		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 19	KILLIE	MC 186 209		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 20	KILLIE	MC 186 210		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 21	KILLIE	MC 186 211		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 22	KILLIE	MC 186 212		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 23	KILLIE	MC 186 213		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 24	KILLIE	MC 186 214		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 25	KILLIE	MC 186 215		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 26	KILLIE	MC 186 216		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 27	KILLIE	MC 186 217		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 28	KILLIE	MC 186 218		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 29	KILLIE	MC 186 219		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 30	KILLIE	MC 186 220		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 31	KILLIE	MC 186 221		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 32	KILLIE	MC 186 222		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 33	KILLIE	MC 186 223		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 34	KILLIE	MC 186 224		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 35	KILLIE	MC 186 225		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 36	KILLIE	MC 186 226		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 37	KILLIE	MC 186 227		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 38	KILLIE	MC 186 228		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 39	KILLIE	MC 186 229		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 40	KILLIE	MC 186 230		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 41	KILLIE	MC 186 231		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 42	KILLIE	MC 186 232		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 43	KILLIE	MC 186 233		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 44	KILLIE	MC 186 234		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 45	KILLIE	MC 186 235		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 46	KILLIE	MC 186 236		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 47	KILLIE	MC 186 237		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 48	KILLIE	MC 186 238		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 49	KILLIE	MC 186 239		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 50	KILLIE	MC 186 240		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 51	KILLIE	MC 186 241		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 52	KILLIE	MC 186 242		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 53	KILLIE	MC 186 243		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 54	KILLIE	MC 186 244		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 55	KILLIE	MC 186 245		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 56	KILLIE	MC 186 246		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 57	KILLIE	MC 186 247		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 58	KILLIE	MC 186 248		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 59	KILLIE	MC 186 249		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 60	KILLIE	MC 186 250		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 61	KILLIE	MC 186 251		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 62	KILLIE	MC 186 252		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 63	KILLIE	MC 186 253		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 64	KILLIE	MC 186 254		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 65	KILLIE	MC 186 255		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 66	KILLIE	MC 186 256		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 67	KILLIE	MC 186 257		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 68	KILLIE	MC 186 258		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 69	KILLIE	MC 186 259		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 70	KILLIE	MC 186 260		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 71	KILLIE	MC 186 261		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 72	KILLIE	MC 186 262		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 73	KILLIE	MC 186 263		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 74	KILLIE	MC 186 264		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 75	KILLIE	MC 186 265		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 76	KILLIE	MC 186 266		REP	Spoken
BEES	SEE THE TOMORROW THE WORLD THROUGHOUT CD	COIR 128	12 79		WAC/ANT	Pop	KEE	THE WINDS OF ROBERT BURNS VOLUME 77	KILLIE	MC 186 267			



# The music week Awards

DINNER

at the Great Room, Grosvenor House Hotel, Park Lane,  
the evening of Wednesday, February 26th, 1992

*The music industry's own awards*

#### MUSIC WEEK AWARDS NOT REQUIRING AN ENTRY

Market share singles (distributor,  
label company)  
Market share albums (distributor,  
label company)  
Top album  
Top single  
Top dance single  
Top full price Classical album  
Top mid price Classical album

Top compilation album  
Top Indie distribution single  
Top publisher (individual)  
Top publisher (corporate)  
Top retail music video  
Top retail video (all categories)  
The Strat Award for Exemplary  
Service to the Music Industry

#### MUSIC WEEK AWARDS REQUIRING ENTRY

Best packaging  
Best advertisement  
Best promo video

The marketing awards for compact  
discs, cassettes and records  
The PR Award

#### MUSIC WEEK AWARDS WITH SPECIAL VOTING ARRANGEMENTS

Pluggin' of the Year (Radio)  
Best record distributor  
Best recording engineer  
Contribution to live music

Best UK Producer  
Best UK Recording Studio  
Best UK Retailer (Independent)  
Best UK Retailer (Multiple)

*Entries for the Music Week Award for P.R. (£20 per entry) are due by January 20th 1992 at the latest.  
The remaining three Music Week Award categories requiring entry, Marketing, Advertisement and  
Packaging are due by January 24th at the latest.*

*Table reservation and entry forms are now available.  
Call Jane Herd on the Music Week Awards hotline.*

071-620 3636 (ext 5478 or ext 5470)

# TOP 75 SINGLES

## THE OFFICIAL music week CHART

25 JANUARY 1992

# ARTISTS AZ

## WRITERS

Chart	Weeks	Title	Artist (Producer) / Publisher	Label # (12") (Distributor) / Cassette/CD
1	3	<b>GOODNIGHT GIRL</b>	Hot Hot Hot (Hot Hot Hot) Previous Christs	Preco 496117-F / JALM 11.00.0112
2	1	<b>BOHEMIAN RHAPSODY THESE ARE THE *</b>	Queen (Queen) / Queen (EMI)	Parlophone QJEN 29-1E / TROJEN QJCOJEN 29-1E
3	2	<b>EVERYBODY IN THE PLACE (EP)</b>	The Godz (Howlett/Sevens) Virgin	XL NLS 91.01.29 / WJ / XLS 79.91.0202
4	3	<b>PRODDY GAVE ROCK &amp; ROLL TO YOU II</b>	Introspecta AB06W/19 / Introspecta AB06W/19	Introspecta AB06W/19 / Introspecta AB06W/19
5	NEW	<b>GIVE ME JUST A LITTLE MORE TIME</b>	Kylie Minogue (Stock/Watersman/Cavazza)	PMA PML1 212 / WJ / PMA 212/1212/12
6	7	<b>WE GOT A LOVE THANG</b>	Ca Ce Peniston (Hurray) no credit	AMM 54M1/BAE/1 / AMM 54M1/BAE/1
7	10	<b>I CAN'T DANCE</b>	Genesis (Genesis/David Butler/Cornin/Rutherford/Kid) / Run	Virgin GEN 57-1F / GEN 57-1F
8	5	<b>TOO BLIND TO SEE IT *</b>	Kwam Simons (Hurray) CC	Also 896117-F / 896117-F
9	NEW	<b>TWILIGHT ZONE</b>	2 Unlimited (Wildcat/D Coster) MCA	PWL Continental PWT 121 (W) / MCA 121/PWC 211
10	4	<b>JUSTIFIED AND ANCIENT *</b>	The KLF (Tummy Boy/Steve The KLF) EGOC/WC/MCA	EGM Gramma KJF 3891 (RTM) / P / EGOC 3891/EGOC 39
11	NEW	<b>WELCOME TO THE CHEAP SEATS (EP)</b>	The Wonder Stuff (Glossop) PolyGram	PolyGram 6174 / 6174
12	6	<b>ADDAMS GROOVE</b>	Animaparc (Hurray) (EMI) EMI	Capitol 172 (U) 641 / E / TCC 642
13	16	<b>FEEL SO HIGH</b>	Dee Dee (Ingram) SMI	Dusted Sound 6518/870/8889 (SM) / 870/8889/870/8889
14	15	<b>(CAN YOU) FEEL THE PASSION</b>	Blue Pearl Youth (EG/BMG/Saravanan/Big Life)	Big Life BR170/16 (EM) / BR170/16 (EM)
15	20	<b>PRIDE (IN THE NAME OF LOVE)</b>	Erasure (Carter) Virgin	Columbia 66771/6571/65 (EM) / 6571/65/6571/65
16	8	<b>DO NOT TALK JUST KISS</b>	Right Said Fred (Joey) Brown (Tommy D) Heatsun	Capitol 172 (U) 641 / E / TCC 642
17	13	<b>HIT</b>	Richard Durand (Fox) PolyGram	One Little Angel 172 (U) 641 / E / TCC 642
18	13	<b>WHEN YOU TELL ME THAT YOU LOVE ME</b>	Diana Ross (A&M) Epic/WC	Also 171201-1 / 171201-1
19	29	<b>VIBEOLOGY</b>	Virgin America 151/131/31	Virgin America 151/131/31 / WJSC 310/310/310
20	14	<b>BLACK OR WHITE (CLIVILLES &amp; COLE REMIX) *</b>	Michael Jackson (A&M/Botz/Bettei/WC)	Also 81201-1 / 81201-1
21	NEW	<b>SHUT 'EM DOWN</b>	Public Enemy (Imoberst/Depper/G Wier/The JBL) Island	Del Jem 1167/1167/1167 (EM) / 1167/1167/1167
22	32	<b>OLD RED EYES IS BACK</b>	The Beautiful South (Kellay) Go Discs	Go Discs 0200/66 / 66 / GDDMC 66/0200/66
23	12	<b>DIFFERENT STROKES</b>	Freddie Hubbard (10) / TABC	Freddie Hubbard 1481 / 10 / TABC 1481/1482/162
24	11	<b>ROOBARB &amp; CUSTARD</b>	Shah (Fitchard/Hughes) MCA/De Wolfe	Freddie Hubbard 1481 / 10 / TABC 1481/1482/162
25	21	<b>TAKE ME AWAY</b>	PWL Continental PWT 121 (W) / MCA 121/PWC 211	PWL Continental PWT 121 (W) / MCA 121/PWC 211
26	54	<b>I WONDER WHY</b>	Curtis Stigers (Ballard) SONY/MCA	Also 114716/16/16 / BMG / 42568/16/14
27	NEW	<b>SHAY</b>	London LON 314-LONCS 314/COOP 314/F	London LON 314-LONCS 314/COOP 314/F
28	21	<b>ALL WOMAN</b>	Also 11500/10/1000 / BMG / 42568/16/14	Also 11500/10/1000 / BMG / 42568/16/14
29	NEW	<b>FEEL SO REAL</b>	Dee Dee (Ingram) SMI	Dee Dee (Ingram) SMI
30	18	<b>EASY TO SMILE</b>	Sensations Things (Lizard/Serres) Things WC	Also 67684/67684/682 / SMI / 67684/67684/682
31	37	<b>CANT LET GO</b>	Manitara Carey (A&M/Walkley/Carter) WC/Sony	Also 67684/67684/682 / SMI / 67684/67684/682
32	30	<b>KIDNOT AT THE WHEEL (EP)</b>	Indigo (Kellay) Go Discs	Also 67684/67684/682 / SMI / 67684/67684/682
33	30	<b>MY HAND OVER MY HEART</b>	3 Members (Hurray) Virgin	Also 67684/67684/682 / SMI / 67684/67684/682
34	47	<b>HIGHWAYS '92</b>	The Blessing (Dorfmann) BMG	Also 67684/67684/682 / SMI / 67684/67684/682
35	45	<b>YOUR MONEY</b>	Daisy Chainsaw (Daisy Chainsaw/Miller) London	Also 67684/67684/682 / SMI / 67684/67684/682
36	17	<b>RUBBISH</b>	Big Cat USA/UK/USA/UK (USA/UK) 4E	Also 67684/67684/682 / SMI / 67684/67684/682
37	NEW	<b>MOVIN'</b>	Marathon (Marathon/Fahmann) EG Edingen/Cube	Also 67684/67684/682 / SMI / 67684/67684/682

Chart	Weeks	Title	Artist (Producer) / Publisher	Label # (12") (Distributor) / Cassette/CD
38	2	<b>ROCK TIL YOU DROP</b>	Also 67684/67684/682 / SMI / 67684/67684/682	Virgin 0200/3210 / F / DMC 3210/3210/3210
39	41	<b>PERFECT PLACE</b>	Voice Of The Beehive (Taney) Virgin	Virgin 0200/3210 / F / DMC 3210/3210/3210
40	23	<b>RUNNING OUT OF TIME</b>	Digital Organ (Adams/Khan/Jude AJ) PolyGram	Virgin 0200/3210 / F / DMC 3210/3210/3210
41	4	<b>LOVE IS EVERYWHERE</b>	Sagaun (CADA) 31 / BMG	Virgin 0200/3210 / F / DMC 3210/3210/3210
42	4	<b>LIVE AND LET DIE</b>	George Michael/Eton John (Michael/Big P)	Virgin 0200/3210 / F / DMC 3210/3210/3210
43	28	<b>RISE LIKE THE WIND</b>	East Side Beat (LTD) WC	Virgin 0200/3210 / F / DMC 3210/3210/3210
44	6	<b>GUNS N' ROSES (CHUCK D) * RISE!</b>	Guns N' Roses (Chuck D) / Roseal MP/EMI	Virgin 0200/3210 / F / DMC 3210/3210/3210
45	45	<b>INSTRUMENTS OF DARKNESS [ALL OF US...]</b>	Art Of Noise (Howlett/Sevens) WC/Perfect	Virgin 0200/3210 / F / DMC 3210/3210/3210
46	3	<b>NIGHTBIRD</b>	Curlywet (Thomas) New Musical MCA	Virgin 0200/3210 / F / DMC 3210/3210/3210
47	3	<b>FALL TO LOVE</b>	Desiree (Cassidy) (Feldman) Virgin/Michael's Panther	Virgin 0200/3210 / F / DMC 3210/3210/3210
48	3	<b>WATERFALL</b>	The Stone Roses (Lackey) Zomba	Virgin 0200/3210 / F / DMC 3210/3210/3210
49	2	<b>STARS</b>	Simply Red (Levine/Huckell) So What? EMI	Virgin 0200/3210 / F / DMC 3210/3210/3210
50	1	<b>LOVE MOVES (IN MYSTEROUS WAYS)</b>	Julia Fordham (A&M) (Eraser) Virgin/LTD/Snow	Virgin 0200/3210 / F / DMC 3210/3210/3210
51	2	<b>DRIVEN BY YOU</b>	Brian May (May/Richard SJ) Queen/EMI	Virgin 0200/3210 / F / DMC 3210/3210/3210
52	3	<b>THE COMPLETE DOMINATOR</b>	Human Resource (Beebe/Mah) MCA	Virgin 0200/3210 / F / DMC 3210/3210/3210
53	NEW	<b>THE SAINT</b>	Simply Red (Levine/Huckell) So What? EMI	Virgin 0200/3210 / F / DMC 3210/3210/3210
54	3	<b>MARTIKA'S KITCHEN</b>	Martika (Paisley) Parlo	Virgin 0200/3210 / F / DMC 3210/3210/3210
55	2	<b>BLUE EYES</b>	The Wedding Present (Nagle) Hallin	Virgin 0200/3210 / F / DMC 3210/3210/3210
56	2	<b>THE RUSH</b>	Luther Vandross (Anders/Miller) EMI/MCA	Virgin 0200/3210 / F / DMC 3210/3210/3210
57	58	<b>I LIKE IT</b>	Overstreet Pop (featuring Ce Ce Peniston) (DJ) Waco no credit	Virgin 0200/3210 / F / DMC 3210/3210/3210
58	2	<b>SHOW ME SOME</b>	Osmond Boys (Wright) WC	Virgin 0200/3210 / F / DMC 3210/3210/3210
59	6	<b>DIAMANTS</b>	Zucchero with Randy Crawford (Rustici) EMI/PolyGram	Virgin 0200/3210 / F / DMC 3210/3210/3210
60	3	<b>MEGAMIX</b>	Crystal Waters (The Rameston) Bell/Sony	Virgin 0200/3210 / F / DMC 3210/3210/3210
61	6	<b>JOSEPH MEGA-REMIX</b>	Jason Donovan/Vanessa (Lloyd/Wright) Really Useful	Virgin 0200/3210 / F / DMC 3210/3210/3210
62	58	<b>THEN I FEEL GOOD</b>	Katherine J (Quinn/Russell) All Boys	Virgin 0200/3210 / F / DMC 3210/3210/3210
63	3	<b>FUNKIN' FOR JAMAICA (1991 REMIX)</b>	Tom Browne (Gris/Visconti) MCA	Virgin 0200/3210 / F / DMC 3210/3210/3210
64	3	<b>THE TRUTH</b>	The Real Project (Sorent) Sony	Virgin 0200/3210 / F / DMC 3210/3210/3210
65	67	<b>THE WAY I FEEL ABOUT YOU</b>	Karyn White (Egerton/Miller) Various	Virgin 0200/3210 / F / DMC 3210/3210/3210
66	3	<b>AM I RIGHT? (REMIX)</b>	Eraser (Phillips) Musical Moments/Andy Bell/Sony	Virgin 0200/3210 / F / DMC 3210/3210/3210
67	63	<b>SHOT OF POISON</b>	Lisa Faye (Foster/McCarthy/Tracy) RCA	Virgin 0200/3210 / F / DMC 3210/3210/3210
68	7	<b>ROCKET MAN I THINK IT'S GOING TO BE A *</b>	Kate Bush (Bush) PolyGram	Virgin 0200/3210 / F / DMC 3210/3210/3210
69	3	<b>EVERYBODY MOVE</b>	Cathy Dennis (Dennis/Bodger/Peterson) EMI/WC	Virgin 0200/3210 / F / DMC 3210/3210/3210
70	74	<b>MYSTERY IN WAYS</b>	U2 (Lanoie) Island	Virgin 0200/3210 / F / DMC 3210/3210/3210
71	5	<b>TAKE CONTROL OF THE PARTY</b>	Big Trouble (Prince) (Mar) BMG	Virgin 0200/3210 / F / DMC 3210/3210/3210
72	7	<b>YOU SHOWED ME</b>	So 10 (Terry) (Terry) (Terry) TRO/Essex	Virgin 0200/3210 / F / DMC 3210/3210/3210
73	19	<b>BLACK OR WHITE *</b>	Michael Jackson (Lackey/Brotzman) A&M	Virgin 0200/3210 / F / DMC 3210/3210/3210

As used by Top Of The Pops and Radio One

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# TOP 75 SINGLES

THE OFFICIAL **music week** CHART



## 1 GOODNIGHT GIRL

3 Wen Wei Wei

Predios

2 **1** BOHEMIAN RHAPSODY/THOSE ARE THE DAYS OF ... \*  
Queen Parlophone

3 **2** EVERYBODY IN THE PLACE (EP)  
The Fridays XL

4 **4** GOD GAVE ROCK & ROLL TO YOU II  
Kiss Interscope

5 **NEW** GIVE ME JUST A LITTLE MORE TIME  
Kylie Minogue PWL

6 **7** WE GOT A LOVE THANG  
CeCe Peniston A&M

7 **18** I CAN'T DANCE  
Genesis Virgin

8 **5** TOO BLIND TO SEE IT ○  
Kym Sims A&A

9 **NEW** TWILIGHT ZONE  
2 Unlimited PWL Continental

10 **4** JUSTIFIED AND ANCIENT ○  
The Kill-Dead vocals: Miss Army Wivertia KLF Communications

11 **NEW** WELCOME TO THE CHEAP SEATS (EP)  
The Wonder Stuff Polydor

12 **6** ADDAMS GROOVE  
Hartner Capitol

13 **15** FEEL SO HIGH  
Dee Dee Dusted Sound

14 **15** (CAN YOU) FEEL THE PASSION  
Big Bear! Big Life

15 **20** PRIDE (IN THE NAME OF LOVE)  
Olivella & Cole Columbia

16 **6** DON'T TALK JUST KISS  
Right Said Fred (quest vocal: Jocelyn Brown) Tug

17 **17** HIT  
The Sugarcubes One Little Indian

18 **13** WHEN YOU TELL ME THAT YOU LOVE ME ○  
Diana Ross EMI

19 **26** VIBEOLOGY  
Paula Abdul Virgin America

20 **14** BLACK OR WHITE (CIVILILLES & COLE REMIXES) ○  
Michael Jackson Epic

21 **NEW** SHUT 'EM DOWN  
Public Enemy DeLJazz

22 **22** OLD RED EYES IS BACK  
The Beautiful South Go Discs

23 **12** DIFFERENT STROKES  
Isotonic Freeway

# PUBLIC ENEMY

## SHUT 'EM DOWN



(ALL NEW MIXES) STEREO  
...A TRACK 12... A TRACK CD  
...STRICTLY LIMITED PICTURE DISC 12...  
THE ALBUM!  
THE ENEMY STRIKES BLACK

38 **28** ROCK 'TIL YOU DROP  
Status Quo Vertigo

39 **41** PERFECT PLACE  
Voice Of The Beehive London

40 **23** RUNNING OUT OF TIME  
Digital Organism Dead Dead Good

41 **57** LOVE IS EVERYWHERE  
Coco Spinnery

42 **24** DON'T LET THE SUN GO DOWN ON ME ○  
George Michael/Eton John Epic

43 **26** RIDE LIKE THE WIND  
East Side Beat Hit

44 **25** LIVE AND LET DIE  
Guns N' Roses Geffen

45 **40** INSTRUMENTS OF DARKNESS (ALL OF US...) ACT OF NOISE  
Chit Of Noise China

46 **20** NIGHTBIRD  
Convent A&M

47 **30** HALF THE WORLD  
Belinda Carlisle Virgin

48 **51** FALL TO LOVE  
Diesel Park West Food

49 **27** WATERFALL  
The Stone Roses Silverline

50 **24** STARS  
Simply Red East West

51 **70** LOVE MOVES (IN MYSTERIOUS WAYS)  
Julia Fordham Circa

52 **38** DRIVEN BY YOU  
Brian May Parlophone

53 **23** THE COMPLETE DOMINATOR  
Human Resource R&S/Oscar Rhythm

54 **NEW** THE SAINT  
The Payson Twins Warner Bros

55 **32** MARTINA'S KITCHEN  
Martina McBride Columbia

56 **26** BLUE EYES  
The Wedding Present RCA

57 **42** SAY IT  
ABC Parlophone

58 **53** THE RUSH  
Luther Vandross Epic

58 **58** I LIKE IT  
Overweight Preach feat CeCe Peniston A&M

60 **67** SHOW ME THE WAY  
Orlando Boys Club

61 **72** DIAMANTE  
Zucchero with Randy Crawford London

62 **62** MEGAMIX



# TOP 50 AIRPLAY CHART

THE OFFICIAL **music** week CHART

*Real name: Walter Gross*

Rank	Title	Artist	Label	Station with Most Plays	Rank	Title	Artist	Label	Station with Most Plays
1	I CAN'T DANCE	Genesis	Virgin	City	26	KING'S HIGHWAY	Tam Pony & The Heartbreakers	MCA	City
2	JUSTIFIED & ANCIENT KISS	Ruff/Tammy Wynette	KJF Communications	Capital FM	27	PRIDE (IN THE NAME OF LOVE)	Clivette & Cole	Columbia	Children Network
3	DONT TALK JUST KISS	Ruff/Sad Fred/Isabelle: Jacelyn Brown	Top	Power FM	28	COUNTING SHEEP	Ahmed	Karova	Power FM
4	OLD RED EYES IS BACK	Beautiful South	Go! Discs	Power FM	29	GIVE ME JUST A LITTLE MORE TIME	Kyle Minogue	PWL	Children Network
5	ADAMMS GROOVE	Hummer	Capital	Children Network	30	WATERFALL	Stone Roses	Silverstone	Piccadilly Kay 103 FM
6	BLACK OR WHITE	Michael Jackson	Epic	Children Network	31	PERFECT PLACE	Voice Of The Beehive	London	City
7	GOODNIGHT GIRL	Hot Wet Wet	Process Organisations	Clyde One FM	32	EVERYBODY MOVE	Cathy Dennis	Mercury	Power FM
8	TOD BLIND TO SEE IT	Kym Sims	East West	Power FM	33	HIGHWAY 5	The Blessing	PYA	Power FM
9	STARS	Simsly Red	East West	Power FM	34	LIVE AND LET DIE	Guns N' Roses	Geffen	Piccadilly Kay 103 FM
10	WONDER WHY	Cunis Stigers	Arista	Capital FM	35	GOD GAVE ROCK & ROLL TO YOU	Kiss	Interscope	Clyde One FM
11	WE GOT A LOVE THANG	Ce Ce Peniston	ASAM	Clyde One FM	36	HALF THE WORLD	Belinda Carlisle	Virgin	Capital FM
12	WHEN YOU TELL ME THAT YOU LOVE ME	Diana Ross	Capital	Capital FM	37	THE WAY I FEEL ABOUT YOU	Karyn White	Warner Brothers	City
13	MY HAND OVER MY HEART	Marc Almond	Some Buzzo	Children Network	38	STAY	Shakemaster's Sister	London	Capital FM
14	(CAN YOU) FEEL THE PASSION	Blue Pearl	Big Life	BRMB FM	39	DIAMANT	Zucchero with Randy Crawford	London	Essex
15	MARTIKA'S KITCHEN	Martika	Columbia	Power FM	40	BORN OF FRUSTRATION	James	Fenneta	Children Network
16	VIBEOLOGY	Paula Abdul	Virgin America	Children Network	41	BOHEMIAN RHAPSODY/THOSE ARE THE DAYS OF OUR LIVES	Queen Parlophone	BRMB FM	4
17	DRIVEN BY YOU	Brian May	Parlophone	Power FM	42	RUBBISH	Carter-Umsuppalee Sex Machine	Big Cat	Fourth RRM
18	MYSTERIOUS WAYS U	Lisa Stansfield	Island	Piccadilly Kay 103 FM	43	FALL TO LOVE	Dieter Karl West	Food	Clyde One FM
19	ALL WOMAN	Lisa Stansfield	Arista	Children Network	44	RIDE LIKE THE WIND	East Side Beat	fir	Children Network
20	HIT Sugarcoats	One Little Indian	Invicta FM	City	45	WAS IT WORTH IT	Pat Sharp	Parlophone	Power FM
21	FEEL SO HIGH	Dee Dee	Ousted Sound	Children Network	46	IF IT COMES TRUE	Chagal Guenera	MCA	Coast FM
22	DONT LET THE SUN GO DOWN ON ME	George Michael/Ethan John/Eric	Capital FM	City	47	LOVE IS EVERYWHERE	Coco	Spaghetti	Children Network
23	WELCOME TO THE CHEAP SEATS	Wendler Staff	Island	North-Sound	48	LOVE IS THE GROOVE	Betty Cook	East West	Children Network
24	CANT LET GO	Manah Carey	Columbia	Children Network	49	BEATEN UP IN LOVE AGAIN	Doves	Elektra	Fourth RRM
25	THESE ARE THE DAYS OF OUR LIVES	Queen	Parlophone	Piccadilly Kay 103 FM	50	I'M DOING FINE	Novo Passadros	Columbia	Children Network

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## TOP 10 BREAKERS

Rank	Title	Artist	Label	Station
1	LOUISIANA 1927	Aaron Neville	ASAM	Trent
2	RUSH	Brian Auger/Dynasty II	Columbia	Invicta FM
3	TWILIGHT ZONE	Z-United	PWL Continental	Invicta FM
4	SO YOU THINK YOU'RE IN LOVE	Rebby Hitchcock/Eppasims	Go! Discs	Trent
5	WHAT TO DO	Regime	Repro	Clyde One FM
6	WINTER	Tina Arnes	Dee Dee	City
7	JOYRIDE	Tribe	Slash	City
8	IN BLOOM	Nevana	DGC	City
9	MORIA JANE'S CAFE	Definition Of Sound	Cisca	City
10	WILL YOU BE THERE	Michael Jackson	Columbia	City

The following entries are outside the Top 50 Airplay Chart and do not appear on last week's ON Top 20 singles sales chart. Figure in brackets is overall position.

## REGIONAL CHART

Title	Artist	Label	Station
1	WHEN YOU TELL ME THAT YOU LOVE ME	Diana Ross	Trent
2	DONT TALK JUST KISS	Ruff/Sad Fred/Isabelle: Jacelyn Brown	Invicta FM
3	DONT TALK JUST KISS	Ruff/Sad Fred/Isabelle: Jacelyn Brown	City
4	MARTIKA'S KITCHEN	Martika	Trent
5	MARTIKA'S KITCHEN	Martika	Clyde One FM
6	TOD BLIND TO SEE IT	Kym Sims	Piccadilly Kay 103 FM
7	TOD BLIND TO SEE IT	Kym Sims	ZCR
8	FEEL SO HIGH	Dee Dee	Clyde One FM
9	WE GOT A LOVE THANG	Ce Ce Peniston	ZCR
10	CANT LET GO	Manah Carey	City

Top 10 titles showing most regional bias.

## AIRPLAY PROFILE

GIVE ME JUST A LITTLE MORE...  
Kylin Morrison Sharp End

1	Children Network	6	Clyde One FM
2	Signal	7	Tay
3	County Sound Network	8	Capital FM
4	Downtown	9	Fox FM
5	Power FM	10	Red Dragon

Stations showing most play for selected title.

## THIS WEEK'S CONTRIBUTORS:

Aire FM: BRMB FM, Capital FM, City, Clyde One FM, Coast FM, County Sound Network, Downtown, Essex, Public Envy, Red FM, Riverside, Children Network, Invicta FM, Mercury, North-Sound, BBC Radio 1: Piccadilly Kay 103 FM, Power FM, Fox FM, Red Rose North FM, Signal, Top, Trent, ZCR, ZCR 103 FM. This represents 88.8% of total pop radio listening in the UK.

## US TOP 50 SINGLES

Rank	Title	Artist	Label
1	ALL 4 LOVE	Color Me Badd	Giant
2	CANT LET GO	Manah Carey	Columbia
3	DONT LET THE SUN GO	George Michael/Ethan John/Ce	Capital
4	BLACK OR WHITE	Michael Jackson	Epic
5	FINALLY	Ce Ce Peniston	ASAM
6	DIAMONDS & PEARLS	Prince/New Power Generation	Parsley Park
7	LOVE YOUR SMILE	Shirley	Motown
8	SMELLS LIKE TEEN SPIRIT	Nirvana	Geffen
9	MYSTERIOUS WAYS U	Lisa Stansfield	Island
10	FM TOO SEXY	Ruff/Sad Fred	Charisma
11	2 LEGIT 2 QUIT	Hammer	Capitol
12	TELL ME WHAT YOU WANT ME	Tevin Campbell	Capitol
13	NO SON OF MINE	Genesis	Atlantic
14	THE WAY I FEEL ABOUT YOU	Karyn White/Warner Brothers	Atlantic
15	IT'S SO HARD TO SAY GOODBYE	Boyz II Men	Motown
16	ADAMMS GROOVE	Hummer	Capitol
17	SET AFRONT ON MEMORY BLISS	Pat Davin	Go Street
18	WILDSIDE	Harry Mark & The Funky Bunch	Interscope
19	KEEP IT COMING	Keith Sweat	Elektra
20	BROKEN ARROW	Ruff/Stewart	Warner Brothers
21	THAT'S WHAT LOVE IS FOR	Amg Carey	ASAM
22	WHEN A MAN LOVES A WOMAN	Michael Bester/Columbia	Columbia
23	TO BE WITH YOU	Ms Big	Atlantic
24	LIVE FOR LOVING YOU	Gloria Estefan	Epic
25	KEEPING COLD	Richard Marx	Capitol

Charts courtesy Billboard. 25 January 1992. \* Bullseye awarded to those products demonstrating the greatest airplay and sales gain. [UK] UK signings.

## US TOP 50 ALBUMS

Rank	Title	Artist	Label
1	ROBIN THE WIND	Garth Brooks	Capitol
2	DANGEROUS	Michael Jackson	Epic
3	TOO LEGIT TO QUIT	Hammer	Capitol
4	NEVERMIND	Nirvana	DGC
5	TIME TO LOVE TENDERNESS	Michael Bester	Columbia
6	ACHTUNG BABY U	U2	Island
7	METALLICA	Metallika	Elektra
8	COOLEYHIGHHARMONY	Beyce II Men	Motown
9	EMOTIONS	Manah Carey	Columbia
10	NO FENCES	Garth Brooks	Capitol
11	DIAMONDS & PEARLS	Prince	Parsley Park
12	USE YOUR ILLUSION II	Guns N' Roses	Geffen
13	WAKING UP THE NEIGHBOURS	Bryan Adams	ASAM
14	C.M.B.	Color Me Badd	Giant
15	USE YOUR ILLUSION I	Guns N' Roses	Geffen
16	LUCK OF THE DRAW	Bonnie Raitt	Capitol
17	UNFORGETTABLE	Nasalle Cole	Elektra
18	WE CAN'T DANCE	Genesis	Atlantic
19	TWO ROOMS: SONS OF ELTON JOHN	Various	Capitol
20	SPELLBOUND	Paula Abdul	Capitol
21	HEART IN MOTION	Janet Jackson	ASAM
22	MUSIC FOR THE PEOPLE	Mary Mary/Funk Brothers	Interscope
23	FOR MY BROKEN HEART	Reba McEntire	MCA
24	DECADE OF DECADENCE	Motley Cue	Elektra
25	KEEP IT COMING	Keith Sweat	Elektra

Charts courtesy Billboard. 25 January 1992. \* Bullseye awarded to those products demonstrating the greatest airplay and sales gain. [UK] UK signings.

# RECORD MIRROR

25 JANUARY 1992 FREE WITH MUSIC WEEK

U P D A T E

## Chart

news

BY ALAN JONES

### GROOVING GARLAND

Never judge a book by its cover or, it seems, a song by its title. For hot on the heels of Status Quo's 'Rock Till You Drop', which is actually a very tame waltz, veteran Garland Jeffreys' 'Hail Hail Rock 'N' Roll' turns out to be a seductive dance cut, with a groove that smacks away in a manner not unlike 'Justy My Love'.

This is something of a change of direction for Jeffreys (below), who registered his first and biggest US chart single 11 years ago with a remake of

'And The Mysterians' 'Sixties hit '96 Tears'.

Its lyrics address the thorny issue of racism — Jeffreys is a half-caste who grew up in a mixed neighbourhood in New York, and faced the dilemma of rejection from both blacks and whites.

Jeffreys also manages to namecheck a host of rock'n'roll stars — hence the title — from both sides of the racial divide. Michael Jackson's 'Black Or White' may well contain laudable sentiments, but 'Hail' offers a more realistic view.

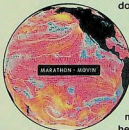
● Relaxing chart regulations to allow up to 40 minutes of mixes on a record has resulted in a noticeable increase in the number of mixes on 12-inch and CD singles, and a corresponding rise in sales. It's interesting to note that fewer very long mixes seem to be released than was previously the case.

Thus far, Karyn White's 'The Way I Feel About You' is the hit with most mixes on a single piece of vinyl, though its tally of eight is about to be equalled by Marathon's 'Movin'. Several records have included seven mixes, among them the latest singles by Phase II, Keith Sweat and Keith Nunnally. All this added value is helping to subdue sales of US imports and, though a hot import will always be a viable commodity, there's further encouragement for UK labels in the recent dip in the value of sterling against the dollar and the fact that WEA has just broken ranks in America and raised its prices,



● KEITH SWEAT

with suggested retail price now a dollar higher than before at \$5.98. The situation regarding sterling's value against the US dollar remains highly volatile, however, and could easily swing the other way. With other companies expected to follow, imports could soon be up to £1 more expensive in the shops here.



# = FAMILY

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SWING MIX, STEVE  
WILLIAMSON SAX MIX

THE SINGLE

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# music week

Incorporating Record Mirror

Label	Walt Disney
Cat No	D211322
CIC	VHR 2495
Walt Disney	D209132
Foxvideo	1866
f Androzani	BBC BBCV 4713
BBC	BBCV 4714
LE BODY PROG 2	BBC BBCV 4706
PMI	VD4112
EAN Thames/Video Col.	TV 8134
Lifetime/Pickwick	LTV 001
Thames/Video Col.	TV 8140
PMI	MVB9913243
st Rides PolyGram Vid.	0836623
Virgin	VVD363
u Music Club/PMI	MC 2032

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Top 50  
 Dec 52  
 Age 31  
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# Chart news

BY ALAN JONES

## WACKO JACKO ATTACKO

Since it was first released, the tabloids have had numerous swipes at Michael Jackson's 'Dangerous' album, culminating a fortnight ago in an article in the *Daily Star* which dismissed it as a flop, followed a couple of days later by the *Daily Mirror's* similar "Jacko Floppo" piece, which revealed that in America 'Dangerous' "hasn't even reached gold status, which comes with some 500,000 sales". Both articles are way wide of the mark.

The fact is, no matter how many copies a record sells in the US, it cannot be certified gold, platinum or anything else until 60 days after its release — and the *Mirror's* job came long before that period was completed.

In its first six weeks on sale in America, 'Dangerous' actually sold between 1.5m and 2m copies. In Britain, it reached triple platinum — 900,000 sales — faster than either 'Thriller' or 'Bad'. Faster, indeed, than any previous album except Phil Collins's 'But Seriously'.

It also made a tremendous early impact in numerous other countries, including Australia, where it sold 310,000 copies in a month to become the fastest seller there, not only for Jackson, but also for Sony.

Given that it was released so late in the year, it showed up very well in the year-end sales rankings too, particularly here, where it was placed fifth, and Norway, where it came second to *Dire Straits* "On Every Street".

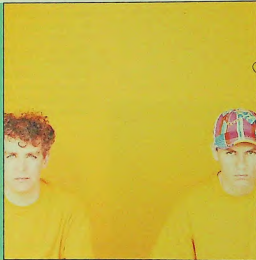


### ● MICHAEL JACKSON

Worldwide, it has sold over 10m. The single 'Black Or White' has topped the chart in more than 20 countries, matching the success of 'Billie Jean' and 'Thriller'. In America it has become Jackson's 10th million-selling solo single, and was number one for seven weeks until it was finally dethroned this week. Not bad going for a so-called "flop".

● The KLF's taste for crazy collaborations continues. Now they have re-recorded their old hit '3AM Eternal' as a limited edition in partnership with thrash metal group Extreme Noise Terror. Rumour has it that they are also wooing Pavarotti to work with them. Meanwhile, they are about to issue a brand new and barely recognisable version of 'What Time Is Love?', re-titled 'America: What Time Is Love?'. Though replete with all the usual KLF hallmarks, it's very much more of a rock record. And in the year that we celebrate the 500th anniversary of Columbus' discovery of America, it contains the revelation that the JAMS actually got there a thousand years ago, in the year 992. Another certifiable chart smash, methinks.

● Despite (or maybe because of) their hits album 'Discography' selling over 300,000 copies before Christmas, the Pet Shop Boys' latest single 'Was It Worth It?', one of two previously unreleased tracks on the album, under-achieved as a single. It debuted at number 24 and never climbed any higher, thus bringing to an end their run of 16 consecutive Top 20 hits. But all is not doom for the twosome, whose own record label Spaghetti registered its first hit when their 21-year-old Scottish protege Cicero entered the chart with 'Love Is Everywhere' last week. The record, which was produced by and features backing by the PSBs, is hi-NRG of a kind that is notoriously difficult to sell.



● Good as it was to see gospel/soul singer Paul Johnson back on Top Of The Pops recently, it was also inappropriate. For Johnson appeared as vocalist on Iggy Pop's 'Different Strokes', when the refrain on the record was sampled from Ten City's *Byron Stingily*. A few weeks earlier, Gary Wilmot talked on TV about the UK Mixmasters' hit 'The Bare Necessities Megamix' and how he hit upon the vocal style he used on it, but then became embroiled in a dispute with the result that when it was on TOPP it was sung by someone else. It would appear that TOPP's new policy isn't just live, it's live at all costs, regardless of whether or not the featured studio vocalist had anything to do with the record — and thus its chart success.

- TOP 10
1. I CAN'T DANCE
  2. JUSTIFIED & ANC
  3. DON'T TALK JUST
  4. OLD RED EYES IS
  5. ADDAMS GROOVE
  6. BLACK OR WHITE
  7. GODDNIGHT GIRL
  8. TOO BLIND TO SE
  9. STARS Simply Red
  10. I WONDER WHY
  11. WE GOT A LOVE
  12. WHEN YOU TELL
  13. MY HAND OVER
  14. I CAN YOU FEEL
  15. MARIKA'S KITCH
  16. VIBESLOGY Paula Abdul
  17. DRIVEN BY YOU
  18. MYSTERIOUS WA
  19. ALL WOMAN LISA
  20. HIT Supercars
  21. FEEL SO HIGH DEE
  22. DON'T LET THE SI
  23. WELCOME TO TH
  24. CAN'T LET GO M
  25. THESE ARE THE
- © Copyright EMI. Compiled by

## TOP 10 BI

- TOP 10
1. LOUISIANA 1927
  2. RUSH
  3. TWILIGHT ZONE
  4. SO YOU THINK YOU
  5. WHAT TO DO
  6. WINTER
  7. JOYRIDE
  8. IN BLOOM
  9. MOIRA JANE'S CAF
  10. WILL YOU BE THER

The following records are outside Top 200 singles sales chart. Fig

## US TO

- TOP 10
1. ALL LOVE, Color M
  2. CAN'T LET GO, Mar
  3. DON'T LET THE SU
  4. BLACK OR WHITE,
  5. FINALLY, Ce Ce Pen
  6. DIAMONDS & PEARLS
  7. I LOVE YOUR SMIL
  8. SMELLS LIKE TEEN
  9. MYSTERIOUS I
  10. FM TOO SEXY, High
  11. 2 LEGIT 2 QUIT, Mar
  12. TELL ME WHAT YOU V
  13. NO SON OF MINE,
  14. THE WAY FEEL ABOUT
  15. IT'S SO HARD TO SAY
  16. ADDAMS GROOVE
  17. SET AFRIT ON MGI

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2 RM UPDATE	
18 ● WILDSIDE, Muvvy Mark & The Funky Bunch Interscope	43 ● SAVE UP ALL YOUR TEARS, Cher Geffen
19 ● KEEP IT COMING, Keith Sweat Elektra	44 ● SEND ME AN ANGEL, The Scorpions Mercury
20 ● BROKEN ARROW, Rod Stewart Warner Brothers	45 - VIBESLOGY, Paula Abdul Capitol
21 ● THAT'S WHAT LOVE IS FOR, Amy Grant A&M	46 ● SPENDING MY TIME, Roxette EMI
22 ● WHEN A MAN LOVES A WOMAN, Michael Bester/Columbia Atlantic	47 ● SET THE NIGHT TO MUSIC, Roberta Flack/Marjorie Ford Atlantic
23 ● TO BE WITH YOU, Mr Big Atlantic	48 ● LIVE AND LET DIE, Guns N' Roses Geffen
24 ● LIVE FOR LOVING YOU, Gloria Estefan Epic	49 ● HOME SWEET HOME, Motley Crue Elektra
25 ● KEEP COMING BACK, Richard Marx Capitol	50 ● THE UNFORGETTING, Menatica Elektra
51 ● WE CAN'T DANCE, Genesis Atlantic	44 ● HOMEBASE, DJ Jazzy Jeff/Fresh Prince Jive
52 ● TWO ROOMS: SONGS OF ELTON JOHN, Various Polydor	44 ● BLOOD SUGAR SEX MAGIK, Red Hot Chili Peppers Warner Bros
53 ● SPELLBOUND, Paula Abdul Capitol	45 ● DON'T ROCK THE JUKEBOX, Alan Jackson Arista
54 ● HEART IN MOTION, Amy Grant A&M	46 ● TEN STRAIT HITS, George Strait MCA
55 ● MUSIC FOR THE PEOPLE, Marcy Mark/Funkly Bunch Interscope	47 ● VAGABOND HEART, Rod Stewart Warner Brothers
56 ● FOR MY BROKEN HEART, Ihepa McEntire MCA	48 ● TRISHA YEARWOOD, Trisha Yearwood MCA
57 ● DECADE OF DECADENCE, Motley Crue Elektra	49 ● FIREHOUSE, Firehouse Epic
58 ● KEEP IT COMIN', Keith Sweat Elektra	50 ● OF THE HEART, THE SOUL, P-M Dawn Geffen



# dj directory

## Hiphoprisey

Rising from the ashes of cult San Francisco industrial funk combo The Beatnigs, and coming on like the bastard offspring of Gil Scott Heron and The Last Poets, The Disposable Heroes Of Hiphoprisey have a little knowledge to impart. Their exceptional debut missive, 'Television, The Drug Of The Nation,' is a reworking of The Beatnigs' original critique of cathode tube corruption. The project of vocalist/writer Michael

Franti and percussionist Rono Tse, Hiphoprisey have retained the raging anti-government stance of their former band, but replaced the harsh metallic grind for a funkier hip-hop groove.

'Television' finds Franti sitting back and digging his teeth into foul-tasting "fast food culture" as a tough, rolling rhythm track hurtles through a flickering screen.

Obvious comparisons can be made with the more politically-conscious members of the rap world, but Hiphoprisey have an edge: real musicians.

'The Beatnigs played to a small audience, because it was challenging music,' says Franti. 'It was atonal and percussive, but there was no back beat.'

Serious hip-hop DJs take note: The Disposable Heroes Of Hiphoprisey now have the baddest beats around. Stay tuned. **Davydd Chong**



'Television, The Drug Of The Nation' will be released by 4th & B'way on February 17

Label Cat No.	Walt Disney 0211322
CIC WHR 2496	
Walt Disney 0209132	
Foxvideo 1866	
f Androzani	BBC BBCV 4713
	BBC BBCV 4714
LE BODY PROG 2	BBC BBCV 4706
	PMI VCA112
EAN Thames/Video Col.	Tv 8134
Lifetime/Pickwick LTV 001	
Thames/Video Col.	Tv 8140
	PMI MVB913243
et Rides PolyGram Vid.	0836623
	Virgin VVO7863
u Music Club/PMI MC 2022	

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## BIGGER AND BETTER IN '92

RM UPDATE 3

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**music week**  
Incorporating Record Mirror

Top 100  
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# 10j directory

## Hans G & YBU

Despite the fact that he is releasing two great singles in the next few weeks, Hans Grothoen does not want a turntable. "I'm always moving around so I have to make do with tapes and a ghetto blaster," explains the man responsible for 'Soul Magic' by YBU featuring Jonell and 'Apache' by Hans G. Originally from Tromsø, a Norwegian town 500 miles inside the Arctic Circle, Grothoen now divides most of his time between Oslo, Brussels and London. He first came to the UK in 1988 for a holiday. But, after stumbling across the acid house scene, he decided to stay for longer. "It was like heaven," he enthuses.

He had been training as a studio engineer and began creating his own dance music which got him a deal with Brussels' SSR/Crammed Discs operation. 'Soul Magic' is the second single he has recorded as YBU. Featuring dreamy



'Soul Magic' is released by Splash/Rhythm King this week. 'Apache' comes out on SSR via Rio on February 3

vocals by Londoner Jonell, the minimalist funky soul track was originally released in Belgium last summer, but is now getting a UK release via Mark Moore's Splash label. The drum and guitar sounds are pure James Brown style funk, but the bass, vocals and arrangement owe more to house.

'Apache' by Hans G is Grothoen's latest recording. A relatively mellow house instrumental, it sounds as if it has come from New York rather than the continent. "Belgian and German tracks can get too much," he says. "I wanted to create something to balance them out."

Andy Bevers



## Blackness

The Macalester College Black Choir has come a long way since its congregation-rousing days in St Paul, Minnesota. With the grinding gospel passion of Gary Hines guiding the soul children, and blessed with the Midas talents of Flyte Tyne Productions' Jam and Lewis on the mix, the 42-piece Sounds Of Blackness offer up a stunning, lightly-swung soul opus, 'Optimistic', for discerning DJs.

Blackness are the first (and currently only) UK released artists on the new Jimmy Jam and Terry Lewis label Perspective. For Gary Hines it's a perfect partnership. "Jimmy 'Optimistic' is released by A&M on February 3.

and Terry were essentially executive producers for the album ['The Evolution Of Gospel', released last May]," he says. "We co-wrote most of the songs including 'Optimistic' and 'Testify'."

'Optimistic' appears on an exhaustive 11-track doublepack promo with the CJ Macintosh remixed 'Testify' before being released generally in February. Dom Foulsham

## Nightlife 10

- |    |       |                                     |                       |
|----|-------|-------------------------------------|-----------------------|
| 1  | (3)   | RAVE GENERATOR - Toxic Two          | (Vista 12')           |
| 2  | (2)   | DO YOU WANT IT? - Degrees In Motion | (Esquire 12')         |
| 3  | (4)   | DANCE NO MORE - E-Illustrious       | (M.O.S. 12')          |
| 4  | (NEW) | MOVIN' - Marathron                  | (Ten 12)              |
| 5  | (1)   | DISCO FEVER VOL 1 - Lifeforce       | (Centrage 12)         |
| 6  | (10)  | CAN YOU FEEL IT (DUB) - CLS         | (Strictly Rhythm 12') |
| 7  | (6)   | I'M GONNA LOVE YOU - Jest-O-Funk    | (IRMA 12)             |
| 8  | (5)   | KEEP THE FAITH - C-Bounce           | (Gem 12)              |
| 9  | (NEW) | MUTATIONS - Orbital                 | (Hffr 12)             |
| 10 | (NEW) | GOT TO LIVE TOGETHER - Ateller      | (Oversky 12')         |

A GUIDE to the hottest new club sounds, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: City Sounds/Vinyl Zone (London); Warp (Sheffield); 23rd Precinct (Glasgow); Underground/Bloc (Manchester); 3 Beat (Liverpool).



## TOP 10 B

- |    |                  |
|----|------------------|
| 1  | LOUISIANA 1927   |
| 2  | RUSH             |
| 3  | TWILIGHT ZONE    |
| 4  | SO YOU THINK YOU |
| 5  | WHAT TO DO       |
| 6  | WINTER           |
| 7  | JOYRIDE          |
| 8  | IN BLOOM         |
| 9  | MOIRA JANE'S CAI |
| 10 | WILL YOU BE THEF |

The following records are out Top 100 singles sales chart. For

## US TO

- |    |   |
|----|---|
| 1  | ALL 4 LOVE, Color by                              |
| 2  | CAN'T LET GO, Max                                 |
| 3  | DON'T LET THE SUN                                 |
| 4  | BLACK OR WHITE                                    |
| 5  | FINALLY, CeCe Penne                               |
| 6  | DIAMONDS & PEARLS                                 |
| 7  | LOVE YOUR SMILE                                   |
| 8  | SMELLS LIKE THER                                  |
| 9  | MYSTERIOUS  |
| 10 | I'M TOO SEXY, Inq                                 |
| 11 | ELEGANT QUIT, Mar                                 |
| 12 | TELL ME WHAT YOU                                  |
| 13 | NO SON OF MINE                                    |
| 14 | THE WAY I FEEL AB                                 |
| 15 | IT'S SO HARD TO SAY                               |
| 16 | ADAMMS GROOV                                      |
| 17 | SET ADRIOT ON                                     |
| 18 | WILDSIDE, Marly Mark & The Funky Bunch            |
| 19 | KEEP IT COMING, Keith Sweat                       |
| 20 | BROKEN ARROW, Rod Stewart                         |
| 21 | THAT'S WHAT LOVE IS FOR, Amy Grant                |
| 22 | WHEN A MAN LOVES A WOMAN, Michael Bolton/Columbia |
| 23 | TO BE WITH YOU, Big Atlantic                      |
| 24 | LIVE FOR LOVING YOU, Gloria Estefan               |
| 25 | KEEP COMING BACK, Richard Marx                    |

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## 4 RM UPDATE

- |    |   |                 |
|----|---|-----------------|
| 43 | SAVE UP ALL YOUR TEARS, Cher                  | Geffen          |
| 44 | SEND ME AN ANGEL, The Scorpions               | Mercury         |
| 45 | VIBELOGY, Paula Abdul                         | Captive         |
| 46 | SPENDING MY TIME, Roxette                     | EMI             |
| 47 | SET THE NIGHT TO MUSIC, Robyn/Fish/Moe Power  | Atrac           |
| 48 | LIVE AND LET DIE, Guns N' Roses               | Geffen          |
| 49 | HOME SWEET HOME, Melissa Cruz                 | Elektra         |
| 50 | THE UNFORGIVEN, Metallica                     | Elektra         |
| 18 | WE CAN'T DANCE, Genesis                       | Atlantic        |
| 19 | TWO ROOMS, SONS OF ELTON JOHN, Vanusa/Paladar | Parade          |
| 20 | SPERLBOUND, Paula Abdul                       | Captive         |
| 21 | HEART IN MOTION, Amy Grant                    | A&M             |
| 22 | MUSIC FOR THE PEOPLE, Moko Mark/Funky Bunch   | Horizonc        |
| 23 | FOR MY BROKEN HEART, Reba McEntire            | MCA             |
| 24 | DECADE OF DECADENCE, Motley/Cruz              | Elektra         |
| 25 | KEEP IT COMIN', Keith Sweat                   | Elektra         |
| 43 | HOMEBASE, DJ Jazzy Jeff/Fresh Prince          | Jive            |
| 44 | BLOOD SUGAR SEX MAGIK, Red Hot Chili Peppers  | Warner Bros     |
| 45 | DON'T ROCK THE JUKEBOX, Alan Jackson          | Arista          |
| 46 | TEN STRAIT HITS, George Strait                | MCA             |
| 47 | VAGABOND HEART, Rod Stewart                   | Warner Brothers |
| 48 | TRISHA YEARWOOD, Trisha Yearwood              | MCA             |
| 49 | FIREHOUSE, Firehouse                          | Capitol         |
| 50 | OF THE HEART, THE SOUL, PM Dawn               | Gee Street      |



## Chic

Hard as it is to believe, nine years have passed since Chic last pushed something new and funky our way. Various compilations of classic Nile Rodgers/Bernard Edwards tunes and reissues have satisfied the newcomers, but diehard Chic freaks have been left itching for more.

Relief comes in the form of 'Chic Mystique', their comeback single, which sees the partnership stomping into the Nineties, with new singers Jenn Thomas and Silver Logan Sharp.

While the original album version retains the band's trademark disco sound, Louis Vega has been allowed to have his wicked way with the tune. His best is the Lovely Club Mix, which piles on horns, sax, piano and some great vocals, retaining a hefty chunk of the original song.

Production/songwriting work for other artists kept Rodgers and Edwards busy for six years, but an impromptu performance together at the former's birthday party two years ago prompted them to reform the band.

"It was the first time we had played together in six years," says Bernard. "It was like we'd never been away," says Nile. "It just felt right."

Davydd Chong

'Chic Mystique' is released by WEA on January 27

## Cool Cuts

- |    |  |             |
|----|--|-------------|
| 1  | (1) TESTIFY (REMIXES) Sounds Of Blackness  | A&M         |
| 2  | (NEW) A WATCHER'S POINT OF VIEW PM Dawn Todd Terry on the mix for this excellent dub which will feature on the flip to their forthcoming single "Really Used To Be A Friend Of Mine" | 4th & B'way |
| 3  | (4) EVERYTHING AND MORE!!  | MCA         |
| 4  | (NEW) PRESSURE Sunscreen Good sound with a good groove and an excellent follow-up to last year's "Walk On"   | Columbia    |
| 5  | (6) TAKE ON HIGHER Jennifer Lucas  | ZYX         |
| 6  | (10) ARE YOU READY TO FLY Rozalla  | Pulse 8     |
| 7  | (NEW) FEEL Ruth Joy A very cool return for Ruth in a slow and sexy style   | MCA         |
| 8  | (NEW) GOOH SO NICE House Beat Mechanics Well-produced thumping house music to take any dancefloor apart  | Slam        |
| 9  | (12) ANY LOVE/HMM/BETHANKFUL Massive Attack  | Wild Bunch  |
| 10 | (NEW) DON'T LET IT SHOW ON YOUR FACE Adeva Paul Oakenfold and Joey Negro mixes are sure to make this another club smash  | Cooltempo   |
| 11 | (3) CHIME/SPEEDBREAK (REMIXES) Orbital   | Hrr         |
| 12 | (NEW) MAGIC FLUTE Bass Kruncher Instant hip house track liberally laced with a familiar sample from "The Lone Ranger"  | Lafayette   |
| 13 | (5) SPIRIT OF DESTINY Sly & Lovechild  | Citybeat    |
| 14 | (NEW) GET ON UP/SAY IT LOUD The R.A.S.E Fast and funky house on the hottest import of the moment   | US Strobe   |
| 15 | (8) DISCO FEVER VOL. 1 Jelforce  | Centrestage |
| 16 | (15) CHEEBA EP Project One   | Rising High |
| 17 | (NEW) ALL NIGHT DJ Ivan Light and breezy Italian house cut with a catchy chorus  | Flying      |
| 18 | (NEW) I'M GONNA LOVE YOU Jest-O-Funk A powerful midtempo funk work-out for this kickin' Italian cut  | IRMA        |
| 19 | (NEW) GOD INTENDED Ground Level Well-produced Australian rave track with all the right ingredients   | White label |
| 20 | (NEW) RESCUE ME Debbie Malone Out last year but now revived in new mixes to make it a dancefloor anthem  | Pulse 8     |



Thanks to Citybeats, 8 Proctor St, London; Flying, Kensington Market, Kensington High St, London, and Zoom, 188 Camden High St, London NW1.

Phone now to hear the hot dance tracks

Cool Cuts clubline  
0898 334334

Plays excerpts from the No.1 and new entries to the Cool Cuts Chart  
34p per minute cheap rate, 45p all other times. Original Artists PO Box 174, Brighton.



# KENYATTA

love again

## JOEY NEGRO MIX

SEVEN · TWELVE · COMPACT

JANUARY 27TH



love again  
love again  
love again  
love again

RM UPDATE 5



# music week

Incorporating Record Mirror

# directory

## Hot vinyl

BY JAMES HAMILTON

- 1 **I CAN'T DANCE** 1
- 2 **I JUSTIFIED & AN** 2
- 3 **OLD TALK JES** 3
- 4 **OLD RED EYES IS** 4
- 5 **ADAMMS GROOV** 5
- 6 **BLACK OR WHITE** 6
- 7 **GOODNIGHT GIRL** 7
- 8 **TOO BLIND TO SEE** 8
- 9 **I STARS** 9
- 10 **I WONDER WHY** 10
- 11 **WE GOT A LOVE** 11
- 12 **WHEN YOU TELL** 12
- 13 **MY HAND OVER** 13
- 14 **(CAN YOU FEEL)** 14
- 15 **MARTINA'S KITE** 15
- 16 **VIBELOGY** 16
- 17 **DRIVEN BY YOU** 17
- 18 **MYSTERIOUS WA** 18
- 19 **ALL WOMAN LES** 19
- 20 **HI SUPER 8S** 20
- 21 **FEEL SO HIGH** 21
- 22 **I DON'T LET THE** 22
- 23 **WELCOME TO TH** 23
- 24 **CAN'T LET GO M** 24
- 25 **THESE ARE TH** 25



### KENYATTA

#### 'Love Again'

(Delicious Vinyl/4th+B-way 12 BRW 226)

Whether in Dave Lee's cyber salsa polkaed and synchro soul pooped 117.3bpm frothy joy Negro and jerkier deep Mises or in producers Matt Dike & Michael Ross's chunky bass synth lunched jogging 112.8bpm Original Mix, this soulful guy's staccato chugger hanks back to the late Seventies, and is even coupled with his starkly rolling revival of Leon Haywood's silky 1973 classic 'I Wanna Do Something Freesty To You' in a 99.5bpm Bobby Kondors Mix.

### SHUT UP AND DANCE

#### 'The Green Man'

(Shut Up And Dance Records SUAD 21, via Pinnacle)  
Winding us through industrial bleeps into a Bo Diddley-ish 'shove and a harcut, six bits' beat, this exciting 93-minute wiggly raver is repeatedly ablated by slabs of attractively sizzling squally synthetic strings, with a piping bleeped nerver but less distinctive numbing 130bpm RnM & Black Mix, coupled as a double A-side by the hoarsely rapped furling 126bpm 'Autobiography Of A Crackhead'.

### DNA featuring Sharon Redd

'Can You Handle It' (EMI 12EM 219)  
As first suggested by LA Mix when she was recording with them last spring, Sharon revises her jauntily lurching 12 years old club classic in Maurice Joshua's solidly toying Roy Ayers vibes nipped 116.3bpm Maurice's Classic Mix and piano vamped 115.1bpm instrumental, the vibraphonist himself's breezily cantering 114.5bpm Roy Ayers Vibes Workout Mix, Eric Miller's piano ploried and organ piped 110bpm percussively trotting 115.3bpm E-Sinovele's Groovy Mix and 115.1bpm instrumental, plus — likely to be overlooked — the actual named artists' piano jugged brazenly old fashioned straight original-style 115.3bpm DNA Full Version.

### 6 RM UPDATE

## TOP 10 B

- 1 **TOUSHIANA 1927**
- 2 **RUSH**
- 3 **WHLIGHT ZONE**
- 4 **SO YOU THINK YO**
- 5 **WHAT TO DO YOU**
- 6 **WINTER**
- 7 **JOYRIDE**
- 8 **IN BLOOM**
- 9 **MIRA JANE'S CA**
- 10 **WILL YOU BE TH**

The following records are out for 200 singles sales chart.

## US TO

- 1 **ALL LOVE, Color B**
- 2 **CAN'T LET GO, M**
- 3 **WHAT'S LOVE LE SU**
- 4 **BLACK OR WHITE**
- 5 **FINALLY, Ce Ce Pen**
- 6 **DAMONDS & PEARL**
- 7 **I LOVE YOUR SMI**
- 8 **SMELLS LIKE TEE**
- 9 **MYSTERIOUS WA**
- 10 **IM TOO SEXY, Ruj**
- 11 **LEGIT QUIT, H**
- 12 **TELL ME WHAT YOU**
- 13 **NO SON OF A B**
- 14 **THE WAY FEEL AB**
- 15 **IT'S SO HARD TO SAY**
- 16 **ADAMMS GROOV**
- 17 **SET AIGHT ON ME**

- 18 **WILDSIDE, Marly Mark & The Funky Bunch Interscope**
- 19 **WE CAN'T LET GO, M** Elektra
- 20 **BROKEN ARROW, Rod Stewart** Warner Brothers
- 21 **WHAT'S THAT LOVE IS FOR, Amy Grant** A&M
- 22 **WHEN A MAN LOVES A WOMAN, Michael Bolton/Columbia**
- 23 **TO BE WITH YOU, M** Atlantic
- 24 **LIVE FOR LOVING YOU, Gloria Estefan** Epic
- 25 **KEEP COMING BACK, Richard Marx** Capitol

### MYSTIQUE

#### 'Fire'

(Cue Records TCUE 008R, via Total/EMG)  
On re-release last October as flip to 'Want Your Baby' but now belatedly out on its own, Dave has expected two months ago, this Dave Lee created typically retro-style disco charts prosided and ambient synth washed trotting cool jittery leper is in new 0-120.3bpm Joy Negro, similar samples jotted shuffling original 120bpm Spaced and Ruttery urgent late-time new 129.7bpm Energetic Mixes. Red hot, it-wah!

### L.F.O.

#### 'What Is House?'

(WARP Records WAP 17, via Pinnacle)  
Instead of the 'Love Is The Message'/'Tan Ta Ra' import double-disco's various mixes, we just get the bleep pioneers' breezily plinking vibrate 'Tan Ta Ra' in its jerkily lurching 127.8bpm Moxy Rems, couched here by the brand new slippier scurrying 0-130.5bpm Synchro and best-less twitlery swirling 64bpm 'Mashed Potato', plus as title track their mumbly washed bright bippy cantering 9-122.7bpm 'What Is House? (LFO Remix)', with an abruptly decelerating deep tone leish.

### RED LIGHT featuring Tyler Watson

'Who Needs Enemies' (Final Vinyl) FVT 10, via SPD)  
Newly re-recorded since it first appeared on Canada's H-Bias Records as a track from 'The Rhythm Formula E.P.', this soulful girl moaned Vies Montana sampling piano ploried and vibes rippled toying garage hauler is far classier now in 121.1bpm Pumped-Up Club Mix, Ar-waves Edit and 121.6bpm CD Dub Instrumental mixes (plus two more that weren't promoted).

### PUBLIC ENEMY

'Shut 'Em Down (Remix)' (Det Jam recordings/Columbia 857761 6)

Promoted ultra-collectively on white vinyl in a de-out sleeve, this sinusoidally undulating



### REGIME

#### 'What To Do'

(regio 12 ROS 101, via Total/EMG)  
The reinflectionation team Jolley Hays Jolley rethurs their new label with a revamp of its aborted debut single from last July, then a lurching 117.6bpm silky/hummer that failed to get any marketing niche, this occasionally Area

Ross (or is that really Area Jolley?) hollered 'Pump Up The Volume' bass throbbed jiggly chugger (now being) in monostereoously 118.2bpm Casablanca Mix and 118.5bpm Dub, soulful wailing washed battere jauntily jittering mink 101-121bpm The Man Ray Mix, and more fully stuzzaked toying organ abled 118.3-6bpm The Repps Mix.

### NU-MATIC

#### 'The Hard Times E.P.'

(M+M-001)  
Currently white labelled without any file details, this Shut Up And Dance-type London duo's limited edition four-track has the Augustus Pablo inspired deceptively gentle reggae riddim throbbed twitlery shuffling raga-hard-core 138.4bpm 'Hard Times', piano ploried reggae-less newly boomed 139.6bpm 'Nu-Matic — The Theme', throbbed bleatly frantically thrashing 141.2bpm 'Frequent Fatigue' and sub-bass occluded ultra-transc 0-155.8bpm 'Gonna Be A Long Trip', the latter possibly being replaced when the EP is fully released on XL Recordings around February 24.

### PEOPLE GET READY

#### 'Be My Friend'

(Produce Records BUMP 101, via Pinnacle)  
The Zol-type plaintive pop girls at times

'Magical Mystery Area' Bees Crying chanting-antagonic anthem' happy jittery is appropriately from Liverpool. In fan promo at least Hugh Bryder's dated luggy indie dance' 0-92bpm PGR and more punchily jolting 0-98-0bpm Vibe Organisation Mixes, a probable raso hit.

### URBAN SHAKEDOWN featuring MCGC Finn

'Some Justice' (MCG-001, via 071-294 438E)  
Building through video game bleeps, revally sub-BASS and rockily disjuncted beats, this frantically scintillating 0-138.6bpm percussive racer pauses a female for some "we'll live as one family" times falling towards the end, with a Smart! stuzzaked scrabbled scratched jittery jittering 138bpm 'Rub Justice' rip!

### THE R.A.S.E.

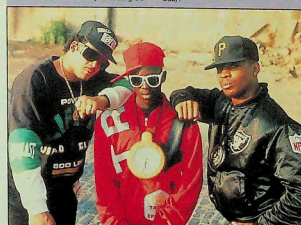
'The Ron Allen Sound Experience' (US Strobe Records ST-010)  
Ron's three-track has the piano and organ ploried strangely strangled site repeating 'Get On Up' in excellent MSB-like briskly jolting Philly-style 120.3bpm Groovy Disco and jittery cantering 120.6bpm Boom System Mixes, plus the percussive jingly charming and chanting carnival-like 123.6bpm 'Say It Loud'.

### deTour

'Kinda Like This' (Avenue X Records AVX103T, via Greyhound)  
Keyed-out by co-creator Robbie Kilgus, the flute piped and piano piped superb Subst-ytle jaunty jogging jazz groove is in 108bpm 28th St. Remix, Grant Remix and 108.3-8bpm Weems Mix, flpped by the Vesra moaned throbby 121.2bpm 'Blue Madness' and bouncing scatted and vibed 114.2bpm 'World Out There'.

### JUST US

'You Got It' (US Nervous Records NER 2000B)  
Frankie Cutlass & Andy Marvel's Chuck Berry, Franky Byrd and obituary samples prodded jauntily jiggling 0-122.3bpm canterer is in G.O.Vocal, Instrumental and Bonus Beats, plus a similarly synthetic Rute-topped and organ chmiced completely love-less 'Hypno Trance'.



- 26 **WE CAN'T DANCE, Genesis** Atlantic
- 27 **ROOMS SONS OF ELTON JOHN, Van Halen** Polygram
- 28 **SPELLBOUND, Paula Abdul** Capstone
- 29 **HIT IN MOTION, Amy Grant** A&M
- 30 **MUSIC FOR THE PEOPLE, Marky Mark/Enyce/Blackstreet** Atlantic
- 31 **FOR MY BROKEN HEART, Reba McEntire** MCA
- 32 **DECADE OF DECADES, Mötley Crüe** Elektra
- 33 **WE CAN'T LET GO, Keith Sweat** Elektra
- 34 **SAVE UP ALL YOUR TEARS, The Corps** Geffen
- 35 **SEND ME AN ANGEL, The Scorpions** Mercury
- 36 **VIBELOGY, Paula Abdul** Capstone
- 37 **SPENDING MY TIME, Roxette** EMI
- 38 **SET THE NIGHT TO MUSIC, Roba Rock/Mix Fleet** Atlantic
- 39 **LIVE AND LET DIE, Guns N' Roses** Geffen
- 40 **HOME SWEET HOME, Mötley Crüe** Elektra
- 41 **THE UNFORGIVEN, Metallica** Elektra
- 42 **HOMEBASE, DJ Jazzy Jeff/Fresh Prince** Jive
- 43 **SUGAR S&S M&G, Red Hot Chili Peppers** Warner Bros
- 44 **DON'T ROCK THE JUKEBOX, Alan Jackson** Arista
- 45 **TEN STRAIT TRICKS, George Strait** MCA
- 46 **VAGABOND HEART, Rod Stewart** Warner Brothers
- 47 **TRISHA YEARWOOD, Trisha Yearwood** MCA
- 48 **FIREHOUSE, Firehouse** Epic
- 49 **OF THE HEART, THE SOUL... Phil Dierin** Gees Street





# Record Mirror

THE RECORD MIRROR CLUB CHART IS FEATURED ON THE MARK COODIER SHOW ON RADIO 1 FM EVERY MONDAY AT 7.30pm

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



## RECORD MIRROR

TOP 100  
 1 + I CAN'T DANCE  
 2 + JUSTIFIED & AN  
 3 + DON'T TALK JUST  
 4 + OLD RED EYES  
 5 + ADDAMS GROOVY  
 6 + BLACK OR WHITE  
 7 + GOODNIGHT GIRL  
 8 + TOO BLIND TO SEE  
 9 + STARS Simply Red  
 10 + I WONDER WHY  
 11 + WE GOT A LOVE  
 12 + WHEN YOU LOVE  
 13 + MY HAND OVER  
 14 + I CAN YOU FEEL  
 15 + MARTIKA'S KITE  
 16 + VIBEDOLY PAUL  
 17 + I DRIVEN BY YOU  
 18 + MY MYSTERIOUS W  
 19 + ALL WOMAN Lisa  
 20 + HIT Supercuts  
 21 + FEEL SO HIGH DJ  
 22 + DON'T LET THE S  
 23 + WE GO TO TH  
 24 + CAN'T LET US  
 25 + THESE ARE THE  
 © Copyright EMI, Comptel et

### TOP 10 B

1 + LOUISIANA 1927  
 2 + RUSH  
 3 + TWILIGHT ZONE  
 4 + SO YOU THINK Y  
 5 + WHAT TO DO  
 6 + WINTER  
 7 + JOYRIDE  
 8 + IN BLOOM  
 9 + MORIA JANE'S CA  
 10 + WILL YOU BE THE  
 The following records are over  
 Top 200 singles sales chart.

### US TC

1 + ALL A LOVE, Color  
 2 + CAN'T LET GO, M  
 3 + [L] DON'T LET THE  
 4 + BLACK OR WHITE  
 5 + FINALLY, Co Ca Peri  
 6 + DIAMONDS & PEARL  
 7 + I LOVE YOUR SMII  
 8 + SMELLS LIKE TEE  
 9 + [L] MYSTERIOUS  
 10 + I'M TOO SEXY, Rig  
 11 + 2 LEGIT 2 QUIT, H  
 12 + TELL ME WHAT YOU  
 13 + IN SON OF MINE  
 14 + IN THE WAY I FEEL  
 15 + IT'S SO HARD TO SA  
 16 + ADDAMS GROOVY  
 17 + [L] SET DRIFT ON M  
 18 + WILDSIDE, Mary M & The Funky Bunch Interscope  
 19 + KEEP IT COMING, Ken Sweat  
 20 + BROKEN ARROW, Rod Stewart Warner Brothers  
 21 + THAT'S WHAT LOVE IS FOR, Amy Grant A&M  
 22 + WHEN A MAN LOVES A WOMAN, Michael Ballou/Columbia  
 23 + TO BE WITH YOU, B.B. King Atlantic  
 24 + LIVE FOR LOVING YOU, Gloria Estefan Epic  
 25 + KEEP COMING BACK, Richard Marx Capitol  
 26 + S&P  
 27 + S&P  
 28 + S&P  
 29 + S&P  
 30 + S&P  
 31 + S&P  
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 41 + S&P  
 42 + S&P  
 43 + S&P  
 44 + S&P  
 45 + S&P  
 46 + S&P  
 47 + S&P  
 48 + S&P  
 49 + S&P  
 50 + S&P

Rank	Artist	Title	Label	Genre	Final Vinyl
1	1 PRIDE IN THE NAME OF LOVE (TECHNO REMAKE CLUB MIX)	Columbia	AA&M	Warner Bros Vinyl	
2	2 DEEPER LOVE (CLUB MIX) (Duke & Co)	Capitol	AA&M	PWL	
3	3 WE GOT A LOVE THANG (SILKY HOUSE THANG) (Cr Cr Revolution)	Ten	AA&M	German Dance Pool	
4	4 TOO BLIND TO SEE THE KISS (New)	Atco/East West	AA&M	Ten Son Ten white label	
5	5 (CAN YOU) FEEL IT (Pam Stone) (Big Beat)	Big Life	AA&M	POP promo	
6	6 LOVE AGAIN (JOY NEGRO MIX)	Konata	AA&M	Debut promo	
7	7 BLACK OR WHITE (THE CIVILILES & COLE REMIXES) (Manhattan)	Epic	AA&M	Chase promo	
8	8 MORA JANE'S CAFE (E-SHODVEY'S GROOVY MIX)	Defone	Pulse-B white label	D-Zone promo	
9	9 EVERYBODY IN THE PLACIER UP THE SOUND SYSTEM	XL	AA&M	US Delicious Vinyl	
10	10 G-FORCE (ENERGY FLOWCRAWLER) (HAI) (The Producers)	XL	AA&M	Bad Boys white label	
11	11 TWILIGHT STROKES (Atom)	Circa promo	AA&M	US RCA	
12	12 GREED (Lush) (Lush)	Orange/Freeform	AA&M	RCA	
13	13 I CAN YOU FEEL	Pulse-B white label	AA&M	Republic	
14	14 MARTIKA'S KITE	PWL Continental	AA&M	Freeform	
15	15 VIBEDOLY PAUL	Grant	AA&M	Perfecto	
16	16 I DRIVEN BY YOU	Pulse-B white label	AA&M	Perfecto	
17	17 MY MYSTERIOUS W	US A&M&H	AA&M	Perfecto	
18	18 ALL WOMAN Lisa	Champion white label	AA&M	Perfecto	
19	19 HIT Supercuts	Urban	AA&M	Perfecto	
20	20 FEEL SO HIGH DJ	East West promo	AA&M	Perfecto	
21	21 DON'T LET THE S	Raiders	AA&M	Perfecto	
22	22 WE GO TO TH	US I.D.	AA&M	Perfecto	
23	23 CAN'T LET US	Republic promo	AA&M	Perfecto	
24	24 THESE ARE THE	Warner Bros	AA&M	Perfecto	
25	25 LOUISIANA 1927	Mendoza white label	AA&M	Perfecto	
26	26 RUSH	Black Market	AA&M	Perfecto	
27	27 TWILIGHT ZONE	PWL Continental	AA&M	Perfecto	
28	28 SO YOU THINK Y	EMI promo	AA&M	Perfecto	
29	29 WHAT TO DO	Urban	AA&M	Perfecto	
30	30 WINTER	Motown promo	AA&M	Perfecto	
31	31 JOYRIDE	Warner Bros	AA&M	Perfecto	
32	32 IN BLOOM	AA&M	AA&M	Perfecto	
33	33 MORIA JANE'S CA	Acid Jazz/Urban	AA&M	Perfecto	
34	34 WILL YOU BE THE	W&R promo	AA&M	Perfecto	
35	35 ALL A LOVE, Color	Big Life promo	AA&M	Perfecto	
36	36 CAN'T LET GO, M	Repro promo	AA&M	Perfecto	
37	37 BROKEN ARROW, Rod Stewart	Epic	AA&M	Perfecto	
38	38 THAT'S WHAT LOVE IS FOR, Amy Grant	Reprise promo	AA&M	Perfecto	
39	39 WHEN A MAN LOVES A WOMAN, Michael Ballou/Columbia	AA&M	AA&M	Perfecto	
40	40 TO BE WITH YOU, B.B. King	Tribal Bass promo	AA&M	Perfecto	
41	41 LIVE FOR LOVING YOU, Gloria Estefan	US Esquire	AA&M	Perfecto	
42	42 KEEP COMING BACK, Richard Marx	Columbia promo	AA&M	Perfecto	
43	43 S&P	PWL Continental	AA&M	Perfecto	
44	44 S&P	XL white label	AA&M	Perfecto	
45	45 S&P	riff raff	AA&M	Perfecto	
46	46 S&P	AA&M	AA&M	Perfecto	
47	47 S&P	AA&M	AA&M	Perfecto	
48	48 S&P	AA&M	AA&M	Perfecto	
49	49 S&P	AA&M	AA&M	Perfecto	
50	50 S&P	AA&M	AA&M	Perfecto	

The Record Mirror Club Chart is available as a special faxed service in extended form as soon as it is compiled on the Friday before publication. Details on 071 620 3636.



THIRD FEBRUARY 1992 RELEASE

7" - RIFF 003/CD - RIFFCD 003/12" - RIFFR 003

DISTRIBUTED BY RTM/APT, PHONE APT ORDER DESK 0904 652524

MIDEM LICENSING & EXPORTS CONTACT: DARREN MALSKI, 'HOTEL ASCOT' (03) 991824

featuring **Waka Waka**

18 + WE CAN'T DANCE, Genesis	Atlantic	43 + HOMEBASE, DJ Jazzy Jeff/Fresh Prince	Jive
19 + I CAN'T LET GO, M	Mercury	44 + BLOOD SUGAR SEX MAGIK, Red Hot Chili Peppers	Warner Bros
20 + BROKEN ARROW, Rod Stewart	Warner Brothers	45 + DON'T ROCK THE Jukebox, Alan Jackson	Mercury
21 + THAT'S WHAT LOVE IS FOR, Amy Grant	A&M	46 + TEN TRAIT THINGS, George Strait	MCA
22 + WHEN A MAN LOVES A WOMAN, Michael Ballou/Columbia	Columbia	47 + VAGABOND HEART, Rod Stewart	Warner Brothers
23 + TO BE WITH YOU, B.B. King	Atlantic	48 + TRISHA YEARWOOD, Trisha Yearwood	MCA
24 + LIVE FOR LOVING YOU, Gloria Estefan	Epic	49 + FIREHOUSE, Firehouse	Epic
25 + KEEP COMING BACK, Richard Marx	Capitol	50 + [L] OF THE HEART, THE SOUL, P.N. Dawn	Capitol

Charts courtesy Billboard, 25 January 1992. \* Bufiles are awarded to those products demonstrating the greatest airplay and sales gain. [L] UK Signings.



# TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Category/Running Time	Label	Cat No.
1	QUEEN	Greatest Flix II	Compilation/1hr 20min	PMI	VC4112
2	QUEEN	Box Of Flix	Compilation/2hr 40min	PMI	MVB891243
3	QUEEN	We Will Rock You	Live/1hr 30min	Music Club	MC 2032
4	QUEEN	Greatest Flix	Compilation/1hr 3min	PMI	MVP 9910112
5	CARRERAS/DOMINGO/PAVAROTTI		PolyGram/Vid	CFV 11122	
6	TINA TURNER	Simply The Best	Compilation/1hr 30min	PMI	MVD 9913083
7	LUCIANO PAVAROTTI	In Hyde Park	Live/1hr 30min	PolyGram/Vid	7111903
8	SIMPLY RED	Moving Picture Book	Video/Single/16min	WMV	903754343
9	JASON DONOVAN	Joseph Mega-Remix	PolyGram	0842723	
10	STATUS QUO	Rocking Through ...	4 Front/PolyGram	LED 80152	
11	LUCIANO PAVAROTTI	Pavarotti	Music Club/Video Col	MC 2003	
12	ROXETTE	The Videos	Compilation/1hr 10min	PMI	MVP 9913273
13	DANIEL O'DONNELL	Thoughts Of Home	Compilation/52min	Telstar	TVE 1007
14	DANIEL O'DONNELL	An Evening With	Ritz	RTZV 0008	
15	ROD STEWART	The Videos 1984-1991	Compilation/1hr	WMV	7585082833
16	KYLIE MINOGUE	Let's Get to...	Compilation/26min	PWL	VHF 21
17	R.E.M.	This Film Is On	Compilation/1hr 30min	WMV	7595382543
18	FOSTER & ALLEN	Souvenirs & ...	Compilation/1hr	Telstar	TVE11034
19	MADONNA	The Immaculate Collection	Compilation/55min	WMV	7595382143
20	QUEEN	Rare Live	Live/1hr 30min	PMI	MVP 99 1189 3
21	ELVIS PRESLEY	56-In The Beginning	4 Front/PolyGram	0837883	
22	PET SHOP BOYS	Videography	Compilation/1hr 20min	PMI	MVD 891333
23	KARAOKE PARTY		Compilation/50min	Watershed	EUKV 4004
24	INXS	Live Baby Live	Live/1hr 34min	PolyGram	0857493
25	CLIFF RICHARD	Rock In Australia	Music Club/PMI	MC 2056	
26	PAUL YOUNG	From Time To Time	Compilation/57min	Sony	499482
27	SEAL	Seal	Compilation/40min	WMV	9031761283
28	ERIC CLAPTON	The Cream Of...	4 Front/PolyGram	0838223	
29	THE CURE	The Cure Play Out	Windsong International	WV 007	
30	VARIOUS	Classic Opera	Compilation/1hr	Virgin	VVD 323

© 1991 CW. Compiled by Galtop

# TOP 15 VIDEO

Rank	Artist	Title	Category/Running Time	Label	Cat No.
1	FANTASIA		Children's/1 hr 55 min	Walt Disney	D211522
2	GHOST		Drama/2 hr 1 min	CIC	VHR 2496
3	THE LITTLE MERMAID		Children's/1 hr 19 min	Walt Disney	D209132
4	HOME ALONE		Children's/1 hr 38 min	Foxvideo	1866
5	DOCTOR WHO: The Caves Of Androzani		Sci-Fi/1 hr 41 min	BBC	88CV 4713
5	DOCTOR WHO: Robot		Sci-Fi/23 min	BBC	88CV 4714
7	ROSEMARY CONLEY'S WHOLE BODY PROG 2		Special Interest/1 hr 2 min	BBCV	4706
8	QUEEN: Greatest Flix II		Music/1 hr 20 min	PMI	VC4112
9	THE AMAZING ADV. OF MR. BEAN		Comedy/1 hr	Thames/Video Col.	TV 8134
10	THE LOVERS' GUIDE		Special Interest/1 hr	Lifetime/Pickwick	LTV 001
11	THE EXCITING ... MR. BEAN		Comedy/55 min	Thames/Video Col.	TV 8140
12	QUEEN: Box Of Flix		Music/3 hr 20 min	PMI	MVB891243
13	ROY CHURBY BROWN	...Helmet Rides	Live/1hr 30 min	PolyGram/Vid.	0836623
14	BILLY CONNOLLY LIVE		Comedy/1 hr	Virgin	VVD 863
15	QUEEN: We Will Rock You		Music/1 hr 30 min	Music Club/PMI	MC 2032

## FORTHCOMING SUPPLEMENTS IN MUSIC WEEK

- FEB 15:** **AUDIO ACCESSORIES:** A retailer's guide to the essential accessories
- MERCHANDISING:** UK market update — highlighting how companies are meeting the need for flexible and creative services
- FEB 22:** **STUDIOS IN THE UK:** A look at how recording budgets are best spent
- REISSUES:** How record companies are unearthing a wealth of unissued product along with reissues
- FEB 29:** **VIDEO RETAILER:** Product countdown for March and April

**For further details contact:**

**THE MUSIC WEEK AD DEPT on 071-620 3636**

**music week**  
Incorporating Record Mirror

25	21	TAKE ME AWAY	Frankiem
		Cappella featuring Loleita Holloway	PWL Continental
26	54	I WONDER WHY	Antia
		Curtis Stigers	
27	NEW	STAY	London
		Shakespeare's Sister	
28	21	ALL WOMAN	Antia
		Lisa Stansfield	
29	NEW	FEEL SO REAL	Citybeat
		Dream Frequency/Debbie Sharp	
30	18	EASY TO SMILE	Epic
		Sensless Things	
31	21	CAN'T LET GO	Columbia
		Meriah Carey	
32	28	IDOTS AT THE WHEEL (EP)	Scorch
		Kingmaker	
33	56	MY HAND OVER MY HEART	Some Bizzare
		Marc Almond	
34	47	HIGHWAY 5 '92	MCA
		The Blessing	
35	66	LOVE YOUR MONEY	Decca
		Davey Christmas	
36	11	RUBBISH	Big Cat/Chrysalis
		Collect 11: The Unstoppable Sex Machine	
37	NEW	MOVIN'	Ten
		Marathon	

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## TWELVE INCH

1	1	EVERBODY IN THE PLACE (The Prodigy)	21	INSTRUMENTS OF DARKNESS (Art Of Noise)
2	NEW	TWILIGHT ZONE (Unlimited)	22	THE SAINTS (Thompson Twins)
3	NEW	SHUT UP DOWN (Public Enemy)	23	THE COMPLETE DOMINATOR (Linn Record)
4	NEW	WELCOME TO THE CHEAP SEAS (EP) (The Workers Split)	24	LIKE IT (Overweight Foot/Capricorn)
5	NEW	FEEL SO REAL (Dream Frequency/Debbie Sharp)	25	RUNNING OUT OF TIME (Digital Organism)
6	3	BLACK OR WHITE (C&C REMIXES) (Michael Jackson)	26	GOD GAVE ROCK & ROLL TO YOU (Kiss)
7	5	WE GO A LOVE THANG (Ce Ce Peniston)	27	THEN I FEEL GOOD (Katherine E)
8	NEW	MOVIN' (Marathon)	28	EASY TO SMILE (Santelias Things)
9	4	PRIDE (IN THE NAME OF LOVE) (Civilians & Coe)	29	ROOBARR & CUSTARD (Shaff)
10	7	TAKE ME AWAY (Cappella/Loleita Holloway)	30	JUSTIFIED AND ANCIENT (The Klezmante Harvey)
11	6	(CAN YOU FEEL THE PASSION) (Blue Pearl)	31	COME ON! (Soo)
12	2	DIFFERENT STROKES (Reotonek)	32	MY HAND OVER MY HEART (Marc Almond)
13	NEW	GIVE ME JUST A LITTLE MORE TIME (Kylie Minogue)	33	FUNKIN' FOR JAMAICA (1991) (Bennix, Tom Brown)
14	9	HIT (Sugarbuds)	34	THE WAY I FEEL ABOUT YOU (Karyn White)
15	8	TOO BLIND TO SEE IT (Kym Sims)	35	SHOT OF POISON (Lita Ford)
16	11	NIGHTBIRD (Comment)	36	LOVE IS EVERYWHERE (Cicero)
17	31	LOVESICK PLEASURE (Davey Christmas)	37	RUBBISH (Date: The Unstoppable Sex Machine)
18	25	FEEL SO HIGH (Dexter)	38	HOME SWEET HOME (Molloy Cize)
19	23	VIBEDLOGY (Paula Abdul)	39	FREEDOM (Keith Nunnally)
20	11	IDOTS AT THE WHEEL (EP) (Kingmaker)	40	RIDE LIKE THE WIND (Earl Slick Beat)

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63	43	JOSEPH MEGA-REMIX (Jason Donovan/Venus)	Realy/Def Jam
64	56	THEN I FEEL GOOD (Katherine E)	PWL Continental
65	45	FUNKIN' FOR JAMAICA (1991) REMIX (Tom Brown)	Atisa
66	44	THE TRUTH (The Real People)	Columbia
67	15	THE WAY I FEEL ABOUT YOU (Karyn White)	Warner Bros
68	43	AM I RIGHT? (REMIX) (Erasmo)	Mute
69	43	SHOT OF POISON (Lita Ford)	RCA
70	24	ROCKET MAN (I THINK IT'S GOING TO BE A...) (Kate Bush)	Mercury
71	55	EVERYBODY MOVE (Cathy Dennis)	Polydor
72	41	MYSTERIOUS WAYS (U2)	Island
73	21	TAKE CONTROL OF THE PARTY (BG The Prince of Rap)	Columbia
74	59	YOU SHOWED ME (Salt 'N' Pepa)	Mer
75	68	BLACK OR WHITE (Michael Jackson)	Epic



## primal scream

dixie narco ep

month on up Stone my soul carry me home screaminmedusa

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# TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer	Label
1	ESSENTIAL OPERA	Decca
2	THE ESSENTIAL MOZART	Decca
3	VIVALDI: FOUR SEASONS	EMI
4	MCCARTNEY/DAVIS: LIVERPOOL ORATORIO	EMI
5	BRINNS: VIOLIN CONCERTO	EMI
6	MEDELSOHN/BRUCH/SCHUBERT	EMI
7	BRITTEN: PIANO & VIOLIN CONCERTOS	EMI
8	HOLST: THE PLANETS	Decca
9	ELGAR: CELLO CONCERTO/SEA PICTURES	EMI
10	BEEHOVEN: MIKSA SOLO ENSEMBLES	Decca
11	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Decca
12	ELGAR: CELLO CONCERTO/ENIGMA VARS	Columbia Masterworks
13	ESSENTIAL HIGHLIGHTS: NUTCRACKER	EMI
14	BIZET: CARMEN (HIGHLIGHTS)	Decca
15	PUCCINI: LA BOHEME (EXCERPTS)	EMI
16	MOZART: REQUIEM (EXCERPTS)	ASV
17	HOLST: THE PLANETS	Decca
18	DIVAI A SOPRANO AT THE MOVIES	Sire
19	VERDI: AIDA (HIGHLIGHTS)	Decca
20	MOZART: ARIAS & DUETS	EMI
21	ORCHESTRAL	Decca
22	ELGAR: CELLO CONCERTO	Decca
23	ALBINONI: ADOLFO/PACHELBEL: CANON	Decca
24	LOUY WEEBER: REQUIEM	EMI
25	ELGAR: MUSIC FOR VIOLIN & PIANO	EMI
26	ESSENTIAL HIGHLIGHTS: SWAN LAKE	EMI
27	VERDI: OTELLO	Decca
28	RAHIREZ: MISSA CRISTOLA	Decca
29	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	EMI
30	VIVALDI: CONCERTOS	EMI
31	GERSHWIN: RHAPSODY IN BLUE	Decca
32	PUCCINI: TOSCA (HIGHLIGHTS)	Decca
33	BEETHOVEN: BEETHOVEN 9th	Decca
34	BEETHOVEN: SYMPHONIES 5 & 6	Decca
35	BEST OF BEEHOVEN	Decca
36	WYMAN: PROSPERO'S BOOKS	Decca
37	DRIF: CARMINA BURANA	Decca
38	VIVALDI: FOUR SEASONS	Decca
39	MOZART: PIANO CONCERTOS 21 & 27	Decca

# DISTRIBUTION: INDE SINGLES\*

Rank	Title	Label
1	JUSTIFIED AND ANCIENT	KLF Communications (KLF 990X) (PT)
2	HIT	EMI
3	WATERFALL	Silverstone (ORE) 27 (PT)
4	RUNNING OUT OF TIME	Dead Dead Good... (DDG00) 91 (RM) (PT)
5	AM I RIGHT (REMIX EP)	Mute... (11) 3MTE 134 (RM) (PT)
6	THE COMPLETE DOMINATOR	RS&S/Rhythm... (RSUK 4X) (RM) (PT)
7	INSTRUMENTS OF DARKNESS	China (WOK) 2012 (PT)
8	LOVE YOUR MONEY	Dece (DVA) 11 (EP) (APT)
9	FOR LOVE (EP)	4AD BADC 2001 (BAD 2001) (RM) (PT)
10	PLAYING WITH KNIVES	Virgin/Soulstorm 305 (STORM 30) (RM) (PT)
11	GOONHEAD	Mute... (11) MUTE 1381 (RM) (PT)
12	FEVER CALLED LOVE	RS&S/Outer Rhythm... (RSUK 8) (RM) (PT)
13	MONKEY LAH	RS&S/Outer Rhythm... (RSUK 8) (RM) (PT)
14	AM I RIGHT?	Mute... (11) MUTE 1381 (RM) (PT)
15	ACTIV 8 (COME WITH ME)	Network (NWK) 134 (PT)
16	OBSESSION	Tom Sen Ten (TST) 2009 (PT)
17	HORSEPOWER	Dead Dead Good (DDG) 011 (RM) (PT)
18	HARDCORE EP	RS&S... (RSUK 8) (RM) (PT)
19	BLACKOUT	Reverb... (RVT) 091 (S) (S) (S)
20	REACHIN'	Republic (LIC) 150 (PT)
21	THE OMEN	RS&S... (RSUK 13) (RM) (PT)
22	WICKED LOVE	Dead Dead Good (DDG) 011 (RM) (PT)
23	MANIC MINDS	Reinforced... (RVT) 1209 (S) (S) (S)
24	IT'S GRIFF UP NORTH	KLF Comms (AM) 5020R (RTM) (PT) (PT)
25	FAR FROM HOME	China (WOK) 2010 (PT)
26	LOVE SEE NO COLOUR	Product (MLK 106) (PT)
27	STONY	Outer Rhythm (OOT 13) (OOT 13) (S) (S) (S)
28	JAMES BROWN IS DEAD	ZYX ZYX 6582 (ZYX 6582) 11 (S) (S) (S)
29	CLIPPED	ArXiv (AX) 175 (S) (S) (S)
30	SILVER (EP)	Topino (TUP) 21 (S) (S) (S)
31	GLOSE YOUR EYES	Production House... (PNT 5) (RM) (PT)
32	OASIS	Expansion... (EXPAN) 201 (PT)
33	DIFFERENT STORY	Dead Dead Good (DDG) 011 (RM) (PT)
34	JUDGE JUDGE	Factory (FAC) 237 (FAC 237) (PT)
35	FEELING	Virgin/Soulstorm 325 (STORM325) (PT)
36	FREE YOUR BODY	Profile... (PROF) 347 (PT)
37	HAIL HAIL ROCK 'N' ROLL	Inner Rhythm (The) 011 (RM) (PT)
38	THICK	Dmg (DHC) 112 (DHC 112) (C) (PT)

Rank	Title	Label
1	ESSENTIAL HARDCORE	Dmg (DINTV 33) (PT)
2	PHORUS	Mute (STUM) 95 (RM) (PT)
3	THE WHITE ROOM	KLF Communications (AM) 5196 (AP) (PT)
4	HARDCORE ECSTASY	Dmg (DINTV 29) (PT)
5	BREAMADELICE	Creation (CRE) 57 (S) (S) (S)
6	WANDAGONE/QUEEN	Creation (CRE) 106 (PT)
7	LEVELLING THE LAND	China (WOL 102) (PT)
8	NOISE	Jumpin' & Pumpin' (LFTD) 13 (PT)
9	LOVELESS	Creation (CRE) 060 (PT)
10	MR. LUCKY	Silverstone (ORE) 519 (PT)

# CONTRIBUTOR ALBUMS

1	NECK AND NECK	CBS 46743CA (S)
2	THOUGHTS OF HOME	Telstar (STAC 237) (BMG) (S)
3	FROM THE HEART	Telstar (STAC 237) (BMG) (S)
4	I NEED YOU	Ritz (RTZ 0028) (PT) (S)
5	DON'T FORGET TO REMEMBER	Ritz (RTZ 0045) (PT) (S)
6	FAVOURITES	Ritz (RTZ 0052) (PT) (S)
7	SWEET DREAMS	MCA (MCC 8003) (PT) (S)
8	LONG STAR STATE OF MIND	MCA (MCC 8034) (BMG) (S)
9	EAGLE WHEN SHE FLIES	Columbia 4674854 (S) (S)
10	ONE FAR SUMMER EVENING	MCA (MCC 8345) (PT) (S)
11	HIGH LONESOME	Warner Bros 7809766 (S) (S)
12	DIAMONDS & DREAMS I LOVE...	Prism Leisure (HMC 611) (S) (S)
13	LOVE CAN BUILD A BRIDGE	RCA (PC 9051) (BMG) (S)
14	WATKENS	Cosmos (COS 1) (S) (S) (S)
15	ABSOLUTE TORCH AND TWANG	Sire (WX 253C) (W) (S) (S) (S)
16	SHOOTING STRAIGHT IN THE DARK	Columbia 4674654 (S) (S)
17	ALWAYS AND FOREVER	Sire (WX 253C) (W) (S) (S) (S)
18	TRUE LOVE	RCA (PC 9058) (BMG) (S) (S) (S)
19	HEART OVER MIND	Columbia 4673954 (S) (S)

# FOLK/ROOTS

1	SHEPHERD MOONS	WEA (WX 431C) (W) (S) (S) (S)
2	WATERMARK	WEA (WX 242C) (W) (S) (S) (S)
3	THE BEST OF THE POGUES	PMI (WX 280C) (W) (S) (S) (S)
4	IF THIS ROCK AND ROLL...	Solo (ROCC 1) (PT) (S) (S) (S)
5	GRACELAND	Warner Brothers (WX 53C) (W) (S) (S) (S)
6	THE BIG WHEEL	Chrysalis (ZCH 1858) (E) (S) (S) (S) (S)
7	PASTPRESENT	RCA (PC 7474) (BMG) (S) (S) (S)
8	THE CHRISTY MOORE COLLECTION	Epic (WX 340C) (W) (S) (S) (S) (S)
9	THE RHYTHM OF THE SAINTS	Warner Brothers (WX 340C) (W) (S) (S) (S) (S)
10	RABES IN THE WOOD	Grassie (GRAB) 008 (PT) (S) (S) (S) (S) (S)

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# TOP 60 DANCE SINGLES

## THE OFFICIAL **music week** CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
<b>1</b>	<b>NEW</b>	<b>MOVIN'</b> Marathon	Ten TENX 395 (F)
<b>2</b>	<b>NEW</b>	<b>FEEL SO REAL</b> Dream Frequency/Debbie Sharp	Citybeat BE 1263 (W)
<b>3</b>	<b>1</b>	<b>EVERYBODY IN THE PLACE</b> Prodigy	XL XLT 26 (W)
<b>4</b>	<b>NEW</b>	<b>TWILIGHT ZONE</b> 2 Unlimited	PWL Continental PWL1 211 (W)
<b>5</b>	<b>3</b>	<b>WE GOT A LOVE THANG</b> Ce Ce Peniston	A&M A&M 846 (F)
<b>6</b>	<b>NEW</b>	<b>SHUT 'EM DOWN</b> Public Enemy	Def Jam 6577616 (SM)
<b>7</b>	<b>2</b>	<b>DIFFERENT STROKES</b> Isotonic	ffireedom TABX 101 (F)
<b>8</b>	<b>3</b>	<b>NIGHTBIRD</b> Convert	A&M A&M 845 (F)
<b>9</b>	<b>2</b>	<b>PRIDE (IN THE NAME OF LOVE)</b> Civillies & Cole	Columbia 6577016 (SM)
<b>10</b>	<b>5</b>	<b>TAKE ME AWAY</b> Cappella/Loretta Holloway	PWL Continental PWL1 210 (W)
<b>11</b>	<b>5</b>	<b>BLACK OR WHITE (REMIXES)</b> Michael Jackson	Epic 6577316 (SM)
<b>12</b>	<b>5</b>	<b>(CAN YOU) FEEL THE PASSION</b> Blue Pearl	Big Life BLRT 67 (F)
<b>13</b>	<b>3</b>	<b>FUNKIN' FOR JAMAICA (REMIX)</b> Tom Browne	Arista 614998 (BMG)
<b>14</b>	<b>10</b>	<b>FEEL SO HIGH</b> Des'ree	Dusted Sound 6576896 (SM)
<b>15</b>	<b>14</b>	<b>TOO BLIND TO SEE IT</b> Kym Sims	Atco B 86771 (W)
<b>16</b>	<b>NEW</b>	<b>THE SAINT</b> Thompson Twins	Warner Bros W0080T (W)
<b>17</b>	<b>12</b>	<b>I LIKE IT</b> Overweight Pooch/Ce Ce Peniston	A&M A&M 847 (F)
<b>18</b>	<b>16</b>	<b>VIBELOGY</b> Paula Abdul	Virgin America VU5T 53 (F)
<b>19</b>	<b>10</b>	<b>RUBB IT IN</b> Fierce Puling Diva	React 12REACT 3 (BMG)
<b>20</b>	<b>12</b>	<b>THEN I FEEL GOOD</b> Katherine E	PWL Continental PWL1 213 (W)
<b>21</b>	<b>25</b>	<b>CLOSE YOUR EYES</b> Acen	Production House PNT 034 (Self)
<b>22</b>	<b>11</b>	<b>UNITY</b> Umaja	Urban URBX 83 (F)
<b>23</b>	<b>30</b>	<b>INSTRUMENTS OF DARKNESS</b> Art Of Noise	China WOJK 2012 (P)
<b>24</b>	<b>15</b>	<b>COME ON!</b> Solo	Reverb RBVT 008 (ISDI)

This Week	Last Week	Title Artist	Label (12") (Distributor)
<b>25</b>	<b>37</b>	<b>RUNNING OUT OF TIME</b> Digital Organism	Dead Dead Good! 900D 9T (REPI)
<b>26</b>	<b>NEW</b>	<b>LET ME GROOVE U</b> JT	Atlantic A 8632T (W)
<b>27</b>	<b>NEW</b>	<b>KEEP IT COMIN'</b> Keith Sweat	Elektra EKR 140T (W)
<b>27</b>	<b>NEW</b>	<b>I NEED YOU</b> Nikka Warren	Raiders RAD2R 5 (F)
<b>29</b>	<b>36</b>	<b>ROBBERS &amp; CUSTARD</b> Shaft	Firestorm TABX 90 (F)
<b>30</b>	<b>21</b>	<b>FEVER CALLED LOVE</b> Phic	R&S/Outer Rhythm RSUK 9 (RTMP)
<b>31</b>	<b>NEW</b>	<b>FREEDOM</b> Keith Nunnally	Giant W 0079T (W)
<b>32</b>	<b>24</b>	<b>THE WAY I FEEL ABOUT YOU</b> Karyn White	Warner Bros W 0073T (W)
<b>33</b>	<b>NEW</b>	<b>YOU WANT IT RIGHT NOW</b> Degrees Of Motion	Esquire E50 181 (Import)
<b>34</b>	<b>22</b>	<b>TAKE CONTROL OF THE PARTY</b> BG The Prince Of Rap	Columbia 6576336 (SM)

This Week	Last Week	Title Artist	Label (12") (Distributor)
<b>35</b>	<b>17</b>	<b>TAKE ME UP</b> SoundSpace	ffr FX 177 (F)
<b>36</b>	<b>27</b>	<b>MAGIC MINDS</b> Manix	Reinforced RIVET 1209 (ISDI)
<b>37</b>	<b>23</b>	<b>THE COMPLETE DOMINATOR</b> Human Rotor	R&S RSUK 4X (RTMP)
<b>38</b>	<b>NEW</b>	<b>WHO IS ELVIS?</b> Interactive	ZYX ZYX 864512 (Self)
<b>39</b>	<b>29</b>	<b>THE RUSH</b> Luther Vandross	Epic 6577236 (SM)
<b>40</b>	<b>RE</b>	<b>LOOK WHO'S LOVING ME</b> Escofferies	East West America A 5928T (W)
<b>41</b>	<b>33</b>	<b>THE HARDCORE EP</b> The Hypnotist	Rising High RSN 13 (ISDI)
<b>42</b>	<b>NEW</b>	<b>YOU DON'T KNOW</b> Colonel Abrams	Urban URBX 89 (F)
<b>43</b>	<b>NEW</b>	<b>NO MEMORY</b> Scarlett Fantastic	Arista 615028 (BMG)
<b>44</b>	<b>NEW</b>	<b>RAVE GENERATOR</b> Toxic Two	Dance Floor (USA) DF 1229 (Import)
<b>45</b>	<b>28</b>	<b>COMING ON STRONG (EP)</b> Rhythm Section	Rhythm Section RSN 005 (Self)
<b>46</b>	<b>NEW</b>	<b>MAD MONKS ON ZINC</b> The Holy Ghost Inc.	Holy Ghost HG 005T (ISDI)
<b>47</b>	<b>NEW</b>	<b>WHO NEEDS ENEMIES (REMIX)</b> Red Light	Hi-Bias HB013 (Import)
<b>48</b>	<b>NEW</b>	<b>LET'S STAY TOGETHER</b> Guy	MCA (USA) MCA 54288 (Import)
<b>49</b>	<b>RE</b>	<b>RING THE ALARM</b> Fu-Schnickens	Jive JIVE 291 (BMG)
<b>50</b>	<b>RE</b>	<b>KEEP THE FIRE BURNING</b> House Crew	Production House PNT 029 (Self)

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title Artist	Label/Cassette (Distributor)
<b>1</b>	<b>1</b>	<b>JUICE (OST)</b> Various	MCA MCA 10462/MCAC 10462 (BMG)
<b>2</b>	<b>NEW</b>	<b>BORN IN THE 90'S</b> R Kelly/P. Announcement	Jive JIVE 414652T (Import)
<b>3</b>	<b>10</b>	<b>REAL LOVE</b> Lisa Stansfield	Arista 2123004/12300 (BMG)
<b>4</b>	<b>RE</b>	<b>KEEP IT COMIN'</b> Keith Sweat	Elektra EKT 103T (W)
<b>5</b>	<b>NEW</b>	<b>THE ULTIMATE RAVE</b> Various	EMI/Virgin/Polygram EVP 2T0CEVP 2 (E)
<b>6</b>	<b>RE</b>	<b>SHADES</b> Shades Of Rhythm	ZTT ZTT 8/2T 8C (W)
<b>7</b>	<b>RE</b>	<b>FEEL THE NEED</b> JT Taylor	MCA MCA 10304/MCAC 10304 (BMG)
<b>8</b>	<b>3</b>	<b>DIAMONDS AND PEARLS</b> Prince & The NPG	Paisley Park WX 432/WX 432C (W)
<b>9</b>	<b>RE</b>	<b>BRIDGING THE GAP</b> Roger	Reprise 7599265/241/7599265/244 (W)
<b>10</b>	<b>RE</b>	<b>DEATH CERTIFICATE</b> Ice Cube	Priority SL 57155T (Import)

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**SURVEY**

**TABLOID**



Michael Jackson may have topped *MW's* tabloid survey for the second consecutive month, but not

all of the coverage was complementary. The pop pages of *The Daily Mirror* and *The Daily Star* did not enthuse about his new album and both ran stories saying Dangerous had achieved disappointing sales. Linda Duff, pop editor of *The Daily Star*, polled 20 pop stars for their views on the single, *Black Or White* which garnered a universal thumbs down. "Michael Jackson is a super legend but he's slipping," says Duff. "He hasn't changed his look or his sound and he's not exciting any more." Rick Sky, pop editor of *The Daily Mirror*, also believes the Jackson bubble is close to bursting, but adds that his readers are still interested in the reclusive star. "He's eccentric and totally mad which makes for lively reading," says Sky.

In the four weeks to January 8, Jackson featured in seven pop page lead stories.

**MONTHLY RUN-DOWN**

- 1 Michael Jackson  
PR: Joanna Burns
- 2 New Kids On The Block  
PR: Graeme Hill
- 3 Madonna  
PR: Barbara Charone
- 4 Queen  
PR: Roxie Meade
- 5 Jason Donovan  
PR: Peter Thompson/Lee Leschasin
- 6 Right Said Fred  
PR: Carolyn Norman
- 7 Danni Minogue  
PR: Sue Foster
- 8 Cathy Dennis  
PR: Jane Wilkes
- 9 Kylie Minogue  
PR: Sue Foster
- 10 Cliff Richard  
PR: Sandra Casali

Source: Media Shadowfax

# Dance mimes out of synch with TV

Top Of The Pops' live vocal policy is proving to be a mixed blessing. Proficient miming has, in some memorable cases, been replaced by painful catering.

Yet it's not always the artist's ability which is at fault, reckons Judd Lander, Chrysalis' director of promotions.

"When Carter USM performed their single, Rubbish, on TOTP I was not too happy," says Lander. "The vocals had too much echo and were too far back in the mix."

Broadcasting live music has always been a gamble — The Stone Roses' booming performance on *The Late Show* has passed into folklore — but TOTP producer Stan Appel says capturing a genuine performance outweighs the risk of disaster.

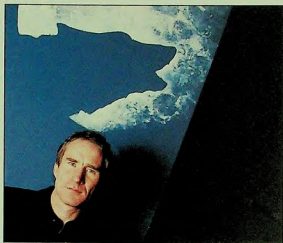
Although Appel reckons that not all of the voices on TOTP are "as good as they should be" he is adamant that every performer must sing live, even if the result is less than flattering.

"I won't accept any miming because the show should be fair to everyone," he adds. "And I haven't had to turn people down because they wouldn't sing live."

On BBC2's *Late Show* acts as diverse as Ice-T, Jane's Addiction and Richard Thompson have not only sung live but played their instruments too. Music producer Mark Cooper prefers live to lip synch because it generates "inspirational" television.

"Live may be rougher but it captures the adrenalin and the excitement," says Cooper.

The key to making live music work on television is time. *The Late Show* allows two hours to set up and sound



Cooper: live music generates 'inspirational' TV

check plus between two and four hours to rehearse to camera, but with eight acts per programme TOTP doesn't have that luxury.

However, time only goes part of the way. Mark Cooper says broadcasting live music involves marrying two art forms. "Television and music meet to create a third thing," he says.

Judd Lander responds that whatever the visuals, television engineers are unversed in the subtleties of recording pop bands.

"Most bands would love the chance to play live on television but they fear what it's going to sound like," he says. "If the sound isn't mixed right, television can do a record a great disservice."

But it's often the equipment rather than the engineer's know-how that colours the final result, as Charlie Parsons, executive producer of Channel Four's *The Word* admits.

"TV isn't CD yet," he says. "We transmit in stereo, but most homes receive in mono. The technology is frustrating but television has come a long way and the sound is as near perfect as we can get it."

It's also debatable whether live television brings out the best in dance music.

Most acts appearing on *The Hitman* and *Her* mime to backing tracks on DAT — although occasionally the vocals are live — which according to producer Nick Wilson suits the show's nightclub ambience and the nature of the music.

"Synthesized music that is sequenced and sampled doesn't lend itself to live performance," he says.

TOTP's decision to outlaw miming was courageous and commendable, but when largely-instrumental techno acts are forced to perform vocal samples live, there may be a case for its rigid policy to be relaxed. Paula McGinley

**EXPOSURE**

**TUESDAY JANUARY 21**

**Return To The Dome**  
 featuring Whycliffe, Curve and Julian Cope, Channel Four: 12.20-1.05am

**WEDNESDAY JANUARY 22**

**Rapido** featuring Lou Reed, Teenage Fan Club, The Joshua Trio and Les Negresses Vertes, BBC2: 7.30-8pm

**Hit The North** featuring The Farm, Radio Five: 10.10pm-midnight

**THURSDAY JANUARY 23**

**Top Of The Pops**, BBC1:  7-7.30pm

**FRIDAY JANUARY 24**

**Hangar 17** featuring Boy  Krazy and Johnny Hates Jazz, BBC1: 4.35-5pm

**Wogan** featuring Buffy Sainte-Marie, BBC1:  7-7.30pm

**The Hitman** And Her, ITV:  3.40-4.40am (regions vary)

**SATURDAY JANUARY 25**

**The ITV Chart Show**,  11.30am-12.30pm

**Classic Albums: Kate Bush's The Hounds Of Love**, Radio One: 2-3pm

**Guitar Legends: The Concert** featuring George Benson, Stanley Clarke and Larry Coryell, Radio One: 6-7pm

**SUNDAY JANUARY 26**

**Cue The Music** featuring Elton John, ITV:  12.05-1.05am

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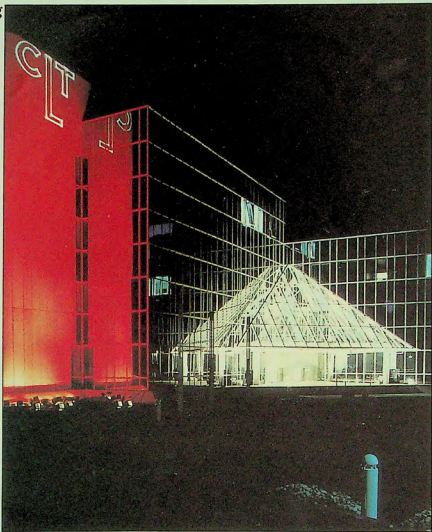
**LUXEM  
BOURG** RADIO

THE STATION OF THE STARS



# Radio Luxembourg is dead: long live Radio Luxembourg

Far from marking Radio Luxembourg's demise, the station's switch from medium wave to satellite heralds an exciting new future for a station just about everybody listened to under the blankets. Grant Goddard tunes in . . .



**T**he much-loved "Station Of The Stars" attracted an unexpected avalanche of media attention at the very end of last year. But headlines such as "Luxembourg's Last Crackle" (*Evening Standard*), "Luxembourg Silenced" (*The Times*) and "Radio Luxembourg Fades Away" (*The Guardian*) gave the distinct impression that the final nail had been hammered into the 58-year-old's coffin.

Nothing could be further from the truth. In fact, the pop station merely relinquished its well-known "208" medium wave frequency, to move to a state-of-the-art satellite transmission system, replacing the all too familiar snap, crackle and pop with perfect high-fidelity stereo sound.

Radio Luxembourg has always maintained a pioneering role in

embracing new sounds and new technology. When its first came on-air in December 1933, the station used the most powerful long-wave transmitter in Western Europe to reach from the Grand Duchy of Luxembourg into Britain with popular music programmes unavailable on the BBC at the time.

Listening to Radio Luxembourg in those early days was considered a rebellious pastime for disaffected youth. A loyal follower of the station in the Thirties was John Jeffery, who recalls his experience of living on a lonely Derbyshire farm with neither gas nor electricity:

"After working in the fields during the day, we arrived back for tea at four o'clock. We had time to tune in to Luxembourg and listen to our favourite soap 'The Adventures Of Marmaduke Brown', in the face of fierce

parental opposition." Jeffery's radio was built from a kit and powered by a nine-volt battery, its aerial made from several hundred feet of copper wire strung from the farmhouse to the pigsty. He recalls the excitement of hearing artists such as Vera Lynn and George Formby for the first time:

"Radio Luxembourg provided an escape from the narrow confines of parental discipline and the restrictions of the BBC. It was about the only means of showing rebellion when family parties around the fire were confined to She Was Only A Bird In A Gilded Cage and When Father Papered The Parlour."

After the disruption caused by the War, Radio Luxembourg resumed broadcasting to Britain and then moved to its legendary 208 metres channel on Medium Wave in the Fifties. It pioneered


the now commonplace idea of "disc jockeys" introducing records without reading from prepared scripts.

Even Stephen Williams, the station's first announcer in 1933, expresses surprise at the speed with which this novel form of broadcasting caught the public's imagination:

"People playing gramophone records and chatting inconsequentially between them for no particular reason at all, except that they liked to chat — that wasn't my idea of broadcasting. If it had been suggested to me in my time, I'd have said 'no, I won't have them on the air.' Experience proved later that this is what the people wanted."

And the British public continued to turn to 208 in their millions for Luxembourg's nighttime pop programmes through ▶

"The first words I announced were 'This is Radio Luxembourg'." Stephen Williams, Luxembourg's first announcer in 1933



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(From left) Dave Christian, Tony Adams, Mike Hollis, Jodie Scott, Bob Stewart, Ollie Henry, Sandy Beech, Tony Prince, Rhoderick Bannatue, Samantha Tuck, John N Catlett, Stuart Henry



In the studios at Radio Luxembourg



Jeff Graham (programme controller)



(From left) Dave Christian, John N Catlett, Inge Graham, Bob Stewart, Tony Prince, Jodie Scott, Chris Carey, Mike Knight, Stuart Henry, Mike Hollis, Sandy Beech, Ollie Henry

► the Sixties and Seventies. The BBC introduced Radio One in 1967 as a belated response to the audience pulling power of Radio Luxembourg and the offshore pirates, but their new network would only broadcast during the daytime in its early years.

Even the birth of legitimate commercial radio in Britain in 1973 had little immediate effect on Radio Luxembourg's dominant position at the time. These new stations tended to broadcast minority interest programmes in the evening, while 208 continued to blast out pure pop music for its teen audience.

But the more recent shift of listeners from Medium Wave to FM for music radio has been the catalyst for Luxembourg's move from 208 to satellite. FM transmission can reproduce CD-quality recordings far more faithfully and suffers little interference, hence the aggressive marketing of the medium over the last few years by both the BBC and commercial radio.

Because FM signals travel little more than 30 miles, a switch to FM was impossible for Radio Luxembourg, given its distant location in the heart of Europe. So the decision was made last year to ditch 208 and leap one step ahead to the even more sophisticated technology of satellite radio.

"People are suggesting now that we're a bit crazy coming off

Medium Wave and going on to satellite," admits Luxembourg's programme controller Jeff Graham. "I think it will be proved that we are not as crazy as people think. Anyone who does

**'Radio Luxembourg was magic for me — it was very fast, very swift, very vital, and it faded the records about half way through.'**  
**Jimmy Savile, Luxembourg DJ for nine years**

something first is always regarded as being a bit rebellious and crazy."

Although satellite television has rapidly gained consumer acceptance, satellite radio is still little known. Each of the TV channels beamed down from Astra has room to accommodate separate audio services "piggybacked" onto it. Screensport uses this spare capacity to run commentaries in five different languages to accompany its TV pictures. Other stations lease the space to radio services.

Radio Luxembourg started an experimental satellite service in August 1990, and attendance at

last year's Cable & Satellite Exhibition at Olympia demonstrated substantial interest, as Graham recalls: "We had people who run cable networks or satellite shops saying: 'Wow! I never even thought of radio. How could I be so stupid?' It was their sudden realisation that there was more

to satellite than just TV," he says. A new piece of equipment is about to be marketed by RBL Audiostar to satellite dish owners, costing around £30, that allows them to pick up these audio channels and listen to them on an ordinary FM radio anywhere within their home.

But while direct-to-home broadcasting provides a listener base, it is only a small part of Luxembourg's business plan for satellite, as John Catlett, the station's general manager, explains:

"We are not banking on people buying a TV dish and then using it to listen to us on the radio. Our concern for the next couple of years will be marketing the station to cable operators and to terrestrial broadcasters who could re-transmit our signal locally on AM or FM."

Already, Luxembourg can be heard on four British cable networks (Croydon, Windsor, Swindon and Aberdeen) and eight in Scandinavia. Cable is a significant distribution medium in mainland Europe — in Holland it reaches 86% of homes.

Student radio is another important outlet, and 12 British campus stations have signed up to carry Luxembourg when not broadcasting their own programmes. This tied in with a station promotion campaign aimed at new students during the start of the current academic year.

The Europe-wide awareness of the station's name and its place in broadcasting history give Radio Luxembourg the commercial edge over other less established companies' ventures into satellite radio.

"The primary strength of Radio Luxembourg is not that it has one of the most powerful commercial transmitters in the world," explains Catlett, "but the value of its name, which has meant so

**'I remember all the record promotion people used to fly out to Luxembourg every day, and we'd have promotion men from seven countries wanting to take us out to lunch at the same time.'**  
**Alan Freeman, Luxembourg DJ from 1958**

"My background was classical music, and then suddenly here I was playing all this lovely noise. I adored it."  
**Muriel Young, Luxembourg's first woman DJ in 1961**



Stuart and Ollie Henry



Stephen Williams: first voice on Luxembourg

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► much to so many people for such a long time."

The move to satellite is only the most public of several changes at Radio Luxembourg in recent times. Early last year Catlett, a quietly spoken American radio

**'I was in the Black Bess pub, and [fellow DJ] Bob Stewart had set it up for this American GI dressed as a cowboy to come in, load a gun, and fire it at me. I went white.'**

**Rob Jones, ex-presenter of**

**"The Nivea Bathso Show" and "Golden Wonder Rock & Rollers"**

consultant, was appointed to the general manager post. He had programmed the highly successful offshore pop pirate "Laser 558" in the mid-Eighties and subsequently advised Atlantic 252 and Jazz-FM.

Until recently, Luxembourg's operation had been split in half. While the station's presenters were based in Luxembourg itself, the management and administrative staff had worked out of a London office.

The recent merger of the two parts has meant the loss of the London-based news team (replaced by Network News) and sales team (replaced by Paris-based "Information et Publicité").

"The frustrations of running a radio station from 300 miles away were quite phenomenal," says programme controller Jeff Graham, who made the move to Luxembourg last August. "It was very difficult to keep tight control over what was actually happening."

"The heart and soul of a radio station has to be where the presenters put it together,"

reasons Catlett, who moved to Luxembourg earlier this month. "We had to have a London office when we operated as a traditional

sales-supported entity."

Radio Luxembourg's ability to fill advertising spaces to UK companies had long been the cornerstone of its financial success, along with pioneering sponsored shows such as "The Palmolive Hour". "The Ovaltines" and its Cadburys' rival "The Coccobus".

But the growth of British commercial radio and the deregulation of sponsored programming has eaten away at Luxembourg's traditional revenue base. In the long run, Catlett expects the new satellite service to support itself from payments made by stations rebroadcasting its signal.

This long-term view of Radio Luxembourg's profitability is possible because the company has always been 100% owned by Compagnie Luxembourgeoise de Telediffusion (CLT), one of Europe's biggest audiovisual communications groups. CLT moved the English service of Radio Luxembourg, along with its five stations in other languages, into a brand new smoked glass and steel headquarters last December. In a suite of three spacious offices work the four-person

management team — Catlett, Graham, operations manager Samantha Tuck, and a secretary.

On the other side of a wide corridor is the single on-air studio and extensive record library, where a team of six presenters produce 24 hours a day of music programming. That is the full staff complement of the English service — much smaller than any comparable British radio station.

"We have to get along quite well," explains Jodie Scott, Luxembourg's Canadian presenter who joined three years ago after a stint on Radio Caroline. "We're usually a good 70% of each other's social life, so it's very important that there aren't any huge ego clashes."

The second floor studio she and the other DJs work in has a huge window at one end, with a clear view over the verdant Luxembourg countryside. The feeling of calmness in here is reflected by the tranquility of the country itself, a landlocked "little Switzerland" occupying a mere thousand square miles.

Scott enjoys the thrill of competing with the whole of Europe and beyond. The winner of today's song lyric competition

had phoned in from Andorra. "I once had a listener who wrote in from Northwest Africa," she relates. "And she was writing on behalf of her whole village. I thought that was dead cool."

Female presenters are nothing new to Radio Luxembourg.

"We've always had women," explains Jeff Graham, "right back to Muriel Young in 1961. Radio One are making a big noise about having Jakkii Brambles on at lunchtime, but it's really their first daytime woman presenter."

A typical hour's music on Luxembourg includes five oldies, the station powerplay, a featured track, and seven records the presenter selects from a three-tier playlist.

"Radio Luxembourg is more recognisable for what it doesn't play," says Graham. "We do play Top 40 music, but we don't play all the dance stuff."

"We play a lot of current music," adds Scott, "but there's a selection made from that. We don't have much in the way of rap, the Kylie & Jason nonsense, or heavy metal. We're playing better music than most other radio stations."

"We play music that's fresh," says Graham, "we play music that's out on a limb, that might never become a hit, but we don't

**'I touched all these knobs in the control room, and accidentally put out a Tampax commercial on five major radio stations and the Luxembourg TV Channel. I had captured 25m listeners.'**

**Chris Carey, Luxembourg DJ in 1975**

particularly care. We play music for the song, not for the singer. If a well-known artist comes out with a song that's just OK, we won't play it."

Presenter Bob Stewart has been with Radio Luxembourg since 1969 and admits that





Jeff Graham, Mike Knight, Inge Graham, Chris Carey, Dave Christian, Mike Hollis, Ollie Henry, Tony Adams, Bob Stewart, Jodie Scott, John N Catlett, Tony Prince, Sandy Beech, Chris Denning, Stuart Henry, Rhoderick Bannatane



Tony Prince (former DJ) with Stuart Henry

although the hits-orientated format has remained constant, the recent change to satellite has taken some adjustment.

"Mainly, it's a headtrip for the DJ, trying to figure out that the new technology is working," notes Stewart. "We know it works technically. I guess that maybe, way back in the early days of Marconi, they turned the thing on and thought 'is there anybody out there?'"

So how does he foresee the future for "satellite" Radio Luxembourg?

"The answer is — when the listeners can take it and put it on a set of headphones to go jogging, put it in the car, take it to the beach, or more importantly, simply move it to the kitchen from the living room."

He means Digital Audio Broadcasting (DAB), a technology under development whereby satellite-delivered radio signals can be heard directly on new portable receivers. DAB will be to FM radio in the Nineties what CDs were to vinyl in the Eighties.

"We're only three or four years away from having DAB," says Jeff Graham. "Now is the time for Luxembourg to establish itself and develop its profile, so that when DAB comes along, we'll move on to it very quickly."

"We'll be more ready by jumping from where we are on Astra," agrees station manager John Catlett, "than we would be if we had stayed around on 208 Medium Wave until DAB came along."

But while the station's method of broadcasting is changing with the times, the overriding programming philosophy stays pretty much constant.

"Radio Luxembourg is still the exciting station," enthuses Graham, "even though you don't listen to it under the bedclothes anymore. You never know what to expect, and there aren't many stations that can do that."

Or as veteran listener John Jeffery commented on hearing Luxembourg's last broadcast on 208, compared to its output 52 years ago: "Some of the songs are as incomprehensible to me as they must have been to my parents all those years ago... I am once again back in the forbidden world of commercial radio."

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### LUXEMBOURG LOWDOWN

First broadcast: 3 Dec 1933  
208 Closedown: 30 Dec 1991, 3am  
Satellite Channel: Astra RT14 7.387.56 MHz stereo  
Shortwave Channel: 15.305 kHz  
Address: 74 Newman Street, London W1P 3LA

#### Programme Schedule:

##### Mon-Thu:

1am-10am "Luxembourg Music Jam"  
10am-1.30pm Jodie Scott  
1.30pm-2pm "Lunchtime Gold"  
2pm-5.30pm Shaun Tilley  
5.30pm-6pm "Teatime Gold"  
6pm-9.30pm Wendy Lloyd  
9.30pm-1am Tony Adams

##### Fri:

1am-10am "Luxembourg Music Jam"  
10am-1.30pm Jodie Scott  
1.30pm-2pm "Lunchtime Gold"  
2pm-5.30pm Shaun Tilley  
5.30pm-6pm "Teatime Gold"  
6pm-9pm Wendy Lloyd  
9pm-11pm "London Calling" Jeff Graham  
11pm-1am "Me Mark Page"

##### Sat:

1am-1.30pm "Luxembourg Music Jam"  
1.30pm-2pm "Lunchtime Gold"  
2pm-5.30pm Mike Hollis  
5.30pm-6pm "Teatime Gold"  
6pm-9.30pm Tony Adams  
9.30pm-1am Wendy Lloyd

##### Sun:

1am-1.30pm "Luxembourg Music Jam"  
1.30pm-2pm "Lunchtime Gold"  
2pm-5.30pm Jodie Scott  
5.30pm-6pm "Teatime Gold"  
6pm-9.30pm Tony Adams

9.30pm-1am "The Original Top 20" Shaun Tilley  
(all times GMT)

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## APPOINTMENTS

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## Researcher

## BBC Television

## Children's Presentation

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Children's BBC Presentation is responsible for the live links between the Children's programmes during the afternoon (*The Broom Cupboard*) and in the school holiday mornings (*But First This*). We also make the pop magazine programme *The Ozone*. We are looking for an experienced Researcher to work with our Production team and Presenters on this output, who has the ability to develop practical and innovative ideas.

We need someone who can demonstrate first hand experience of the music and entertainment industries and who will have worked in television or the journalistic field for at least one year. Applicants must also have a demonstrable interest in Children's Programmes and will have experience of working with a Presenter, ideally on a Children's magazine programme. You must also be familiar with both studio and location filming.

With your application form, candidates should also enclose a brief programme idea for *The Ozone*, suggesting an act you would include and how you would present it. This should be on one A4 side of paper (maximum 350 words).

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For further details contact **Sandy Maer** on 081-743 8000 ext. 2916.  
For an application form contact (quote ref. 9349/MS) **BBC Corporate Recruitment Services, London W1A 1AA. Tel: 071-436 5555.**  
Application forms to be returned by February 5th.

## Assistant

## Music Copyright

BBC Music Copyright requires an Assistant to provide support in advising and negotiating copyright relating to the use of music and sound recordings and to assist in the commissioning of music for Music & Arts and the Light Entertainment and Drama Groups, Television.

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For further details contact **Sally Dunsford** on 081-752 4977.

For an application form contact (quote ref. 9316/MS) **Pauline Rowe, Room 3225, BBC White City, 201 Wood Lane, London W12 7TS. Tel: 081-752 5110.**

Application forms to be completed by January 29th.

Interviews for this post are expected to be held during the week ending 7th February 1992.

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## MORE APPOINTMENTS ON PAGE 34



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*Peter Price is managing director of Warner Music (Ireland) and chairman of the Irish Federation of Phonographic Industries, spearheading the new Gallup-backed Irish chart.*



Panel beaters: Linton and INXS

## Lid artist puts the boot in

Getting a prize collection of star paintings exhibited should be easy, especially when the portraits include Frank Sinatra, Dire Straits, Luciano Pavarotti, Eric Clapton and INXS.

But artist Graham Linton just can't seem to close the deal. Maybe it's because he lives 12,000 miles away down under.

Or maybe it's because the portraits are not run-of-the-mill gallery offerings — they appear on car boot lids, and come personally autographed by the subject.

Starting 16 months ago with an airbrush and a boot lid from the wreckers yard, Linton now has a collection of 85 car panels.

"The aim is to create something unique," he says.

They are certainly that. Now he's planning to crown his achievements and find a sponsor for a UK exhibition.

"Only then can I say I've put the boot in," he says.

Interested parties can call Graham on 010 618 312477.



Julia Collins reckons she is the perfect person to put on the music industry's bash of the year — "I don't drink and I hate parties," she says.

It's safe to assume that the same doesn't go for most of the guests at the Brits Awards banquet. But Collins is confident of her formula: "I think that if there is enough there to keep me amused everyone else will be."

That means no half measures. On the evening of the awards the Royal Lancaster Hotel will become her "Kingdom of Fun," with bumper cars, roller skating, simulated golf, and pool tables.

In her fourth year as party supremo Collins had hoped to

go one better on the bumper cars that provided 1991's highlight. "We were going to sink the car park to have bumper boats," she says. But after the fracas caused by last year between EMI and the Beautiful South the decision to stay on dry land seems wise.

With years of party fixing behind her when working in artist relations at CBS, Collins knows how much grown ups enjoy behaving like children. But she thinks the Brits has one advantage. "They leave less mess to clear up afterwards."

Let's see if we can prove her right, shall we boys and girls?

*Tickets for the Brits are available on 071-379-3295.*

## TV legend takes final bow

As a man who has written and directed a musical about his own life, Jack Good sounds like a man fond of the limelight.

But the creator of BBC's *Six-Five Special* in 1956 and ITV's *Oh Boy* eight years later is planning to disappear — going to live as a hermit in his own wooden hut in a Carmelite Hermitage in Texas.

His musical, *Good Rockin' Tonight*, which transfers from Liverpool to the West End next week, is to be his swansong.

"I have been addicted to egotism in the past," explains the born-again Catholic, who hasn't worked in TV since 1984.

"But this is like a final blast to let people know I've gone. I probably won't be heard of anymore."

Maybe his show should have been called *Goodbye Rockin'*.

### QUOTE OF THE WEEK

"I think I should start billing PolyGram for training up their staff." Chairman of Pinnacle Steve Mason, at news that ex-staff have emerged at PolyGram's rival imperator.



Belly clever: Hurdoff on Zajick

## Exercises a PR can't stomach

It takes a strong stomach to be an opera singer, as American mezzo Dolora Zajick has proved to Sony Classical press officer Katherine Howard.

"She bet I could stand on her stomach," says statuesque 5ft 8ins Howard.

"I was amazed — here was this woman I hardly knew telling me to stand on her stomach — and she actually lifted me by about three inches!"

The huffed singer then went back into the studio to tackle another heavyweight, Prokofiev's Alexander Nevsky.

**music week**  
Incorporating Record Mirror

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## DOOLEY'S DIARY

Remember where you heard it: Is David Simone to return to the UK? ... Former Epic head of promotion Richard Evans is no longer with Fleming and Smallman and is taking calls on 081 995 3736 ... Chelsea Music's Eddie Levy met his new wife Wendy after she took some songs written under her stagename, Chelsea, to PWL's David Howells. He suggested she go to Eddie and he signed her up — for life ... The lyric sheet of U2's *Achtung Baby* is now available in 13 languages, including Icelandic and Chinese! ... Dave Balfe will be launching new electronic label, I, within the fortnight when he has signed up the chap who is going to run it ... Dave Bates is not talking but sources close to the Cocteau Twins say a deal between them is imminent ... So, Robin Godfrey-Cass is going to bring a beard shortly after Obie removed his. Could it be the same one? "No," says Godfrey-Cass, "but if it was, it would be the only thing we've got out of the record companies since the tribunal" ... The sweet smell of success? Australia's top record company MD is PolyGram's Michael Smellie. Our own HMV was top retailer ... Does Polydor club promotions manager Terry "Maggot" Mathews have an identical twin brother? Then who was that in last week's *News Of The World*? ... Nick Gatfield's absence from Manchester Square is nothing significant. He's on a jaunt to LA and Hawaii ... Phil Clift, ex-operations director of sales for 3mv, awaits your call on 0256 702018 ... Original Kinks producer Larry Page is now to twiddle the knobs for the Wedding Present after mastering the Troggs/REM sessions ... MCPS chief Frans de Wit has asked former EMI Music Publishing PR Johnny Gordon to organise the wedding of his daughter ... Circa is shortly on the move to the building nicknamed Brian in Virgin's Harrow Road complex ...

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# New sense of purpose fuels UK survivors

Great Britain has long been Europe's most talented music territory and it's no idle boast to say the UK also has Europe's most talented music industry.

So it is fitting that once more the only magazine for the whole of the UK music business focuses on the companies and issues which will be making news at this year's Midem.

The publishers, manufacturers, lawyers, accountants, distributors, importers and exporters contained within these pages all have one thing in common — they have survived one of the toughest years the UK music business has ever seen.

But they approach Midem '92 in a more focused and business-like way than ever before.

A year ago, the dangers of the Gulf war forced many to cancel trips to Midem, but many of the smaller UK companies who did go



reported stronger business than ever and have returned in even greater strength. For Midem remains a place where the single-minded entrepreneur can strike a deal.

This year sees a Midem first with UK act October Fields taking their very own stand as they attempt to find a deal. It is imaginative ideas like this which are the hallmark of the successful.

By this time next year October Fields hope they'll be enjoying the success which new UK acts like Seal, Cathy Dennis and EMF enjoyed in 1991.

Inevitably, the European music industry is still digesting the implications of the removal of trade barriers which takes place at the end of the year.

But one thing remains certain — British repertoire and the British industry will continue to hold a pre-eminent position for many years to come.

Steve Redmond

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**music week**

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# Professionals find new ways to beat the slump

The dance boom combined with tailor-made services has helped resourceful accountants and lawyers attract music industry clients, says Paula McGinley

It was the year that saw the Stone Roses walk free from their recording contract, the BPI triumph over the MCPS and the business of worldwide tours dramatically decline.

But for lawyers and accountants 1991 was most significant for the knock on effect of the recession — clients making fewer deals and smaller advances. As the downturn has hit record companies, publishers and artists hard, the professionals have had to tailor their financial and legal services accordingly.

Nicholas Brown, senior partner at accountants Gelfand Rennett Feldman & Brown, says "Last year was memorable for a greater degree of budget mindedness as clients became more aware of their monetary affairs."

Alan Broach, partner at accountants Touche Ross, believes that budgetary restraints, which are preventing new talent from securing deals with record companies and publishers, do not bode well for the music industry.

And lawyer John Kennedy also warns that the effects of fewer renewal options for established artists and a lack of new signings will become even more evident in years to come.

There was an absence of real artists in 1991 which is bad for us all in the long term," he says. Dance music was successful during 1991 and lawyers responded to the record industry's demands for short-term recording deals by drawing up less complex contracts to capitalise on the transitory nature of dance artists.

Michael Smith, music consultant at Schilling & Lom, says that compared with 1990, more of his workload came from dance deals and clearing samples for dance tracks under the Copyright Designs and Patents Act 1988.

"Record companies need to acquire the rights for a product which is often already out on a white label," says Smith. "Consequently, they need to get a contract signed quickly before interest wanes and they want an agreement that doesn't tie them to a long-term album deal."

Peter Scott, senior partner of the entertainment division at Howell Jones and Partners says dance has encouraged performers and recording studios to



David Raviden: offering new budgeting service for recording costs and royalty management facility

collaborate on product. This has in turn created a need for production contracts.

"I find I am creating more production contracts because record companies are picking up material that is already in existence," says Scott. "The studio and the performer sign three or four track deals and split the rewards."

The worldwide touring circuit, meanwhile, had a bleak 1991 — not good news for accountants who normally handle budgets,

tax and the final settlement of tour accounts.

David Murrell, head of media entertainment at accountants KPMG Peat Marwick McLintock, controlled the finances for The Rolling Stones and Pink Floyd tours in 1990. But last year he handled no big name accounts. He estimates that touring is 40% down across the industry.

"As a firm we have suffered from the drop in touring," he admits. "Bands are playing in

Wembley Arena whereas a few years ago they would have been targeting Wembley Stadium."

Similarly, Nicholas Brown says that the downturn in touring hit his clients' in 1991. And although he maintains that business at Gelfand Rennett Feldman & Brown expanded during the year, growth was not as extensive as it had been in the previous 12 months.

Although the live scene nosedived, lawyers and accountants found new areas of business administering the various mergers and acquisitions that characterised the music industry in 1991.

KPMG Peat Marwick acted for PolyGram when it bought a slice of The Really Useful Group and advised Chrysalis at the time of the EMI takeover.

The firm also acted as the administrative receivers for Rough Trade and David Murrell reckons that both trends — mergers and closures — point to a drastic slim of the independent sector.

"The end of Rough Trade was a tragedy," says Murrell. "And when an independent distributor goes down it takes independent labels with it."

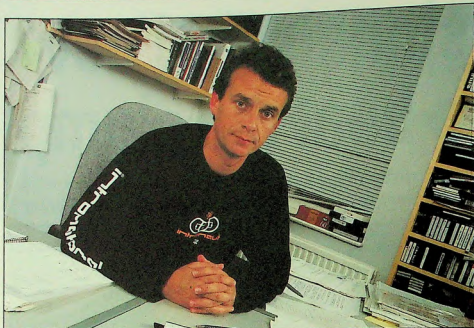
"There are fewer independents than ever. Our biggest independent clients are hanging in there but a lot of

Legal expert and editor of annual legal guide *The Legal 500* John Pritchard says: "Harbottle & Lewis is one of the biggest names in entertainment law with an all round strength that makes it virtually unique. Theodore Goddard is another large firm with a name for major artists. Otherwise it is the small specialists that are increasingly winning business. Russells has made a strong name for itself through the work of Tony Russell while John Kennedy has moved on from his Band Aid work to become highly regarded as a lawyer for new talent. Other well respected names include Alexis Grower at Nugrath & Co and Paul Woolf of Woolf Seddon."



Stone Roses: used lawyer John Kennedy in their battle with Zomba

European barriers are already crumbling in the music industry and lawyers are negotiating more deals than ever for UK companies to license European product. Apart from the language problems, these deals don't differ substantially from standard recording contracts, but lawyers have to establish whether jurisdiction should apply to the UK or the country of origin.



Total Records MD Henry Semmence: one of Peter Scott's dance label clients

► the smaller ones have wound down."

As clients take a firmer grip on their spending, some accountants are offering new services to help them out.

Martin Greene Ravden has unveiled a royalty management service which partner David Ravden describes as a "health screen".

It checks royalty statements for accuracy and compliance with the client's contract throughout the year. The service is available to the firm's own clients and others seeking specialist royalty advice.

"The service means we can keep on top of our clients' royalty statements as they come in throughout the year," says David Ravden. "That way errors can be

dealt with quickly and clients know how much they should be getting from each territory."

Martin Greene Ravden is also working alongside a new company, Completion of Album Productions (CAP), to offer a new budgeting service for recording costs.

Launched this year, the record production completion bond

calculates recording costs before the client goes into the studio, so record companies can know how much a recording project will cost them upfront. Ravden expects to link the service to a form of "bolt-on" insurance cover — similar to the completion bond that exists for film companies — so that companies will be covered if recording costs soar over budget.

The need for tighter financial controls convinced accountants Touche Ross that artists, managers, agents, promoters and lawyers would benefit from better information about taxation's effect on touring.

Touche Ross's new guide, *Worldwide Performance Taxation*, outlines the tax systems operating in different countries and how they affect the performer. Regularly updated, the free-sheet will become, reckons Alan Broach, an invaluable resource on the road.

Lawyers and accountants agree that 1991 was not the best year for business, but expect to see an upturn in 1992.

"The end of 1991 showed that there was still a demand for quality music," says lawyer John Kennedy. "The music industry is still exciting and we have to be optimistic."

Whatever the twists and turns the music industry may take, as long as there is an outlet for creativity there will always be a demand for professional business services. ■

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# Professionals show up in full force

This list of delegates attending Midem highlights only one contact per company and hotel details which were available at time of going to press

## LAWYERS

**S J BERWIN & CO**  
Brian Eagles.

**BRIDGE WOLSEY**  
James Wolsey, Belle Plage.

**BUTCHER BURNS  
BALIN & CO**  
Nigel Angel.

**CAMERON MARKBY  
HEWITT**  
Robert Diepstraten Martinez.

**CLINTONS**  
John Cohen, L'ermitage Du Riou.

**JAMES M COOK**  
Jim Cook.

**DAVENPORT LYONS**  
James Ware.

**DAVID WINEMAN  
(SOLICITORS)**  
Irving David.

**DENTON HALL BURGIN &  
WARREN**  
Robert Allan.

**DP MANAGEMENT  
SERVICES**  
Majestic, David Pick.

**EATONS**  
Martin Daere, Martinez.

**EDMONDS BOWEN &  
COMPANY**  
071 629 8000  
Mark Wilkins.

**STEVEN FISHER**  
Nick Pedgrift, Gray d'Albion.

**FRERE CHOLMELEY**  
Frank Presland, Adventus (boat  
in old port).

**GENTLE JAYES**  
Anthony Jayes, Martinez.

**HAMLIN SLOWE**  
Laurence Gilmore, Sofitel Med.

**HOWELL-JONES AND  
PARTNERS**  
Peter Scott.

**JP & CO**  
Richard Bray.

**KANAAR HOLMES**  
Nick Kanaar, Solo

**LEE AND THOMPSON**  
Robert Lee, Majestic.

**RUSSELLS**  
Mark Sinnott, Sofitel Med.

**THE SIMKINS  
PARTNERSHIP**  
Simon Long, Gray d'Albion.

**STATHAM GILL**  
Kaz Gill, Belle Plage.

**STEPHENS INNOCENT**  
Mark Stephens

**TAYLOR-JOYNSON  
GARRETT**  
David Lester, Gray d'Albion.

**WOOLF SEDDON ROSCOE  
PHILLIPS**  
Paul Woolf, Carlton.

**WRIGHT WEBB SYRETT**  
Stanley Munson.

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**STEPHEN ABERY & CO**  
Stephen Abery.

**BEVIS & CO**  
081 542 4362  
Chris Bevis, Chris Thomas.

**ERNST & YOUNG**  
Richard Rees-Pulley, Carlton

**GELFAND RENNERT  
FELDMAN & BROWN**  
Nicholas Brown.

**O J KILKENNY & COMPANY**  
Patrick Savage.

**KPMG PEAT MARWICK**  
David Murrell.

**LUBBOCK FINE**  
Jeff Gitter, Hostellerie de Gole.


**MARTIN GREENE RAVDEN**  
David Revdon, Carlton.

**GUY RIPPON & PARTNERS**  
Guy Rippon.

**SAFFREY CHAMPNESS**  
Nick Gaskell, Martinez.

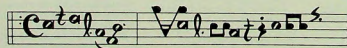
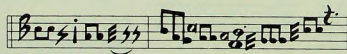
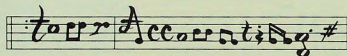
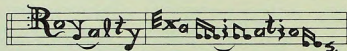
**SLOANE & CO**  
David Sloane.

**TOUCHE ROSS & CO**  
Alan Broach, Martinez.

List compiled from   
Directory 1991

"While traditionally our entertainment clients have been established artists and major record companies, in the past year we have taken on new artists and independent labels. Midem has proved invaluable in helping us gain the expertise to target this area and we view taking a stand as a statement of our commitment to the music industry." Garth Tweedale, partner Ernst & Young.

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# Getting the groundwork

Five music business experts tackle some basic financial and legal problems faced by

Guy Rippon of Rippon & Partners says: "Once a band starts to make money they will need to be aware of whether they should be VAT registered. Currently there needs to be a turnover of about £33,000 a year to qualify, although sometimes a band can be eligible even if they're not making a profit. If there's any uncertainty it's best to contact Customs & Excise — they're very bad people to cross."

**Q:** For high-earning artists, the overheads of a major tour can eat up practically all of their profit and much of what is left over goes on tax.

How far is it possible for the artist to escape this tax loss by living abroad?

**A:** Peter Dodd, senior manager of the media group at Coopers & Lybrand Deloitte, says: "Arranging your tour so that you can be out of the country at the right time to benefit your tax situation can be done. It is possible to snatch opportunities that aren't always obvious."



"There is a tax break which involves being out of the country for a 365-day qualifying period. For example, if an artist is touring outside the UK and receiving earnings through a company, that artist may be able to claim a 100% deduction from these earnings — provided he is out of the country at the right time."

"I would only advise someone to live abroad if the circumstances were right."

"For example, if they came to me and said that they had bought a property abroad and were thinking of living there for a couple of years, in certain circumstances I would suggest that they leave the country before April 5 (the beginning of the financial year)."

In so doing they could gain a significant tax advantage, say, if they were to sell a valuable asset with a capital gain after April 5.

"They could also benefit from their non-resident status by choosing their investments wisely during that time, for example, by investing their money in a place where there are no tax deductions on income."



Tears For Fears: contract advice



What does it take to push an artist into pursuing legal action? Last year George Michael felt that the Wham! covers on BMG and IQ's Bad Boys Megamix were sufficiently distorted to bring a case against them blocking its release. Elton John's 1985 case against Dick James over payment and exploitation of copyrights ended with the judge awarding John payments owed on past royalties, but the artist failed to gain copyrights on his early recordings owned by James.

**Q:** New bands often fail to check the small print of their first deal.

A dispute may not arise so long as the artist proves successful and enjoys the full promotional support of its label.

But what happens if the band decides to change direction creatively and the record company refuses to release the tracks on the basis that they are uncommercial? Is the band trapped by its contract?

**A:** Paul Woolf, partner in Woolf Seddon, which represents Level 42 and Tears For Fears, says: "All bands should have proper [legal] advice before they sign. When this situation arises, the artists are forced into litigation if they want to continue their careers."



"A good contract will have escape clauses, such as the record company agreeing to release so many records a year or to undertake a certain amount of promotional cover. If these things haven't been honoured, then the band can prove breach of contract."

"It is possible that the record company will injunct the artist from signing up with anyone else,

and then the case will go to court. Litigation is very expensive between £250,000 to £1m, but sometimes there is no choice."

"Sometimes the cases will be financed by the label which wants to sign up the artists off the old one."

"With a new band, the record company will usually insist on creative control for the first record. After that, it should be negotiated that control goes to the artist."

"However, this area is always a very contentious one, and good advice before signing is a must. The standard recording contract will not protect the artist."

**Q:** An artist's rise to fame can be rapid: from school room to Top Of The Pops studio in a matter of months.

Equally, the hits can dry up just as rapidly until the record company says there's no money left to meet Inland Revenue demands.

Does the band have to give up?

**A:** Alan Lewis of Gelfand, Rennett, Feldman & Brown, says: "Advances from record companies vary enormously. Something in the region of £100,000 can seem very attractive in the beginning, but a tremendous amount of overspending can go on if

planning and direction aren't right."

"If we inherit a client who is in a real [financial] mess, the first thing we do is prepare a net worth statement which assesses all of their assets and liabilities. Then we talk to the Inland Revenue."

"We will try and come to an arrangement on payments with the Inland Revenue and with their bank so that the group won't be totally swallowed up. We have done this on many occasions and have thus avoided bankruptcy."

**Q:** Early in an artist's career, a mate who organises transport and negotiates payments might seem like a perfectly good manager.

It is only later on when the act becomes successful and demands more of its manager that it can become clear he isn't cut out for the ride.

How does the band get out of such an agreement?

**A:** Brian Eagles, a partner in the entertainment group of S J Berwin & Co, says: "Arguments will often arise when an artist wishes to change his manager. Ever since Bette Davis challenged Warner Brothers' attempts to control her activities it has been established law that one party cannot enforce



# right

ly artists. By Janet Morris

a contract for personal services.



"Accordingly, an artist may break his contract with his manager provided that he is prepared to pay compensation.

That sum is intended to reflect the manager's actual loss and is determined by subtracting his promotion and management costs. Once an artist has left, however, it may be difficult to work out the exact costs.

"Another area of difficulty concerns those contracts concluded at the latter end of an artist's contract.

"If a manager has negotiated a deal he should perhaps be entitled to receive commission for its duration, whereas, on the other hand, if an artist takes on a new manager for the period of the deal, that manager would also claim reward."

**Q.** *What does sampling have to do with copyright and does the age of the music sampled make a difference?*

**A.** Currently there are no specific laws governing sampling as such. If enough of an identifiable tune is taken, permission is needed from the copyright holder, which will probably involve a one-off fee. As yet, there has been no litigation in this country over sampling.



Robert Allan, a partner in Denton Hall Burgin & Warren, which represents Sony Music, BMG Records, EMI and The Scorpions, explains the copyright law.

"There are two copyrights involved in a piece of music, the sound recording and the music and lyrics.

"The life of the sound recording is for 50 years from the end of the year of release, and in a recording deal the artist will surrender this to the record company.

"The music and lyrics copyright is for the life of the author plus 50 years. In a deal with a music publisher, they will probably be given a 10-year licence for copyright ownership, after which it will revert back to the artist.

"Plagiarising a piece of music, where you pass it off as your own, is completely different from sampling, where no deception is involved.

"It has to be proved that there is an identifiable similarity between two pieces of music and that there was at least some practical opportunity for one to have copied from another."

Artists don't need to be signed to get an accountant. Partner Patrick Savage at O J Kilkenny & Company, which

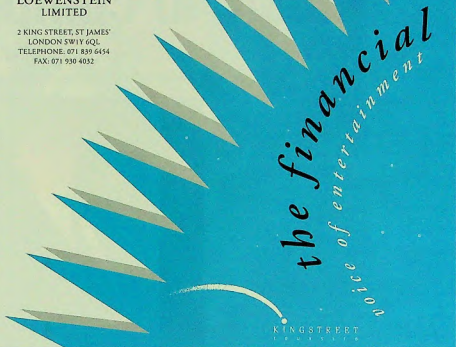
represents artists including U2, Sinead O'Connor, Lisa Stansfield and Bryan Adams, says: "We have people on our books who don't yet have a recording deal and we charge them very little. Initially when they make a deal the main problem is getting enough to live on. The first thing a band needs to establish early on is a sound structure for

when the money starts coming through. For example, they should establish themselves formally as a partnership or as shareholders in a limited company."



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# Taking sound advice is music to companies' ears

When money's too tight to mention, small businesses risk all by failing to heed the prudent counsel of lawyers and accountants, says Stu Lambert

For many small businesses, a good accountant can offer much more than tax and VAT accounting. Small labels distributed by a major will need to do royalty audits, while those distributing directly need to plan their cashflow to allow for the long wait before the money comes in. "One of our major jobs for our smaller clients is keeping their bank happy, doing the cashflows," says John Goldring, head of the entertainment division of Casson Beckman. For expanding companies, Casson Beckman also gives advice on getting computers to take on royalty accounting. Those doing less well can seek advice when companies go bust owing them money.

When times are tough it is small businesses which are particularly vulnerable and professional advice becomes even more vital for survival and prosperity.

But because money is tight companies will only contact their lawyer or accountant when they absolutely have to, taking care of as much of their affairs in-house as possible. This can prove a false economy.

"I do wonder whether I use our services as well as I could," admits Pete Harris of Kickin' Records. "If you have a record which is a moderate success, you don't want to spend all the profits on just running the show. So you do it yourself and, because a small business can't spend much time on that kind of thing, you probably botch it."

Harris went through five different accountants and six lawyers before he found companies which suited him. "Sometimes an accountant rings you up saying he's saved you £2,000 on your income tax, then sends you a £1,800 bill!" he says.

Kickin' is now happily settled with accountant Alec Simon and solicitor Michael Smith of Schilling and Lom. "They simplify a lot of things, where I got the feeling that others just tried to baffle us. You have to cultivate a personal relationship with your people," Harris says.

Aki Nawaz, managing director of Nation Records and Quickfire Management, used Nick Pedgrift's legal expertise early in his managerial career, then also tried several different companies, before returning to Pedgrift.

"If you go to some for advice, whether the situation you are in is good or bad, they get excited at the prospect of legal action. Nick respects the way I work, but I went to a lot of the big ones and they seemed to be drawing the processes out," he says.

"You make money for your lawyers and they play games with each other — using other people's money."

Once a small company has found a service it is happy with it tends to stay loyal. Many labels have used the same legal and accounting services for five to 10 years and changing to a different firm is not something that is undertaken lightly.

"The business is of sufficient



Simon Long: increasingly involved in joint venture label deals

complexity that it gives you an incentive to remain — it could take months to acquaint them with your needs," claims David Balfe, owner/manager of Food Records, who has used lawyers The Simkins Partnership and accountants Martin Greene Ravden for 12 years.

"I have ideas and put questions to them and it has proved useful to have someone to bounce ideas

off. When Food did a label deal with EMI, we depended on advice from our lawyers," says Balfe.

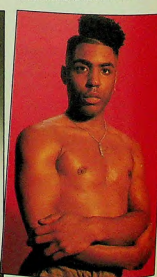
Many settled, smaller companies — On-U Sound, Greensleeves and Go! Discs Records, for example — confirm that while they try to do as much work as possible in-house, they find it crucial to use outside services for the regular requirements of Inland Revenue,

VAT and basic legal agreements.

At classical label ASV, most financial work is overseen by company secretary Richard Partington, but, for the company's recent rights issue, financial consultants Robson Rhodes were brought in to approve the business plan for investors. The credibility that an outside adviser has with financial institutions or other bodies is



Tony Morris: geared to servicing dance acts such as Omar





often worth more to small companies than the advice they give.

"We haven't had particularly good value-for-money from accountants in terms of creative help, but we find outside firms useful for dealing with bankers — it reassures them — and getting cash flowing," says Creation Records' financial controller Brendan Donohoe.

Donohoe undertakes most accounting tasks himself, but receives valuable help from Creation's lawyer, John Kennedy.

For all the advice that lawyers can give, however, clients have to enter into agreements with a clear picture of what they want, says Nawaz. "I have never let the lawyers and accountants run the business; personal knowledge and experience of your affairs is worth a lot. You have to get someone who will help you do what you decide to do.

"Lawyers are necessarily neutral, but they have to keep their hands clean, and I wonder how much of a lawyer's interest is with a small client."

Clive Solomon, managing director of Fire Records, shares this doubt. He was closely involved with the attempt to rescue Rough Trade Distribution, and found that labels lost out ultimately because they were not clued up themselves. "I was the only person out of hundreds of



Fire Records acts Pulp (left) and Silver Chapter. Their label sought legal advice after the Rough Trade crash

label creditors who insisted that the moment the company's financial problems were made known, it should be put into administration to protect the companies from accumulating further debts. This went against the advice of Rough Trade's professional advisers who insisted that under no circumstances would labels accumulate further debts. "After Rough Trade eventually went into administration, many people came to me subsequently and said they wish they had listened."

Lawyers Cameron Marky Hewitt have targeted the independent sector, particularly small dance labels and independent producers. "Those people are the industry's A&R ears of the future — but they are the most squeezed at the moment," says Tony Morris, partner in charge of the entertainment law group. CMH sponsored the 1991 Umbrella seminar for independent labels, which has led to a "gradual feedback" of new business. And Morris spoke at a Black Music Industry Association

seminar, which gained the firm three new clients in only a couple of months. "For example, we helped a new client set up a small dance label," says Morris. "He basically came in and said 'What do I do?' and we told him about MCPS, PRS something about distribution, how to structure the deals he does with artists. We will talk about the underlying objectives of the business with people, not just draw up agreements. "We think we can make a very constructive input to the development of a label."

Few small businesses are equipped to deal with royalty audits themselves and even most lawyers and accountants refer clients to a specialist. Stephen Abery & Co has been in business for the last six years, concentrating exclusively on this area.

Partner Stephen Abery says: "It's vital for a small business to ensure that all its contract clauses are correct whether it's connected with signing new acts, renegotiating contracts or arranging distribution deals. Our role is to ensure the prevention rather than the cure of problems."

*Howell-Jones & Partners*

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# Stealing a march

This year could see a Labour government

Self-employed people in the music business should be aware that the basis on which they pay tax is under review — and could get worse. Deadlines for payment will be accelerated and accounts will have to reach the Inland Revenue earlier to avoid penalties. Take professional advice to check out your situation — especially if your year ends on April 30.

The fact that people working in the music business are often faced with an irregular flow of income makes it all the more vital that they manage their finances shrewdly. With the possibility of a change of government it would be wise to take moves to bring forward any royalty income outstanding — a future tax climate may not be as favourable.

If the Labour party were to win the next election it would alter the tax laws in a variety of ways:

- **Income Tax:** The rates could change from 20% to a top rate of 50% with intermediate bands. It has been stated that no-one earning less than £20,000 will pay more tax. Investment income in excess of £3,000 will be subject to a 9% surcharge giving a top rate of 59%.

Currently individuals can make arrangements to shelter all their tax liabilities by acquiring certain tax efficient investments.

The Labour party proposes that, even if such investments continue to be made, a tax bill in the region of 20% of the gross income will be payable.

- **Capital Gains Tax:** This is currently linked to the same rate of taxation as the individual pays on income tax (25% or 40% for higher tax payers) and is unlikely to change.

But the situation of individuals who create gains of £5,500 or less in a tax year and who enjoy such gains free of Capital Gains Tax could change. This annual exemption may be dramatically reduced and a figure as low as £1,000 has been suggested, above which all gains will be subject to taxation.

- **Inheritance Tax:** A more "effective and progressive" rate of tax has been promised, with liability shifting to the recipient rather than the donor. The tax will be based on the total



Lamont's swansong? the next budget may

amounts received during the lifetime of the individual concerned.

- **National Insurance:** For many years there has been a ceiling above which individuals do not pay additional national insurance as employees — currently standing at £21,600. The Labour Party has indicated that it will abolish this upper limit, so anyone earning in excess of this figure could face additional national insurance contributions on all their earnings.

Other potential changes to taxation may render current methods used to shelter income tax less efficient. It is intended that the higher tax relief will go on pension contributions as will

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## THOSE TAX TERMS IN FULL

### TESSA

Tax Exemption Special Savings Accounts. There are restrictions on the annual amount that can be invested and the minimum period money must be invested to qualify for exemption from income tax.

### Off-shore

Where a company or trust is resident in another tax regime which provides opportunities for minimising tax.

### DTR

Double Taxation Relief. By making the proper returns to both countries' tax authorities, withholding tax can be reduced or even waived.

### PEPs

Personal Equity Plans. Again, annual investment in PEPs is restricted.

### Withholding Tax

Tax deducted by overseas companies or promoters before paying an artist as required by local tax law.

### Business Expansion Scheme

Up to £40,000 a year can be invested in qualifying UK companies and the investment treated as a deduction from income.



# Search on the taxman

ent — now is the time to plan ahead, writes Martin Taylor



may be the last before an election

relief for private medical insurance for the over sixties. Although Tassas may remain, PEPs could be discontinued. There has been talk that these may re-emerge in a new guide linked to Regional Investment Funds, which are schemes set up to boost local development.

It is unlikely that any changes will be retrospective so it could be a good idea to start a new pension plan and take out PEPs if stock market levels are right.

Tax planning within the family will become more important to ensure all reliefs and low tax bands are used.

The proposed higher rate of income tax may be avoided by taking remuneration or dividends out of family companies before the next budget or election. This will secure capital gains tax at the current maximum rate of 40%.

Whether there is a change of government or not, professional tax advice tailored to individual needs will continue to be vital.

Martin Taylor is a partner at accountants H W Fisher



With an election looming, performers should scrutinise their tax planning. Large capital gains should be taken now to secure the minimum 40% tax rate.

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# A single voice to talk a way out of recession

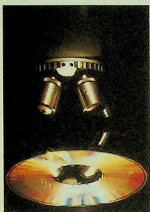
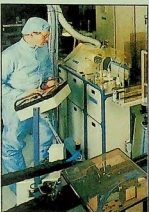
Hit by falling margins and competition from abroad, UK manufacturers are now joining forces to protect their common interests. Martin Aston reports

**T**he customer is always right, so goes the maxim. But where does that leave the supplier? The music industry might not wish to admit it, but the manufacturing sector still feels its interests have not always been paramount.

Keith Lloyd, managing director of The Tape Duplicating Company, says it was the increasing competitiveness of the business due to the recession that precipitated the formation of the Pressing And Duplicators Association (PAD) — "a body through which we could chat among ourselves, but not as competitors."

PAD began in April 1990, as a sub-division of the APRS. Eight manufacturers attended the initial meeting, but secretary Tony Batchelor (of Tam Studios) claims PAD now has 24 members, which accounts for around 80% of UK manufacturing capacity.

The need for an association was first recognised when the 1988 Copyright Act was passed. The MCPS's subsequent attempt to negotiate a code of practice under which manufacturers could either press or duplicate when a licence was issued — after royalties had been paid on product — shocked companies, causing Adrian



Visits to studios and manufacturing facilities enable members to more fully grasp the problems faced

Owlett of vinyl specialists Adrenalin Records to set up the Record Manufacturers Association (RMA) in July 1989. Owlett claims that the MCPS's original code was, "a wholly unacceptable 16-page document of onerous conditions and liabilities. They also wanted to stamp out white labels, which was intolerable."

Subsequent negotiations have whittled the document down to a two-page agreement, which has run on a trial basis since January

1991 (a formal agreement should be signed early in 1992).

The MCPS has agreed to be more lenient over auditing. It initially requested that pressing totals be reported three days after production — a requirement smaller manufacturers' computing systems couldn't hope to meet — to ensure more thorough accountability.

That manufacturers now have two trade bodies is not the most satisfactory arrangement.

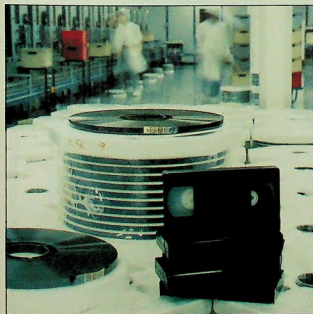
Politics are slightly at play, the RMA was originally vinyl-backed, whereas PAD was the work of tape duplicators. The RMA certainly provided the groundwork for an agreement with the MCPS, but Owlett says that RMA was always a loosely knit association, while PAD always had the benefit of the APRS structure and secretariat.

"Subsequently, we've gone a little bit further than the RMA," says Lloyd.

PAD claims to be able to boost the strength of UK manufacturers on a number of issues. At the very least, members get free space in the APRS exhibition guide and use of its stand at Midem. More importantly, members are agreed that PAD's credit control operation is very useful, circulating the names of bad payers at a time when every last penny counts.

The only legislative issue to date has been the MCPS issue, although PAD will be on hand for any forthcoming entanglement — such as the introduction of a levy on blank cassettes. ▶

"We give Europe and UK manufacturers the same lead times," says Virgin Records production manager Rick Carter. "Singles are a different proposition, because the market is more volatile. You need manufacturing to stay in the UK."



The aim is to keep the plants running continuously

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# MANUFACTURING

1987 to 1989 was the peak period for cassette and vinyl, but the introduction of new manufacturers the advent of the CD and the economic recession has more than chipped away at those figures and reduced individual market shares. "1991 has proved to be a pretty low year," claims Keith Lloyd of tape duplicators TDC. "We tend to get the feeling that consumers are getting fed up with the same stuff being churned out — the compilations and greatest hits packages. People are looking for something new."

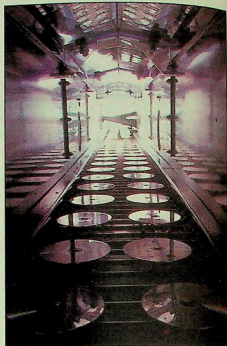
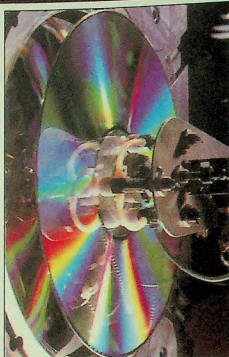
► Meanwhile, a more practical boon to members has been the opportunity to benefit from PAD's technological acumen. Visits to studios and manufacturing facilities have enabled members to appreciate procedures and problems on other formats, providing a forum for the exchange of ideas.

More formally, the four meetings held in 1991 addressed topics like piracy and bootlegging, quality and technological standards and presentations on DCC by Philips and machinery manufacturers. Batchelor says: "If it hadn't been for PAD, Philips wouldn't have considered it important to talk to tape duplicators and the Far Eastern factories and the record companies."

"They have to get us behind the format to make it work. It also suits Philips to talk to manufacturers as a group rather than individually."

Chris Clark, director at Damont, admits his company currently has no interest in DCC but is watching developments. "If a company is selling to our industry, and can sell two rather than one, there must be economies of scale in price as well as ideas and research."

PAD can also have a collective, authoritative voice on specific issues — for example, the need for vinyl pressers to assert their cause in a dwindling market.



The number of manufacturers entering the market in the late Eighties started a price war

"A time will come when the three remaining lacquer manufacturers will want to know if it's worth staying in business, and we can represent enough people to say how much will be needed and for how long," says Tony Batchelor. Finally, PAD can

attempt to promote a collective perspective, to protect the interests of the industry over and above the desires of single manufacturers. Unsurprisingly, PAD's crucial message concerns price.

"We'd like to encourage

manufacturers to keep prices at a commercially acceptable level, and not to enter a price war," says Keith Lloyd.

"It's very cut-throat at the moment. People have had to cut margins, so companies are forced

PAGE 22 ►

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# Appliance of science

Ensuring product comes out to deadline can turn into a complex juggling act. Martin Aston hears UK manufacturers explain the tricks of their trade.

Further proof of vinyl's continuing decline came when WH Smith stopped selling vinyl albums and the UK's largest independent manufacturer, Damont, closed its vinyl subsidiary Lyntone on December 31, 1991, bringing seven-inch vinyl production in-house. A total of 28 staff were laid off.

**JAMES MITCHELL, sales manager, of Dischronics Europe**

"I'd say we are one of Telstar's major suppliers because of the service we give. They're one of our larger accounts, so they get treated accordingly.

"These days, most companies aren't prepared to press up front because holding stock costs money, so they leave orders to the last minute. But we're coping pretty well. Telstar is good at planning ahead. With a release like 'The Best Of Dance '91', they first give us a rough idea of orders, but because Telstar TV-advertise their campaigns, it doesn't take long for the product to sell through if it takes off, so they need a fast turnaround for re-pressings. But we have the capacity set aside for them.

"At this time of year, we're working 24 hours a day, seven days a week, so if the order isn't that large, the capacity will be filled up anyway.

"This kind of large volume

work is wonderful because the downtime on the machines isn't that long and you can leave the order running on the machine. The repressing orders also tend to be quite large.

Smaller orders are an important part of our business too because they tend to be fairly balanced through the year. Most of our business comes from independents — we look after them because they look after us."

**IAN PEACOCK, director, Fraser-Peacock Associates**

"We've done the occasional job for MCA over the last two to three years, ever since I approached them in 1988. On the Best Of REM, which for MCA was a UK release only, we got the job because of our flexibility. We know that when deadlines are tight, we can duplicate, wind and print while we wait to receive paper parts, whereas the major manufacturers prefer to have all components available before they start work.

"We have been running a 24-hour operation from September-1 last year anyway, so when sudden orders come in, it's down to our production department to keep the customers happy. They can juggle things between the stages of mastering, duplication, winding, sleeve printing and packing that can be at various points between full-tilt and quiet.

"Pre-Christmas there's a lot of work but it is generally scheduled to go out in four days time, so a 48-hour turnaround can be fitted in. If we can't hit their deadline, we'll tell them how many we can deliver — 5,000 to 10,000 tapes would be normal.

"I would have thought vinyl and CD take as long to manufacture if it's a five or 75-minute programme, whereas our completion depends on the length of the programme. But in reality, it doesn't make that much difference on an order of 10,000 tapes. The average cassette is still C-45 length.

"The REM job was for a chrome

cassette, a clear body and clear case — a standard combination of components in our terms. Our initial order was in October, and re-orders in the subsequent weeks. This was good work for us — our ideal run is between 10,000 and 15,000 tapes, where you can let the machines run without changing parts. But to a certain extent, any work is good work.

**ROGER TWYNHAM, general manager, PDD**

"In almost all cases, our customers identify their major new releases up front, with ample warning. It's in both our interests to keep communication channels open on a regular basis so that we can ensure capacity is available. If an album is due out in March, we'd be talking to the company in December. Major albums can be released in January or March too, so flexibility is the key.

"It's important that you track everything that isn't standard. U2's Achtung Baby had a

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Dischronics UK Ltd.	(CD)	Southwater	0403 732302
EMI Music Services (UK)	(CD, Cassette, Vinyl)	Hayes	081 561 8722
Fraser Peacock Associates Ltd.	(Cassette)	London	081 946 4288
Iais Duplicating Co. Ltd.	(Cassette)	Cheltenham	0242 571818
ICC	(Cassette)	Eastbourne	0323 943041
Independent Tape Duplicators Ltd.	(Cassette)	Aylesbury	0296 272111
K. G. Engineering Ltd.	(Cassette)	Newton Abbot	0803 813833
The London Tape Co.	(Cassette)	London	071 720 6976
Nimbus Records Ltd.	(CD)	Monmouth	0600 890682
Orlake Records	(Vinyl)	Dagenham	081 592 0242
PR Records Ltd.	(Cassette, Vinyl)	London	081 946 8686
RTS Ltd.	(Cassette)	Prescot	051 430 9001
Reflex Audio Systems	(Cassette)	St. Neots	0480 434333
Selecta Sound	(Cassette)	Romford	04024 53424
Sounds Good Ltd.	(Cassette)	Reading	0734 302600
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● PAD is a participating group of the APRS (Association of Professional Recording Services), 2 Windsor Square, Silver Street, Reading, Berkshire, RG1 2TH. Tel: (0734) 756218, Fax: (0734) 756216

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full-colour picture label, so you have to make sure you have the capacity. That said, in this case, we physically didn't have the capacity to allocate the entire volume Island was looking for — picture printing is geared more to presentation purposes, and there is never the same kind of demand for albums.

"But Achtung Baby was an abnormally high demand for picture printing. Island's production department didn't tell us that each pressing was going to be a picture print as far in advance as we'd like, but then Island's production manager didn't know either.

"We had a responsibility to supply the quantity, so we got in a third party manufacturer, who obviously must meet our quality requirements. Everything else went off like clockwork. In the end, we were well ahead of the release date.

"Most major album releases are scheduled for the autumn period, so we're used to seasonal patterns. The Achtung Baby type of release has high initial orders, where peak demand is limited to a given period, as U2 have a very strong fan base who'll rush out and buy the album in the first week or two.

We were covered by the fact that we were already ramped up, as they say in America, for the autumn period, with extra machinery, staff, packing".



Young: "It's instant response. We're pressing for immediate sale, not for warehousing like Biro pens."

**RAY YOUNG**, managing director, PR Records

"We press roughly 80% of Mute's vinyl. Handling 100% can be beyond us capacity-wise, so in those periods we prepare duplicate metal work. Mute always plans well ahead. Last autumn, it came up with back catalogue orders, and slotted in new releases a fortnight apart. With Erasure's Chorus, we had two weeks turnaround instead of two days.

But we decided to sub-contract some of it. Had

we not had any other orders, we could have done it in a couple of days — our full capacity is 100,000 a week, and Mute wanted 40,000 straight off, which was testing us, even in a fortnight.

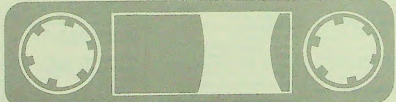
"The difficulty with manufacturing is holding capacity open — if the label say they have a big order in two weeks, we keep it in mind, but if the sleeves are late, we have two days missing, so we fill up with something else. But we have no complaints — this work is our bread and butter. "At maximum capacity, we

can let the machines run with no job changes, and the reject rate is lower. A job change can take half an hour. We're often under pressure to slot a priority over another priority, so we juggle orders. We can ring round and check what the customer really needs. They can let us off the hook, because they can take half the order a couple of days later. It really is hour-to-hour.

In this business, it's instant response. We're pressing a unique article for immediate sale, not for warehousing like Biro pens.

While dance is keeping the 12-inch vinyl single alive, the manufacturers have had to adapt to very specialist demands. Adrenalin reports that business has been very healthy because the company created a secure niche by catering to overnight jobs, since labels can't afford to carry warehouse stock anymore. Around 90% of Adrenalin's vinyl business comes from the dance sector.

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"Today's analogue cassette can almost match CD quality. But the public perceive cassettes as inferior and are much more casual with them. I think DCC will be seen as CD on tape." — Peter Banks, managing director, Ablex Audio Video.

"Flexible records continue — so far there is no replacement. They are used in anything, from advertising chocolates in Norway to appearing in fashions. There's been a resurgence in music promotion, both formats and small labels like Why Not? and Big Intonation as well as majors. It's also used by up-and-coming bands who find that seven-inch has no impact." — Marion Moon, managing director, Flexi Records London Ltd.

"We're continuing with all four formats until the industry makes up its mind. Vinyl has sold well this year. CD single is too expensive, and I don't think the public is ready for yet another format, DCC, when the majority still don't have CD." — Chris Clarke, managing director, Damont Audio.



## A

### ABLEX AUDIO VIDEO

Harcourt, Halesfield 14, Telford, Shropshire TF7 4QR  
Tel: 0952 680131  
Fax: 0952 583501  
Contacts: Peter Banks, Martine Mason  
Current annual capacity: 20m plus  
Time in business: 22 years  
Member: PAD

### ACCURATE SOUND

Melton Road, Queniborough, Leicester LE7 8PZ  
Tel: 0533 602064  
Fax: 0533 600108  
Contact: William Komedra, Robert Mason  
Current annual capacity: 5m  
Time in business: 5 years  
Member: PAD

### ADRENALIN RECORDS

252/3 Argyll Avenue, Trading Estate, Slough, SL1 4HA  
Tel: 0753 623200  
Fax: 0753 692243  
Contact: Sue Owlett, Tony Wicking  
Current annual capacity:  
12" — 3.4 million, 7" — 2 million, 10" — 2 million  
Time in business: 4 years  
Member: RMA

### AUDIO & DATA DUPLICATION

2 Station Yard, Hungerford, Berkshire RG17 0DY  
Tel: 0488 681144  
Fax: 0488 681091  
Contact: Wilber Craik  
Current annual capacity: 10m  
Time in business: 2 years  
Member: PAD

### AUDIO SERVICES LTD

Vinyl Division, 6 Orsman Road, London N1 5JQ  
Tel: 071 738 9672  
Fax: 071 739 4070  
Contact: Mel Gale  
Current annual capacity: 12m  
Time in business: 3 years  
Member: PAD

Cassette Division  
159 Stafford Road, Croydon CR0 4NN  
Tel: 081 760 9710  
Fax: 081 690 8494  
Contact: Eddie Wilcox  
Current capacity: on request  
Time in business: 3 years

### AWL COMPACT DISC

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Fax: 0533 433760  
Contact: Andrew Lipinski  
Current annual capacity: on request  
Time in business: 12 months

## C

### CAVENDISH CASSETTES

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Studio: The Chequers, Chequers Close, Crowthorne, E. Sussex TN6 2SD  
Tel: Main office — 071 491 4117; Studio — 08926 52585  
Fax: 081 767 8525  
Contact: Norman Austin  
Current annual capacity: 100,000  
Time in business: 4 years

### CHANDOS RECORDS

Chandos House, Commerce Way, Colchester CO2 8HQ  
Tel: 0206 577300  
Fax: 0206 41104  
Contact: Ralph Couzens  
Current annual capacity: Only producing work for themselves at the moment.  
Time in business: 3 years

### CHANNEL 5 AUDIO

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Tel: 081 441 4219  
Fax: —  
Contact: Dennis Holland  
Current capacity: 10,000 per week  
Time in business: 9 years

### COPS

The Studio, Kent House, Station Approach, Barmead Road, Beckenham, Kent BR3 1JD  
Tel: 081 778 8556  
Fax: 081 678 9716  
Contact: Elie Dahdi  
Current capacity: on request  
Time in business: 13 years

### COTTAGE RECORDING

2 Gawsorth Road, Maclesfield, Cheshire, SK11 8UE  
Tel: 0625 420163  
Fax: 0625 420163  
Contact: Deborah Boden  
Current annual capacity:  
Cassettes C45 — 157,500, DAT — 52,500  
Time in business: 11 years

## D

### DAMONT AUDIO

Blythe Road, Hayes, Middlesex, UB3 1BY  
Tel: 081 573 5122  
Tel: 081 561 0979  
Contact: Ian McKay  
Current capacity: on request  
Time in business: 20 years  
Member: PAD, RMA

### DISCTRONICS

4th Floor North, Glenhorne House, Hammersmith Grove, London W6 0LG  
Tel: 081 741 9192  
Tel: 081 748 2106  
Contact: James Mitchell  
Current annual capacity: 25m  
Time in business: 5 years  
Member: PAD, RMA

## E

### EMI MUSIC SERVICES

Vinyl & Cassette: 1-3 Uxbridge Road, Hayes, Middlesex UB4 0SY  
Tel: 081 861 8722  
Fax: 081 848 8793  
Contact: Peter Hall (vinyl), Mel Jones (cassette)  
CD: Crampton Road, Greenbridge Industrial Estate, Swindon, Wiltshire Tel: 0793 414104  
Fax: 0793 526530  
Contact: Tim Crouch  
Current capacity: on request  
Time in business: 83 years  
Member: PAD

## F

### FELLSIDE RECORDINGS

15 Banklands, Workington, Cumbria CA14 3EW  
Tel: 0900 61556  
Fax: —  
Contact: Paul or Linda Adams  
Current annual capacity: 26,000  
Time in business: 16 years

### FLEXI RECORDS LONDON LTD

5 The Ridings, Blackhurst Lane, Tunbridge Wells, Kent TN2 4RU  
Tel: 0892 536019  
Fax: —  
Contact: Marion Moon  
Current annual capacity: 5m  
Time in business: 11 years

### FRASER-PEACOCK ASSOCIATES (Cassettes)

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

### FRASER-PEACOCK ASSOCIATES (Video)

Unit D, Endeavour Way, Durnsford Road Industrial Estate, Wimbledon, London SW19 8UH  
Tel: 081 946 5388  
Fax: 081 947 8992  
Contact: Mike Carey  
Current capacity: on request  
Time in business: 10 years  
Member: PAD

## G

### GWBB AUDIOVISION

42 Lancaster Gate, London W2 3NA  
Tel: 071 723 5100  
Fax: 071 224 8317  
Contact: Michael Stout  
Current annual capacity: Cassettes — 1m, Video — 400,000  
Time in business: 9 years

## GRAMPHON RECORDS

Unit 4A, Industrial Estate, Wick, Calthness, Scotland KW1 4QS  
Tel: 0955 6030  
Fax: 0955 4418  
Contact: John Hunter  
Current annual capacity: 26m  
Time in business: 37 years

## ICC STUDIO

4 Regency Mews, Silverdale Road, E. Sussex BN20 7AB  
Tel: 0323 640341  
Fax: 0323 649240  
Contact: Calvin Game  
Current annual capacity: 1.5m  
Time in business: 5 years  
Member: PAD

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Unit 4, 26 Starnhall Lane, Prekham, London SE16 2NT  
Tel: 071 358 0068/9879  
Fax: 071 358 1084  
Contact: Mike Spencer, Kelly Swain, Linda Love  
Current annual capacity: CD — 6m, Vinyl — 10m, Cassettes — on request  
Time in business: 5 years

## ISIS DUPLICATING CO

Unit 11, Shaftesbury Industrial Estate, The Runnings, Cheltenham GL5 9NH  
Tel: 0242 571818  
Fax: 0242 571315  
Contact: Glyn Ellis-Evans, Douglas Bruchie  
Current annual capacity: 6m  
Time in business: 3 years  
Member: PAD

## ITD

Unit 21, Faraday Road, Aylesbury, Bucks HP19 3RY  
Tel: 0296 27211  
Fax: 0296 392019  
Contact: M A McLaughlin  
Current annual capacity: 7m  
Time in business: 16 years  
Member: PAD

## J

### JAMES YORKE

Yorke House, Corpus Street, Cheltenham, Gloucestershire GL52 6XH  
Tel: 0242 584224  
Contact: Ken Leeks  
Current capacity: on request  
Time in business: 16 years

## K

### KG ENGINEERING

Unit 6, Ippelton Business Park, Edgelands Lane, Ippelton, Devon TQ12 5QG  
Tel: 0803 813833  
Fax: 0803 813843  
Contact: Keith Gould  
Current capacity: 15,000 per week  
Time in business: 9 years  
Member: PAD



# RS AN DUPLICATORS

## LONDON TAPE CO

Unit 18 & 27, D & RCA, Charlotte Despard Avenue, Battersea, London SW11 5JE  
Tel: 071 720 6976  
Fax: 071 498 1460  
Contact: Colin Collino  
Current capacity: 150,000 per week  
Time in business: 4 years  
Member: PAD, RMA

## LEEHOLME AUDIO SERVICES/CASSETTES FOR YOUNG PEOPLE

340-348 Lea Bridge Road, Leyton, London E10 7LD  
Tel: 081 556 1125  
Fax: 081 539 8834  
Contact: John Bassett  
Current annual capacity: 2.5m  
Time in business: 13 years

## LYNTONE AUDIO

5-9 Wedmore Street, London N19 4RU  
Tel: 071 263 1878  
Fax: 071 263 0240  
Contact: Ian McKay  
Current capacity: on request  
Time in business: 16 years  
Member: PAD, RMA

## MAYKING RECORDS

250 York Road, London SW11 3SJ  
Tel: 071 924 1661  
Fax: 071 924 2147  
Contact: Clive Robins (vinyl), Chris Markberry, Malcolm Tucker (cassettes)  
Current capacity: CD — 100,000 per day, 12" — 60,000 per day, 7" — 30,000 per day, Cassette — 50,000 per day  
Time in business: 12 years

## NIMBUS RECORDS

Wyastone Leys, Monmouth, Gwent NP5 3SR  
Tel: 0690 890682  
Fax: 0690 890779  
Contact: John Denton  
Current annual capacity: 30 million (UK), 20 million (US)  
Time in business: 18 years  
Member: PAD, RMA

## ORLAKE RECORDS

Sterling Works, Sterling Industrial Estate, Rainham Road South, Dagenham RM10 8HP  
Tel: 081 592 0242  
Fax: 081 595 8182  
Contact: John Powell  
Current capacity: on request  
Time in business: 29 years  
Member: PAD

## PDO

Queen Anne House, 11 The Green, Richmond, Surrey TW9 1PX  
Tel: 081 948 7368  
Fax: 081 940 7137  
Contact: Roger Pevnyham  
Current annual capacity: 30m  
Time in business: 9 years

## PR RECORDS

Hamilton House, 9 Endeavour Way, Wimbledon, London SW19 8UH  
Tel: 081 946 8686/5045  
Fax: 081 944 1165  
Contact: Bill Dedman, Ray Young, George Hatley  
Current annual capacity: Vinyl — 4m  
Time in business: 12 years  
Member: PAD, RMA

## R

## REFLEX AUDIO SYSTEM

Unit 5, Sirrus, Glebe Court, St Peter's Road, Huntingdon PE18 7DX  
Tel: 0480 434333  
Fax: 0480 414141  
Contact: John Garrard  
Current annual capacity: 1.5m  
Time in business: 7 years  
Member: PAD

## RTS

Unit M1 & 2, Albany Road, Prescot, Merseyside L34 2SH  
Tel: 051 430 9001  
Fax: 051 430 7441  
Contact: John Fairclough  
Current annual capacity: 5m  
Time in business: 9 years  
Member: PAD, RMA

## S

## SONY MUSIC OPERATIONS

Rabans Lane, Aylesbury, Bucks HP19 3BX  
Tel: 0296 26151  
Fax: 0296 393502  
Contact: Lionel Smithers, Laurie Crow  
Current annual capacity: Cassette — 20m Video — on request  
Time in business: 26 years  
Member: PAD

## SOUNDS GOOD

12 Chiltera Enterprise Centre, Station Road, Theale, Berks RG7 4AA  
Tel: 0734 302960  
Fax: 0734 303181  
Contact: Katrina Larkin  
Current annual capacity: 5m  
Time in business: 19 years  
Member: PAD

## SPOOL DUPLICATION

Unit 30, 1st Avenue, Deeside Industrial Park, Clwyd CH5 2NU  
Tel: 0244 280602  
Fax: 0244 814581  
Contact: Roy Varley, Jeff Johnson  
Current annual capacity: 10-12m  
Time in business: 10 years

## STARLIGHT VIDEO SERVICES

31 Station Road, Harold Wood, Essex RM3 0BP  
Tel: 04023 81509  
Fax: 04023 81529  
Contact: Mark Scott  
Current annual capacity: 5.6m  
Time in business: 10 years

## STATUTENO

Grant Road, Wellington, North-amptonshire NN8 1EE  
Tel: 0933 277442  
Fax: 0933 276217  
Contact: Andrew Lipinski  
Current capacity: on request  
Time in business: 13 years

## TAM STUDIO

13A Hamilton Way, London N3 1AN  
Tel: 081 346 0033  
Fax: 081 346 0033  
Contact: Tony or Myrtil Batchelor  
Current annual capacity: on request  
Time in business: 34 years  
Member: PAD

## TECHNICOLOUR VIDEOCASSETTE

Unit 8, Northfields Industrial Estate, Bersford Avenue, Wembley HA0 1NW  
Tel: 081 900 1122  
Fax: 081 903 0294  
Contact: Richard Gray  
Current capacity: on request  
Time in business: 4 years

## TELLTALES LTD (TTL)

308 High Street, Stratford, London E15 4AJ  
Tel: 081 536 1214  
Fax: 081 519 5187  
Contact: Terence Murray  
Current annual capacity: 7" — 20,000, 12" — 50,000  
Time in business: 8 years  
Member: PAD, RMA

## THE TAPE DUPLICATING CO

4-10 North Road, Islington, London N7 9HN  
Tel: 071 609 0087  
Fax: 071 607 7143  
Contact: Jon Powell  
Current annual capacity: Cassette — 25m, DAT — on request  
Time in business: 26 years  
Member: PAD

## THE TAPE GALLERY

28 Lexington Street, London W1  
Tel: 071 439 3325  
Fax: 071 734 9417  
Contact: Melanie Moser  
Current capacity: on request  
Time in business: 11 years

## TREND STUDIOS

9 South Princes Street, Dublin 2, Eire  
Tel: (010 353) 1 713544  
Fax: (010 353) 1 710042  
Contact: John D'Arvidis  
Current annual capacity: 3.6m  
Time in business: 13 years

## TUDOR ENTERPRISES

Unit 2, Warne Road, Weston-super-Mare BS24 9AX  
Tel: 0934 628219  
Fax: 0934 624630  
Contact: Simon Cardwell  
Current annual capacity: 10m  
Time in business: 10 years

## TVP VIDEO DUBBING

2 Golden Square, London W1R 3AD  
Tel: 071 439 7138  
Fax: 071 434 1907  
1A Poland Street, London W1V 3DG  
Tel: 071 439 2975  
Fax: 071 494 3172  
Contact: bookings  
Current capacity: on request  
Time in business: 10 years

## V

## THE VIDEO DUPLICATING CO

VDC House, South Way, Wembley, Middx HA9 0EH  
Tel: 081 903 3345  
Fax: 081 900 1427  
Contact: Ashwin/Sanjay  
Current annual capacity: 20m  
Time in business: 10 years  
Member: PAD

## VIDEOPRINT

250 York Road, London SW11 3SJ  
Tel: 071 924 1333  
Fax: 071 924 2148  
Contact: Jaqui Winston, Steven Napleton  
Current annual capacity: 20m  
Time in business: 10 years

## W

## WARREN RECORDINGS

59 Hendale Avenue, London NW4 4LP  
Tel: 081 203 0306  
Fax: —  
Contact: Stanley Warren  
Current capacity: on request  
Time in business: 33 years

## WEST COAST VIDEO

Unit B, Taxton Court, Porters Wood, St Albans, Herts AL8 6PB  
Tel: 0727 836464  
Fax: 0727 839080  
Contact: Paul Gooderhan  
Current capacity: on request  
Time in business: 2 years

"We've always concentrated on quality, recording in real time. Our output has increased this year by 45% and we look forward to further expansion with digital tape. There will always be a market for a cheaper carrier as there is so much hardware out there in the form of Walkmans, in-car stereo etc, and the sound quality is very close to CD." Norman Austin, managing director, Cavendish Cassettes.

"DCC will take off. We will renovate our machines rather than replace them and watch what happens." — Roger Boden, managing director, Cottage Recording.

"Today things like electronic games and sportswear are fighting for the same consumer pound as music and video. Add to that new technologies and the UK recession, and there's not much room for optimism." — David Black, managing director, Sony Music Operations.

"The past year has seen a greater diversity in video. Everything from exercise to minority sports are now available, which means the market is quite buoyant." — Paul Gooderhan, account manager, West Coast Video.

The biggest European all-format manufacturers who receive UK orders are Sonopress in Germany (owned by BMG) Bertelsmann in Italy (BMG), MPO in France, DADC in Australia (owned by Sony) and various PolyGram, Sony and EMI plants throughout Europe.

Independent plants include Durcco in Belgium and Holland. Duplicators include Trend Studios in Eire, Holm Cassettes in Denmark and Atlas in Germany and Gema in Spain.

to make savings elsewhere, which can be detrimental to the quality of the product and of the industry. By holding prices, record companies can pay a little more and maintain quality."

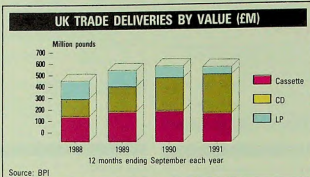
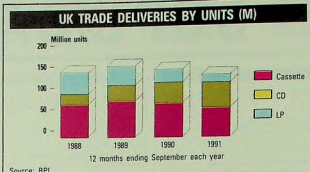
PAD now represents the whole industry since CD manufacturing giants Nimbus and Distronics have joined, while PDO's new autonomous status (it was formerly controlled by Philips) could soon lead to membership.

"We already believe that it's important to keep in contact with our competitors, but any extra input on the UK market would be useful," says PDO general manager Roger Twynham.

However, Damont and Maykling are among the more notable PAD absentees.

RMA member Chris Clark argues that there should be just the one industry body. "It was stupid to have a splinter group, but the APRS structure does work," he claims. "We should wind up the RMA and integrate it into PAD."

Mayking MD Brian Bonnar takes a more separatist view. "I've been too busy to join," he states. "I've already worked on behalf of the RMA, tackling the MCPS. On specific issues, and on credit control, trade bodies can be a useful pressure group, but people are always looking for other items that can be of common interest which aren't always as strong as the one that



brought it together," he says. Still, Bonnar would join, "if PAD presented a clear, precise and public agenda that was of common interest to manufacturers in general, so that it isn't just an internal matter".

Bonnar also argues that problems arise when competitors try to compromise. Twynham agrees, but claims there is room for each manufacturer to make a fair living. "You can be friendly without giving away trade

secrets," he argues. The number of manufacturers entering the market (especially in tape duplication) in the late Eighties, caused by economic buoyancy and the rise of the cassette single, was a development that started the price war that gave the upper hand to the record companies. The question remains whether manufacturers can turn the tide while staying on friendly terms with their customers.

Virgin Records production manager Rick Carter is doubtful: "I can't see how record companies will benefit from PAD," he says. "It would be illegal for manufacturers to get together over prices, but I see great danger in what manufacturers consider a fair pricing policy. Prices should be left to market forces and individual negotiations, where we make comparative decisions based on service and price."

"Manufacturers should remember that if pricing policy alters, there's always the opportunity to go abroad, where you get no loss of quality or service," he adds. "We like to retain business in the UK if possible, but we're talking about European manufacturing these days, not just the UK. I think it's good to talk about quality, so long as it doesn't go too far," he says. If Carter's viewpoint runs throughout the industry, then PAD might find life getting harder instead of easier.

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# Screwed importers cash in on 'naivety' of majors

UK importers are now finding a wealth of material on the deletion lists. David Cavanagh examines the recent boom in non-parallel product

Canny importers are increasingly taking advantage of UK majors' over eagerness to delete potentially lucrative back catalogue and, in many cases, basic ignorance about what is in their archives.

And specialists in "non-parallel" product — such as back catalogue, rarities and box sets — are proving quick to exploit what they perceive as a serious lapse on the majors' part. "I can't believe how naive these record companies are," says an incredulous Andy Lown, manager of Tower Records' Piccadilly Circus branch.

"They actually don't know what is available on their label. And I think if they saw how many units we were selling, they'd be quite frightened."

Panther Music director and buyer Trevor Reidy adds: "The finger of the majors is not, as they say, on the pulse." Panther specialises in non-parallel imports, with an emphasis on back catalogue. "Obviously, it leaves a huge gap for us. It may be because they don't like carrying a lot of lines, which is a phenomenon you don't seem to get in other countries. I know Warners delete a whole load of back catalogue for every load of new releases."

Two fairly spectacular examples of the importers out-maneuvring the majors on standard back catalogue releases this year are the Freddie Mercury solo album *Mr Bad Guy*, made for CBS in 1986 and now only available on import from the US; and Live Live Live, a Bryan Adams live album available only on A&M in Japan.

"Both labels say they have 'definitely no plans' to give the respective titles a UK re-release. Bizarrely, this has resulted in Andy Lown having A&M people in his store buying their own product on import."

"I was actually asked to send a copy of the Bryan Adams live album to a guy at A&M because he hadn't heard it," he says.

Significantly, all six other Adams albums are still on catalogue at A&M, and selling healthily.

Paul Russell, import buyer at Tower, says its import section is "big and getting bigger", thanks in no small part to back catalogue imports from Germany and



Mercury: his 1986 *Mr Bad Guy* solo LP is available only on US import

Japan, well packaged and competitively priced. The honest collector is finding that the Japanese are taking better care of the UK rock scene's illustrious past than the British themselves.

"There are countless English bands in print in Germany and Japan who aren't in print in the UK," says Russell. "They're going through a phase of reissuing loads of old Sixties and Seventies product with all the old artwork and lyrics, and they're doing stuff that is leaving UK companies for dead as far as import goes."

"The UK, as a chart-orientated country, has always been more interested in the latest dance record than reissuing, say, the complete works of Barclay James Harvest. But Germany does it,

and we sell cratesloads of it."

Recent examples of non-parallel product that both retailers and importers agree were hot include a Clash box set from the US, a six-CD limited-edition REM box set and, for Tower which buys from its 150 US stores, a series of CBS double CDs from artists such as Bob Dylan, ELO and Blue Oyster Cult.

"It's the unusual stuff we're interested in," agrees Trevor Reidy at Panther. "Anything that's different. Stuff from other countries that has different tracks or a different cover."

"The market for parallel product is, indeed, fraught with risks. Again, though, the importers have no sympathy for the majors.

"The argument on parallel product," says Paul Hallett, import manager at Windsong, "is that the majors were saying, 'You're taking sales from us.' I look at it the other way. We're getting more sales for them because we're getting product to people who don't otherwise have great difficulty getting it."

Hallett admits that, when Sony decided to go for an import-busting release schedule for Michael Jackson's *Dangerous*, he mentally waved goodbye to a windfall. He and Windsong didn't even consider importing it.

"If you'd had that two days before UK release, you'd have shifted 100,000 units," he says. "But that's always going to be something that slips through the net. And in the end it's all to do with local conditions."

"For example, if you're a major and you've got a new release that's got a single coming off it you know is going to be Top 10 in two weeks' time, then you'll hold off the album release until the single's actually hit the Top 10. But it might already be Top 10 in Germany, in which case they'll have the album out. That happens quite a lot."

"Mind you, so many things can go wrong," warns Nigel Marshall, import manager at Caroline.

"Problems with the shipping, whatever. It really has to be a week's difference in release dates to make it worthwhile — something like that last Public Enemy album, which came out in the States a week earlier than over here. We had that over in a couple of days."

"The big importers seem to agree that the disparity between UK and European prices is, give or take a penny, non-existent."

"The disparity comes not so much in the prices," says Hallett, "but in where the majors decide they're going to place their product. So in the UK it might be TV-advertised, in which case it will go in that price bracket."

"What you look for is countries where it's not TV advertised. The Tina Turner wasn't TV advertised in Germany for two weeks after release, so it was cheaper. The Eurythmics' one wasn't TV advertised for two months."

Another gap, another opportunity for the smart and swift importer to steel a march on the majors.

The death of Freddie Mercury signalled a flurry of import activity.

particularly of his solo album, *Mr Bad Guy*, which has been unavailable in the UK for some time. Windsong has been pushing its Queenmania box set, which features all the band's CDs. Tower is selling a deluxe version of the band's Greatest Hits Volumes I & II in a wooden case engraved with gold plate that's coming in from Europe.

Most esoteric of all, however, is a guitar flight case containing the band's entire recorded works, T-shirts and badges, which came from Germany and retails for £350.

Panther admits to buying the item "in stages", but points out that, owing to its taste for unusual product, it was importing it before Mercury's death.

product, it was importing it before Mercury's death.



The trick is to get in big-selling albums two weeks before official release



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# Exporters cautious over demand from Bloc states

Though interest in Western product has increased substantially since eastern Europe opened its door to free enterprise, many logistical problems remain unsolved. Dominic Foulsham goes missing on border patrol

The potential of new markets will be underlined by the high profile of eastern European territories at this year's Midem.

But while UK import/exporters remain hungry for new business, problems with more familiar territories have taught them not to rush things.

1992 may have arrived but UK operators are still waiting for Europe's fundamental trading inconsistencies to be resolved.

For exporters, a harmonised EC is still far from a reality with the import duty in some western territories varying by as much as 4% to more than 200%.

"You have to have the right products for the right territories,"

particularly with countries like Italy, Yugoslavia and Japan."

Another problem that currently dogs legitimate importers is "inadequate policing" of product when it enters the UK. Some importers continue to omit the MCPS import stamp on product — thus rendering it untraceable. That's a problem for those companies who do pay the duty for correctly licensed imports. "Our prices become necessarily uncompetitive as legitimate importers," says Allen.

While UK companies have been deterred from exploring the new Eastern territories by their weak economies, the IFPI claims it is trading conditions that

exclude realistic market approaches.

"The piracy levels in Poland are something like 95%," says IFPI spokesman Mark Kingston.

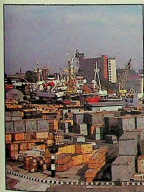
"This means that many local record companies, never mind the international labels, simply cannot get a foothold on the market. Fortunately the Polish government is taking steps to improve rights of authorisation and prohibition on distribution, rental and broadcast," he says. In Hungary, the position is only marginally better with piracy levels at 70% and no recognition of it as a criminal offence.

But Kingston is optimistic about the scope for change: "Once you establish the intellectual



"By remaining in touch with overseas developments we are already poised to meet the new demands from new territories as the trade barriers come down." — Steve Sparks, general manager, Caroline International.

Sparks: tapping potential



St Petersburg at full tilt

says Charlie Paulinski, sales manager at Lasgo Exports which has been trading in Europe for more than 14 years.

"With those sorts of duties, some continental importers would have to pay as much as £26 for the latest PolyGram CD album. You can't offer those prices to any customers, you have to look at alternative product." With such domestic problems on the European doorstep, UK exporters remain cautious about trading with eastern Europe.

"We're always looking to exploit new territories," says Steve Sparks, general manager at Caroline International. "But the Eastern Bloc remains an unknown quantity."

Murray Allen, managing director at Silver Sounds (CD), a major supplier to HMV and Virgin, says: "The continuing problems we have is with simple copyright irregularities,

Lasgo's special department for handling new territories has expanded slowly through the mire of political constraints and adverse economic conditions.

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► property questions, the rest follows," he says. "You need a good law but you have to have enforcement provisions. What you obviously can't do is enforce a non-existent law. It is a chicken and egg situation."

One company making more than tentative inroads into the East is EMI. Its eastern Europe Development director is Tony Salter, based in Budapest.

With a brief that covers central and eastern Europe, the Balkans, the former USSR, the Baltic states and Turkey, Salter argues that no two territories have identical markets.

"You can't really compare territories as diverse as Hungary, Estonia and Azerbaijan," he says. "That said, they do face the same retail conditions."

"None of the territories have national retail chains. Countries like Russia that originally had state retail outlets to service the companies to which they belonged no longer have them because the state companies have been broken up and sold off. So a new retail market is only just beginning to form in a shape we might recognise as our indies."

UK companies have to combat the problem that the East is moving away from state chains.

"I don't see a future in the state chains in these countries," says Slatery, "unless they are taken over by Western retailers, in which case they'd be effectively



On the move: destination eastern Europe

running Western style merchandising operations. And that applies to all products, and not just records."

Yet despite Bulgaria's near hyper-inflation, Russia's four separate rouble exchange rates (the more realistic of which prices a Melodiya album at around 12p) or the state subsidised production studios in any of the Eastern Bloc countries you care to choose, a demand for product is apparent.

"One of the surprising things about the retailers is how knowledgeable they are about products which have never been

available in their own country," says Michele Butrym, manager of new accounts at Lasgo.

At Record Imports, managing director Ron Boulding is confident that his jazz, house and soul exports — begun four months ago to the Eastern Bloc and Moscow — will continue to grow. He feels that a visible Eastern Bloc presence at Midem, where his company will be taking a stand, will help to build business.

"They've had trouble getting the product out there for years, and now, all of a sudden it's all

open and there's a lot of product going out there from us, particularly on cassette. If you can get the product they want then you've won half the battle already," he says.

Anton Roszczuk, head of Poland's largest record label and distributor of MPG, says: "We have known about Midem for many years, and we feel that January 1992 will be the right time to offer our services in Poland to international producers and publishers and to represent our products to other markets."

Roszczuk's attitude is shared by many of the new conference faces. Eastern Europe delegates this year include SNT Records, The Federation of Hungarian Record Producers (Mahasz) and Melodiya.

For the time being it seems the majors are keen to research and are prepared to wait for further developments over IFFI negotiations and EC directives. As Tony Salter points out: "It's early days yet. I've really only just begun talks with distributors and industry chiefs."

One thing is certain: with the biggest East European presence yet seen at this year's Midem, there'll be more talking when East meets West. But sustained communications will be the key to ensuring new found Eastern Promise amounts to more than Russian Roulette. ■

"Demand for dance product in Berlin and other eastern German cities is phenomenal," says New York based DJ Money Penny. "The whole sector has been starved of music and information for so long. It's an immense market to explore."

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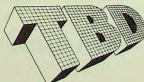
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# Leaner but much fitter

After the shock therapy of 1991 distributors have scaled down operations and carefully identified markets. Martin Aston looks back on a year of upheaval

1991 was a year of dramatic upheaval in the business of UK distribution and both labels and distributors are both feeling the knock-on effect.

After the demise of four independent distributors, the survivors have been forced to adopt a more cohesive approach to exploiting niche markets, developing labels and European licensing.

But it hasn't been all doom and gloom in the last six months. APT sales director Pete Thompson says: "Every UK distributor has had records in the chart so there's now greater experience in high volume turnover and stock control. The companies who are left have had to learn the hard way — but they're strong."

Despite the crash of Rough Trade Distribution, Spartan, Pacific and G&M, the UK independent spirit is still alive and kicking — mainly due to the fact that Pinnacle was able to step in. It absorbed 5,000 of Rough Trade's catalogue — boosting its own to 21,000 lines

— and now handles the lion's share of product from Rough Trade Marketing, the sales and marketing team staffed by former Rough Traders.

RTM followed the Total Record Company's "bolt on" concept, a sales and marketing operation which contracts out physical distribution.

This route was also taken by former Rough Trade managing director George Kimpton-Howe when he formed Rio, although his distribution deal with PolyGram has disqualified Rio labels from eligibility for the independent chart.

Pinnacle has often seemed to monopolise the indie chart, although that is to ignore the strong showing of APT, which is RTM's second distributor. The link has given the Northern distributor its first major chart action via the KLF, while APT's development labels like Ultimate (with Levitation) and the Virgin owned Hut (Revolver and Moose) have made the Top 100. With Stevo's Some Bizzare label also



Kimpton-Howe: 'We mustn't deviate from our independent spirit'

joining the roster, APT now holds a strong position.

Getting acts into the mainstream chart has to be the priority and distributors are becoming significantly more sharply focused than ever before. Revolver, which severed ties with Rough Trade in favour of

Pinnacle before the former's collapse, is now benefiting from a more commercial image.

Its roster has been boosted by the signings of labels such as Setanta, Chapter 22 and Cabaret Voltaire's new Plastex label, but managing director Mike Chadwick reckons 1991's

After the turbulence of 1991 and the low attendance at Midem 1991 due to the Gulf war, distributors are keener than ever to attend this year's fair. But out of eight companies canvassed, only Panther saw the need to take a stand. "I'm not convinced of the ethics of the whole shooting party," says RTM managing director John Best.

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Wholesalers since August 1987, Panther Music started small-scale distribution of classical, jazz and budget product in 1988 but entered the dance market by taking on some of G&M's business when the latter collapsed in April 1990. "It's made us more of a fast-moving business," admits managing director Trevor Reidy. "You're dealing with a lot more suppliers because so many dance records are one-offs and with new and unknown artists who have to be sold as opposed to just being presented.

► breakthrough deal came with Dead Dead Good, who moved from Rough Trade. Almost instantly, Oceanic's *Insanity* reached number three, selling 350,000 copies.

"It showed our labels that we can cope with a volume-selling Top 10 record, and made people a lot more aware of Revolver," says Chadwick. "Since we launched our own telesales and car rep team, we're picking up more development labels than before."

While Revolver has grown, RTM has had to consolidate. "We were forced to run before we could walk," says managing director John Best. "It's taken six months to get to this point, and it may take another three to get right what we do."

That said, KLF, Mute and 4AD have ensured consistent chart placings for the new team, while the R&B label scored three Top 20 singles. Best stresses that development labels are as important as Top 20 acts, but RTM has been very selective about new business.

"We've wanted to maintain our reputation, so we've passed on certain things, like MOR releases, that would have been inappropriate," he says.

Rio has also had to start from scratch, but a roster featuring Strange Fruit, Fire and, most recently, Island Records offshoots Mango and Antilles, has helped

to cultivate what it sees to be the right image.

"I think Island saw what we'd done with Mary Black and Crammed Discs, and thought they could move away from a mainstream operation," says George Kimpton-Howe.

"It's fitted in nicely because we seem to be partly heading down the roots way. It's OK as long as we can maintain the independent spirit, but the danger for us would be to deviate too far, like trying to get into the MOR or classical market."

But for some distributors diversification can be the key to success. New company IMD, which inherited Spartan's west London offices, some of its labels and roughly 30% of its staff, is now expanding into MOR. IMD managing director Dave Thomas cites Robbie Gill on the Shockwave label as an exciting MOR prospect. For 1992, who will be developing alongside blues, metal and dance stablemates.

IMD pierced the Top 75 with two dance singles (Solo on Revverb and Genocide II on Julian Wooley's Hardcore Urban Music), but Thomas claims that dance album sales will become a source of greater profits for distributors.

"1991 has been the year of the faceless chart act, with little fans can relate to, but things are going to change," says Thomas. "The explosion in 1978-79 came out of punk, so we expect quality acts to develop out of the dance explosion — acts that will look to packaging and do it live too."

IMD may be a little late getting on the dance distribution bandwagon as this area has become increasingly competitive and overcrowded.

Interestingly, it seems that a distributor doesn't have to have a track record as a specialist to have success with the genre. Panther Music dipped its toe in the water last year and achieved chart success with *The Affair* on ARP and Julie Stapleton on V For Vision.

SRD has been very successful in developing dance alongside its traditional indie/hardcore front that includes Mudhoney on Glitterhouse and Mega City 4 on Decoy (who have subsequently signed to Big Life). Success with Vinyl Solution — Bizarre Inc went top five before Christmas — has seen more dance labels such as Kickin', Dance Zone and



Right Said Fred — through Total

Rising High signed to SRD, with subsequent chart action.

"We've fulfilled a lot of our potential this year," reckons SRD managing director John Knight. "There's been no greater leap forward, but a cementation of the relationships with labels who've been with us since the early days. We now have eight labels on the edge of the Top 40."

One act is all it can take to give a distributor dance credibility. The success of Technotron helped boost Total's dance profile, bringing it the All Around The World label, whose first four singles were either Top 20 or Top 75, while Rozalla (on Pulse-8) went Top 10. And Right Said Fred's *I'm Too Sexy* (on Tug) sold more than most number ones throughout last year.

Licensing and distribution deals are often rivals, but distributors say labels are increasingly asking them to negotiate their European licensing. European licensing deals made for Right Said Fred have opened up new doors for

Total and Total managing director, Henry Semence is set to launch a new international licensing company called General Overseas to co-ordinate licensing business at Midem: "It'll be a fairly break even situation but the money that labels will receive will help them expand throughout the UK."

At the same time more European labels are requesting UK distribution rather than incur extra overheads by setting up UK offices. Musicisc in France and Germany's Noise International (through APT), the German MSS Group of labels and Italy's Underground Music Movement (IMD) are four labels hoping to break into the UK in this way.

Distributors agree that 1992 is likely to be a year of consolidation rather than expansion: "a safer type of distribution" as Kimpton-Howe puts it.

"This recession has showed everyone that distribution is a marginal business and margins have been cut away."



Zap Mama — on Crammed Discs



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# Classical double dates multiples and specialists

The classical boom has seen the chain stores follow the specialist shops in turning to the independent distributor for product. Phil Sommerich reports

Once it was rare for a multiple retailer to order classical product from an independent label, and rarer still for the retailer to get the slick response expected from distributors of rock and pop product.

The classical boom has changed all that. Chain stores seeking follow-ups to the Three Tenors or Four Seasons are dipping into the classical distributors' catalogues and finding there are new companies to service them.

Graham Haysom and Fergus Lawlor moved from Harmonia Mundi to set up Select Music and Video Distribution in October to meet just that challenge.

"Classical distribution has become very service oriented, and what the multiples require is not what the classical specialist retailers want," says Haysom.

"The multiples are more demand-led, whereas the specialists are more product-led; a lot of the specialists have always treated the business as a sort of hobby, an adjunct to something they personally enjoy."

With the mass-selling Naxos budget label and the more specialist Marco Polo in its roster, Select is gearing up to deal with both sides of the retail market.

Haysom and Lawlor will be looking to Midem not only to put them in touch with new labels that might appeal to specialists, but also to catch up with how distributors overseas are meeting the challenge of the multiples.

Another classical distributor making its Midem debut is the Complete Record Company, set up in June last year, although managing director Jeremy Elliott knows the ropes from his previous role heading Target Distribution.

"The specialist distributor market is expanding because there are now a lot more independent classical labels looking for better standards of service," he says.

Independent classical distributors have never been adept at providing a prompt and efficient service, but now to deal with the multiples you have to have up-to-date computer systems, clear and concise cataloguing and very good sales notes," says Elliott.

Representing more than 20 labels already — including Saga, Hyperion, Olympia and Vanguard — CRC sees Cannes as



an opportunity to broaden its base outside the UK, but stresses it will be demanding quality.

That is one lesson which Richard Wenn, classical marketing manager of Conifer learned at previous Midems.

"A few years ago I would have been going to Midem looking for new labels to sign, but now its more for strengthening our

existing distribution links and looking for new ones."

With a catalogue including Lyrita, Telarc, Hungaroton, Royal Opera House Records, Denon, Bis and Finlandia, Wenn has clear-cut ideas of just what the multiples will want.

"They have to buy more carefully because they are taking large quantities and cover a

wider range. You have to make sure you have the right product when you go to see them — you wouldn't, for instance, be taking contemporary Finnish music, which is for the specialists.

"You have to spend more time preparing to meet the multiples, even though you have less to present to them — it is almost selling one title at a time.

"You might have a whole morning to present to them, whereas the specialist only has limited time and you might want to present as many as 40 or even 80 titles."

As classical edges closer to the mainstream of record retailing, the cosy, slow-moving old distribution world will become a thing of the past. ■

Clive Bright, managing director of Gamut Distribution, is cautious about 1992: "Our business has been up 50% per annum for the last five years, but I am not sure it will continue."

Paul Fernandez, classical label manager of New Note

Distribution, says: "For the Fred-in-a-shed one-man operation things will get tougher this year, partly because there is so much product being issued."

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# In at the start to plot the path to stardom

Publishers counter the accusation that they have now become merely bankers by stressing their creative input in development deals. By Valerie Potter

**P**ublishers often complain that they are perceived as little more than bankers, raking off their share of an artist's success while making a small contribution to an act's early creative development and financial security.

Creative publishing has never gone away, they say. While some will always only start bidding for the rights when a record has reached the charts, there are others who are becoming increasingly involved in supporting the first steps in an artist's career through development deals.

Charisma/Hit & Run Music's Publishing managing director, Jon Crawley, says: "We like to try to get acts to a level where we make it a little bit easier for the record companies, because it is difficult to get a deal. It's expensive and they're committing their company to a considerable amount of money, so we try to eliminate the risk factors as much as possible."

A music publisher can help a young act in a number of ways that are not purely financial, such as advising on song selection, management and agency representation. They may also assist with expenses such as fly-posting, demo time, home recording equipment and instruments, which may or may not be recoverable.

As technology reduces the cost of recording high quality masters, publishers are increasingly prepared to finance the recording, manufacture and promotion of white label singles, especially in the field of dance music, to create a buzz among club DJs, and the media and to attract record company attention.

"You've got to get it to a stage where it's a piece of plastic," says Empire Music's Bob Grace. "It's just an idea while it's on cassette. Something psychological happens when it's on vinyl or CD".

By taking on a developmental role, many publishers feel they are taking over where record company A&R departments have left off due to financial pressures.

Paul Curran, MD of BMG Music Publishing, explains: "It's so much more expensive than it ever was to record, promote and market an act. As a result record companies are understandably more reluctant to get involved



The publishers: (from left) Jon Crawley (Hit & Run), Paul Curran (BMG) and Bob Grace (Empire Music)

early."

Although the level of advance offered under a publishing company development deal may be lower than that of a recording contract, expectations placed on the act are correspondingly reduced. Because the publisher expects to recoup his money in the long term, the artists are given valuable breathing space in which to experiment and determine their musical direction.

But the only way a publisher can offer this kind of deal is by securing an act early, before a bidding war starts.

For the majority this is done in the time-honoured way of checking out bands in pubs, clubs and rehearsal rooms around the country. Grace says his A&R man has clocked up 100,000 miles in under three years.

Others take a less traditional approach. Carlin Music clinched a deal with Liverpool's Amazon Studios which gave it first option on the publishing of every new band that recorded there. This brought it Two Way Street, who signed to the company more than two years ago and who now have

a record deal with MCA.

While some companies are chasing new talent, others find that there are a surprising number of established writers looking for a publisher. Since the London office of Tokyo based NTV Music was established a year ago, as well as looking for new acts, the company's Andy McQueen and Pete Chalcraft have sought to build up a catalogue and have signed Tom Robinson, and Captain Sensible, who recently rejoined The Damned.

McQueen and Chalcraft feel strongly that the record companies' constant search for "fresh blood" leads them to neglect more familiar writers.

"This thing about there being no good writers around any more is absolute rubbish," says McQueen. "We all know good writers, whether it's in a local pub or on the radio - they're just not getting the exposure."

While the criteria for singer songwriters remains what Hit & Run's creative manager Dave Massey calls "the three S's - great songs, a very definitive sound and somebody upfront

who's got star quality", the role of the writer is also changing.

One growing trend has seen publishers use their skills to create new songwriting partnerships or to suggest the services of a composer with a successful track record to write a couple of commercial lead tracks for an album.

"For the elite few - the Desmond Childs, Diane Warrens, Albert Hammond, Simon Climies - there are great opportunities," says Bob Grace.

"But it's patchy earnings for them: there is no continuity. Just because you've written a big hit for an act doesn't mean to say that they're going to be knocking at your door, forever grateful!"

This may be partly due to the artist's sensitivity to the lingering stigma of using outside writers, but there may also be opposition to accepting a reduced royalty by co-writing with an outsider. This can often be short-sighted.

"Do you want 100% of something that sells 100,000 albums or do you want 50%," asks Paul Curran.

"Artists like Rod Stewart and ▶

The One Thing, a Northampton-based band who have been in existence for 18 months, turned down development deals with major labels in order to take an offer from music publisher Warner Chappell. Natherger Rudy Reed explains: "Every band has to go through a process of development and we're still going through that and refining what we do musically. I think it will be good for us to progress at our own pace and Warner Chappell is solidly behind us in our development."

What we wanted from the major record companies was commitment. What we didn't want was to do two or three EPs and then almost get out the begging bowl asking if they were going to sign us. Ultimately, of course we want to sign to a major label that can help us with our project, but we're really happy with the state of play at the moment."



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► Robert Palmer are still going strong today, because they have been able to pick great songs; sometimes they have had an involvement in the writing of those great songs, but it hasn't been what's driven their thinking."

Curran prefers to call his writers "record makers", as many of them not only write and perform, but also produce and mix. "Ten years ago, if somebody wrote words, you were trying to find somebody who wrote music, so you could find a chemistry in a collaboration from a purely song point of view," he explains. "The chemistry now is: how will we make a complete record?"

Similarly, Empire Music's two major songwriters, Bob Mitchell and Albert Hammond, both head their own production companies, which complement their songwriting activities. For example, Hammond both co-wrote and produced the singles *The Way Of The World* and *I Don't Want To Lose You* for Tina



Albert Hammond: the songwriters' songwriter

Turner.

"To guarantee that you're going to have some songs out, you've got to become part of the recording process," asserts Bob Grace.

It's a view endorsed by Warner Chappell managing director Robin Godfrey-Cass. When the Warner Chappell merger took place, Godfrey-Cass countered criticisms that the company

would be impersonal and unwieldy by concentrating on a creative approach and recruiting the majority of his staff from record company A&R departments.

Now that the company has a proven track record, he is considering setting up a production company which would enable his staff to continue to play a major role in the development of acts after they've been signed to a label.

"It is very frustrating for my staff to see a project to a certain stage and then give it over to a record company," Godfrey-Cass explains. "I've always been a believer in horses for courses, but I think it's a natural progression for publishers to get more into the actual recording process."

Whatever the record company accusations that they are "passive" bankers, publishers know all too well that artist development is their main insurance for bankable copyrights in the future. ■

Hit & Run's Jon Crawley has noticed a

greater degree of co-operation between music publishers to encourage their writers to collaborate with writers from rival companies, even though this may result in split royalties. His writer, BA Robertson, is currently

working on an album project, entitled *It's All About Love*, for Epic. Comprising an assortment of duets, 90% of the album is being written by Robertson in collaboration with writers from other companies, such as Burt

Bacharach and Simon Climie. Crawley says: "He's trying to get involved with the best melody writers of this era. Although it's an Epic project,

there is an opportunity to enlist artists from other labels, so we're working closely with BA in casting the album."

## The very best of British talent



British Steel: Seal, Lisa Stansfield, Dire Straits' Mark Knopfler and Simply Red's Mick Hucknall

There may be drawbacks to the rise and rise of the singer-songwriter but UK acts currently highlight the formula at its best.

Artists such as Lisa Stansfield and Seal are high calibre writers who have produced material which shows them at their best. Both have benefited from being with small, creative publishers.

Big Life Music stresses that all round involvement in an artist's development gives the publisher most control. Its association with Stansfield and co-writers Ian Devaney and Andy Morris go back to when they first started out and A&R director Tim Parry says it was important that they were encouraged in their own direction.

"Through our close relationship with the label and management we have been able to work as a self-contained unit. We are involved with the records on an A&R basis and the songwriting is an extension of that," says Parry.

Perfect Songs acquired Seal copyrights through its own alert A&R ears. General manager Liam Neeson says "With Seal it was a case of sparking the right chemistry between publisher, management and producer. Small publishers are better placed to play a role in bringing together the right people at the right time."

While EMI Music's publishing deals encourage writers to work closely with it,

A&R director Sally Perryman says that when an artist reaches Mick Hucknall's stature its role becomes more to do with processing the correct information: "Our main aim is to keep him updated with artists who are looking for songs and new projects, but we are selective in what we feed through," she says.

Perryman believes that EMI Music has achieved the right balance between the size of its roster and its staff and can ensure that every writer gets the right level of attention.

"More time is spent with developing writers, focusing on their strengths either musically or lyrically and setting up collaborations here or internationally," she says.

"Our own EMI Music studio means that we can be experimental."

Stuart Hornall, managing director of Rondor Music which has just enjoyed a very successful year with rights to Dire Straits and Bryan Adam's *Everything I Do I Do It For You*, established as Mark Knopfler is very much in charge of his own destiny and while all rights go through Rondor, he has his own publishing company *Chariscourt*.

Publishers are having to face the fact that multi-talented artists are better placed to dictate how they want their rights handled.

At the end of the day this has to be good news for them. ■

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# Life beyond the tribunal

1991 was a dark year for publishers, but Gerald Mahlowe finds some hope

**N**o sector of the music business can have been happier to ring out the old year than UK music publishers. Following a debilitating three-year battle between the MCPS and the BPI over mechanical royalties, they spent the last weeks of 1991 putting a brave face on the Copyright Tribunal's conclusions.

Somewhere between the "shock and dismay" confessed at the time by Carlin's chief executive David Japp, and the insistence of Really Useful's director Jonathan Simon that it had been "a solid result for copyright holders", most would only admit to "disappointment" or "surprise" at the outcome on the so-called issue of the mechanical rate. The Tribunal panel had seemingly sided with the record companies in setting it only fractionally higher than the law had for more than 60 years ago.

Of course, however, pure cash didn't seem the overwhelming concern. "I'm more disappointed that at times we didn't get our case across," is Dejanus MD Stephen James' verdict.

For some, this was just the tip of the iceberg. "The result reflects the sort of unfortunate press publishers have got for themselves over the last decade or so," says Stuart Ongley latterly MD at Peer Music, now on his own with SGO Music Management.

Marin Wyatt, owner of Bright Music, agrees: "We had a louder voice years ago. Now, instead of nurturing relationships with writers, publishers are seen to be

just handling catalogues and clinging on to people linked with the recording world."

Most agree that a poor image is the most worrying post-tribunal implication for a publishing fraternity that likes to regard itself as a world leader.

There is a solution, believes Wyatt: "We need to talk, to bounce ideas around like we did in the old days," he says.

"We must have a revolution of thought," offers Ongley.

"We must look at beefing up the MPA as a counterpart of the BPI to get our message across," says Stephen James.

That is for the long term. Right now, a let's-get-on-with-it approach prevails, with unity inside the MCPS the keynote.

In the build-up to the royalty row, the collection society turned itself into the sole licensing organisation in the UK, better equipped to match the historically stronger BPI.

Subsequently, there has been speculation that its new-found strength could crumble. "It's worrying that people are suggesting that," says Jonathan Simon. "If anyone is considering abandoning ship, they should think again. This has been about more than just a royalty rate."

Indeed, the only real taste of victory for publishers in the whole affair was the outlawing of the so-called controlled composition clause, "and our unity helped achieve that," points out Chrisliss president Stuart Slater. "We can't go backwards now."



Japp: 'Shock and dismay'



Simon: more hopeful

Theo Chalmers MD at Rhythm King Music adds: "It's vital we support MCPS — as long as they handle things efficiently. If they do, and eventually reduce their commission, publishers may one day look back and see this as a victory."

James takes the unity argument a step further. "The whole concept of a central collection point was confirmed. The industry is going in the right direction and in the longer term, particularly with regard to Europe, it could be especially positive. We want central European licensing with the MCPS in the UK rather than with collection societies in Europe who may not be fully equipped to do the job."

The other Euro talking point will affect the BIEM/IFPI deal currently up for renegotiation.

Minder Music MD John

Fogarty says: "Because the UK is a key territory I feel they are bound to look to the UK ruling, even though Frans de Wit at the MCPS says there's no cause for alarm."

But EMI Music's Peter Reichardt points out: "The record companies took themselves out of the European frame. We're different," they said.

Stephen James agrees: "The BPI argued that the UK was a different set-up, so Europe has to be a higher royalty. That would mean an incentive for record companies to centrally license through the UK, which could be a silver lining."

Swallowing the "no pain, no gain" theory, there could be several silver linings in this particular cloud for music publishers — provided they manage to retain the sense of unity they displayed at the tribunal. ■

Though publishers were in the front line, songwriters — equally affected by royalty rates — did play a part in the mechanical battle via the Composers' Joint Council. Representing five organisations with songwriters in their membership (including the MU and Basca), the council sided with MCPS in the summer of 1990 and had its own counsel, Michael Beloff, QC, at the tribunal. Beloff time and again emphasised the composer's point of view — for instance, denying Rob Dickens of Warner's claim that songwriters live off the back of records nowadays.

## Countdown to a conflict of words and money

The Copyright, Designs and Patents Act, 1988, triggered the UK mechanical royalty battle. Effective in August 1989, it scrapped the statutory rate, throwing it open to market forces. There could be no fixed royalty rate unless copyright owners laid down a scheme and were prepared to defend it before a new adjudicatory body, the Copyright Tribunal.

The MCPS took up the case for music publishers against the record companies' representative body, the BPI (British Phonographic Industry), declaring its intention to pursue a similar course to the BIEM/IFPI deal which had given the rest of Europe a royalty of 9.504% of dealer price, plus a ban on the record companies' contractual royalty-reducing device, the controlled composition clause.

Supported by all

publishing's biggest guns for the first time, MCPS MD Bob Montgomery faced new BPI boss Terry Ellis in the summer of 1989 on equal terms.

Early exchanges were cordial and a moratorium was agreed to April 1, 1990; but relations soured when Ellis dismissed early details of the society's Euro-style schedules as "not appropriate" for the UK, arguing his members invested exceptional sums in A&R.

On receipt of the full 40-page scheme in February 1990, which called for the Biem rate, the BPI got an extension of the moratorium to June 30.

All hell broke loose in May when it countered with a proposed 20% reduction in the existing rate, following a study of composers' earnings. An angry MCPS refused to extend the

moratorium and the BPI referred the existing mechanical arrangements to tribunal to win more time.

Tribunal chairman Michael Bowers predictably ruled it had no jurisdiction in the matter and the MCPS immediately imposed its new rate from July 1.

Describing the MCPS as "terrorists", Ellis formally referred the new scheme to tribunal.

After further delays, recrimination and behind the scenes discussions the tribunal hearing finally began on Friday September 6, 1991 in London with opening statements by Sydney Kentridge, QC, for the BPI and Robert Englehart, QC, for the MCPS.

Over the next 15 days, 23 witnesses were called — including Rob Dickens (Warner) and Paul Russell (Sony) for the BPI and Pete

Waterman (All Boys) and BIEM president Jean-Loup Tourneur for the MCPS — and 4,000 written pages of evidence were submitted, at an estimated cost of 15m.

At the beginning of November, following five weeks of meetings, the four-man tribunal panel under Robin James, QC, delivered its verdict: a mechanical rate of just 8.5% of PPD, a clear rejection of European harmonisation, a string of other findings on recorded product which were basically pro-record company, but a ban on the controlled composition clause.

A number of loose ends were handed back to the two parties to the up and down negotiating committees under Frans de Wit (MCPS) and Sara John (BPI) are due to meet on January 23 and 24 to make a final settlement. ■



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# Technical knock-out

Advances in technology are creating new publishing niches. Stu Lambert reports

## RICK CARDINALI

**Professional manager, Music Sales**  
 "I'm optimistic about the future of CD-based interactive products. There are very clever people working in interactive TV, but of course there are enormous problems with anything new. With Music Maker, we are bringing a new generation into touch with all sorts of wonderful songs, from The Beatles to Bon Jovi, which benefits all publishers.

"Omnibus Records and Tapes are producing the music entertainment and tuition package Music Maker for the Commodore CDTV system. CDTV is basically a CD player with a computer inside. It plays ordinary CDs, but will also support more interactive programs.

"At the lowest level, you can go into the drum section, load a drumkit, put in a CD and play along. Then the system gives options depending on your musical aptitude, from one-key play to playing the melody, and eventually improvisation. There is plenty of guidance available from the screen.

"We have another program, called Let's Play Keyboard, in development. Its learning method has been proven in book and cassette form and when the author found out about the power of CDTV he was very keen about using it.

"A computerised music teaching package is an amazing product. There is absolutely no substitute for a teacher, but the horrible truth is that if you don't practise between lessons, you won't get anywhere.

"The recreational side of that market presents a particular challenge because of a general rule in software development: the easier a product has to be to use, the harder it is to make."

## STEVE LEWIS

**Managing director, Virgin Music**

"It's still early days for new technology — but you can't do a King Canute act and expect it to go away. Control the rights and your artists will be paid more for their work. This is an extension of our open-arms approach to a new development like sampling: publishers should be thankful for new forms of usage and ensure their rights are adequately represented to maximise their revenue.

"Music is bought by the same people who buy computer games and other electronic leisure products, and the music industry competes for their money. We have been trying out collaborations with Virgin Games



## MARTIN HEATH

**Managing director, Rhythm King**

"Interactive CD really is the entertainment platform for the future, but most publishers are pitifully ignorant about new technology — they're like a bunch of monks refusing to license their manuscripts to the Gutenberg Press in case it puts them out of business. To me, there is no question that it is coming; the questions are how much to invest and when?"

"We have been involved in a game, Xenon II, which has music entirely supplied by Rhythm King Music writers, including Tim Simenon of Bomb The Bass. It was originally developed for the Commodore Amiga, but has recently come out for Commodore's CDTV system, remastered with Roland's Sound Space surround sound system.

"I'm a games freak myself and I think it's excellent: it has stereo sound, you play it on a big screen, the characters speak because everything is sampled. We have our own games company, Renegade,

and we have negotiated deals for third parties as well as with our own writers.

"Interactive CD packages create a new requirement for music, because you have digital sound and stereo. That will encourage the use of more music. It will lead to a vast new area of copyright earnings of all sorts, but publishers will need to rethink how they handle publishing.

"In all the computer developments of the past 10 years, one thing has become very evident: it is the software developers who have made the money. In many cases, they are far more cash-wealthy than the hardware companies who make the machines the software is written for.

"It's not the best time to launch something bold, because of the recession, though it is positive for us because many potential competitors have gone bankrupt! Because our developments are supported by other business we will be in a position to go with the new technology as soon as it becomes mass-market."

was discussed, most of the keyboard manufacturers being located in Japan. I have also been very impressed by the CD-I and CDTV presentations that were made to the record and

publishing industries this year. They will have major applications in the musical world.

"When it comes to crystal ball gazing, I think the most exciting developments are in the field of virtual reality. Virtual reality technology is one stage on from today's graphic computer environments; rather than just seeing the components of an office or a recording studio on a flat screen, the user wears a headset and a glove that give the illusion of total involvement in a simulated environment. The possible applications of virtual reality technology for music are the most exciting development on the horizon."

## KIP TREVOR

**Creative manager, Carlin Music**

"I was invited to a demonstration of CD-I some months ago by a small production company. They wanted to find people in the industry to put together a package based on a music product. I'm always interested in getting our writers involved in collaborations and new ventures. "I gave them a list of our artists and they particularly liked the idea of working with Ray Davies and suggested basing a project on an album. Ray was enthusiastic, but recording and other commitments have prevented him from going further as yet.

"Using the system is a quite fantastic experience and with an artist like Ray Davies the possibilities are enormous: you could have historical or documentary information, details about the band members or about the recording as part of a package with video and digital sound.

"People are getting into the habit of buying video, so interactive CD's high-quality sound, good picture quality and extra facilities present an attractive product. It's a matter of finding a single package that the public will buy. Things are changing so fast — I've got DAT, video CD, cassette and a record deck and soon there will be DCC and Mini-Disc — but I think most people would like one format. The technology is here, let's make it happen.

"When you buy an album, you get something in your hand, something you own. I think people still want to actually go out and buy the album and most interactive CD products you still satisfy that wish. I'm not convinced that some of the other possibilities for the future, like providing music by satellite link for people to tape at home, has the same attractions. CD-I could be a really brilliant next phase, for perhaps the next 10 years."

To date, active plugging of copyrights into computer software is virtually unknown. Cathy Campas, PR manager for software house Mirrorsoft says: "Computer games have always been seen as a minority interest — people who use computers were thought of as transpotters." However, disks of computerised "remixes" — sampled from records and rebuilt into new tracks — are available to computer enthusiasts from as little as 80p. The acts whose music is used include Seal, Pink Floyd, Debbie Gibson, Depeche Mode, Telectronic, Madonna, Jean Michel Jarre and Queen.

Programmers write some of the remix material themselves and frequently provide impressive visuals to accompany the music. In a recent magazine for Amiga users, 10 companies were offering such disks by mail order.

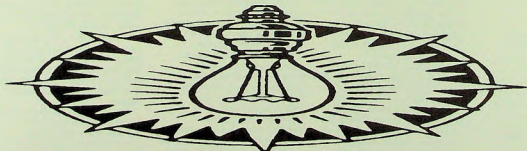
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