

Victory claimed by compilation LP



Summers has a lot to smile about

A 12-page digest of the week's charts



Rod and Tina step aside for the admens

# music week

The Business Magazine for the Music Industry

1 DECEMBER 1990 £2.25

## Monopoly probe clears industry

An Office of Fair Trading investigation into the price of compact discs is expected to vindicate record companies.

The OFT says early inquiries have revealed no evidence of price fixing or monopoly on the manufacturing side of the industry — the side which consumer critics accuse of making unfair profits.

A spokesman for the OFT says: "We are concerned with high pricing only if there is evidence of anti-competitive behaviour — and we have so

far found no sign of that.

"There is no evidence of a scale monopoly, where one company holds 25 per cent of the market or more. And it seems unlikely here that a complex monopoly exists, where several groups get together to make up more than 25 per cent of the market.

"We became involved when a *Which?* magazine report accused the manufacturing side of the industry of making unreasonable profits. Our inquiries are continuing and we have

sent letters to six major record companies asking for a breakdown of costs. But we are not a pricing body. We can take action only in cases of anti-competitive behaviour."

Jeremy Silver, spokesman for the British Phonographic Industry, welcomed the news.

"We hope this ends the criticism the industry has been facing," he says. "We were approached by the OFT and we have co-operated fully. We explained that the CD successes must pay for the failures. Last

year the industry launched 8,500 albums, but only 350 got into the charts."

Tony Powell, MD of MCA Records, says: "This should never had been the subject of an argument in the first place. We have always thought the commodity was fairly priced."

*Which?* says it stands by its claim that CDs are too costly — despite the continuing increase in sales of CDs at prices it claims are "inflated". Sales have risen from 29m a year to 48m during the past two years.

During the same period, cheaper vinyl album sales have fallen by 40 per cent.

Simon Hinde, assistant editor of *Which?*, says: "We have never suggested there is a cartel or monopoly in force. We looked at the manufacturing costs of making a CD compared with vinyl and we reached the conclusion that CDs are overpriced."

The OFT plans to look at the retail arm of the industry next.

See Comment, page 3.

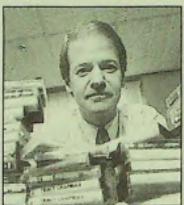
## BPI slams 'soft' courts

The BPI claims courts are going too easy on counterfeiters — just as it is launching its pre-Christmas crackdown.

Lenient sentences handed out by Scottish courts are giving the copyright thieves carte blanche to rip off legitimate recordings.

The BPI's anti-piracy unit was stunned by a Scottish court sentence of 240 hours of community service handed out to a major Glasgow counterfeiter.

It follows the £5,000 fine imposed by another Scottish court in March on the manager of one of the biggest factories ever uncovered by the BPI, believed to be producing



Dabin: 'tough sentences'

500,000 recordings a year worth more than £1.5m.

The Scottish sentencing compares with other recent cases in Manchester which left

four men with prison sentences of up to 12 months for involvement in tape piracy.

BPI's anti-piracy co-ordinator Tim Dabin says: "Although it is difficult to estimate the size of the piracy problem north of the border, the tape pirates no doubt see the weak sentencing as no more serious than a parking ticket."

Yesterday (Sunday) the BPI was due to raid a record fair in London's West End looking for pirate CDs from Europe which have started pouring into the UK.

Dabin says: "We are finding teams of counterfeiters who have actually set up to take advantage of the Christmas market."

## Telephone poll to rival charts

Broadcast software house Iris is launching a competitor to the industry's singles chart with a recall chart based on telephone interviews.

Iris says its National Recall service to be launched next spring is already attracting interest from independent radio. Two syndication companies are said to be bidding for the broadcast rights.

The National Recall Chart will be based on telephone polling of music fans, defined as those who listen to at least two hours of music a week.

Each panelist will be played up to 15 excerpts from tracks and asked to rank them. Ultimately the company says it aims to have a panel large enough to provide data by age, social class and sex.

## Industry firm on censorship

Retailers and record companies are maintaining the status quo on censorship.

The British Association of Record Dealers and the BPI's retail liaison committee have decided not to change policy.

"It was agreed to keep the subject under review," says BARD chairman Brian McLaughlin.

"It was also agreed that the well-established practice of individual retailers exercising their own buying judgment was working and should continue."

## Power Station 'will go on'

Beleaguered BSB music service The Power Station is vowing it will survive.

Palace Group chairman Nik Powell is seeking backers to establish The Power Station as a direct competitor to MTV if, as seems likely, it is dropped by British Sky Broadcasting in April.

"I'm extremely confident of finding backers for the station if that's the course we have to take," he says.

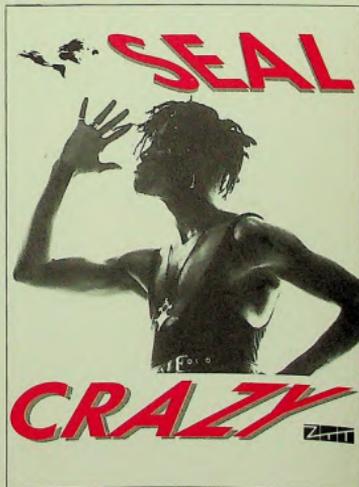
Powell foresees The Power Station being broadcast alongside MTV from the Astra satellite and says the market will support two music channels.

"The UK should have its own music channel which is based on and reflects the taste of the UK market," he says.

But record industry support remains crucial for the future of the channel, Powell adds.

"It will be good for the industry to have more than one music TV channel, but we need its continued support in the interim."

An independent Power Station would need to raise around £15m a year in sponsorship and advertising to survive, he says. But he is confident the channel could win a big audience.



# Kim Appleby

The Stunning Debut Album  
featuring her smash hit single 'Don't Worry'

## The Campaign

- TV SUPPORT IN LONDON, TVS, CENTRAL & YORKSHIRE
- MAJOR NATIONAL POINT OF SALE
- OFFICIAL POSTER SITES IN MAINLINE STATIONS
- NATIONAL PRESS ADVERTISING

See Kim on the Des O'Connor Show

Release Date: 26th November 1990

Catalogue Numbers

LP: PCS 7348 · TC: TCPCS 7348 · CD: GDP 795 4672

EMI TEL SALLS 081 518 9911

## McBlain quits Island after three years

Island Records' marketing director Alan McBlain has left the company following a sudden decision described by Island as "mutual."

Colleagues say his departure was unexpected but the record company refused to elaborate on McBlain's reasons for leaving. He had been in the position for three years.

An Island spokeswoman says: "The decision to leave was mutual. It followed discussions between him and the senior people here." She would not give details of the departure terms.

Four members of staff, including Mango label sales manager Colin Jones, lost their jobs when Island closed its art department in September. Earlier, PolyGram took Island's accounts department in-house, but denied a full merger was being mooted.

McBlain was unavailable for comment.

## MW gains new sister

A monthly magazine covering the world music industry is to be launched by Spotlight Publications in January.

The new *Music Business International* is aimed at senior executives of companies around the world. The initial print run will be 24,000.

The magazine will chart the global performance of both



Laing: MBI editor

companies and major releases. *MBI* will have editorial bases in London and New York along with a network of correspondents around the world. Editor is Dave Laing, formerly international editor of *Music Week*.

Studio magazine associate publisher Phil Graham takes on the same role at *MBI* while advertisement manager is Rudi Blackett who leaves *Music Week*.

Spotlight's group publishing editor David Dalton says *MBI* will look ahead of 1992 and will be "unblinkered by parochial concerns of one domestic market".

## C4 budget cuts hit Rock Steady

Live music TV show Rock Steady is cutting costs by almost a half because of swingeing budget cuts at Channel Four.

The show, produced by Holmes Associates, is being pared down and restructured to make the next series at least 40 per cent cheaper to make.

Instead of featuring live performances from different venues, the series will now come directly from one venue in north London, says producer Andy Hudson.

"We have come up with a new format which we have submitted to Channel Four," he says.

"We are now awaiting their response." He is confident of getting a green light, he adds.

Under the new format the show will still focus on live music, he stresses, but costs will be down to just £100,000 per show.

A Japanese TV company has also shown interest in screening the new series — due to start in April — with Japan-

ese-speaking presenters edited into the programme after recording.

Channel Four's commissioning editor for music Avril MacRory says general cut-backs at the station forced the change.

"In the light of a £14m budget cut everything is under scrutiny," she says.

One way of cutting costs could be delaying transmission of the new series until later in 1991 and spreading the cost over two years, she says.

## Now trumps Hits

The Now Compilation series is claiming victory in its battle against arch rival Hits. CBS, BMG and WEA have abandoned their traditional Hits format to bring out an alternative compilation album just eight shopping days before Christmas.

The new title, Hits Pack, will feature a wider range of artists to that which would have appeared on the old Hits album but the tracks will be segued together to form a Christmas party album, says CBS market research manager Clive Farrell.

But Virgin managing director Jon Webster — part of the New consortium with EMI and PolyGram — says the release is a victory for the Now package.

Now 18 was released last week, virtually a month ahead of the new Hits title, and Webster accuses the three companies behind Hits of acting in desperation.

"Why on earth they are bringing it out as late as that I don't know," he says. "They must be mad!"

"When we came out with the

| THE NOW/HITS TROPHY CABINET |                 |        |        |           |
|-----------------------------|-----------------|--------|--------|-----------|
| Now                         | Single Platinum | Double | Treble | Quadruple |
|                             | 3               | 3      | 4      | 3         |
| Hits                        | 3               | 3      | 4      | 0         |

Platinum equals 300,000 sales. Source: BPI.

first Now album a lot of people said it wouldn't work, but we've proved them wrong."

Farrell says, "We thought November would be a bit crowded, so decided to delay the release of it so it was nearer Christmas."

But the late release of the Hits Pack has prompted complaints from retailers. Adrian Fitt, buying manager at Woolworths music buyer Entertainment UK, says, "There are always problems on albums when they are released so close to Christmas."

Vital warehouse space is taken up by chart stock during this period leaving little space for new releases, he says.

Since Now That's What I Call Music sparked off the battle in 1983 the Virgin/EMI/PolyGram competi-

tion has reached number one in the album charts 15 times out of 17. Hits launched a year later and has achieved just six out of 11 number ones.

Clive Farrell says the Hits Pack title was brought together as an alternative to the traditional Hits formula which CBS, BMG and WEA, now believe to be "tired".

"We threw lots of ideas into the melting pot and came up with the idea for this party-type album which we think is better value for money," he adds.

Before there can be a follow-up the new title will have to prove itself, he says.

The new title may have difficulty doing that, however since its late release date means it will miss most of the important pre-Christmas selling period.

## Gregorian chant row

Two record companies are embroiled in a "rip-off" row over new Christmas releases which combine Gregorian chants with a dance beat.

Both companies are releasing versions of the same sound next week but Virgin says its single, which was a big summer hit throughout Europe, is the original. The single Sadness by German artist Enigma reached number one in Germany and Belgium and number four in Holland on Virgin.

But as Virgin tries to rush-release it in the UK to rush for Christmas, East West has decided to bring out its own version called Alleluia by the

German duo Players on the same day (December 3).

Virgin's marketing manager David Steel says: "We've got the original. The rest are just ripping us off with inferior copies. We are not worried about them."

East West label manager Cathy Davies hits back: "We don't think we are ripping off. If you start talking like that you could list three-quarters of all the dance tracks out over the summer as ripping someone else off."

Neither track can claim first use of Gregorian chants on the dance track. BANN included similar chants on their single Chant 626 earlier this year.

## Publisher sets up new label

PolyGram Music Publishing has set up a new label called Wild Card Records.

Managing director Lucian Grainge says in the past the company has had to pass on talents like Del Amitri and The Wonder Stuff after doing the early development work itself.

"Rather than develop artists for record companies we thought it was time for us to get involved in the totality of our artists," says Grainge.

Licensed to Polydor, the label will be aimed at songwriter artists, he says, with the aim of releasing about two to three albums a year.



German producer Frank Farian reveals his duo Milli Vanilli did not sing on their records. Nor did they play live.

Chrystal was happy. Frank Farian was happy and the fans were certainly happy.

Despite the huffing and puffing from "rock" fans hung up on authenticity, there seems little problem.

In fact the only problem came when the decorative frontmen decided they would insist on using their tonsils.

Congratulations to Mr Farian for standing firm and turfing them out.

Perhaps others in the industry should follow his fine example.

We now know what it must have felt like in the oil industry during the Gulf crisis.

First the industry was accused of profiteering. Now the Office of Fair Trading has been sniffing around. Not surprisingly, it found nothing.

One industry figure remarked gloomily, "They will be back."

Let them. This industry has nothing to be ashamed of.

Thanks to all of you who have called and written to comment on our new look.

I am glad to say most of the comment has been positive. You do want a harder-edged, more business-like magazine.

Of course there were gripes, particularly from producers and A and R men concerned that we have removed production credits from the charts.

I am happy to admit we were wrong to drop them. They are back this week.

And there are further improvements on the way. Watch out for a new *Music Week* dance chart, produced for the first time on a Sunday, thus including the very latest sales information from Saturday's sales.

Steve Redmond

# Milli case is 'no disgrace'

The UK record company which backed Frank Farian's disgraced Milli Vanilli turned a blind eye to suspicions that the duo never sang on record. Chrysalis A&R director Peter Robinson says the masters were taken in good faith from German producer Farian, although he admits there were always doubts about the authenticity of the act.

"Frank Farian represented to us that they did sing. We were never sure how much part they played in the recordings," says Robinson.

"I had heard rumours but I was not concerned about it," he says. "People liked the recordings, they were selling and we were not looking for them to play live."

Robinson adds that the truth should not have come as a shock to the industry, since such practices are commonplace.

"It is no shock. We have been around too long for this to come as a surprise. There have been a lot of similar instances, notably speculation over Black Box's singers."

He adds: "It would be unrealistic to say the same thing will not happen again."

BPI spokesman Jeremy Silver backs the view that the affair is no scandal.

"Entertainment is a show and if that means combining the people who look the best with others who sound best then what is wrong with that?" he asks.

Farian was forced to split with Milli Vanilli frontmen Rob Pilatus and Fabrice Morvan after they began pressing for a singing role.

"Rob and Fab wanted to sing on the album but I had to decline as they were not capable of handling lead vocals," says Farian.



Milli Vanilli: Farian declined their offer to sing

Chrysalis now plans to stand by its contract with Farian and a new album by the same musicians is due early in 1991.

"The new recording is in the same musical area. I imagine it will be the genuine musicians who are presented visually," comments Robinson.

In response to all the current gloom within the industry, I don't want to spoil the party by reporting otherwise: my business is going through the worst period in its four-year existence.

Independent retailers are suffering the brunt of the sales slump and one factor which cannot be ignored is that record company trading terms and conditions are better for bigger shops.

Let's face it — how many in the indie sector are offered 90 days credit or full privilege return? Answer: a big round zero.

Having recently started doing wholesale in a small capacity, I know it is not the case that the retailer doesn't want to pay — it is simply that he cannot.

If a returns procedure were to be offered to the indies it would make us more receptive to trying to sell product by new hopefuls. It has now got to the stage that many of us refuse to take even one copy of something with no track record and in turn fewer artists are breaking any ground.

The fickleness of public spending habits is also damaging the indie.

Enthusiasts call in at their local indie dealer to look for records they have heard on John Peel — but those same people tend to go to the multiples for their hits. Isn't it about time that bands such as The Charlatans, Stone Roses, Shamen and PWEI encouraged their fans to "remember where you bought us first", perhaps in their press ads?

Such a push would give dealers the extra 10 to 15 per cent turnover we need each week in order to survive. If we don't all get this soon and the decline continues at the current rate, by August 1992 not a single indie store will be left standing. No new groups will sell and we'll be back to 1960 when all we had was a top 20, pub bands playing covers and, to quote Albert Finney: "A packet of fags and a telly, but dead from the neck up."

Andy Jones owns and manages Pink Moon records in Liverpool.

## Patron pans 'whingers'

The Government is giving too much money to the arts, says Peter Moores, a leading patron of classical records.

Contradicting the general appeal for more grant aid by the Royal Opera House and other major arts institutions, Moores says: "I have no sympathy for those who wail and whinge that the Government in Britain does not provide enough money for the arts."

"The attitudes of our cultural establishments are as out of touch with the times as those of the old guard in Eastern Europe," he says.

"They now have to learn to get out and hustle for their



Moores: 'no sympathy'

bread and butter — along with the rest of us."

Moores was speaking at the launch of EMI opera recordings in English in London's Coliseum. The Peter Moores Foundation has been involved

in 14 operas over the last decade and has put thousands of pounds into British classical records.

"There is nothing more certain to stifle such enterprise than blanket funding by Government," he says.

"I believe that there is a large reservoir of untapped funds among private individuals and within the business community."

● The Arts Council budget for 1990-91 for music was £26m. Most of it went towards live music projects — only £85,000 was spent on supporting contemporary music records.

## New shops for North

Two of the north of England's top independent record retailers are opening new stores — thanks largely to the booming dance scene.

The influential Eastern Bloc Records of Manchester is offering a dual-purpose dance and independent music store on Wednesday. Solid Sounds, based in the North-east, plans to launch three new stores by next June.

Solid Sounds, founded just three years ago by former travel agents Steven Miller and Peter McKenzie, is preparing to invest £500,000, taking its complement of shops to six.

"We used to have a turnover of about £1,500 a week," says Miller. "Now it's about £25m."

Eastern Bloc opened five years ago in Manchester's off-

beat Albeck's Arcade as an indie specialist, but found the dance market irresistible.

John Berry, who founded the store with co-directors Michael Power and Martin Price, says: "Dance music used to form only a small fraction of our sales. Now it accounts for more than 50 per cent."

Eastern Bloc has spent £130,000 refurbishing a unit within a former Methodist church in Oldham Street, which opens on Wednesday.

"Essentially, it's two distinct shops, with two entrances, in one," says Berry. "One will cater for British and American independent tastes, the other to all types of dance music. We found that dance fans didn't want to come into a shop and hear indie sounds, and vice versa."

## Efficient EROS wins top prize

EROS Music Systems, set up by PolyGram, EMI and BMG to develop an automatic stock ordering system, has scooped a top efficiency award.

General manager of EROS, Peter Siggery, picked up the Opportunity For Efficiency award from the Minister for Industry and Consumer Affairs Edward Leigh last week.

EROS supplies its Electronic Record Ordering System software to over 900 retailers across the country.

Siggery says the award, presented by UK's bar-coding authority the Article Number Association, recognises the company's contribution to introducing automatic ordering technology in the record industry.

## Spectre of £10 LP looms as vinyl sales fall

Flagging vinyl sales are forcing independent labels to contemplate the prospect of the £10 LP.

Deion Records is to raise its dealer price for a single to £4.40 and to £6.08 for a double, with other labels set to follow.

Demon sales director Pete Macklin says: "Demand for vinyl has dropped against CD to about 40 to 60. I would imagine by this time next year we won't have any vinyl in the warehouse."

The drop in demand for vinyl has been most pronounced in the Continental market, which is often a vital lifeline for specialists.

Ace Records director Roger Armstrong says: "Some of the European distributors won't touch vinyl."

"It is getting to the stage where we put out CDs that say as an afterthought 'also available on vinyl'."

Pete Lawrence, managing director of roots label Cooking Vinyl is also poised to raise dealer prices for vinyl.

"We may well be forced into it. I would ideally love to drop one of the formats and there is no doubt it would be vinyl," he says.

Armstrong adds: "I can see the price of vinyl overtaking CD within a year."

"In our area we are dealing with a finite market and specialists who want vinyl will have to start looking at price tags of more than £10 for an album."

## PPL aims to avoid courts in DMC row

Rights organisation Phonographic Performance Limited says it is hopeful it will not take legal action against dance company DMC.

PPL audited DMC after failing to receive copyright payments for use of recordings on remixes. PPL chairman John Brooks warned DMC that legal action would follow unless DMC took steps to satisfy writs issued jointly by copyright owners.

But PPL now hopes to settle the matter out of court after holding talks with DMC managing director Tony Prince.

A spokesman for PPL says John Love, PPL's managing director, and Ray Kahn, head of music systems and BPI liaison, were leading the negotiations.

"The lawyers are there, but they are in the background," he says. "We are negotiating with Tony Prince and we hope to reach an amicable settlement."

"That is not indicative of anything yet — we cannot say we are any nearer agreement."

## Cooking Vinyl says it is 'riding out the storm'

Cooking Vinyl is "riding out the storm" a month after making five redundancies because of poor monthly sales, says managing director Pete Lawrence.

Weekly figures have shown the company making a recovery, he says, boosted by the success of its Ewan McColl album.

"I'm pretty sure our confirmed sales figures for October are going to be a lot better," adds Lawrence.

## Ex-Outlaw boss returns

Former Outlaw boss Paul King is preparing to return to concert promotion just six months after his company was liquidated.

Outlaw Promotions collapsed with debts of £250,000 in May but King says he now has a new financial backer.

An unnamed Manchester-based marketing and media company has given King the financial muscle to launch the new company — Mee & Co — which aims to be a direct competitor to the big promoters

such as Harvey Goldsmith Entertainments and MCP.

"I didn't want to get straight back into the business on my own but I am more than happy to help another company that has got the money to make it work," says King.

"Now is the best time to do it because everyone else is running scared because they can't take a loss. But with us, we have the right contacts and proper funding to cope with that."

But King says he will not be

working on a large roster of acts. "We want to be choosy in terms of venues. It will not be the likes of the Town & Country Club, it will be more up-market venues like Wembley Arena," he says.

The company will be based in Maidenhead as will his new management operation Rebel Management. Andy Cheeseman, formerly of Riviera Global, is King's partner and acts signed so far include Yaz, Breathe and Donna Gardier.

## Virgin Vision opts for RCA

Virgin Vision is today (Monday) expected to sign a sales and distribution deal with RCA/Columbia.

Industry sources suggest RCA/Columbia has won the contract to distribute £25m worth of Virgin Vision's videos each year following Virgin's decision to shed 32 of its 100-strong workforce.

However, the sell through market, which comprises £16m of Virgin Vision's turnover, has experienced a 22 per cent rise in volume. About 35 per cent of sell through is made up of music videos.

Angus Margerison, Virgin Vision UK managing director, says: "I was very sad about the redundancies but we are now in a leaner condition to face



Margerison: confident

the Nineties and I am confident about our future."

He says contracting the work out is more cost-effective than struggling through the

current rental sales and distribution slump.

The company hopes the streamlining will end speculation over its future, stemming from the financial difficulties faced by its parent company, American-based MCEG. Reports indicate that MCEG's backer, General Electric Capital Corporation, will now take a majority stake in Virgin Vision. GECC also owns RCA/Columbia and NBC.

RCA/Columbia declines to comment.

As part of Virgin Vision's reorganisation, Margerison will take on a number of international responsibilities, including foreign royalties accounting and overseas licensing deals.

## EMAP denies editor was pushed out

Smash Hits publisher Sue Hawken is denying claims that editor Richard Lowe quit because of falling sales.

Lowe's sudden departure from the Ensign Metro fortnightly comes after figures for the first half of this year showed circulation down by 29 per cent, to 555,797.

But Hawken says: "It's very unfair to suggest Richard left because sales have gone down.

It's just not true. He has done a great job as editor."

The drop is a result of "artificially high" figures from last year when the popularity of pop idols like Kylie Minogue and Jason Donovan was at its peak, she says.

"We are not slashing our wrists because of sales," says Hawken. Sales were expected to drop from their high of almost two years ago, she says.

Lowe has resigned to become a freelance writer but he could be back working for EMAP on a new project early next year, says Hawken.

Deputy editor Mike Soutlar is standing in as editor until a replacement is found for Lowe.

The EMAP parent company last week announced pre-tax profits for the six months to September of £13.6m.

David Fine has been appointed to the supervisory board of PolyGram NV. He will take up the post in January 1 on retiring as president of the board of management and chief executive officer.

Thorn EMI has denied reports that it plans to split its music and rental divisions to float them as separate businesses. The company's share price leapt by 19p to 638p following an article in the *Sunday Times* which suggested the company was planning a de-merger.

Telstar is launching a £250,000 TV campaign to promote the debut album by Mark Rattray, the 1990 winner of Opportunity Knocks. Mark Rattray Performs The Songs Of The Musicals features hits from *Les Misérables*, *Aspects Of Love*, and *West Side Story*.

Highest-ever sales by CBS Records in the US and Japan of £917m — up 18.9 per cent on last year — contributed to parent company Sony's half-year pre-tax profits of £266m to September.

RCA Records is to re-release the Bill Medley and Jennifer Warnes track I've Had The Time Of My Life on December 3. The song, first out in 1987, is being re-released to coincide with the TV premier of *Dirty Dancing*.

UK publishing company J. Albert And Son has closed temporarily following the death in Australia of family member Ted Albert. Carlin Music is dealing with all inquiries on: 071 734 3251.

Eric Clapton's publishing company is EC Music and not as stated in last week's issue. Rumour Records points out that it is not connected to Morgan Khan or the defunct Streetsounds label as stated in *MW* November 17. The company is distributed by Pinnacle and not Pacific.

## John Anderson

The band that helped the Bunny Jive

DISTRIBUTED BY TOTAL/BMG



## New Hit Single AMERICAN PATROL

7" — MOD100  
12" — 12MOD100

ORDER NOW FROM:  
BMG TELESales ON  
021 500 5678

Modern Records

# Two out at Chrysalis

Our Price Video is due to open 10 more stores by Christmas bringing the sell-through chain's total to 19 shops in the UK. The company aims to have 30 outlets trading by the end of May.

## Singer Victoria

Wilson-James and Big Fun have both signed to new London-based management firm **The Music Company**. Wilson-James provided vocals for Soul II Soul's top 10 single *A Dream's A Dream*.

**Ace Records** is to expand its black music repertoire with the signing of the Modern catalogue. BB King is among the bluesmen who recorded for the Los Angeles label.

**Solid Promotions** is the new company formed by ex-Polydor head of promotion Steve Payne and former R n R Promotions man Ray Stock. It will handle the Music For Nations group and can be contacted on: 081-995 3031.

Queen's first album and single on the new Disney label Hollywood Records will not be released on vinyl in the US. The deal does not cover the UK where both will be available on all formats through EMI in January.

Chrysalis Music says it is committed to the publishing business despite redundancies at the company.

Managing director Stuart Slater says that contrary to speculation, the company — which was not included in the Chrysalis/EMI deal last year — is growing and is soon to appoint two new staff.

The redundancies of Chrysalis Music's general manager Bruce Craigie and international representative Natalie Crewe are part of a change in emphasis for the company.

"It was part of a restructuring that I wanted to do," says Slater. "I want to re-emphasise the talent scouting side of

our business.

"My feeling is that publishers now have to get in earlier than record companies and find the talent earlier," he says.

Slater believes publishers must spend time developing bands from demos onwards instead of paying huge advances for groups.

Now he is looking for two young talent scouts. He will not be appointing a new general manager.

Former MCA Records A&R manager Jill Steen was the last appointment at Chrysalis Music. She joined as creative director two months ago.

Meanwhile, the company

has invested £150,000 in a 24-track studio installed in the new Chrysalis building. The Old Phoenix Brewery.

The studio is for the sole use of Chrysalis Music writers and The Band of Holy Joy have just recorded the first session there.

Slater dismisses rumours that the company is weakening by claiming that worldwide profits for the Chrysalis Music group will be the best in the company's 20-year history.

This follows the success of writers such as Simon Climie, a winner at the ASCAP awards, Lightning Seeds and Inspiral Carpets.

# Virgin unites with Empire for film LP

Virgin Records and Empire magazine have teamed up for a sampler LP of film soundtrack highlights.

The album, called *The Empire Movie Music Collection*, includes tracks from Virgin Movie Music Soundtracks for films such as *The Mission*, *The Last Emperor* and *Betty Blue*.

The album's listing was first compiled from Virgin Movie Music Soundtracks for an album released with *Premiere* magazine in the US.

The LP's dealer price £3.05, with CD at £4.86 and it is released today (Monday).

# ILR squares up to challenge BBC

Independent radio is in better shape than ever to compete with the BBC, says the new chairman of the Association of Independent Radio Contractors Stewart Francis.

Francis, managing director of Mid-Anglia Radio (Hereford and CN FM) and chairman of the AIRC's marketing committee, was ap-

pointed after winning this year's election uncontested.

He will step into the shoes of current chairman Richard Findlay after the association's AGM on November 30.

Francis says independent radio stations are much stronger than 17 years ago when he was a presenter with the first independent LBC.

AIRC's part in negotiations for the new wave of independent stations has given it a better base to build on, he says. "This time we have got legislation which will help the industry rather than hinder it," he says.

Francis wants radio to increase its share of ad revenue from two per cent to five.



Francis: 'we're stronger'

# 36 PAGES OF CHART TOPPING DISPLAY IDEAS

Our colourful, comprehensive brochure is packed with details of ready-made and innovative tailor-made merchandising displays. As a result of our wide experience working with leading retailers, designers and marketing organisations, we can help you to use selling space more cost effectively and improve sales. Call for your copy.

NORANK MURRELL

0 6 3 8 7 1 3 0 1 1  
FAST PHONE LINE  
0 6 3 8 7 1 8 3 4 2  
FAST FAX LINE

**CBS**  
DISTRIBUTION  
TELE-SALES

**1990**

**CHRISTMAS & NEW YEAR  
OPENING TIMES**



● Orders received by 19th December will be delivered by Xmas.

● Orders received on 20th/21st December — every attempt will be made for Xmas delivery.

● Orders received on Monday 24th December will be processed on Thursday 27th December.

|                                   |                                    |                                    |                                   |                                   |                                   |
|-----------------------------------|------------------------------------|------------------------------------|-----------------------------------|-----------------------------------|-----------------------------------|
| DEC 2<br>SUNDAY<br>ANSAPHONE      | DEC 8<br>SATURDAY<br>15.00-19.00   | DEC 14<br>FRIDAY<br>08.30-18.15    | DEC 20<br>THURSDAY<br>08.30-19.00 | DEC 26<br>WEDNESDAY<br>ANSAPHONE  | JAN 1<br>TUESDAY<br>ANSAPHONE     |
| DEC 3<br>MONDAY<br>08.00-18.15    | DEC 9<br>SUNDAY<br>15.00-19.00     | DEC 15<br>SATURDAY<br>15.00-19.00  | DEC 21<br>FRIDAY<br>08.30-14.00   | DEC 27<br>THURSDAY<br>08.30-17.00 | JAN 2<br>WEDNESDAY<br>08.30-17.00 |
| DEC 4<br>TUESDAY<br>08.30-18.15   | DEC 10<br>MONDAY<br>08.00-18.15    | DEC 16<br>SUNDAY<br>15.00-19.00    | DEC 22<br>SATURDAY<br>ANSAPHONE   | DEC 28<br>FRIDAY<br>08.30-15.45   | JAN 3<br>THURSDAY<br>08.30-17.00  |
| DEC 5<br>WEDNESDAY<br>08.30-18.15 | DEC 11<br>TUESDAY<br>08.30-18.15   | DEC 17<br>MONDAY<br>08.00-19.00    | DEC 23<br>SUNDAY<br>ANSAPHONE     | DEC 29<br>SATURDAY<br>ANSAPHONE   | JAN 4<br>FRIDAY<br>08.30-15.45    |
| DEC 6<br>THURSDAY<br>08.30-18.15  | DEC 12<br>WEDNESDAY<br>08.30-18.15 | DEC 18<br>TUESDAY<br>08.30-19.30   | DEC 24<br>MONDAY<br>ANSAPHONE     | DEC 30<br>SUNDAY<br>ANSAPHONE     | JAN 5<br>SATURDAY<br>ANSAPHONE    |
| DEC 7<br>FRIDAY<br>08.30-18.15    | DEC 13<br>THURSDAY<br>08.30-18.15  | DEC 19<br>WEDNESDAY<br>08.30-19.00 | DEC 25<br>TUESDAY<br>ANSAPHONE    | DEC 31<br>MONDAY<br>ANSAPHONE     | JAN 6<br>SUNDAY<br>ANSAPHONE      |

**CBS** DISTRIBUTION  
DISTRIBUTORS FOR: Adventure Records • Arcade Records • CBS • Def Jam • Epic • JML - Kitchenware • Original Black Records • P.ro. Division • ral • Solar • Sony Classical • WTG Records

**PHONE TELE-SALES  
ON AYLESBURY  
(0296) 395151**



## THE EAR

MW's talent tipsheet

## HEMEL HEMPSTEAD

**LATE ROAD LUNATICS**  
This five-track cassette recorded at Glastonbury 1990 reveals a Doors influence, enhanced by Paul Human's declamatory vocals. Matt Winch's trumpet, meanwhile, isn't the only reason The Teardrop Explodes comes to mind. If they can tighten up the songs but retain the dynamics and atmosphere, they could be on to something, especially given the fact that 1991 will undoubtedly see a Doors revival.  
Contact: Trevor Wilkes  
Tel: 0442 217098

## BELFAST

**CHIMERA**  
With Eileen's ethereal vocal swoon and a guitar that sweeps from delicate sketching to sheetmetal ferocity, Chimera marry the mood of The Cocteau Twins, Siouxsie And The Banshees and My Bloody Valentine with style, if not much originality. "Generic" is the word that comes to mind, but they show signs of developing their own cutting edge. A band who will surely snap up a record deal within weeks.  
Contact: Zane Radcliffe  
Tel: 0232 231429

## MANCHESTER

**THIS GIGANTIC WORLD**  
Not exactly Manchester, half the group were born miles from the city but there's definitely something of a Manc groove here. The Forbidden demo doing the rounds at the moment features three wah-wah filled tracks, although vocalist Simon Ashby (formerly of The Jeremiahs) says TGW are moving in a slightly mellower direction. The songs sound strong, through, and both vocals and guitar make this a particularly impressive demo. London gigs due in January.  
Contact: Simon Ashby  
Tel: 061-434 0362

## SHEFFIELD

**THE GLASS HAMMERS**  
The trio turned professional a year ago but have only released one single (through Backs) and are currently touting new demos. There's none of Sheffield's characteristic techno-inflected grooves here, more a chunky funk/pop crossover with trendy wah-wah guitar drive plus such interesting ethnic touches such as an Arabic violin. Interesting rhythms and more character than most bands of their ilk.  
Contact: Rob at Glass Management  
Tel: 0742 731398

## OHIO

**THE WALK-INS**  
The Fifth Season (on Good Weather) is the debut album by this Cleveland-based quintet. The chiming, folk-rock lilt and controlled abrasiveness on top of Anne-Marie Kovach's pure, ringing tone might draw some comparisons with 10,000 Maniacs, but these guys have their own rustic, autumnal colouring.  
Contact: Cleveland Music Centre  
Tel: 0101 216 232 8954

## ISLE OF WIGHT

**GILA**  
A German singer/songwriter who has lived in the UK for 10 years, Gila will interest folk, new age and MOR-orientated labels. She has a winsome, pleasant voice and matching melodies, but her lack of individuality may court against her. Gila is guaranteed middle-of-the-road acceptance, but if she wants to appeal to a wider audience she should be more daring.  
Contact: Gila  
Tel: 0983 528608

Send tapes and hot tips to Lee Finlay, The Ear, Music Week, 23-27 Tudor Street, London EC4Y 0HR



With strings attached: Stringer And Sarhandi signed a five-year, 11-album deal with Virgin

## Venture back with pop appeal

Virgin is broadening its musical horizons with the first offering from its relaunched Venture label.

Piano/viola instrumental duo Mark Stringer and Sarah Sarhandi play classical music with pop appeal and Swans And Turtles, their debut album, marks a return to Virgin's pioneering roots.

"New music has too many negative connotations," says Sarhandi. "There are lots of people in their twenties who grew up with pop and got bored. They are now looking for something more substantial."

After securing a publishing deal with Warner Chappell in

1989 for what was said to be an "unprecedented" amount for a non-pop band, Stringer and Sarhandi signed a five-year, eleven-album deal with Virgin: three albums are due by the end of the first year.

"I had a fruitful relationship with Virgin as part of Rip, Rig And Panic," explains Stringer. "So people were already interested."

Swans And Turtles offers both classical virtuosity and commercial appeal, which Virgin is supporting with a performance-orientated promotional campaign. The duo have appeared on BBC 2's Late Show and are booked for a

series of in-store PAs in the New Year. This week they are giving a one-off recital at Soho's Groucho Club.

"I don't think Virgin is looking for an instant hit from us," says Stringer. "But they are looking for us to build up over a few albums, and we are happy with that approach."

With Stringer And Sarhandi's high productivity — they are currently working on a score for the new Hanif Kureishi film as well as their next LP — it will not be long before the duo give Venture the confidence to explore further new music avenues.

Pete Feenstra

## High life attracts CBS to budding talent

"Rory's bored," laughs The Poppies' keyboard player Clifford Lane. "He's heard it all before."

Rory Johnstone is The Poppies' manager. He is also the man who, as Malcolm McLaren's partner, introduced both The Sex Pistols and Bow Wow Wow to the US. Having managed Phillip Glass for much of the interim, Johnstone has

now chosen to return to pop.

It is easy to hear why. The Poppies blend dance, folk, rock and ambient sonic soundscapes on tracks such as Love Tripping and Come On Sister.

The band are equally adept at self-promotion too. Instead of waiting to be asked to "do lunch" with A&R scouts, they took the initiative and invited their targets to singer Liberty's adopted home. Since that is currently the five-storey mansion owned by her fabulously wealthy godfather, Penthouse owner Bob Guccione, few left unimpressed.

Lunch was served at a vast marble table, once owned by Judy Garland, under the gaze of several paintings by Matisse and Picasso. The result was a quick scramble that had CBS A&R man Michael Galleli laying his career on the line to sign them up for an advance described as the label's biggest in five years for a new act.

If all this sounds a little cal-



Poppies: self-promotion

culating, that is only testament to the tricks band members Greenawalt and Lane have learned in their high-flying careers as, respectively, a record producer and a commercial music composer. The heart of the band genuinely seems to lie in a passion for creating music that surpasses current trends.

Lane explains: "When we were doing the demo our attitude was a real ram-bam punk ethic." Greenawalt adds: "People are wallowing in the Sixties. We want to push beyond that and re-organise it with Nineties technology and Nineties attitudes."

David Davies

## RIO DIGITAL CHRISTMAS CRACKERS!

**CHUBBY BROWN  
THE BEST . . . SO FAR**  
LP, Cassette and  
now CD

**PETER COOK &  
DUDLEY MOORE  
THE CLEAN TAPES**  
Cassette only

**CHUBBY BROWN  
THE 4 FACES**  
LP, Cassette and  
now CD

**ADULTS ONLY**

ORDER NOW FROM AMT DISTRIBUTION  
TEL: 0784 482681  
FAX: 0784 482203

# A KICK UP THE EIGHTIES

DISCS TAPES  
**OLD GOLD**  
The original hit recordings



**FIELDS OF FIRE** Big Country  
**SENSES WORKING OVERTIME** XTC  
**A TOWN CALLED MALICE** Jam  
**OUR LIPS ARE SEALED** Fun Boy Three  
**IT MUST BE LOVE** Madness  
**GHOST TOWN** Specials  
**LABELLED WITH LOVE** Spizzoo

**REWARD** Teardrop Explodes  
**THE LOOK OF LOVE** ABC  
**JOAN OF ARC**  
**ORCHESTRAL MANOEUVRES IN THE DARK**  
**LIVING ON THE CEILING** Blancmange  
**JUST CAN'T GET ENOUGH** Depeche Mode  
**ONLY YOU** Yazoo  
**FADE TO GREY** Visage

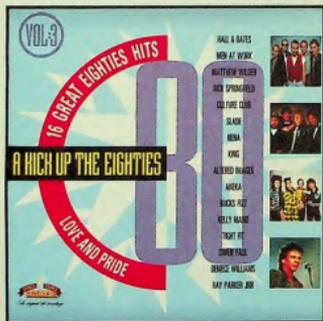
LP 06 1520 CASS 06 2520 CD 06 3520



**HAND IN GLOVE** Smiths  
**MODERN GIRL** Meat Loaf  
**GO WILD IN THE COUNTRY**  
**Slow Wow Wow**  
**START** Jam  
**COME ON EILEEN** Dexy's Midnight Runners & The Emerald Express  
**FIRST PICTURE OF YOU** Latex Exters  
**COMMUNICATION** Spandau Ballet  
**I'M STILL STANDING** Elton John

**REAP THE WILD WIND** Ultravox  
**ENOLA GAY**  
**ORCHESTRAL MANOEUVRES IN THE DARK**  
**DAMNED DON'T CRY** Visage  
**EINSTEIN A GO-GO** Landscape  
**POISON ARROW** ABC  
**DOCTOR DOCTOR!** Thompson Twins  
**DONT GO** Yazoo  
**CHRISTIAN** China Crisis

LP 06 1521 CASS 06 2521 CD 06 3521



**MANEATER** Hall & Oates  
**DOWN UNDER** Men At Work  
**BREAK MY STRIDE** Matthew Wilder  
**HUMAN TOUCH** Rick Springfield  
**KARMA CHAMELEON** Culture Club  
**OH MY SHADE**  
**99 RED BALLOONS** Nena  
**LOVE AND PRIDE** King

**DON'T TALK TO ME ABOUT LOVE** Altered Images  
**JAPANESE BOY** Anika  
**LAND OF MAKE BELIEVE** Bucks Fizz  
**FEELS LIKE I'M IN LOVE** Kelly Marie  
**FANTASY ISLAND** Tight Fit  
**YOU'RE MY FAVOURITE WASTE OF TIME** Owen Paul  
**LET'S HEAR IT FOR THE BOY** Deniece Williams  
**GHOSTBUSTERS** Ray Parker Jr

LP 06 1522 CASS 06 2522 CD 06 3522



**PRETTY IN PINK** Psychedelic Furs  
**HEAVEN KNOWS I'M MISERABLE NOW** Smiths  
**LOVE ON A FARMBOY'S WAGES** XTC  
**RIP IT UP** Orange Juice  
**WALK OUT TO WINTER** Actes Camera  
**I'M IN LOVE WITH A GERMAN FILM STAR** Passions  
**7 TEEN** Regents  
**SOUL TRAIN** Swansway

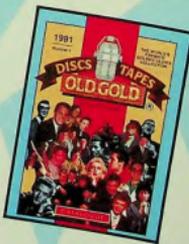
**NEW LIFE** Depeche Mode  
**BLACK MAN RAY** China Crisis  
**TALKING LOUD AND CLEAR**  
**ORCHESTRAL MANOEUVRES IN THE DARK**  
**NIGHT PORTER** Japan  
**DOOT DOOT** Fazer  
**DA DA DA** Trio  
**FEELS LIKE HEAVEN** Fiction Factory  
**DER KOMMISSAR** Alter The Fire

LP 06 1523 CASS 06 2523 CD 06 3523

# FOUR Volumes Featuring The Best of Eighties Music

Trade Price:  
LP's, Cassettes: £2.60 (Excl. VAT)  
Compact Discs: £4.86 (Excl. VAT)  
Distributed by Pinnacle

**NEW OLD GOLD  
CATALOGUE  
OUT NOW**



Now over 2500 hits available on 7", 12" & CD Singles, EP's, Albums, Tapes and CD's. All are the original hit recordings.

# MARKET REPORT

## MAINSTREAM

### Albums

Christmas is just around the corner, but the traditional dramatic decline in releases seen about this time has failed to materialize this year, with more than 200 albums slated for release in the first week of December.

These include some high-priced stocking fillers, among them 15 triple-CD packs from CBS. Splendid value with a dealer price of a little over £12, they include ever-popular items from Simon & Garfunkel, Bob Dylan and Bruce Springsteen. But the top-ticket of the week is attached to the Carpenters' 12 cassette CD collection.

Containing just about everything the brother and sister duo recorded, it comes with full annotation from Richard Carpenter. Sales are bound to be brisk at a bargain basement £50 a time, but expect moans from customers who purchased an inferior Carpenters' collection earlier this year, which was

retailing for around £75.

Converts to the Karaoke craze are well catered for this week, with two albums by the Karaoke All Stars on Polydor, while the associated Carpel label's first album release by chart-toppers Bombalurina is available in both Karaoke and Non-stop Party editions.

Whichever one you choose, it will feature Specky Gonzalez, Splish Splash, She Taught Me How To Yodel and other novelties, including both of the Timmy Mallett-fronted group's hits.

Other solid sellers include Shine On 21, the 21st album by popular Irish vocalist Brendan Shine, and a Barry Manilow Christmas album, which includes a duet with Miami sound femmes Express.

Finally, please note that Mike Batt's *The Dreamstone* is distributed by CBS and not by BMG as listed last week.

### PICK OF THE WEEK

**NEW KIDS ON THE BLOCK:** Merry, Merry Christmas. CBS. Not particularly strong, but

undeniably timely and seasonal selection from the teen idols of 1990. Includes the mawkish new single *This One's For The Children*. Destined to be their fourth Top 10 album of the year.

### Singles

Quite a parade of talent this week, all looking for a lucrative Christmas hit. The Righteous Brothers — Bill Medley and Bobby Hatfield — have more chance than most, following up their number one *Unchained Melody* with their classic *You've Lost That Loving Feelin'*, itself a chart-topper in 1964. Its release clashes with the newly reactivated *I've Had The Time Of My Life* duet between Medley and Jennifer Warren, a major hit three years ago.

Having fallen short of the Top 20 for the first time in his solo career last time out, George Michael returns with *Freedom 90*, the third track to be lifted from his platinum album *Listen Without Prejudice*. Despite its title, the song is not a direct descendant of Wham's 1984 chart-topper



*Beloved: commercial break*

*Freedom*, owing more to Soul II Soul's *Back To Life*. *Blue Velvet* and *The Joker* are two recent examples of the symbiotic relationship between TV advertising and the record industry, and this week sees the release of a further brace of singles that should benefit from this link. From Mooncrest Records, a long dormant imprint of Trojan, comes Lord Tanamo's hitherto uncharted 1965 single *I'm In The Mood For Love*, as aired on the Paxo *Stuffing* advert, while WEA offers the *Beloved's* *The Sun Rising*, a number 26 hit last year that should enjoy a new lease of life now it is enjoying small screen

exposure with *Alpen*.

It's only three, four and five weeks, respectively, since the current hits by Jive Bunny, Gazza and Black Box entered the chart, but they all have new singles scheduled for the first week of December. Of the three, expect Black Box to fare best, with their Total Medley, which is flipped by a previously unreleased and (on pre release) very popular Steve Hurley remix of their earlier hit *I Don't Know Anybody Else*. This week's outsider is German act Enigma's *Sadness*. Already number one in their own country, it became the first record to enter the Belgian chart at number one in nearly a decade last week.

### PICK OF THE WEEK

**BING CROSBY:** *White Christmas*. MCA. The perennial Christmas favourite was actually recorded on a hot summer's day in 1942. It has only charted twice — in 1977 and 1985 — but since it was first issued on the MCA label in 1967, its cumulative sales exceed half a million.

Alan Jones

## VIDEO

With most of the season's blockbuster releases already taking their chances against Tempo's clutch of *Hero Turtles*, Touchstone's launch of *Pretty Woman* is causing an unusually late skirmish in the sell through market.

A huge box office grosser in both the US and UK, the film is still drawing crowds at local cinemas and, despite its £12.99 retail price, is unlikely to be hampered by the replays in green.

PMI has an equally strong batch of music titles waiting in the wings. The first out is a rare interview with *Kate Bush* which includes three promos from her *Sensual World* LP plus excerpts from her back catalogue. Also worth

stocking up on are *Pet Shop Boys On Tour*, a selection of highlight's from the duo's Wembley Arena concert and, to a lesser extent, *John And Yoko* — *The Bed* in which may prove a surprise hit in the stocking filler market.

The strongest release from Island Visual Arts is the video version of the Top 10 compilation *Happy Daze*. Running for 47 minutes it includes the promos for 14 indie hits. A new live concert tape featuring *Aswad* is also available from IVA, alongside *Carlo's Lantana's* exotic film about Jamaica's *Go-Go* clubs. Its soundtrack includes Freddie McGregor and reggae phenomenon *Shabba Rank*.

Pinnacle's new video arm *Windson* has a strong outsider up its sleeve in the shape of a live *Northside* longform

shot at Manchester's PSV Club in October. Given the fact that the first *Northside* LP isn't due out until February, the 10-track video alternative could shift rapidly to those with baggy trousers.

### PICK OF THE WEEK

**VARIOUS:** *Red Hot And Blue*. BMG Video. Released to fight AIDS and to challenge the social stigma that surrounds the disease, this 94-minute video is an historic collaboration between a plethora of high profile musicians and film-makers. As such it is one of the most significant releases of the year.

Selina Webb

### HEAVY METAL

One slice of *Cherry Pie* that would fail to tempt even

Special Agent Cooper is *Warrant's* LP of that name (CBS 467190). Not that way momma would make it all sugary anthems that are instantly forgettable.

A release the *Twin Peaks* sleuth may find more inviting is *Cinderella's* *Heartbreak Station* (Vertigo 848 018). While not as commercially immediate as, say, *Poison*, *Cinderella* at least have edges rough enough for investigation.

There's no compelling mystery about ex-Duranee *Andy Taylor's* latest album. *Dangerous* (A&M 395 338) by name, this collection of uninspired covers is hardly threatening.

It may be a red herring, but those with long memories will recall the fine *Power Station* album and will purchase this on the back of its heritage.

Building a strong reputation is *Loud* with a fine debut, *D Generation* (China Records 847 168).

Penned by ex-New Model Army singer *Chris McLaughlin* and co-produced by *Killing Joke's* *Ja Coleman*, it fits comfortably alongside such acts as *Jane's Addiction*.

### PICK OF THE WEEK

**QUIREBOYS:** *Live Album* (Recorded Around The World). Parlophone. One LP into their career and one minor hit single to their name, *QUIREBOYS* circumvent the in-time-for-Christmas greatest hits compilation by releasing an eight-track live album. It includes *Hey You* and a taut cover of the *Stones' Heartbreaker*. More Face-type boogie to fill stockings.

Andrew Martin

**BEAT THIS!**  
THE ALBUM

BETTY BOO  
MAN MACHINE  
SEXPRESS  
LES NEGRESSES VERTES  
BABY FORD  
BEATMASTERS

**BEAT THIS!**  
RHYTHM KING MID PRICE COMPILATION  
OUT 10-12-90



FEATURING:  
**BETTY BOO, S'EXPRESS, THE BEATMASTERS,  
BABY FORD, NATION 12, MAN MACHINE & MORE!**  
ALBUM, CASSETTE & COMPACT DISC (LEFT LP16)

CLASSICAL

The flautist, James Galway, the soprano **Jessye Norman** and other stars and choirs all wish you a very classical Christmas. Each season brings its new hamper of seasonal delicacies from the classical industry, and 1990 is no different.

**James Galway** allies his flute to the Ambrosian Singers and the RPO in a live recording from St. Albans Cathedral — *Silent Night, O Come All Ye Faithful, I Wander As I Wander* — on CD (RC 60572) and video.

Similarly, the full impact of **Jessye Norman** can be felt on her Philips video of *Christmastide* (0701123 VHS) — the album was released last year.

Traditionally, Christmas is about choirs, and there is no shortage here. EMI dips into formal repertoire for its offerings: Berlioz's *L'Enfance du Christ* with a strong English cast of **Ann Murray** and **Thomas Allen**, with the Choir Of King's College, Cambridge under **Stephen Cleobury** (CDS/EX 749935). And **Vaughan Williams' Hodie! Fantasia on Christmas Carols** sung by the LSO and Chorus under **Richard Hickox** (CDC/EL 754128).

There is twentieth century Christmas Music From **The Sixteen** on Collins Classics (1270 2/4). And Decca has pulled out of the archives its old, but still listenable, recording by **Roger Norrington** and the **Heinrich Schutz Choir** of a Baroque Christmas (430 0652) with music by Schutz, Purcell, Monteverdi, Praetorius and others.

For the seasonal lollipops there are a few alternatives. Christmas Carols are sung unaccompanied by **Musica Scara** on DG (CD 429 7322) which contains all the favorites — *The First Noel*, *The Holly and the Ivy* — as does the budget-priced reissues of *The World of Christmas* with King's College under Willcox (430 089 2/4).



Jessye Norman: Philips Christmas video

PICK OF THE WEEK

**MADDY PRIOR/THE CARNIVAL BAND: A Tapestry Of Carols, Sayside** (CD-SID, 366 and on tape). Distributed by **Harmonia Mundi, Gamut and Taylors**. My recommended favorite for this Christmas has not changed, I am afraid. It is still this delightful group of carols sung in superb English folk arrangements by a true star who captures the feeling of the occasion unerringly.

Nicolas Soames

REISSUES

The wistful, highly derivative but nonetheless still affecting charms of **Jeff Lynne's The Idle Race** are well caught on *See For Miles' Best Of* (SEE CD 60). More muscular are the charms of **Art Neville** whose Specialty recordings are collected together by **Ace on Mardi Gras Rock'n'Roll** (C/DCHD 188). Highly topical after last week's Thatcher resignation is **BMG's mid-price reissue of The Blow Monkey's** trenchant *She Was Only A Grocer's Daughter* (ND 74741).

From Sequel comes a slew of Shelter releases, including two

by **Leon Russell**, And **The Shelter People** (NEX CD 137), and the countryified **Hank Wilson's Back** (139). **Phoebe Snow's** eponymous first album (143) and best of all two fine blues guitar albums, the **Assured The Blues** (142) from **Jimmy Rogers** and the ultra rare **Getting Ready** from **Freddie King** (126). All include interesting bonus tracks, unreleased recordings and B sides.

Decidedly odd is former **Charlatan Mike Wilhelm's** eponymous, **Ry Cooder-like**, brand of Americana which encompasses blues, folk and rock (**Fan Club, FC 003 CD**). Less compelling, but bound to do well, is **Sequel's** three CD set, **The Blues Guitar Box** (TBB CD 47555).

The CD still rules the reissues market, but not all product is CD-friendly. Over at EMI some clever person has realised that comedy and cassettes go well together. Latest in the series are double cassettes from **Max Miller** (*The Cheeky Chappie, ECC 10*), **Spike Milligan** (*A Collection of Spikes, ECC 11*) and best of all **Comical Cuts** (12), 30 very funny tracks from the Thirties and Forties.

PICK OF THE WEEK

**THE PSYCHEDELIC YEARS** (1969-76), **Knight Records**. Three CDs and 59 tracks celebrating the dayglo charms of psychedelia in all its wonder. Nicely packaged, nicely quirky, nicely hardy.

Phil Hardy

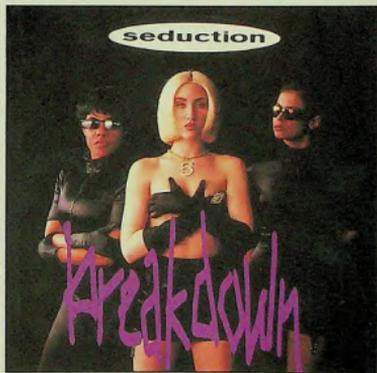
DANCE

Platters that matter on club dancefloors include **Eve Gallagher Love Come Down** (**More Protein PROT 612**, via **Virgin**), excellent cool chunky pusher by a sultry dominatrix, **Cartouche Feel The Groovy** (**The Brothers Organisation 12 BORG 21**, via **BMG**), powerful simple Italo house-style whopper, in fact from **Holland: 4 Hero Combat Dancing** (**Reinforced RIVET 1203**, via **Pacific**), a sleepy house EP that's lying for its "Mr Kirk, your son is dead" punctuated **Mr Kirk's Nightmare: Rum & Black Fuck The Legal Stations** (**Shut Up And Dance Records SUAD 8**), acid guitar and "turn off that motherfuckin' radio" punctuated rumbling angry instrumental churner, predictably selling fast wherever stocked;

**C&C Music Factory** (featuring **Freedom Williams**) **Gonna Make You Sweat** (**Everybody Dance Now**) (CBS 656454 6), **Clivillés & Cole** created jerky powerful jolter; **Seduction Breakdown** (**A&M: PM AMY 577**), **US girl group's** exciting bright rap judderer, but also for the flip's infectious house-ish groove; **Me** (**Dub Mix**); **Earth People** (**Champion CHAMP R12-258**), **wickedly catchy Chic Dance, Dance, Dance** quoting summer floorfiller reissued with its strong new **Keynald Crazy Frenchman's** **Deschamps** remixes; **Lost The Gonzo** (**Perfecto Records PT 44196**, via **BMG**), jiggly driving combination of many familiar elements, including bleeps; **Genasid II The Alchemist** (**Jumpin' & Pumpin' 12TOT 9**, via **Pinnacle**), fiercely thrashing frantic instrumental.

PICK OF THE WEEK

**INNOCENCE A Matter Of Fact** (**Cooltempo COOLX 223**). Another sweet **Gee Morris** warbled slinky drifter, by an act who are far bigger in the dance market than their crossover pop chart placings have so far suggested.



Seduction: exciting bright rap judderer

Paul McCartney

ALL MY TRIALS

NEW SINGLE taken from *Tripping the Live Fantastic Highlights*

7" CASSETTE b/w C Moon (previously unavailable live version)  
12" CD b/w C Moon, Mull of Kintyre (previously unavailable live versions), Put It There



# SEASONS

## The Musical Event of the Season

THE PREMIERE OF  
SEASONS

MUSIC BY JULIE COOPER  
(BASED ON ANTONIO VIVALDI'S  
THE FOUR SEASONS)

WORDS BY CHRISTOPHER FRY  
SPOKEN BY

CHRISTOPHER CAZENOVE • JUDI DENCH  
JEREMY IRONS • IMOGEN STUBBS

FEATURING  
EVELYN GLENNIE • PERCUSSION  
WITH

ROD ARGENT • KEYBOARDS  
JULIE COOPER • KEYBOARDS  
MITCH DALTON • GUITARS  
ANDY FINDON • FLUTE  
JON HISEMAN • DRUMS  
ANDREW LYNWOOD • KEYBOARDS  
PHIL MULFORD • BASS GUITARS  
RUPERT PARKER • SALVI ELECTRIC HARP  
BARBARA THOMPSON • WOODWIND

AND  
D'ARCY TRINKWON • ORGAN  
THE BARBICAN BRASS ENSEMBLE  
THE STEPHEN HILL SINGERS

CONDUCTOR: MICHAEL REED

DESIGN: DAVID EMANUEL  
DEvised AND DIRECTED BY  
HUGH WOOLDRIDGE

INTRODUCED BY ANGELA RIPPON

## St Paul's Church

HAMMERSMITH, LONDON, W6  
(opposite the Odeon, Hammersmith)

**SATURDAY 15 DECEMBER 1990**  
**ONE PERFORMANCE ONLY AT 8PM**

For the benefit of  
THE ALAN JAY LERNER FUND FOR RESEARCH INTO  
LUNG CANCER AT THE ROYAL MARSDEN HOSPITAL  
(includes Gala reception)  
Tickets £25.00, £50.00,  
£125.00

**BOOK TODAY FROM TICKETMASTER**  
**071-379 4444 (24HRS • NO BOOKING FEE)**

## LIVE

A lack of cash often thwarts emerging artists' performance ambitions. Not so The La's at the Town & Country Club

# La's cut costs not corners

The week that There She Goes was the seventh most played song on radio, The La's played to a packed Town & Country Club in north London. Airplay may boost ticket sales, but it provides little relief to a manager organising a tour — particularly a manager who wants the best for his band as well as the paying punters.

"The La's manager, Tommy McManaman, explains: "They're such a dynamic band live that we wanted the best people working around us."

The best means Pink Floyd's soundman at the PA mixing desk and rigs from one of the country's leading lighting firms, Samuelson Concert Productions.

But the trouble with the best is that it costs — usually beyond an upcoming band's means. Yet having a hit single meant McManaman could offer Samuelson the prospect of future bookings — if the price was right.

Lee Frankom, Samuelson's production manager, won't say how much the rig cost for that evening. But he does admit making a cut-price deal with McManama. Why?

"They didn't have much money, but we were prepared to offer them a nice price in the hope that they'll come back to us in the future," says Frankom.

"We've done this kind of deal in the past, notably with Hothouse Flowers."

"It's nice to be in that situation," affirms McManaman. "The band have got to be happy on stage and we were anxious to offer the audience



**Promoter:** Paul Hutton, Metropolis  
**Tour manager:** Rob Sverdlow/Tommy McManaman  
**Production manager:** Colin Lion  
**PA Hire:** Britannia Row

**Lighting:** Samuelson Concert Productions  
**Venue:** Town & Country Club, London  
**Capacity:** 2,000  
**Ticket prices:** £6  
**Potential gross:** £12,000  
**Sold out:** on the night

value for money."

That was apparent as the band moved swiftly through the hour-long set. Lee Maver's husky, nasal voice, tripping along the launt of Failure and the instant pop of I Can't Sleep.

For all the talk about the band loathing the album to the point of disowning it, the songs performed live are remarkably faithful to the LP.

McManaman says the band were anxious to tour despite being unhappy with the finished album — to push the songs. But he concedes that releasing

the LP was important in helping to boost ticket sales. "People buy it, listen to the songs and want to see the tour," he adds.

The band are starting to realise a bit more of the business side of things. They'll be able to relax a bit more if we start making some records. It's important to recoup some of the money we've been spending on the tour."

From the audience's frantic reaction it seems Samuelson has placed its faith in the right quarters.

Andrew Martin

## ROUND-UP

**XS Energy Nite** is a special one-off showcase evening for new bands to be held at London's The Mean Fiddler on November 27.

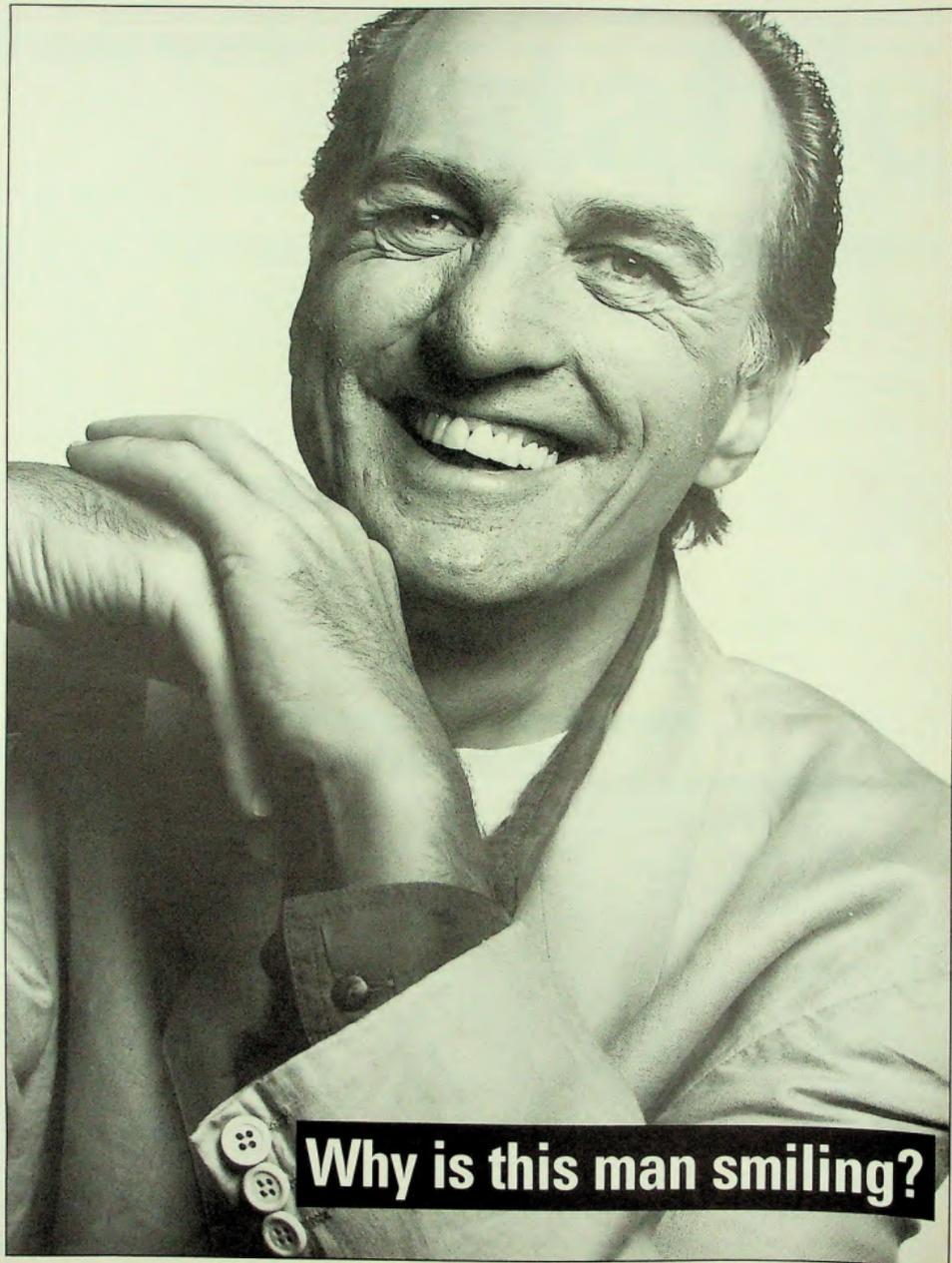
Tony Berry, formerly Pinnacle general manager and Artists promotions man, has put together a bill of six unsigned bands who he believes are "artists with real songwriting ability; artists with longevity. "Looking at the charts," he says, "70 per cent is pure fodder, with only 30 per cent real talent. Bands on the live scene aren't given enough chance, unless they are part of a trend like the Manchester wave." The six bands featured are: The Giraffes, Other Voices, In Session, Oracle Mind, Shrink and The Wish (recently featured in *MW's* The Ear.

Berry is promising "real music and genuine acts" with media interest already picking up...

**Tennents Live!** Ireland's largest music sponsorship, is extending its activities into Northern Ireland with two special events for December. The concerts take place in Derry (Dec 5) and Belfast (Dec 7) and will feature a variety of bands including The Honey Thieves, The Subterraneans and Cactus World News. Sheena McLaughlin, product group manager of Bass Ireland, says: "Gig circuits in the province have not been easy to establish successfully. However, I now believe the time and environment are right to make a major effort to add a live dimension to the music scene..." **The Mean Fiddler's** New Years Eve event at Finsbury Park, London, will round off 1990 in style, even if the Wonder Stuff will not be playing. Though originally billed to appear, the

band now say they had not agreed to play and Ride have been slotted in their place. The House Of Love headline, with Lush and Eat also appearing. The event will take place in a heated big top, repeating the successful Irish concert of earlier this year...

In contrast, **Northern Arts** is being defiantly unseasonal with its Not The Yuletide Festival at the Riverside, (December 17). Bringing together six of the best North east bands together under one roof, the promotion features Deep, Hug, The Sunflowers, Puppy Pat, Crane and St James Infirmary... In contrast, the latest addition to the Terrence Higgins Trust's Life Saverenads three night benefit concerts (Nov 28, 29, 30). The events, to highlight World Aids Day (Dec 1) feature Marc Almond, Mica Paris, That Petrol Emotion, The Adventures Of Stevie V, Bass-O-Matic and Billy Bragg.



**Why is this man smiling?**

Shrewd, demanding and abrasive are a few adjectives used to describe Jazz Summers. But what makes the man behind Wham! and Yazzy really tick? David Davies takes a guess



By his own reckoning, Jazz Summers is an important man. "Important enough to get anyone in the business on the phone," he boasts. "Anyone, worldwide."

As joint manager of Wham! Summers must share the credit for nurturing the most successful pop group of its time. Thanks to simultaneous Top 10 hits with Blue Pearl and The Soup Dragons, his record label, Big Life, currently holds 3.3 per cent of the singles market. In Lisa Stansfield, whom he manages, he has discovered an artist who has sold 750,000 LPs in the UK. Yazzy, whom he managed until this year, has sold 530,000.

Appraisals of Summers' character are littered with words like shrewd, demanding and abrasive. But nothing crops up as frequently as respect. Some give the accolade begrudgingly, others are gushing.

The man himself sits calmly in a spacious, light pit office just off London's Regent Street. Summers' inner sanctum dominates the lower level of Big Life's headquarters. His right-hand man, Tim Parry, has an office a third the size.

Possibly as a nod to his egalitarian principles, Summers has shunned a formal desk for a large, glass-topped circular table with eight wood and canvas directors' chairs scattered around it. Instinctively, however, one knows for whom the single comfy swivel chair is reserved. A drawing titled Daddy, by his seven-year-old daughter from his first marriage, hangs on the otherwise bare walls. An expensive stack of black Sony equipment crates next to one of the two huge white sofas.

Summers is immediately relaxed and cooperative, happy to discuss himself and his career. He's frank and open, unafraid to disclose how much he earns ("I pay myself 100 grand a year, if that's what you mean,") or to be critical of those he has worked with. He fiddles with chop-sticks as he talks before using them to tuck into his specially-prepared macrobiotic lunch.

His confidence only wobbles when it comes to his complexion: he suffers from acne and is sensitive about photographs.

When he was managing Wham!, Summers was reluctant to take the limelight. He says he's the opposite of former partner Simon Napier-Bell, a notorious believer in the idea there can never be too much publicity. It's perhaps because of this that Napier-Bell has taken much of the credit for Wham!'s management.

In fact, Summers was probably the more important figure. Wham!'s US stadium tour was the crucial factor in breaking the band and Summers engineered it alone. Indeed, the morning before Miami kids rioted for tickets, Napier-Bell, the publishers, CBS and George Michael all agreed that a stadium tour wasn't viable. But Summers swung it. "Wham!, he says, had "the fastest selling tickets since the Beatles. And the rest was history." However, history came to a rather

abrupt end for Summers when George Michael discovered that the company buying Nomis Morgan, Summers' and Napier-Bell's management company, had connections with Sun City in South Africa. Suddenly, Summers had lost both Wham! and a deal worth £5m over five years.

Summers insists he didn't know about the South African connection until too late. Napier-Bell has gone on record to say otherwise: "All I know," says Summers, "is that we didn't know, and that was a pretty big mistake to make when you're two guys managing what was then the biggest pop group in the world."

Summers settled with Wham! to the tune of £360,000 and used some of the cash to launch the Big Life organisation. The label and management company is already well on its way, having produced a string of hits with Lisa Stansfield, Yazzy, Coldcut, De La Soul and, most recently after five years of trying, with The Soup Dragons. The Big Life logo has been stamped on over 3½m albums and 4m singles worldwide.

With a major cash injection from PolyGram last year, Big Life's roster has recently expanded to include A Man Called Adam, The It, Bobby Valentino and Skin Lagoon. The aim is to build all of them as long-term acts. "We're not interested in one-off 12 inches," he says.

This more measured long-term thinking is typical of the new Summers. As Tony Parsons, author of George Michael's recent official biography, says, "He's changed enormously over the last five years. He's turned from this kamikaze pilot into a zen-calm Buddhist monk."

The old Summers was abrasive. "I'm actually working on myself to become much calmer," he says. "I read a lot of metaphysical books. I eat macrobiotically. I drink very little. I only lose my rag every three weeks now instead of once every day or every three days."

It's still possible however to detect the old toughness.

"I'm very pushy when I have to be," he says. "I'm a bit relentless when I manage somebody, especially now. This week Lisa Stansfield's record went up one place in America and I was on the phone to everyone at Arista in New York asking why. They know if something goes wrong then I'll be on the phone, and so I should be." It was his pushiness that Lisa Stansfield says made her choose Summers as her manager. "We kept hearing phone calls from Arista saying, 'Oh fuck, that Jazz Summers is on the phone again,'" she says. And it was Summers' pushiness that persuaded Arista to build her a studio in her native Rochdale, the studio that produced her best-selling Affection album. Somewhat surprisingly for such a hard-headed entrepreneur, Summers was once a member of The Worker's Revolutionary Party and is a keen defender of that "working class format", the seven inch. He clearly derives much pleasure from being able to support a staff of 20 and insists he's a fair employer. "I'm quite generous with the staff. I give them two weeks' holiday at Christmas and pay them double money," he says.



best-selling Affection album. Somewhat surprisingly for such a hard-headed entrepreneur, Summers was once a member of The Worker's Revolutionary Party and is a keen defender of that "working class format", the seven inch. He clearly derives much pleasure from being able to support a staff of 20 and insists he's a fair employer. "I'm quite generous with the staff. I give them two weeks' holiday at Christmas and pay them double money," he says.

## CURRICULUM VITAE

**NAME:** Jazz Summers. Earned first name, now his own by deed poll, for encyclopaedic knowledge of jazz as a schoolboy.

**BORN:** 1944, Winchester, England.

**PARENTS:** Father — percussionist; Mother — nurse, part-time musician.

**EDUCATION:** Working Military School. "I learnt drums, xylophone, anything you can hit, between the ages of five and 10."

### CAREER:

**1959** Joined army, trained as a radiographer and spent the next five years trying to leave. "You couldn't buy your way out then, but I found a loop-hole. I blew up some equipment by connecting the wrong wires. I am a bit colour-blind."

**1964** Transferred to Army Medical Corps Band in Aldershot. Formed and managed band that had a top 10 hit in Malaya.

**1968** Left army. Formed band in London while working in a hospital as a radiographer.

**1973** Abandoned musical career after breaking finger. Began managing Richard Digance. Became head of X-ray department in north London and ran a folk club before falling out with Digance. Took a year off from the music business.

"Then punk started". Managed Autographs and The Late Show.

**1981** Began managing full-time with Danse Society and Blue Zoo.

**1984** Managed Wham! until losing them over a "stupid mistake".

**1986** Launched Big Life.

**1987** Yazzy's Only Way Is Up is biggest selling single of the year.

**1990** Launched Big Life Pictures

Summers' skill at motivating people is at the heart of his success. Those who've worked with him agree that he knows exactly what he wants. He's confident enough to have contracts with his artists that can be broken with three months' notice. The result is a highly-efficient record label that can deliver what Summers promises. "Waul Mr Modu" label boss Adam Morris says: "He said he was going to take our Blue Pearl record, Naked In The Rain, into the Top Five and he did exactly that."

The other key to Summers' success is undoubtedly his A&R talent. David Munns, managing director of Polydor and the man responsible for

PolyGram's 50 per cent stake in Big Life, says: "Jazz knows what a hit record is. He's essentially an A&R man. That's what he does best."

Summers himself is more reticent. "I'm not going to sit here and say I've got the best ears in the business but I have been right quite a few times. I've been right on Yazzy. I've been right on Goldcut. I've been right on Lisa Stansfield. I do rely totally on what I feel. But if someone came to me and said, 'This is Jive Bunny or Kylie Minogue. This will sell a million albums, I wouldn't put it out. I don't like it.'"

It's the emotion in music that attracts Summers. It was, after all, the energy of punk that drew him back into the industry after his one-year hiatus after folk performer Richard Digance dropped him as manager. "Music is about expression, it's about emotion, it's about doing something. It's not about who plays the best guitar solo or who writes the best melody."

This passion for music and the music business, has however taken its toll on Summers' personal life. His second marriage, to Yazzy, has collapsed under the pressure. "We were definitely a rock 'n' roll casualty," he says. Despite having a child, Rio, five months ago, Yazzy and Summers are now separated and Summers has recently resigned as Yazzy's manager. He says the situation is now beginning to stabilise, however, with a new Yazzy album scheduled on Big Life next year.

Summers' latest passion is Big Life Pictures, which he is financing from his music industry profits.

"Creatively it's an area that I really want to get into. It's based on a true story about a guy called Norman Baker, who was a natural healer in the Thirties. It wasn't a love story but I've made it into a love story by helping to rewrite it."

Jazz Summers is clearly successful. Equally clearly, but somewhat unusually, despite the hard man reputation, he is well-liked. With just a hint of smugness, he knows it too.

Ever the cooperative interviewee, he gamely spends five minutes trying to think of someone who will be willing to badmouth him. He can only suggest the tour agent from whom he removed Wham! in the mid-Eighties.

Partner Tim Parry is called in to assist in the hunt for The Person Who Doesn't Like Jazz Summers.

Smiling apologetically, they admit they can think of no-one else.

// **Inspiration**  
Island Head EP  
takes Indie top slot



IV **WEA's double**  
First LP; now  
the video triumphs

VII **Poster chart**  
Top 75 singles in  
colourful pullout



VIII **Enter: Gabriel**  
Virgin's Xmas hope  
makes its debut

# music week

# datafile

The Information Source for the Music Industry

1 DECEMBER 1990

## CHART FOCUS

**T**he Righteous Brothers' Unchained Melody dips to number two after four weeks at number one, allowing rapper Vanilla Ice's debut single Ice Baby to take over at the top, but the 25-year-old recording is still selling more copies per week than most number ones and, indeed, has now replaced Sinead O'Connor's Nothing Compares 2 U as the year's best-selling single.

Meanwhile, the highest new entry to the chart this week is another oldie, Kinky Boots by original Avengers TV stars Patrick MacNee and Honor Blackman.

Kinky Boots — its title was inspired by Ms Blackman's preferred footwear — was originally issued in 1964, and was re-issued due to "public demand" after being discovered by Radio One's Simon Mayo. Its advance orders topped 25,000, and it now seems likely to be this year's novelty Christmas hit, in the same way that Andy



Stewart's Donald Where's Your Troosers was last year — but without the active help of MacNee or Blackman.

Radio programmers, meanwhile, will already have noticed that Kinky Boots is exceedingly short. In fact, with a running time of 95 seconds, it's more than a minute shorter than the next briefest current Top 40 hit, and less than half the mean average of three minutes 47 seconds for all Top 40 singles.

The **Pot Shop Boys'** Being Boring debuted at number 36 last week, to bring to an end their run of six consecutive singles debuting in the Top 10.

Could their proud and hitherto unbroken record of 13 consecutive Top 20 hits also be in danger? Apparently not, as the record bounds to number 20 on its second week on the listings, helped by the belated issue of 12-inch remix and cassette formats.

Now That's What I Call Music 18 debuts at number one on the compilation chart, after selling more than 100,000 copies last week. Of the previous 17 albums in the regular Now series (there have been spin-offs like Now Dance and Now The Christmas Album too) all but one has topped the combined and/or compilation chart.

The Now series is the most successful full-price compilation series ever, far exceeding the sales of the previous record holder, Motown Chartbusters, which sold in prodigious quantities in the late Sixties/early Seventies. Last week, Now 18 even outgained the number one artist album from **Madonna**.

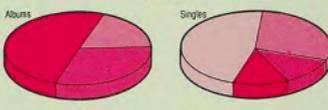
Alan Jones

## UPDATE

### SALES

| Index of unit sales. Week 47 = 100 | Last week | This week | % diff | This week last year | % diff |
|------------------------------------|-----------|-----------|--------|---------------------|--------|
| Albums                             | 106       | 119       | +12    | -14                 |        |
| Singles                            | 106       | 100       | -6     | +10                 |        |
| Music Video                        | 157       | 181       | +15    | +12                 |        |

### FORMATS



Source: CIP. Based on Gallup panel sales 22 October - 17 November 1990

### TOP TEN DISTRIBUTORS

|            |               |
|------------|---------------|
| 1 PolyGram | 6 Pinnacle    |
| 2 EMI      | 7 Rough Trade |
| 3 BMG      | 8 APT         |
| 4 WEA      | 9 TBD/Prism   |
| 5 CBS      | 10 Pacific    |

Compiled by Spotlight Research from Gallup data. Based on Top 200 album charts, 22 October-17 November.

## ANALYSIS

**E**ric Cooper must be glad he has been diversifying his business. Century Displays. For Century is one of just two companies permitted to produce official BPI gold, silver and platinum discs.

And as this week's chart (right) shows, the bottom has fallen out of the record awards business.

Last month's singles sales produced a meagre three silver discs compared with four silvers, a gold and a platinum in October last year.

In unit terms, last month's three discs represented just 600,000 individual sales, compared with 1.8m in October last year.

Album sales fared even worse with unit sales of silver through to triple platinum award winning titles down by half to 6.2m. And while silver and gold album totals held fairly steady, the number of platinum awards slumped from 23 to six.

BPI director of development and research Peter Scaping

says, "It is clear that at the top of the chart volumes are much lower than they were last year."

The picture is more mixed taking the year as a whole, however. In the period January to October this year, the BPI authorised 45 singles awards, compared with 55 over the same period last year. But these awards, represented exactly the same number of individual sales — 13.4m.

This year has so far produced more silver and gold album awards than 1989. However, there are fewer single, double and triple platinum awards, producing a

unit sales figure of 54.4m, eight per cent down on 1989.

Despite the inevitable seasonal upturn in November and December, Scaping is convinced 1990 will not go down as a vintage year for awards. "With the recession biting, the year-end totals are likely to be short of last year's figures," he says.

But with BPI rules permitting four commemorative discs per award — to the label, artist, manager and producer — there should still be plenty of work for Century Displays and its rival Framous to compete over.

### ALBUMS AWARDS SLUMP

| Award               | Qualification (millions) | Oct 89 | Oct 90 |
|---------------------|--------------------------|--------|--------|
| Silver              | 0.06                     | 38     | 39     |
| Gold                | 0.10                     | 25     | 18     |
| Platinum            | 0.20                     | 12     | 1      |
| Double Plat         | 0.50                     | 4      | 3      |
| Triple Plat         | 0.90                     | 2      | 0      |
| Represents sales of | 12.88m                   | 6.24m  |        |
| SOURCE: BPI         |                          |        |        |

**The Chameleons**  
**JOHN PEEL SESSIONS**

**The Legendary Chameleons Peel Sessions**  
AT LAST AVAILABLE COMPLETE AS AN ALBUM  
ON STRANGE FRUIT — THROUGH ROUGH TRADE  
Cat. No. — SFRLPMCCD 114

# MID PRICE CLASSICAL ALBUMS

| #  | Title                                 | Composer   | Label  |
|----|---------------------------------------|--|--|
| #  | Artist, Orch.                         |  | Cassette/CD/LP (Distributor)                   |
| 1  | CLASSICAL COLLECTION SAMPLER          |  | Conifer<br>CD DDDA13MC DDDCA13C                |
| 2  | MUSIC FOR THE LAST NIGHT OF THE PROMS | Crus   | Crus<br>CD/MP 56/35VAC/501 (BMG)               |
| 3  | VIVALDI FOUR SEASONS                  | Vivaldi  | CFP 40017/TCFP 40018 (E)                       |
| 4  | DUETS FROM FAMOUS OPERAS              | Various  | CFP 4436/TCFP 4406 (E)                         |
| 5  | INTRODUCING THE MOZART EDITION        | Wolfgang Amadeus Mozart                                  | Philips<br>CD 4297352 (E)                      |
| 6  | HOLD THE PLANETS                      | Richard Strauss  | TCFP 40343/CD/CFP 40342 (E)                    |
| 7  | ELGAR VIOLIN CONCERTO                 | Edward Elgar   | Emivance<br>EMX 4120681/EMX 4120694 (E)        |
| 8  | TCHAIKOVSKIY 1812 OVERTURE            | Peter Ilyich Tchaikovsky                                 | CFP<br>CFP 1911/TCFP 1911 (E)                  |
| 9  | BEETHOVEN SYMPHONY NO. 9              | Ludwig van Beethoven                                     | DG Galleria<br>CD 427802/MC 427803 (E)         |
| 10 | HANDEL MESSIAH                        | George Frideric Handel                                   | CFP<br>CD/CDCP 4718/MC 1CCDP 4718 (E)          |
| 11 | MACHIN SYMPHONY NO. 9                 | Richard Strauss  | Deutsche Grammophon<br>CD 427802/MC 427803 (E) |
| 12 | VIVALDI FOUR SEASONS                  | Antonio Vivaldi  | Conifer<br>CD DDD 199/MC DDD 100 (CON)         |
| 13 | HOLD THE PLANETS                      | Richard Strauss  | Emivance<br>CD/MP 89/MC/MP 89 (E)              |
| 14 | PUCINI ARIAS                          | Giuseppe Puccini   | CD/CDCP 456/8/MC 456 (E)                       |
| 15 | FLAMINI TURANDOT (HIGHLIGHTS)         | Giuseppe Puccini   | Decca Opera Gala<br>CD 423024/423034 (E)       |
| 16 | DVORAK SYMPHONY 9 (NEW WORLD)         | Antonin Dvorak   | CFP 43837/TCFP 43832 (E)                       |
| 17 | HOLD THE PLANETS                      | Richard Strauss  | Emivance<br>EMX 2106/TCMX 2106 (E)             |
| 18 | SCHUMANN'S PIANO CONCERTO 2           | Robert Schumann  | CFP<br>CFP 43837/TCFP 4383 (E)                 |
| 19 | KING OF THE HIGH C'S                  | Luciano Pavarotti  | Decca Opera Gala<br>CD 423024/423034 (E)       |
| 20 | WARSAW CONCERTO                       | Frederic Chopin  | CFP 4144831/CFP 4144834 (E)                    |
| 21 | BIETH PUCINI/VERDI DUETS              | Giuseppe Puccini/Jacopo Torrepadua                       | RCA Victor<br>MG 87798/GK 87799 (80MG)         |
| 22 | ARIAS                                 | Various  | DG Walkman<br>MC 41909/1 (E)                   |
| 23 | VIVALDI FOUR SEASONS                  | Antonio Vivaldi  | Emivance<br>EMX 2009/TCMX 2009 (E)             |
| 24 | OPERA SPECTACULAR                     | Robert Sapperton   | CD/MCL 15/MC 15C (E)                           |
| 25 | ELGAR ENIGMA VARIATIONS               | Edward Elgar   | CFP<br>CFP 40023/TCFP 40022 (E)                |
| 26 | EGRET CHORAL CLASSICS                 | Various  | CFP 4548/TCFP 4548 (E)                         |
| 27 | ELGAR CELLO CONCERTO                  | Edward Elgar   | CFP 40342/TCFP 40342 (E)                       |
| 28 | HANDEL MESSIAH (HIGHLIGHTS)           | Masaru Suga  | CFP 48020/TCFP 48020 (E)                       |
| 29 | ALBINONI/CORELLI/VIVALDI/PACHELBEL    | Albinoni/Alfred Corelli/Antonio Vivaldi/Johann Pachelbel | DG Walkman<br>MC 41328/1 (E)                   |
| 30 | BETHOVEN GREATEST HITS                | Ludwig van Beethoven                                     | GL 80288/GK 80288 (BMG)                        |
| 31 | VERDIHOU PIANO SONATAS                | Giuseppe Verdi   | MCA<br>MC 41348/1 (E)                          |
| 32 | HANDEL MUSIC FOR THE ROYAL FIREWORKS  | George Frideric Handel                                   | Philips Silver<br>CD 420343/MC 420344 (E)      |
| 33 | MOZART REQUIEM                        | Wolfgang Amadeus Mozart                                  | CFP 43697/TCFP 43696 (E)                       |
| 34 | MOZART REQUIEM                        | Wolfgang Amadeus Mozart                                  | DG Galleria<br>CD 41967/1/1967/1 (E)           |
| 35 | GREAT TENORS OF OUR TIME              | Various  | Emivance<br>EMX 2112/TCMX 2114 (E)             |
| 36 | DVORAK VIOLIN CONCERTO                | Antonin Dvorak   | CD/CDCP 4566/MC 4566 (E)                       |
| 37 | MARIA CALLI SINGS OPERATIC ARIAS      | Maria Calli  | Emivance<br>EMX 2127/TCMX 2123 (E)             |
| 38 | OFFICER CARMINA BURANA                | Karl Orff  | CD/MP 856/MC 856 (E)                           |
| 39 | HIS FINEST PERFORMANCES               | Luciano Pavarotti  | Classical Society<br>CD OSC 281/MC OSC 281 (E) |
| 40 | VIVALDI FOUR SEASONS                  | Antonio Vivaldi  | EMILbeer<br>CD COZ 7659/BMCL 76258/8 (E)       |

# DISTRIBUTION: SOME INDIE SINGLES\*

| #  | Title                        | Artist                         | Label # (12")                     |
|----|------------------------------|--------------------------------|-----------------------------------|
| #  | Artists                      |                                | (Distributors)                    |
| 1  | ISLAND HEAD (EP)             | Island Head                    | Com/Music DUNG 111 (IRT)          |
| 2  | STEP BACK IN TIME            | Kyle Mizoguchi                 | PWL PHL11 64 (P)                  |
| 3  | SUCKER PUNCH                 | Upsilon 2                      | FBI FBI 11 (12" 90) 121 (ISP)     |
| 4  | ARE YOU DREAMING?            | BOC BMCO 3704 (BM 12504) (P)   |                                   |
| 5  | KINKY AFRO                   | The Happy Mondays              | Factory FAC 3027 (FAC 302) (P)    |
| 6  | LITTLE BROTHER               | Big Life                       | Big Life BUR 311 (IRT)            |
| 7  | AFTERMATH™ FOR REAL          | Warp                           | Warp (M&P) (IRT)                  |
| 8  | COMBAT DANCING (EP)          | A Hero                         | Reinforced/REIN 1203 (PAC)        |
| 9  | PHOENIA                      | Heavenly HVN2 112 (P)          |                                   |
| 10 | I'M DOING FINE               | Jana/Johanna                   | PWL PHL11 69 (P)                  |
| 11 | SOUND CLASH (CHAMPION SOUND) | Kingpin/HKX 21 (SRD)           |                                   |
| 12 | I CAN'T STAND IT             | BCM BSM 355X (P)               |                                   |
| 13 | ILLEGAL GUNSHOT/SPUFFHEAD    | Ragga Twins                    | Shut Up And Dance (SAUO) 71 (PAC) |
| 14 | LITTLE FLUFFY CLOUDS         | Big Life                       | Big Life BUR 310 (IRT)            |
| 15 | IF I HAVE TO STAND ALONE     | Loraine Gordon                 | Supreme SUP111 181 (P)            |
| 16 | I WILL WALK ON YOUR DEVOTION | Robert M. Moore/Fredrick       | Ramour RUM121 25 (P)              |
| 17 | MY RISING STAR               | Factory FAC 2987 (FAC 298) (P) |                                   |
| 18 | THUNDER                      | Metz 121/121 124 (IRT)         |                                   |
| 19 | GOOD ONLY KNOWS              | Paperhouse                     | PAPER 02111 (P)                   |
| 20 | CULTURE/COMIN' ON STRONG     | Robert Mc                      | Desire WANT121 38 (PAC)           |
| 21 | MOTHER UNVERSE               | The Soap Dancers               | Big Life BUR 301 (IRT)            |
| 22 | OOBE 1                       | Planet Pacific                 | IPAC 271 (PAC)                    |
| 23 | I CAN'T WAIT                 | Karva                          | Sleeping Bag SBKJ 2311 (ISP)      |
| 24 | SCOPE                        | Paris Angels                   | Sheer Joy SHEER 0047 (PAC)        |
| 25 | THE ALCHEMIST                | Gemstone II                    | Jumpin' & Pumpin' 12 1207 (P)     |
| 26 | DO FOR FIRE                  | 4AD                            | (B)AD000 14 (IRT)                 |
| 27 | FREQUENCY                    | Network/Kool Kat NWK11 13 (P)  |                                   |
| 28 | GROOVY TRAIN                 | The Farm                       | Produce MML 10211 (P)             |
| 29 | I HATE HATE                  | Next 4 Nations/Exotic          | Creation CREO 9111 (P)            |
| 30 | STEP ON                      | Happy Mondays                  | Factory FAC 2727 (FAC 272) (P)    |
| 31 | FRY YOU LIKE FISH            | Antony & Johnson               | Profile PRD111 286 (P)            |
| 32 | SOLID GOLD                   | Big Life                       | Big Life BUR 341 (IRT)            |
| 33 | WHOSE HEART IS IT ANYWAY     | Danny McCall                   | Supreme DANNY 111 (P)             |
| 34 | UNTIL YOU FIND OUT           | Next 4 Nations/Exotic          | Chapter 22 12123CH 52 (IRT)       |
| 35 | SPIRIT                       | The Birdwell Tones             | Stolen BLAG 511 (APT)             |
| 36 | RAVE DOWN                    | Smile/Verdes                   | Creation CREO 8111 (P)            |
| 37 | TOTAL CONFUSSION             | Hardly/Slightly/Just/Dred      | Tam/Tam/Sage 7177 31 (PAC)        |
| 38 | MAKE IT MINE                 | The Shaman                     | One Little Indian 48 1197 12 (P)  |
| 39 | THE ONLY ONE I KNOW          | The Chameleons                 | Situation Two SIT 7011 (P)        |
| 40 | FRECRACKER                   | Freccracker                    | Optimism OPT 12001 (P)            |

\* © CN. Indie charts compiled by Spotlight Research from independent outlets

# DISTRIBUTION INDIE ALBUMS\*

| #  | Title                          | Artist                          | Label # (12")                    |
|----|--------------------------------|---------------------------------|----------------------------------|
| #  | Artists                        |                                 | (Distributors)                   |
| 1  | PILLS 'N' THRILLS & BELLIES    | The Happy Mondays               | Factory FAC 328 (P)              |
| 2  | RHYTHM OF LOVE                 | Chris Woodford                  | PWL PH 18 (P)                    |
| 3  | ROCK 'N' ROLL LOVE SONGS       | Vivian                          | Dino DINTV 13 (P)                |
| 4  | SOME FRIENDLY THINGS           | The Chameleons                  | Situation Two SIT130 11 (P)      |
| 5  | THAT LOVING FEELING VOL III    | Various                         | Various (Various) (IRT)          |
| 6  | BOOMANIA                       | Rhythm King/Music LEFT 12 (IRT) |                                  |
| 7  | GHOST - ORIGINAL SOUNDTRACK    | Mina & Eric Burdon              |                                  |
| 8  | LEATHER & LACE- SECOND CHAPTER | Various                         | Dino DINTV 2 (P)                 |
| 9  | THE NEW CLASSICAL              | Various                         | Play It Again Sam BIAS 105 (APT) |
| 10 | EN-TACT                        | The Jammies                     | One Little Indian TPL 22 (IRT)   |

# HEAVY METAL ALBUMS\*

| #  | Title                        | Artist           | Label # (12")   |
|----|------------------------------|------------------|---|
| 1  | ROCKING ALL OVER THE YEARS   | Status Quo       | Vertigo 842794 (E)<br>846792/846791 (E)               |
| 2  | REMASTERS                    | Led Zepplin      | Atlantic ZEP 1 (W)<br>ZEP 10252 (P)                   |
| 3  | CORNERSTONES 1967-1970       | Jim Henson       | Polygram 847334 (P)<br>847233/847211 (E)              |
| 4  | BLAZE OF GLORY/young GUNS II | Jim Bon Jovi     | Vertigo 844474 (E)<br>DINO 121067 12 (P)              |
| 5  | RECYCLER                     | Various          | Warner Bros WX 28C (W)<br>WX 30C/DX 366 (E)           |
| 6  | LEATHER & LACE - 2ND CHAPTER | Various          | Atlantic 844734 (E)<br>846792/846791 (E)              |
| 7  | THE RAZORS EDGE              | Various          | Atco/East West WX 36C (W)<br>WX 35C/DX 364 (E)        |
| 8  | CRAZY WORLD                  | Scorpions        | Atlantic 844734 (E)<br>846792/846791 (E)              |
| 9  | LIVE IN GERMANY 1978         | Barbaree         | Compassion DPV50C/155 (P)<br>DPV50C/155/DV50C/155 (E) |
| 10 | NO PRAYER FOR THE DYING      | Iron Maiden      | EMI TCMD 107 (E)<br>CEMD 107/155 12 (E)               |
| 11 | LED ZEPPELIN (BOX SET)       | Led Zepplin      | Atlantic 756781/444 (W)<br>756781/442/756781/441 (E)  |
| 12 | SLAVES AND MASTERS           | Deep Purple      | RCA PK 56535 (BMG)<br>PD 56535/1 00535 (E)            |
| 13 | APPETITE FOR WHEN WET        | Steppenwolf      | Vertigo VER 8C (E)<br>VER 8C/3V 8V 81 (E)             |
| 14 | FLESH & BLOOD                | Primal Scream    | Capitol/Epic TC 2195 (E)<br>TC 2195/S 12 (E)          |
| 15 | THE REAL THING               | Faith No More    | Slash/Androm 831544 (P)<br>828154/021541 (E)          |
| 16 | COMA OF SOULS                | Kreator          | Noise Inc. ZCNK 156 (BMG)<br>ZCNK 156/184 (E)         |
| 17 | APETITE FOR DESTRUCTION      | Guns N' Roses    | Capitol/Epic TC 2195 (E)<br>TC 2195/S 12 (E)          |
| 18 | RUST IN PEACE                | Megadeth         | Virgin TV 2412 (P)<br>CDV 2412/V 2412 (E)             |
| 19 | BACK STREET SYMPHONY         | Thunder          | EMI TCPC 3070 (E)<br>CEMC 3203/MC 3070 (E)            |
| 20 | STILL GOT THE BLUES          | Gary Moore       | EMIS USA TCM1 1056 (E)<br>COM1 1056/M1 1058 (E)       |
| 21 | THE WALL                     | Pink Floyd       | Atlantic K 490208 (W)<br>K 490208 50208 (E)           |
| 22 | DANGEROUS                    | Andy Taylor      | Atlantic 842514 (P)<br>842514/842515 (E)              |
| 23 | SHAKE YOUR MONEYMAKER        | The Black Crowes | Del/Amemore 842514 (P)<br>842514/842515 (E)           |
| 24 | PUMP                         | Aerosmith        | Geflex WX 30AC (W)<br>WX 30C/DX 264 (E)               |
| 25 | FRASCON AND WARFARE          | Steve Vai        | Food For Thought FTR 11 (P)<br>DGLUR 11GRUB 17 (P)    |
| 26 | HYSTERIA                     | Def Leppard      | Budgen BRR HVAC 1 (P)<br>HVAC 1/105/2 (E)             |
| 27 | WICKED SENSATION             | Lynch            | Elektra EXT 81C (W)<br>EXT 81C/82 (E)                 |
| 28 | ALL HELL'S BREAKING LOOSE... | Wolfbane         | Def/Amemore 846974 (P)<br>846973/846971 (E)           |

\* © CN. Compiled by Gallup

MIDEM THE MUSIC HOW  
20-24 JANUARY 1991 • PALAIS DES FESTIVALS • CANNES • FRANCE

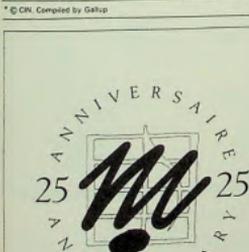
# DON'T MISS THE MUSIC EVENT OF 1991

Attend the world's premier music event, from jazz to rock, classical to contemporary Midem is tuned to your success.

Advise your product and promote your activities in the Midem Guide - the industries who's who - and make an impression on a captive audience by advertising in the Preview and Daily News.

Telephone Peter Rhodes today on 071 528 0086 to register.

International Exhibition Organisation, Metropolis House, 22 Percy Street, London W1P 9FF. Tel: 071 528 0086. Fax: 071 89 0949. Tlx: 920173





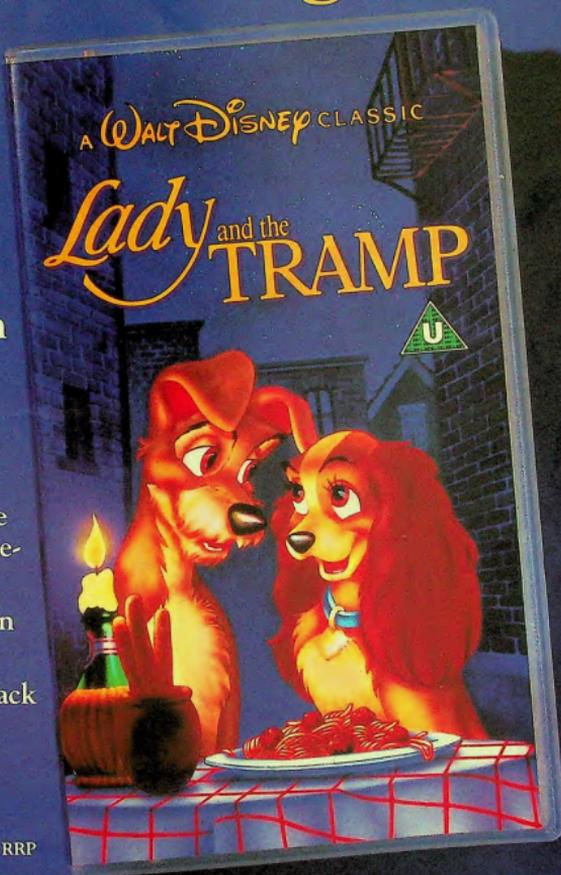


# Miss out on 'Lady and the Tramp' and you'll be barking mad.

Largest ever  
marketing campaign  
in Disney history.

- National multi media advertising campaign.
- TV Commercial will be seen by over 70% of all households at least 7 times.
- Massive joint promotion with McDonald's.
- Limited release, then back to the Disney vaults.

On video £12.99 RRP



Stock up now before the Christmas rush!

Disney HOME VIDEO

For further information call our sales desk on (081) 569 8080

# TOP 30 VIDEO

THE OFFICIAL **music week** CHART

| Rank                  | Artist Title   | Label                          | Rank                  | Artist Title   | Label                          |
|-----------------------|--|--------------------------------|-----------------------|--|--------------------------------|
| 1                     | 2  | 3                              | 4                     | 5  | 6                              |
| Category/running time | Category/running time  | Cat. no.                       | Category/running time | Category/running time  | Cat. no.                       |
| 1                     | <b>LADY AND THE TRAMP</b><br>Children's/Cartoons/1hr 13min       | Walt Disney<br>D205822         | 16                    | <b>DIRTY DANCING</b><br>Musical/1hr 40min                      | Vestron<br>VA 15223            |
| 2                     | <b>LETHAL WEAPON 2</b><br>Action/1hr 50min                       | Warner Home Video<br>PES 11876 | 17                    | <b>...HERO TURTLES: ...The Punk Frogs</b><br>Children's/43min  | Tempo<br>99072                 |
| 3                     | <b>MADONNA: The Immaculate Coll...</b><br>Music/55min            | WMV<br>759332143               | 18                    | <b>...HERO TURTLES: ...It All Began</b><br>Children's/50min    | Tempo<br>99032                 |
| 4                     | <b>WHO FRAMED ROGER RABBIT</b><br>Children's/1hr 29min           | Touchstone<br>D489402          | 19                    | <b>MARY POPPINS</b><br>Musical/2hr 14min                       | Walt Disney<br>D202022         |
| 5                     | <b>CLIFF RICHARD: From A Distance...</b><br>Music/2hr 4min       | PMI<br>MVB 99 1247 3           | 20                    | <b>ELTON JOHN: The Very Best Of</b><br>Music/1hr 30min         | PMV/Chan.5<br>CFM 2756         |
| 6                     | <b>GHOSTBUSTERS I &amp; II</b><br>Comedy/3hr 21min               | RCA/Columbia<br>CVR 13119      | 21                    | <b>LAND BEFORE TIME</b><br>Children's/1hr 6min                 | CIC<br>VHR 1385                |
| 7                     | <b>THE SOUND OF MUSIC</b><br>Musical/1hr 48min                   | CBS/Fox<br>1051 50             | 22                    | <b>...HERO TURTLES: Attack Of Big Macc</b><br>Children's/43min | Tempo<br>99062                 |
| 8                     | <b>PARAROTTI/DOMINGO/CARRERAS</b><br>Music/1hr 28min             | PMV/C5<br>CFV 11322            | 23                    | <b>THE BFG</b><br>Children's/1hr 28min                         | Thames/Video Coll.<br>TV 8108  |
| 9                     | <b>THE LITTLE MERMAID</b><br>Children's/1hr 11min                | Legend<br>LGV 10035            | 24                    | <b>TWINS</b><br>Comedy/1hr 42min                               | CIC<br>VHR 1385                |
| 10                    | <b>PHIL COLLINS: Seriously Live</b><br>Music/2hr 45min           | Virgin<br>VVD 783              | 25                    | <b>THE BARE NECESSITIES</b><br>Children's/1hr                  | Walt Disney<br>D205812         |
| 11                    | <b>THE JUNGLE BOOK</b><br>Children's/40min                       | Pickwick<br>PAC 2071           | 26                    | <b>COCKTAIL</b><br>Drama/1hr 39min                             | Touchstone<br>D406062          |
| 12                    | <b>NEW KIDS ON THE BLOCK: Step By Step</b><br>Music/25min        | CMV<br>45869 2                 | 27                    | <b>...HERO TURTLES: The Fifth Turtle</b><br>Children's/43min   | Tempo<br>99052                 |
| 13                    | <b>RICKY FULTON: Triple Scotch &amp; Wry</b><br>Comedy/1hr 38min | BBC<br>BBCV 4412               | 28                    | <b>BLOODSPORT</b><br>Martial Arts/1hr 29min                    | Warner Home Video<br>PES 37099 |
| 14                    | <b>BATMAN</b><br>Action/2hr 14min                                | Warner Home Video<br>PES 12000 | 29                    | <b>DUMBO</b><br>Children's/1hr 30min                           | Walt Disney<br>D202472         |
| 15                    | <b>THE KING AND I</b><br>Musical/2hr 13min                       | CBS/Fox<br>1004 50             | 30                    | <b>NEW RUNRIG: City Of Lights</b><br>Music/1hr 32min           | PMV/Channel 5<br>CFV 11542     |

© CN. Compiled by Gullies.

# TOP 15 MUSIC VIDEO

| Rank                  | Artist Title  | Label                      | Rank                  | Artist Title   | Label                            |
|-----------------------|---|----------------------------|-----------------------|--|----------------------------------|
| 1                     | 2   | 3                          | 4                     | 5  | 6                                |
| Category/running time | Category/running time   | Cat. no.                   | Category/running time | Category/running time  | Cat. no.                         |
| 1                     | <b>MADONNA: The Immaculate Collection</b><br>Compilation/55min  | WMV<br>759332143           | 11                    | <b>IRON MAIDEN: The First Ten Years</b><br>Compilation/1hr 38min     | PMI<br>MVB 99 1245 3             |
| 2                     | <b>CLIFF RICHARD: From A Distance</b><br>Live/2hr 4min          | PMI<br>MVB 99 1247 3       | 12                    | <b>NEW KIDS ON THE BLOCK: Hangin Tough</b><br>CMV<br>45869 2         | CMV<br>45869 2                   |
| 3                     | <b>PAVAROTTI/DOMINGO/CARRERAS</b><br>Live/1hr 28min             | PMV/Chan.5<br>CFV 11322    | 13                    | <b>JANET JACKSON: Rhythm ...</b><br>Live/50min                       | A&M/Channel 5<br>AMV 874         |
| 4                     | <b>PHIL COLLINS: Seriously Live...</b><br>Live/2hr 45min        | Virgin<br>VVD 783          | 14                    | <b>FOSTER &amp; ALLEN: Christmas Collection</b><br>Compilation/38min | Telstar<br>TVE 1026              |
| 5                     | <b>NEW KIDS ON THE BLOCK: Step By Step</b><br>Compilation/55min | CMV<br>45869 2             | 15                    | <b>HAPPY MONDAYS: ...</b><br>Live/1hr                                | Castle Music Picture<br>CMP 6038 |
| 6                     | <b>ELTON JOHN: The Very Best</b><br>Compilation/1hr 30min       | PMV/Channel 5<br>CFM 2756  |                       |  |                                  |
| 7                     | <b>RUNRIG: City Of Lights</b><br>Live/1hr 32min                 | PMV/Channel 5<br>CFV 11542 |                       |  |                                  |
| 8                     | <b>STATUS QUO: Rocking ...</b><br>Compilation/1hr 25min         | PMV/Channel 5<br>CFM 2644  |                       |  |                                  |
| 9                     | <b>DANIEL O'DONNELL: An Evening With</b><br>Live/1hr 30min      | Ritz<br>RTVZ 0058          |                       |  |                                  |
| 10                    | <b>JASON DONOVAN: The Videos 2</b><br>Compilation/30min         | PWL<br>VHF 14              |                       |  |                                  |

**TAKE FIVE**

15 FULL LENGTH INDIE CHART HIT VIDEOS  
INSPIRED BY INDIE TOP 20 VOL 10

**INDIE TOP VIDEO**

carter the unstoppable sex machine  
eat pixies the telescopes  
spiritualized thee hypnotics  
the charlatans mock turtles  
shack sp!n klf  
paris angels flowered up  
saint etienne the shamen

**AVAILABLE NOW**

DP: £6.95 SRP: £9.99 CAT.No. VVD814

Order now on the  
Virgin Vision distribution hotline 081-764-2122

**EVERYTHING YOU WANT FOR CHRISTMAS... UNDER ONE ROOF. THAT'S THE TBD DIFFERENCE.**

• TERRY BLOOD DISTRIBUTION •

**TBD**

**THE NO. 1 DISTRIBUTOR IN HOME ENTERTAINMENT.**

Terry Blood Distribution, Units 18/19/20 Rosevale Road, Parkhouse Industrial Estate, Newcastle-under-Lyme, Staffordshire ST5 7QT. Telephones: (0782) 566511 40 lines. Fax: (0782) 565400. Telex: 367106 BLOOD G.

---

**music week**

---

---

**Singles Poster Chart**

---

---

Please pull out and display

## TOP 75 SINGLES

THE OFFICIAL music week CHART

|           |  |                 |
|-----------|--|-----------------|
| <b>1</b>  | <b>ICE ICE BABY</b><br>Vanilla Ice   | SBK             |
| <b>2</b>  | <b>UNCHAINED MELODY *</b><br>The Righteous Brothers                                    | Verve           |
| <b>3</b>  | <b>UNBELIEVABLE</b><br>E.M.F.  | Parlophone      |
| <b>4</b>  | <b>DON'T WORRY</b><br>Kim Appleby  | Parlophone      |
| <b>5</b>  | <b>IT TAKES TWO</b><br>Rod Stewart & Tina Turner                                       | Warner Brothers |
| <b>6</b>  | <b>FANTASY</b><br>Black Box  | deConstruction  |
| <b>7</b>  | <b>FALLING</b><br>Julien Clouze  | Warner Brothers |
| <b>8</b>  | <b>I'LL BE YOUR BABY TONIGHT</b><br>Robert Palmer And UB40                             | EMI             |
| <b>9</b>  | <b>KING OF THE ROAD (EP)</b><br>The Proclaimers  | Chrysalis       |
| <b>10</b> | <b>TO LOVE SOMEBODY</b><br>Jimmy Somerville  | London          |
| <b>11</b> | <b>FOG ON THE TYNE (REVISITED)</b><br>Gazza & Lindisfarne                              | Best            |
| <b>12</b> | <b>CUBIK/Olympic</b><br>908 State  | ZTT             |
| <b>13</b> | <b>MY DEFINITION OF A BOOMBASTIC JAZZ STYLE</b><br>Dream Warriors                      | 4th+ Bway       |
| <b>14</b> | <b>KINKY BOOTS</b><br>Patrick MacVevee & Honor Blackman                                | Dorian          |
| <b>15</b> | <b>A LITTLE TIME ○</b><br>The Beautiful South  | Go! Discs       |
| <b>16</b> | <b>TIME TO MAKE THE FLOOR BURN</b><br>Megabass   | Brothers Org    |
| <b>17</b> | <b>THERE SHE GOES</b><br>The La's  | Go! Discs       |
| <b>18</b> | <b>SEVEN LITTLE GIRLS SITTING IN THE BACKSEAT</b><br>Bomarruma featuring Jimmy Mallett | Carnet          |
| <b>19</b> | <b>TAKE MY BREATH AWAY ○</b><br>Berlin   | CBS             |
| <b>20</b> | <b>BEING BORING</b><br>Pet Shop Boys   | Parlophone      |
| <b>21</b> | <b>SUCKER DJ</b><br>Dimples D  | EMI             |
| <b>22</b> | <b>MISSING YOU</b><br>Soul II Soul (Vocals: Kym Mazelle)                               | Ten             |
| <b>23</b> | <b>STEP BACK IN TIME</b>   | Ten             |



© C.I.N. Compiled by Gallup for Music Week, BBC and BARD. Produced in cooperation with the BPI and BARD, based on a minimum of 7,000 votes from listeners participating 7-27. Cassettes and CD singles sales. All rights reserved.



## The Chimes



|           |  |                           |
|-----------|--|---------------------------|
| <b>36</b> | <b>MONEY TALKS</b><br>AC/DC                                  | Atco                      |
| <b>37</b> | <b>LOVE TAKES TIME</b><br>Mariah Carey                       | CBS                       |
| <b>38</b> | <b>THE OBVIOUS CHILD</b><br>Paul Simon                       | Warner Brothers           |
| <b>39</b> | <b>DRESSED FOR SUCCESS</b><br>Roxette                        | EMI                       |
| <b>40</b> | <b>LOVE'S GOT ME</b><br>Loose Ends                           | Ten                       |
| <b>41</b> | <b>AROUND THE WAY GIRL/MAMA SAID...</b><br>LL Cool J         | Del Jam                   |
| <b>42</b> | <b>THE STORM</b><br>World Of Twist                           | Circa                     |
| <b>43</b> | <b>WORKING MAN</b><br>Rita MacNeil                           | Polydor                   |
| <b>44</b> | <b>JUST THIS SIDE OF LOVE</b><br>Malandra Burrows            | Yorkshire Television Ent. |
| <b>45</b> | <b>CLOSE TO ME (REMIX)</b><br>The Cure                       | Fiction                   |
| <b>46</b> | <b>THE EXORCIST</b><br>The Scientist                         | Kicker                    |
| <b>47</b> | <b>IMPOSSIBLE LOVE</b><br>UB40                               | DEP International         |
| <b>48</b> | <b>WHAT'S IT ALL ABOUT</b><br>Run-DM.C.                      | Profile                   |
| <b>49</b> | <b>LOVE COMES TO MIND</b><br>The Chimes                      | CBS                       |
| <b>50</b> | <b>SOUTH OF THE RIVER</b><br>Mica Paris                      | 4th+ Bway                 |
| <b>51</b> | <b>NEW POWER GENERATION</b><br>Prince                        | Pasley Park               |
| <b>52</b> | <b>CAREFUL</b><br>Horse                                      | Capitol                   |
| <b>53</b> | <b>SUNSHINE ON A RAINY DAY</b><br>Zob                        | M&G                       |
| <b>54</b> | <b>LET'S DANCE</b><br>Bruno And Liz And The Radio 1 DJ Posse | Jive                      |
| <b>55</b> | <b>KINKY AFRO</b><br>Happy Mondays                           | Factory                   |
| <b>56</b> | <b>STATE OF INDEPENDENCE</b><br>Donna Summer                 | Warner Brothers           |
| <b>57</b> | <b>A BETTER LOVE</b><br>Londoneast                           | Amicus                    |
| <b>58</b> | <b>I'M IN THE MOOD FOR LOVE</b><br>Lord Tanamo               | Moonecrest                |
| <b>59</b> | <b>YOUR TIME IS GONNA COME</b><br>Dread Zeppelin             | I.R.S.                    |
| <b>60</b> | <b>BLUE VELVET</b><br>Bobby Vinton                           | Epic                      |
| <b>61</b> | <b>IN A STATE</b><br>2 For Joy                               | Mercury                   |
| <b>62</b> | <b>I'M DOING FINE</b><br>Jason Donovan                       | PWL                       |
|           | <b>FEARNO LOVE</b>   |                           |

|           |                                     |            |  |                     |
|-----------|-------------------------------------|------------|--|---------------------|
| <b>23</b> | <b>STEP BACK IN TIME</b>            | 13         | Kyle Minogue                               | EWL<br>London       |
| <b>24</b> | <b>WICKED GAME</b>                  | 50         | Chris Isaak                                | London              |
| <b>25</b> | <b>POWER OF LOVE/DEE-LITE THEME</b> | 35         | Dave Lee                                   | Elektra             |
| <b>26</b> | <b>LET'S SWING AGAIN</b>            | 19         | Jive Bunny & The Mastersixers              | Music Factory Dance |
| <b>27</b> | <b>ARE YOU DREAMING?</b>            | 39         | Twenty 4 Seven featuring Captain Hollywood | BMG                 |
| <b>28</b> | <b>(WE WANT) THE SAME THING</b>     | 16         | Belinda Carlisle                           | Virgin              |
| <b>29</b> | <b>ISLAND HEAD EP</b>               | 21         | Inspiral Carpets                           | Cow                 |
| <b>30</b> | <b>SPT IN THE RAIN</b>              | 25         | Del Amitri                                 | A&M                 |
| <b>31</b> | <b>DOWN TO EARTH</b>                | <b>NEW</b> | Minnie Driver                              | Cooltempo           |
| <b>32</b> | <b>24 HOURS</b>                     | <b>NEW</b> | Betty Boo                                  | Rhythm King         |
| <b>33</b> | <b>SHOW ME HEAVEN</b>               | 24         | Mirah McKee                                | Epic                |
| <b>34</b> | <b>I'M YOUR BABY TONIGHT</b>        | 20         | Whitney Houston                            | Arista              |
| <b>35</b> | <b>MIRACLE</b>                      | 26         | Jon Bon Jovi                               | Vertigo             |

**BETTY BOO**

**24 HOURS**

**NEW SINGLE**

**LEFT 45 / LEFT 45T / LEFT 45C**

**OUT NOW**

**FROM THE L.P. 'BOOMANIA'**



**LOVE COMES TO MIND**

**THE REMIXES ON 7" 12" CD-CASSETTE**

**CBS**

© 1994 CBS Records Inc. All Rights Reserved. Manufactured by CBS Inc.

**TWELVE INCH**

|    |                              |    |                               |
|----|------------------------------|----|-------------------------------|
| 1  | ICE ICE BABY                 | 21 | BEING BORING                  |
|    | Vanilla Ice                  |    | Fat Dogz Boys                 |
| 2  | UNBELIEVABLE                 | 22 | ARE YOU DREAMING?             |
|    | Eurythmics                   |    | Capitol Records               |
| 3  | COINED MELODY                | 23 | NEW IN A STATE                |
|    | The Roots Brothers           |    | 2 For Joy                     |
| 4  | CUBIK/Olympic                | 24 | FOUND LOVE                    |
|    | Bob Stone                    |    | Double Dee (featuring Danny)  |
| 5  | FANTASY                      | 25 | LOVE COME DOWN                |
|    | Black Box                    |    | World Of Wait                 |
| 6  | HOW TO MAKE THE FLOOR BURN   | 26 | THE STORM                     |
|    | Meloni                       |    | World Of Wait                 |
| 7  | DON'T WORRY                  | 27 | FALLING                       |
|    | Kim Appleby                  |    | Juice Cruise                  |
| 8  | MY DEFINITION OF A ...       | 28 | COMBAT DANCING (EP)           |
|    | Dream Warriors               |    | EP                            |
| 9  | THE EXORCIST                 | 29 | SPICE                         |
|    | De La Soul                   |    | 29                            |
| 10 | DOWN TO EARTH                | 30 | IT TAKES TWO                  |
|    | Monie Love                   |    | Bob Stewart & Tim Turner      |
| 11 | SUCKER DJ                    | 31 | 24 HOURS                      |
|    | Dominique D                  |    | 24                            |
| 12 | MISSING YOU                  | 32 | LET'S PARTY FOR REAL          |
|    | (Mozelle, Kim Mazelle)       |    | Regiments On War              |
| 13 | TO LOVE SOMEBODY             | 33 | SOUND CLASH (Champaign Sound) |
|    | Jimmy Stennerelle            |    | Kick Squad                    |
| 14 | AROUND THE WAY GIRL          | 34 | LOVE COMES TO MIND            |
|    | (L. Cord J)                  |    | The Chimes                    |
| 15 | WHAT'S IT ALL ABOUT          | 35 | LEGAL GUNSHOT/SPLIFHEAD       |
|    | (L. Cord J)                  |    | 29                            |
| 16 | MONEY TALKS                  | 36 | THERE SHE GOES                |
|    | AC/DC                        |    | Regga Tents                   |
| 17 | LOVE'S GOT ME                | 37 | SOUTH OF THE RIVER            |
|    | Loose Ends                   |    | The Larks                     |
| 18 | POWER OF LOVE/DEE-LITE THEME | 38 | KING OF THE ROAD (EP)         |
|    | Loose Ends                   |    | The Proclaimers               |
| 19 | LET'S BE YOUR BABY TONIGHT   | 39 | I WANNA GIVE YOU DEVOTION     |
|    | Robert Palmer and UB40       |    | 40                            |
| 20 | ISLAND HEAD EP               |    | Normal East MC Mikez Freedom  |
|    | Inspiral Carpets             |    |                               |

|           |            |                      |                              |                       |
|-----------|------------|----------------------|------------------------------|-----------------------|
| <b>63</b> | <b>NEW</b> | FOUND LOVE           | Double Dee (featuring Danny) | Epic                  |
| <b>64</b> | <b>NEW</b> | LOVE COME DOWN       | Eric Burdon/Topper           | More Protein          |
| <b>65</b> |            | UK BLAK              | Caron Wheeler                | RCA                   |
| <b>66</b> | <b>NEW</b> | THE STINGRAY MEGAMIX | F.A.B. featuring Aqua Marina | Brothers Organisation |
| <b>67</b> | <b>NEW</b> | PRIMARY RHYMING      | MC Times                     | ZTT                   |
| <b>68</b> | <b>NEW</b> | JENNIFER JUNIPER     | Singing Corner Meets Donovan | Fonitana              |
| <b>69</b> |            | LITTLE BROTHER       | Blue Pearl!                  | Big Life              |
| <b>70</b> |            | ARRESTED BY YOU      | Dusty Springfield            | Parlophone            |
| <b>71</b> | <b>NEW</b> | MURDER SHE WROTE     | Tarboro 6                    | MCA                   |
| <b>72</b> |            | SERIOUS              | Duran Duran                  | Parlophone            |
| <b>73</b> | <b>NEW</b> | WHERE HAS LOVE GONE? | Holly Johnson                | MCA                   |
| <b>74</b> |            | MR KIRK'S NIGHTMARE  | 4 Hero                       | Reinforced            |
| <b>75</b> | <b>NEW</b> | HUMAN WORK OF ART    | Maxi Priest                  | Ten                   |

**Claudia Patrice**

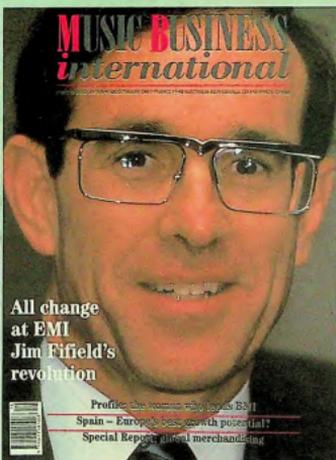
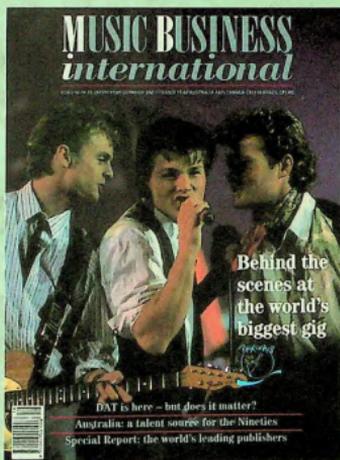
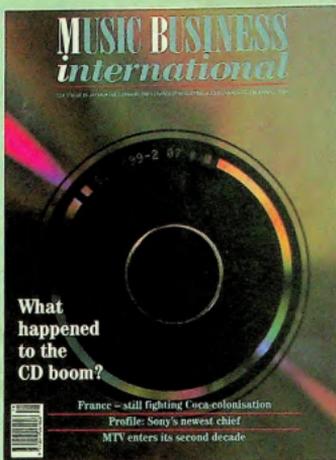
*Forever*

**DEBUT SINGLE OUT NOW**

Available on 7" 12" CD Cassette

on TK Records

Distribution by Spartan Records 081 903 4753



## THE NEW BUSINESS MAGAZINE FOR THE GLOBAL MUSIC INDUSTRY

FOR INFORMATION CALL NOW:  
☎ OUTSIDE UK +44 71 583 9199 ☎ WITHIN UK (071) 583 9199  
EXTENSIONS 406 OR 205





# 20 YEARS OF MANFRED MANN'S EARTHBAND 1971-1991

INCLUDES THE CLASSIC HITS  
DAVY'S ON THE ROAD AGAIN, BLINDED BY THE LIGHT, JOYBRINGER,  
CALIFORNIA, THE MIGHTY QUINN AND MANY MORE



RELEASED NOV 1990

BOMME 1 LP BOMME 1 CASS BOMME 1 CD



MANFRED MANN'S EARTH BAND FEBRUARY 1972  
COMME 6 COMMETIC 6 COMMECD 6



MESSIN' AROUND JUNE 1973  
COMME 7 COMMETIC 7 COMMECD 7



SOLAR FIRE NOVEMBER 1973  
COMME 1 COMMETIC 1 COMMECD 1



NIGHTINGALES & BOMBERS AUGUST 1975  
COMME 8 COMMETIC 8 COMMECD 8



ROARING SILENCE AUGUST 1976  
COMME 7 COMMETIC 7 COMMECD 2



WATCH FEBRUARY 1978  
COMME 3 COMMETIC 3 COMMECD 3



ANGEL STATION MARCH 1979  
COMME 4 COMMETIC 4 COMMECD 4



CHANCE OCTOBER 1980  
COMME 9 COMMETIC 9 COMMECD 9



SOMEWHERE IN AFRICA JANUARY 1983  
COMME 5 COMMETIC 5 COMMECD 5



LIVE IN BUDAPEST FEBRUARY 1984  
COMME 10 COMMETIC 10 COMMECD 10

ALL ALBUMS DISTRIBUTED BY PACIFIC  
ORDER FROM PACIFIC TELESales ON 081 800 4490

FOR FURTHER INFORMATION CONTACT COHESION RECORDS  
PO BOX 766 LONDON SE13 8RN

20 YEARS... ALBUM AND BACK CATALOGUE SUPPORTED BY A MAJOR  
MARKETING CAMPAIGN  
INCLUDING THE SINGLE DAVY'S ON THE ROAD AGAIN b/w  
BLINDED BY THE LIGHT





## TOP 50 DANCE SINGLES

THE OFFICIAL **music week** CHART

| This Week<br>Last Week | Who's on Chart | Title<br>Artist   | Label (12")<br>(Distributor) |
|------------------------|----------------|---|------------------------------|
| 1                      | 2              | <b>ICE ICE BABY</b><br>Vanilla Ice  | SBK 125BK 18 (E)             |
| 2                      | 22             | <b>MR KIRKS NIGHTMARE</b><br>4 Hero<br>Reinforced RIVET 1203 (PAC)                  |                              |
| 3                      | 28             | <b>MISSING YOU</b><br>Soul II Soul/Kym Mazelle<br>Ten TENX 345 (F)                  |                              |
| 4                      | 30             | <b>MY DEFINITION OF A...</b><br>Dream Warriors<br>4th + B'way 12BRW 197 (F)         |                              |
| 5                      | 1              | <b>RHYTHM TAKES CONTROL</b><br>Unique 3<br>Ten TENX 327 (F)                         |                              |
| 6                      | 3              | <b>I WANNA GIVE YOU DEVOTION</b><br>Nomad featuring MC Mikee<br>Rumour RUMAT 25 (F) |                              |
| 7                      | 3              | <b>SOUND CLASH (CHAMPION SOUND)</b><br>Kick Squad<br>Kickin KICK 2 (SRD)            |                              |
| 8                      | 5              | <b>FANTASY</b><br>Black Box<br>deConstruction PT 42896 (BMG)                        |                              |
| 9                      | 4              | <b>CUBIK/OLYMPIC</b><br>S98 Stars<br>ZTT ZANG ST (W)                                |                              |
| 10                     | 12             | <b>SUCKER DJ</b><br>Dimples D<br>FBI FBI 12 (SP)                                    |                              |
| 11                     | NEW            | <b>FOUND LOVE</b><br>Double Dee feat Dany<br>Epic 6563766 (C)                       |                              |
| 12                     | 9              | <b>LOVE'S GOT ME</b><br>Loose Ends<br>Ten TENX1 330 (F)                             |                              |
| 13                     | 4              | <b>ILLEGAL GUNSHOT/SPLIFFHEAD</b><br>Regga Twins<br>Shut Up & Dance SUAD 7 (PAC)    |                              |
| 14                     | 49             | <b>THUNDER</b><br>Renegade Soundwave<br>Mute 12MUTE 124 (RT)                        |                              |
| 15                     | 2              | <b>AFTERMATH/I'M FOR REAL</b><br>Nightmares On Wax<br>Warp WAP 6 (RT)               |                              |
| 16                     | 11             | <b>UK BLAK</b><br>Caron Wheeler<br>RCA PT 43720 (BMG)                               |                              |
| 17                     | 13             | <b>CULTURE/COMIN' ON STRONG</b><br>Rebel MC<br>Desire WANTX 38 (PAC)                |                              |
| 18                     | NEW            | <b>SPICE</b><br>Aron<br>Vinyl Solution STORM 22 (SRD)                               |                              |
| 19                     | NEW            | <b>AROUND THE WAY GIRL</b><br>L.L.Cool J<br>Del Jam 6564478 (C)                     |                              |
| 20                     | 16             | <b>OOBE 1/OOBE 2</b><br>M.I.C.<br>Planet Pacific PPA2 CT (PAC)                      |                              |
| 21                     | 7              | <b>WHERE LOVE LIVES</b><br>Alison Limerick<br>Arista 6152509 (BMG)                  |                              |
| 22                     | NEW            | <b>POWER OF LOVE/DEE-LITE THEME</b><br>Dee-Lite<br>Elektra EKR 1177 (W)             |                              |
| 23                     | 15             | <b>ALCHEMIST/DEATH OF KAIKAZE</b><br>Geneside II<br>Jumpin' & Pumpin' 12TOT 9 (P)   |                              |
| 24                     | NEW            | <b>DON'T DREAM IT'S OVER</b><br>Less Stress<br>Boys Own BOIX 4 (F)                  |                              |

| This Week<br>Last Week | Who's on Chart | Title<br>Artist   | Label (12")<br>(Distributor) |
|------------------------|----------------|---|------------------------------|
| 25                     | NEW            | <b>DOWN TO EARTH</b><br>Monie Love<br>Cooltempo COOLX 222 (E)                           |                              |
| 26                     | NEW            | <b>CAN'T WAIT</b><br>I Can't Wait<br>Sleeping Bag SBUX 23T (SP)                         |                              |
| 27                     | NEW            | <b>THE EXORCIST (REMIX)</b><br>Scientist<br>Kickin KICK 1TR (SRD)                       |                              |
| 28                     | 17             | <b>100 MILES AND RUNNIN'</b><br>N.W.A.<br>Ruthless 12BRW 200 (F)                        |                              |
| 29                     | NEW            | <b>WHAT'S IT ALL ABOUT</b><br>Run-D.M.C.<br>Profile PROFIT 315 (F)                      |                              |
| 30                     | NEW            | <b>ARE YOU DREAMING?</b><br>Twirly 4 Seven/Capt. Hollywood<br>BCM BCM 12504 (P)         |                              |
| 31                     | NEW            | <b>LOVE COME DOWN</b><br>Eve Gallagher<br>More Protein PROT 612 (F)                     |                              |
| 32                     | 18             | <b>SINCE DAY ONE</b><br>Solid Gold<br>Epic 6564296 (C)                                  |                              |
| 33                     | NEW            | <b>SOLID GOLD</b><br>Ashley & Jackson<br>Big Life BLR 34T (RT)                          |                              |
| 34                     | NEW            | <b>LITTLE FLUFFY CLOUDS</b><br>Dibs<br>Big Life BLR 33T (RT)                            |                              |
| 35                     | 31             | <b>DON'T WORRY</b><br>Kim Appleby<br>Parlophone 12R 6272 (E)                            |                              |
| 36                     | 45             | <b>TIME TO MAKE THE FLOOR BURN</b><br>Megabass<br>Brothers Organisation 12MEGAX 1 (BMG) |                              |
| 37                     | 13             | <b>ANTHEM</b><br>N-Joi<br>deConstruction PT 44042 (BMG)                                 |                              |
| 38                     | 14             | <b>TECHNARCHY</b><br>Cybersonik<br>Champion CHAMP12 264 (BMG)                           |                              |
| 39                     | 27             | <b>I'LL BE THERE</b><br>Donna Gardner<br>Virgin VST 1307 (F)                            |                              |
| 40                     | NEW            | <b>CAN YOU FEEL ME</b><br>Inognito<br>Talkin Loud TLX 4 (F)                             |                              |
| 41                     | NEW            | <b>MURDER SHE WROTE</b><br>Tairrie B<br>MCA MCAT 1455 (F)                               |                              |
| 42                     | NEW            | <b>INSIDE OUT</b><br>Electric 101<br>Mercury MERX 335 (F)                               |                              |
| 43                     | NEW            | <b>NOW IS TOMORROW</b><br>Definition Of Sound<br>Circa YRT 54 (F)                       |                              |
| 44                     | NEW            | <b>IN A STATE</b><br>2 For Joy<br>Mercury MERX 333 (F)                                  |                              |
| 45                     | 29             | <b>CAN'T STOP</b><br>After 7<br>Virgin America VUST 31 (F)                              |                              |
| 46                     | 23             | <b>FRY YOU LIKE FISH</b><br>Caveaman<br>Profile PROFIT 286 (P)                          |                              |
| 47                     | 47             | <b>DANGEROUS ON THE DANCEFLOOR</b><br>Sunshine & Bones<br>CityBeat CBE 1253 (W)         |                              |
| 48                     | 35             | <b>MUNSTON ON A RAINY DAY</b><br>Zoe<br>M&G MAGX 6 (F)                                  |                              |
| 49                     | 2              | <b>IN ZAIRE</b><br>African Captives<br>Urban URBX 64 (F)                                |                              |
| 50                     | NEW            | <b>BABY DON'T CRY</b><br>Lala Hatheway<br>Virgin (USA) 096415 (Impor)                   |                              |

© CN: Compiled by Spotlight Research from Gallup data collected from dance outlets. Bubblers are from outside Top 50 on their way up.

## TOP 10 DANCE ALBUMS

| This Week<br>Last Week | Who's on Chart | Title<br>Artist   | Label/Piccasette<br>(Distributor) |
|------------------------|----------------|---|-----------------------------------|
| 1                      | 2              | <b>THE FUTURE</b><br>Guy<br>MCA MCG 6119/MCGC 6119 (F)                      |                                   |
| 2                      | 1              | <b>DO ME AGAIN</b><br>Freddie Jackson<br>Capitol EST 2134/CEST 2134 (E)     |                                   |
| 3                      | 4              | <b>BELIEF</b><br>Innocence<br>Cooltempo CLTP 20/ZCTLP 20 (E)                |                                   |
| 4                      | 10             | <b>LOOK HOW LONG</b><br>Loose Ends<br>Ten DIX 94CDIX 94 (F)                 |                                   |
| 5                      | RE             | <b>UK BLAK</b><br>Caron Wheeler<br>RCA PL 74751/PK75 1475 (BMG)             |                                   |
| 6                      | RE             | <b>NOW DANCE 903</b><br>Various<br>EMI/Virgin/Poly NOD 6/CTNOD 6 (E)        |                                   |
| 7                      | 3              | <b>TAKE CONTROL</b><br>Gary Taylor<br>Expansion EXLP 05 (Imp)               |                                   |
| 8                      | RE             | <b>OPEN INVITATION</b><br>Garaid Alston<br>Motown ZL 72725/ZK 72725 (BMG)   |                                   |
| 9                      | NEW            | <b>TASTE OF CHOCOLATE</b><br>Big Daddy Kane<br>Cold Chillin' 7599263031 (W) |                                   |
| 10                     | RE             | <b>JOHNNY GILL</b><br>Johnny Gill<br>Motown ZL 72698/ZK 72698 (BMG)         |                                   |

## TOP 10 BUBLERS

| This Week<br>Last Week | Who's on Chart | Title<br>Artist   | Label (12")<br>(Distributor) |
|------------------------|----------------|---|------------------------------|
| 1                      | NEW            | <b>OUT OF CONTROL</b><br>Mind Of Kane<br>Deja Vu DJV 004 (RT)               |                              |
| 2                      | NEW            | <b>PROJECT 1 (EP)</b><br>Project 1<br>Tam Tam TTT 033 (PAC)                 |                              |
| 3                      | NEW            | <b>SOUTH OF THE RIVER</b><br>Mica Paris<br>4th + B'way 12BRW 199 (F)        |                              |
| 4                      | NEW            | <b>WHITE LIGHTS</b><br>Secret Desire<br>Vinyl Solution STORM 21 (SRD)       |                              |
| 5                      | RE             | <b>FEEL THE GROOVE</b><br>Carcouche<br>Brothers Org. 12BORG 21 (BMG)        |                              |
| 6                      | NEW            | <b>LOVE COMES TO MIND</b><br>The Chimes<br>CBS CHIMT 4 (C)                  |                              |
| 7                      | RE             | <b>RESPECT</b><br>Gaddy Freddy<br>Music Of Life NOTE 45 (F)                 |                              |
| 8                      | NEW            | <b>RIPPING UP THE INDUSTRY</b><br>Black Radical M/M<br>Mango 12MNG 764 (F)  |                              |
| 9                      | NEW            | <b>SENSITIVITY</b><br>Raph Trévisant<br>MCA (USA) MCA 1253933 (Imp)         |                              |
| 10                     | NEW            | <b>LOOKIN' AT THE FRONT DOOR</b><br>Main Source<br>Wild Pitch WP 1020 (Imp) |                              |

## ADVERTISEMENT

## ADVERTISEMENT

## ADVERTISEMENT

**JET STAR**  
1 2 3 4 5  
081 961 5818

## REGGAE DISCO CHART

| This Week<br>Last Week | Title<br>Artist  | Label (12")<br>(Distributor) |
|------------------------|--|------------------------------|
| 1                      | (1) <b>DRUM PAN SOUND</b> Reggae Stepper<br>Steeley & Clevea SCT 9       |                              |
| 2                      | (2) <b>CAAN DUN</b> Shabba Ranks<br>Steeley & Clevea SCT 15              |                              |
| 3                      | (4) <b>TEMPTED TO TOUCH</b> Becca Hammond<br>Penthouse PH 1253           |                              |
| 4                      | (5) <b>HYPOCRITES</b> Michael Prophet & Daddy Freddy<br>Living R. 1M 043 |                              |
| 5                      | (3) <b>TRIP</b> Alison Limerick<br>Penthouse PH 68                       |                              |
| 6                      | (10) <b>STICK IT UP</b> Shaka Demus<br>Mr Doo MDD 028                    |                              |
| 7                      | (5) <b>GET READY</b> Michael Prophet & Ricky Tuffly<br>Penthouse PH 7    |                              |
| 8                      | (11) <b>GUN</b> Captain Barkley<br>Steeley & Clevea SCT 18               |                              |
| 9                      | (6) <b>CU OONUH</b> Reggae Stepper<br>Techniques WRT 67                  |                              |
| 10                     | (9) <b>RETREAT</b> Cuty Ranks<br>Steeley & Clevea SCT 13                 |                              |

## REGGAE CHART

|    |      |   |
|----|------|---|
| 11 | (8)  | <b>THE STOPPER</b> Cuty Ranks<br>Fashion FAD 074                  |
| 12 | (14) | <b>FALLIN'</b> Peter Hunnings<br>Toussa TRS 017                   |
| 13 | (16) | <b>GONE HOME</b> Mokka B & John McClean<br>Ariva AR1 114          |
| 14 | (18) | <b>MAGGA MAN</b> Ninette Irie<br>Mango 12 MNG 760                 |
| 15 | (17) | <b>DO NNETTE</b> Ninette Irie<br>Steeley & Clevea SCT 14          |
| 16 | (19) | <b>I GOT TO GET YOU</b> Tony Tuff<br>Penthouse PH 1254            |
| 17 | (13) | <b>RETREAT SOUND</b> Boy Cuty Ranks<br>Soye SUT 17                |
| 18 | (23) | <b>IT COULD BE YOU</b> Frankie Paul<br>Mr Doo MDD 027             |
| 19 | (21) | <b>SUKIE SUKIE</b> Nyanon & Tings Stewart<br>World-a-Music W02090 |
| 20 | (15) | <b>THE BOMMER</b> Cuty Ranks<br>White Label SVT 13                |

## REGGAE ALBUM CHART

|    |      |   |
|----|------|---|
| 1  | (1)  | <b>THE LIVING BOOM</b> Barry Boom<br>Fire Style FADLP 016         |
| 2  | (1)  | <b>PURE LOVERS VOL. 2</b> Various<br>Charm CLP 102                |
| 3  | (3)  | <b>OVER PROOF</b> Dennis Brown<br>Greenleafs GREL 152             |
| 4  | (5)  | <b>A TOUCH OF CLASS</b> Sugar Minott<br>Johnny's JAMP 001         |
| 5  | (9)  | <b>NATURAL SUN TAN</b> Mokka B<br>Ariva AR1P 058                  |
| 6  | (4)  | <b>RAW GROOVE</b> Various<br>Fashion FADLP 017                    |
| 7  | (—)  | <b>JUST REALITY</b> Shabba Ranks<br>Blue Mountain BMLP 41         |
| 8  | (11) | <b>HARDCORE RAGGA</b> Various<br>Greenleafs GREL 151              |
| 9  | (19) | <b>GOLDEN TOUCH</b> Shabba Ranks<br>Greenleafs GREL 143           |
| 10 | (30) | <b>LOVERS FOR LOVERS...</b> Various<br>Business Records WBRLP 010 |

**FOCUS**  
**THREE** **BBC RADIO 3**

**Programme:** Mixing It, BBC Radio Three's crossover programme  
**Timing:** 10.30pm, alternate 10-10-year-olds, 25 per cent under 30  
**Length:** One hour  
**Audience:** Radio Three — 3m a week. Eight per cent weekly reach. Average listening hours: 15 per week  
**Age profile:** Core listener 40-45 per cent female  
**Sex profile:** 55 per cent male; 45 per cent female  
**Key staff:** Producer — Anthony Cheevers. Presenters — Robert Sandall, Mark Russell  
**Music policy:** "We play an outrageous amalgam of styles: things we think are interesting or won't fit in elsewhere. It's difficult to imagine where else John Zorn's *Fuck The Facts* would get played" — Robert Sandall, presenter  
**Typical programme:** Bobby McFerrin, Nusrat Fateh Ali Khan, Ennio Morricone, Michael Torke, Gipsy Kings, John Zorn  
**Special features:** Feature interviews generally tied to concerts or album releases.  
**Head of Music's view:** "It's a vigorous and worthwhile new departure. It's getting very good feedback from listeners." — Adrian Thomas  
**Promoters View:** "Any attempt to break down the barriers of classical elitism is welcome, especially when it comes from inside Radio Three itself" — Paul Moseley, Decca marketing manager

# Admen turn to new talent

Product endorsement by pop artists has for years been the territory of predominantly American moguls such as Michael Jackson.

Recent campaigns, however, have featured a broader range of artists, including Nigel Kennedy and Rod Stewart.

Advertising research agency Songseekers believes unknowns may soon be making their first TV appearances during the commercial breaks, and is approaching record companies with the idea.

"In the future a new band could synchronise their first single to coincide with the launch of an ad campaign to give both a boost," predicts Songseekers' head of creative research Dave Wibberley.

Pepsi, which brought together Rod Stewart and Tina Turner for their current It Takes Two hit, says it is looking more closely at using new bands in advertising.

"One of our problems is continuing to find people who match up to the status of Michael Jackson," says Jonathan Elkin of Hill & Knowlton, which handles Pepsi's PR. "We are always looking for up-and-coming bands."

The Beloved and The Cocteau Twins have already entered the advertising arena, their music setting the mood in ads for Alpen muesli and Aqua Libra. Now East West is re-releasing The Beloved single which was originally a top 30 hit last November.

Appearing in the ad may



Nigel Kennedy: a virtuoso with the common touch

seem a small step from having your music as the main theme, but Beloved vocalist Jon Marsh believes there is a huge difference.

"If you are in the actual ad it's a much more direct endorsement," he says. But the money is still an attraction as Factory Records' head of A&R Phil Saxe confirms. "We could say our bands wouldn't endorse products, but everyone has their price."

Smaller acts could not demand the sums paid to Tina Turner, however. Turner's 122-date world tour was backed by a £20m deal with Pepsi.

Only artists in her league have what Pepsi calls "immediate recognition", but lesser-known artists such as The Beloved, Happy Mondays and Stone Roses can offer a specific image or mood to match a particular product.

Ferguson's current TV and

video ad uses violinist Nigel Kennedy in just that way. The virtuoso represents both quality and the common touch perfectly, says Russell Seakins of Abbott, Mead Vickers which put the commercial together.

But the fact remains that endorsement can threaten an artist's credibility and many guard their principles closely.

"The whole concept of advertising is a sensitive area in an industry where image is all important," says Dave Wibberley. "Endorsement has to be handled with kid gloves but with the right style and approach wooing small brands could be a good promotional device."

Clearly, artist endorsement in advertising campaigns is a fragile concept. One naff ad could shatter an artists image and condemn Songseekers initiatives to the waste basket.

Martin Talbot

## EXPOSURE

### MONDAY NOVEMBER 26

**Dance Energy**, featuring  
 Dream Warriors,  
 Monie Love, Pet Shop Boys, BBC2: 6.05pm-6.45pm

**In Concert Classic** —  
 Duran Duran, Radio One: 9pm-10pm

### WEDNESDAY NOVEMBER 28

**Rapido** featuring Caron  
 Wheeler,  
 Londonbeat, Prefab Sprout, Galaxie 500, Gary Moore, BBC 2: 7.40pm-8.10pm (repeat Sunday 11.55pm-12.25am)

### THURSDAY NOVEMBER 29

**Classic Documentaries** —  
 The Best Of Rod Stewart, Radio One: 9pm-10pm

**Top Of The Pops**, BBC 1: 7pm-7.30pm

### FRIDAY NOVEMBER 30

**Afro Pop** — fusion and electric traditional music from South Africa featuring  
 Johnny Clegg, Radio Five: 8pm-10pm

**The Word** featuring 10,000 Maniacs live, Channel 4: 11.10pm-12.10am

**Dance4ze** featuring Dadda Freddy, Courtney Pine, Loose Ends, Channel 4: 12.40am-1.40am

### SATURDAY DECEMBER 1

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

**Red Hot And Blue**, featuring Annie Lennox, David Byrne, Debbie Harry, Jimmy Somerville, Neneh Cherry and Erasure, Channel 4: 10pm-11.30pm

## COVER STAR SURVEY

Best Records' most successful signing tops *MW's* first coverstar survey after appearing on 6.6m magazine covers across the UK in the past four weeks. Paul 'Gazza' Gascoigne's front covers included the *Sunday Mirror* magazine (circulation 2.9m) and *TV Times* (2.7m).

Also in the Top 10 were Cliff Richard (1.3m), New Kids On The Block (458,000), Kylie Minogue (455,000), Madonna (454,000), Runrig (312,000), Craig McLachlan (277,000), Betty Boo (258,000), Dolly Parton (256,900) and Sinead O'Connor (210,000).  
 Source: Media Shadovfax.



# DUKE Sweet POWER

"THINK Just a little bit"  
 PICK 4 featuring DUKE

ON ONE SMOKIN' 12"

NOTE 42  
 OUT DEC 3rd  
 Distributed by Pinnacle/Recuts



# High profits at low cost

Music sponsorship need not just be for big companies with matching wallets, it can be a useful tool for small outfits wanting to reach a specific target audience, writes Valerie Potter

Ian Spero explains his iceberg theory: "The third that is above the surface is the above-line opportunity to put your name on something. The two-thirds below the surface is the key to making it successful."

**B**ig budgets and high corporate profiles are the stuff of music promotion in the US. In the UK, however, "I'm with the brand" is proving far less attractive than "I'm with the band".

Yet the low-key, low-cost nature of backing bands with cash here is one of its main attractions, argues Christina Harris of sponsorship agency Allied Events.

"Music sponsorship isn't just for big companies who can put up big money," she says. "It's also for smaller companies who want to reach a target audience."

In the UK, it costs less to be seen more. "You needn't talk about hundreds of thousands of pounds; you can talk about £5,000 or £10,000," she adds.

The trouble with music sponsorship in the UK is that the kudos of association can evaporate when there is no natural link between artist and sponsor. As David Beeching, sales and marketing director of the Stiletto agency explains, being



Beeching: natural link essential

seen as "one very rich company giving another guy who's very rich a lot of money" tends to rub the consumer up the wrong way.

Where sponsorship works best is with long-term commitments between companies and artists. There is a high-risk factor involved with fresh talent: they may be one-hit wonders or fall foul of the fickle teenage market long before the ink is dried on the contract. Consider Bros and Pepsi.

This fact coloured Expedier Communications' thinking when it came up with the Tennents Live campaign for the Scottish brewer.

In Ireland, the lager's brand image was tied to one of the higher spending areas of its 18- to 26-year-old target buyers — live music. Not only did the campaign cover the more familiar artists such as the Pogues and Mary Coughlan, it also took the laudable step of sponsoring new talent. Something Happens!, An Emotional Fish and No Sweat were among those acts to benefit.

Market leaders in music sponsorship are not from the bustling world of pop, however. The more stable arena of classical music has long boasted the benefits of company backing.

As careers in classical music tend to be longer than their pop counterparts, there is more time to plan and execute long-term, coherent sponsorship strategies.

One example is Spero Communications' marriage of electronics giant NEC with the Royal Philharmonic Orchestra. Five years ago the courtship began with a series of sponsored concerts. Since then the relationship has blossomed to the point where NEC and the RPO are now planning a further deal for another three years.

The agency's Ian Spero says the key to any sponsorship package is first to define clearly its marketing objectives. The sponsorship sum is only a starting point — companies must be prepared to make extra investment to ensure it works. This he calls the "iceberg" theory.

"The third that is above the surface is the above-line

opportunity to put your name on something," he explains. "The two-thirds below the surface is the key to making it successful."

Stiletto's Beeching can point to two companies who claim to have benefited from tying their corporate image to music: Continental Airlines received 4,089 mentions from its links with the Capital Radio Music Festival. It transformed an operating loss in 1986 to an \$18m profit in 1989. These two facts are not, of course, directly linked, but Continental concentrated its marketing push on sponsorship and commercials on the London station and others in the South.

San Miguel also reported a huge upswing in sales of its beer after including backing of the Gipsy Kings' Wembley Arena shows in its promotional plans.

As music sponsorship is still a

relatively unexplored marketing area in the UK, the opportunities for fresher approaches abound.

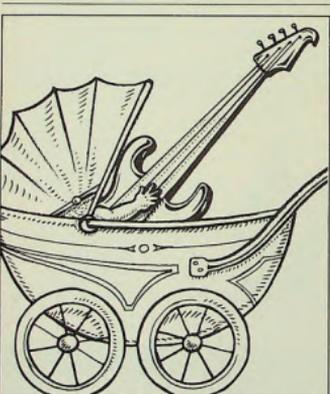
Harp Lager's brewer has been sponsoring concerts since 1985 in the form of its Harp Beat campaign. It has recently moved on to finance such diverse products as Rock Aid Armenia, the Rock On Film season at the National Film Theatre and the sating of commemorative rock history plaques.

Another company, RPM (Music Sponsorship), is looking for backing for two of London's leading music venues, the Marquee and the Town & Country Club.

Once the delicate balance between reasonable co-operation and creative input has been reached, it may yet be possible to turn band loyalty into brand loyalty.

## BONDING BANDS TO BRANDS

| PRODUCT   | ACT   | AGENCY                      |
|---|---|-----------------------------|
| NEC   | Royal Philharmonic Orchestra                                    | Spero Communications        |
| Originally intended as a "one-off" series of concerts in 1985, negotiations are currently underway to extend the sponsorship until 1993. Each series consists of six concerts spread over three months and the programme has been extended to include events like masterclasses and albums. |   |                             |
| Continental Airlines  | Capital Radio Music Festival, Jean Michel Jarre, Chris Rea      | Stiletto                    |
| Continental's integrated marketing campaign based on music has successfully increased the company's profits and profile in the UK, although the company subsequently moved its marketing budget into advertising.   |   |                             |
| San Miguel  | Gipsy Kings at Wembley Arena                                    | Allied Events               |
| San Miguel saw sales take a sharp upward turn after a marketing campaign which included sponsorship of the two sell-out Gipsy Kings' shows at Wembley Arena, attended by more than 20,000 people.   |   |                             |
| Lee Cooper/Philips/Range Rover  | Subsidiary sponsors at this year's Knebworth Festival           | RPM (Music Sponsorship) Ltd |
| Although RPM was not involved in the main Knebworth sponsorship, it put together central deals in order to provide services such as transport, closed circuit TV and uniforms for working personnel.  |   |                             |
| Pepsi   | Michael Jackson, Tina Turner (UK only)                          | Stiletto                    |
| Pepsi has long had a tradition for aligning its sponsorship with major league artists. Jackson alone played to 834,000 people in the UK in 1989.  |   |                             |
| Regalon   | Luciano Pavarotti   | Allied Events               |
| Regalon successfully used the sponsorship of Pavarotti's concert at the London Arena (cap. 11,000) in a campaign to publicise its Docklands development.  |   |                             |
| Tennents Live!  | Sponsorship of tours, showcases and residencies in Irish venues | Expedier Communications     |
| Tennents Live! sponsors six or seven Irish tours per year, as well as other live music shows, and to date, has sponsored around 300 concerts.   |   |                             |



## WHEN IS THE RIGHT TIME FOR SPONSORSHIP?

Never too early of course! Once you know your objectives it is important to receive professional advice to maximise your income.

Make sure you are not left holding the baby!

Contact Ralph Morris, Managing Director of

**ADVERTISING ANSWERS International**

200/208 Tottenham Court Road  
London W1P 9LA  
Tel: 071-323 4770, Fax: 071-436 3219

# Costs rise as videos go live

Gone are the days of the cheap and cheerful compilation. Today's sophisticated audiences have forced video production companies to turn to live performance shoots at huge expense. By Alison Benjamin

**S**ound and special effects were all you needed to sell a pop video back in the early Eighties. But the novelty of back-to-back compilations began to fade and consumers began demanding more than wacky antics.

Video companies turned to live shoots for inspiration, filming big names like Duran Duran and Eurythmics at huge expense.

Now, the increasing sophistication of audiences is forcing them to dig even deeper into their pockets to retain audiences.

Video charts that were once dominated by multi-artist compilations, now boast a collection of big budget concerts — and with most video distributors shipping out live shows over the next few months it is set to stay that way.

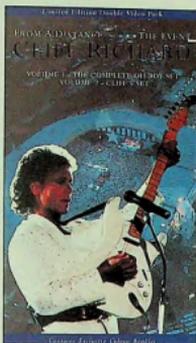
John Paveley, music video manager at MCEG Virgin Vision, puts the trend down to consumer demand.

"It used to be dead easy and cheap sticking promos together and putting them out, but now people want something more," he explains.

"Seeing an artist in concert is the ultimate for the fan. It's the old front-row seat syndrome and nowadays digital recording coupled with new hardware, which turns your TV into a hi-fi, means fans no longer lose out on the sound side if they buy the live programme."

The predominance of dance music in the charts is another reason why emphasis was moved to real live shows. Sales figures show that dance music fans would rather be out clubbing than watching videos so the latest in the New series is lucky to shift 20,000 units.

Whereas a selection of pop promos may have cost the record company £100,000 to produce, stringing them together for sell through costs the video



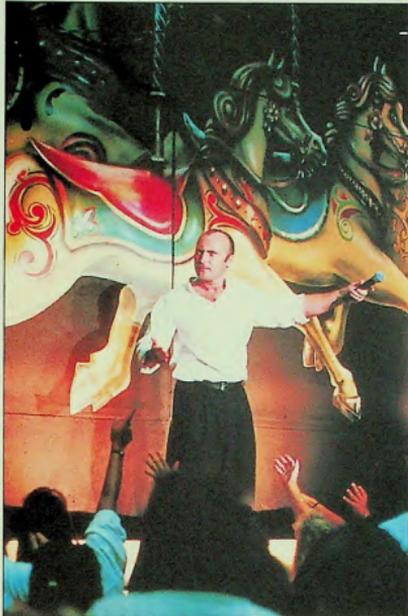
Cliff Richard: on Central TV

company only around £8,000, compared with a live-shoot budget which can be anything from £60,000 up to £600,000 — the price of the 16-camera shoot, Simple Minds' Verona.

"Budgets are dependent on the popularity and status of the artist," explains Paveley. "Not many artists today would merit such a huge spend as Simple Minds."

Virgin also felt the band warranted an £11.99 price tag instead of the traditional £9.99. If it shifts the expected 300,000 units the company will have easily recouped its costs, without taking into account the sale of the TV rights.

"With editing suites costing at least £250-an-hour, including the editor, and a two-hour show shot on 10 cameras producing 20 hours of footage, it's not hard to understand why live performance videos are so expensive," points out Chris Main, head of production at PMV.



Phil Collins: Live In Berlin video was released with the LP

"First you have to transfer your film on to video, watch the footage, make rough (off line) edits piecing in the soundtrack. Then the band goes away and remakes the soundtrack, which can cost anything from £20,000-£80,000 and months later the final (on line) edit can be made."

**P**ost production accounts for 50 per cent of the budget according to Main. The production company takes a 20 per cent mark up on the budget, the director takes 10 per cent of this gross figure and five per cent goes to the producer. The rest is attributable to the live shoot, with all its hidden costs.

Hiring cameras, equipment to move them around, lighting, and buying the film, supplying food and drink for the crew, and paying their wages, travel and accommodation expenses all add up.

Gary Shoefield, director of acquisitions at Channel 5, says that these big budgets are the direct result of higher production costs, and in relative terms companies are spending less now on long-forms than in the mid-Eighties. A £300,000 spend on Eurythmics Live In Sydney or £14m on Blondie's Eat To The Beat — one of the first LPs on video — back in 1980 represented a much larger budget.

"Now, unless the video is absolutely terrible, the artist will ▶

"Just because we spent £400,000 on Tears For Fears: Going To California doesn't mean a less expensive video like Wet, Wet, Wet: Live In The Park which cost £180,000 is an inferior product", says Chris Main, head of production at PMV. "Different bands want different things and filming one concert in Glasgow is a lot cheaper than a series of shoots across the States." But few big acts now get away with spending less than £300,000. Soul II Soul: Live, for instance, was shot mainly on the Brixton Academy leg of their world tour and cost £325,000.

Phil Collins: Seriously Live In Berlin, released last month by MCEG Virgin simultaneously with the album, contains eight extra tracks, and had a £400,000 budget.

## TOP 10 SELL THROUGH

- 1 IN CONCERT Carreras, Domingo, Pavarotti Channel 5/MV
- 2 STEP BY STEP New Kids On The Block CMV
- 3 WILD! Erasure BMG Video
- 4 HANGIN' TOUGH New Kids On The Block CMV
- 5 FOREIGN AFFAIR Tina Turner PMI
- 6 THE BIG PICTURE — LIVE Deacon Blue CMV
- 7 THE SINGLES COLLECTION Phil Collins Virgin
- 8 YOU FAT B\*\*TARDS! — LIVE Faith No More Channel 5/PMV
- 9 PAVAROTTI Luciano Pavarotti Music Club
- 10 ROCKING ALL OVER THE YEARS Status Quo Channel 5/PMV

Compiled by Spotlight Research from Gallup data July 30-November 3 1990.



Tina Turner: live video cost £12m to make

"Unfortunately video companies can get away with skimping because unlike for records, there is no quality control for videos," says Jazz Summers of Big Life Films. His company has just made the Lisa Stansfield: All Around The World video for £200,000. (BMG). Breakdown of cost: sound £20,000, shooting all over the world £30,000; actual concert £90,000; post production £50,000; overheads/hidden costs £110,000.

► sell it," says Shoefield. "You could have Jason Donovan singing in his sitting room and it would sell."

His view is echoed by small production company The Oil Factory which has just filmed Sinead O'Connor on her European tour. The £200,000 budget does not represent a big spend when you take into account increased costs, says producer Nicky Amos.

Adrian Workman, vice-president of BMG International, which has Lisa Stansfield's £200,000 All Around The World on its label, feels "maturity and experience has enabled the video industry to gain the expertise needed to cut costs".

PMV/Channel 5's low budget answer for tapping into consumer demand for single artist products is the anthology style video, costing £50,000 at the most to piece together archive live footage with recent material, and insert an interview on location. The sell through shelves are now full of tapes like The Very Best Of Elton John, which cost just £20,000.

PMI, on the other hand, is continuing to churn out single artist clip compilations and expects both MC Hammer's and Tina Turner's latest promos to prove very popular.

Marketing manager, Guy Warren, believes the trend towards live shows has nothing to



Elton John: cut-price video combines archive shots with recent footage

do with consumer taste, which he maintains is still firmly behind compilations — Phil Collins: Singles Collection has sold 275,000 units — but everything to do with good filmable shows coming up and artists reaching the level at which they merit an in-concert video.

Its only recent live show, Cliff Richard: The Event, was

produced in conjunction with Central TV. Central is also partner on a Belinda Carlisle special with Castle Communications and a similar tie in between Granada TV and PMV/Channel 5 has produced the not yet released, \$1.5m Tina Turner: Live In Barcelona.

So are these tie-ins the way forward for video companies?

"With big budgets for live shoots it makes sense to sort out rights in advance," says Chris Main. "That way it's easier to secure a big budget."

And with American and European audiences overdone on MTV pop promos, live concerts have global appeal which makes their production all the more attractive.

## ISSUE TWO OUT NOW THE DEFINITIVE VIDEO MAGAZINE

### IRON MAIDEN

Exclusive interview filmed at Steve Harris' home discussing the recording of the new MAIDEN album plus a retrospective visual history of MAIDEN'S video career

### JUDAS PRIEST

Pure unleashed Priest! Rob Halford reveals the effects of the band's courtroom battle on the band and unveils their hot new sound

### MEGADETH

Dave Mustaine and Dave Elstrom talk about producers, their new album and line-up changes within the band

### DAMN YANKEES

MXS joins this outspoken foursome on their tour of the U.S.

### FOREIGNER SLAUGHTER

### GILLAN RATT

### SPREAD EAGLE LOUD

### FOUNDATIONS '90

### METAL XS

AVAILABLE FROM ALL GOOD RECORD AND VIDEO STORES  
DISTRIBUTED IN THE U.K. BY CHANNEL 5 DISTRIBUTION LTD

**THE INTELLIGENT ROCK FANS  
GUIDE TO METAL AND BEYOND..**



Fotodisk  
VIDEO





*You're not just buying music,  
you're buying life.*

**David Byrne** *Don't Fence Me In* David Byrne

**Neneh Cherry** *I've Got You Under My Skin* Jean Baptiste Mondino

**Jimmy Somerville** *From This Moment On* Steve Mclean

**Jody Watley** *After You, Who?* Matthew Rolston

**Salif Keita** *Begin The Beguine* Zak Ove

**Erasure** *Too Darn Hot* Adelle Lutz & Sandy McLeod

**Sinead O'Connor** *You Do Something To Me* John Maybury

**The Jungle Brothers** *I Get A Kick Out Of You* Mark Pellington

**The Neville Brothers** *In The Still Of The Night* Jonathan Demme

**k. d. lang** *So In Love* Percy Adlon

**Les Negresses Vertes** *I Love Paris* Roger Pomphrey

**Aztec Camera** *Do I Love You* John Scarlett-Davies

**Deborah Harry & Iggy Pop** *Well, Did You Evah!* Alex Cox

**Lisa Stansfield** *Down In The Depths* Philippe Gautier

**Kirsty MacColl** *Miss Otis Regrets /* Neil Jordan  
& **The Pogues** *Just One Of Those Things*

**Tom Waits** *It's Alright With Me* Jim Jarmusch

**U2** *Night And Day* Wim Wenders

**Annie Lennox** *Every Time We Say Goodbye* Ed Lachman

**Bill Irwin Comedy Sketch** Adelle Lutz & Sandy McLeod

All royalties received by King Cole Inc., from the sale of this video will go to existing organisations around the world dedicated to fighting AIDS.

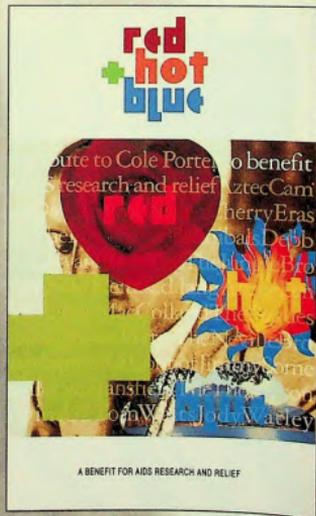
CATALOGUE NUMBER: 790 484. Running Time: Approx 90 Minutes

**Please Order Now From Your BMG Rep  
Or From BMG Telesales 021 500 5678**



Double album available on Chrysalis Records on CD, MC and LP

## On Video



December 3rd



**Happy Mondays**  
Call the Cops  
Featuring Kinky Afro  
CMP 6026



**Spandau Ballet**  
Live Hits  
At the N.E.C.  
CMP 6016



**Belinda Carlisle**  
Runaway Live  
Featuring  
(We Want) the same thing  
CMP 6004



**Julie Andrews**  
Greatest Hits Live  
Songs from Stage  
and Screen  
CMP 6027

CASTLE  
MUSIC  
PICTURES



**Buzzcocks**  
Live Legends  
CMP 6001



**Uriah Heep**  
Live Legends  
CMP 6002



**Dr. Feelgood**  
Live Legends  
CMP 6003



**Hawkwind**  
Live Legends  
CMP 6005

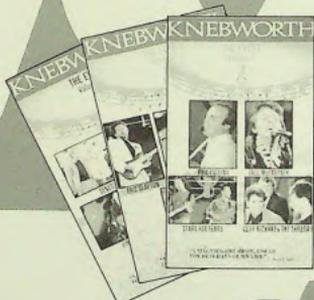
CASTLE  
MUSIC  
PICTURES



**The Everly Brothers**  
Reunion Concert  
CMP 6022



**The Nat King Cole Collection**  
Volumes 1 - 3  
CMP 7011 7012 7013



**Knebworth The Event**  
Volumes 1 - 3  
CMP 6006 6007 6008

CASTLE  
MUSIC  
PICTURES



**Banned in the USA**

Luke featuring  
The 2 Live Crew  
CMP 6023



**Pavarotti**

The Event  
Featuring  
Nessun dorma  
CMP 8001



**James Galway**

Invites Nigel  
Kennedy, Julian  
Lloyd Webber with  
Peter Pettinger  
CMP 6011



**Jive Bunny**

How to Jive with  
Jive Bunny  
Including  
'Lets Swing Again' Video  
CMP 6020



**Ten Years After**

Live Legends  
CMP 6012



**Deep Purple**

Doing Their Thing  
CMP 3001



**Saxon**

Greatest Hits Live!  
CMP 7009



**The Everly  
Brothers**

Rock 'n' Roll  
Odyssey  
CMP 6021



**Dancedaze**

Dancing Into The Nineties & Volume 1-2  
CMP 6024 6025 6026

CASTLE

MUSIC  
PICTURE

Whatever  
you  
want



**Status Quo**

The Anniversary  
Waltz  
CMP 6029

ORDER NOW FROM B.M.G.

TELESALES 021-500 5678

OR CASTLE SALES AND

MARKETING LIMITED



# Mutual benefits of close ties

Video marketers cross lines, not swords, with their record label cousins as the Christmas product wave breaks. By James Anthony

**T**he three month run-up to Christmas sees video marketers champing at the bit as they prepare to fire off whole volleys of video cassettes at retail outlets.

It is an anxious time and one which tests the unique relationship between the video marketing company and its important relative, the record company. The relationship is special in that two entirely separate and unfamiliar companies have to liaise and cooperate fully in order to benefit their mutual interests.

"I can't honestly say that I've ever experienced co-operation problems," says Guy Warren, marketing manager at Picture Music International. "The industry goes on about achieving a distinct identity for a video when it's released in conjunction with a record. Not so. As promoters of the video we ride on the same wave as the record label.

"An audience is targeted and we advertise appropriately. Ads take a couple of forms, it's either a straight forward promo for the album with a mention for the video tagged on, a solo ad for the video or an ad for the video with album tagged on.

"The problems can arise when the video contains more tracks or different variations of tracks from those featured on the original album. In that instance, the IBA refuses to let us advertise the two units as one, so the whole idea of mentioning one with the other falls through the window.

"With that one exception it's not strictly a question of establishing a separate identity between video and its vinyl counterpart.

"As to how both parties liaise, it's a simple matter of discussing the product. For example, although PMI is part of the Thorn-EMI group we're totally independent of the record label. In the case of an in-house promotion we still have to go through the process of meeting with their people and working out a plan of action. The promotion then follows."

PMI is not the only video marketing company to dismiss the myth that friction is the main operative force between video and record company. The successful independent Castle Music Pictures also shrugs off the suggestion that cross promotions are doomed from the start.

"We've always linked up successfully," enthuses managing director Geoff Kempin. "Take the Knobworth concert — we had the sole video rights while Polydor enjoyed similar music privileges. Despite this situation there was an excellent cross link. We'd plug



Kempin: successful Knobworth link with Polydor

them and they'd do the same for us. Anyone wanting to make a serious profit has just got to.

"Of course, it's preferable to hold both music and video rights but I'm convinced that it's a positive thing that we can work with record companies in this way. Both parties build a common base from two different repertoires."

All this talk of mutual co-operation could easily fool the casual observer into thinking the music video business is genteel. But there are ways and means of making the video stand above its vinyl companion.

PMI's Guy Warren explains how he intends to maximise the appeal of just one of his Christmas releases, the new one from Cliff Richard.

The video, *From A Distance — The Event*, has been released in both audio and visual formats. Warren and his team decided to give the video extra appeal by adding extra tracks. This bonus, along with the limited edition double Amaray video box (a UK first), should see that the 40-track video (priced at a moderate £16.99) enjoys a Christmas advantage over cassette, CD and vinyl.

**A** world away from Cliff, but another potential area of success is when the video company gets to work on a product that boasts a loyal following. For this reason, PMI is only too happy to promote a potentially uninspiring product. Iron Maiden — *The First Ten Years* might seem like a sticky wicket on which to pitch any promotion, but Warren knows better.

an even easier way around the concept of cross promotion. Sales marketing director Colin Lomax explains: "We are slightly different in that as an independent company we are starting to liaise with the artist's management and knock out the record company altogether. Take *Kylie On The Go*, a video we put out earlier this year. It was a straightforward arrangement between us and her management, nobody else so no fuss.

"One of the rare cross promotions we are involved with is our release of *The Bee Gees — Take One For All Tour*. We'd actually released it earlier this year but got wind that PolyGram were doing a Christmas album based on the same tour. With some negotiation we were able to re-release the video, package it differently and latch on to PolyGram's campaign."

So in view of these contrasting campaigns what is going to sell during this Christmas run-up?

Iron Maiden might raise a few laughs in the industry, but as a video act they're unbeatable. They enjoy a dedicated following who display the kind of loyalty some bands can only dream of," he says.

This means that with appropriate placements in the media, PMI experiences maximum success with a near minimum effort. In such an instance the video/record company concept of distinct identity for the product and successful cross promotions are barely tried.

"Iron Maiden fans don't differentiate between a record, a video or a poster," says Warren. "It's a piece of Iron Maiden and they want it."

The Video Collection has found

CMF's Geoff Kempin reckons on the most successful videos to be "the ones which appeal across the audience spectrum. We've got the *Jive Bunny — How To Jive* video. Obviously, an act like *Jive Bunny* is entertaining to young and old alike and it just can't fail to be a top seller."

CMP reckons to make a killing with the popular *Happy Mondays* new video *Call The Cops*. The Video Collection marks its Bee Gees, Eric Clapton and Pavarotti compilations as being big sellers.

It would seem that the whole experience of cross promoting video and vinyl is a painless process and a Christmas experience that passes rather more smoothly than the actual act of celebrating the big day itself.



Warren: a balance between co-operation and self-enhancement

# Immaculate Vision



MADONNA  
7599 38214-3-6\*



SIMPLY RED  
9031 72820-3-6\*



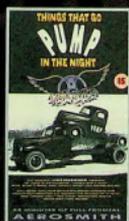
R.E.M.  
7599 38456-3



MIKE & THE  
MECHANICS  
9031 72543-3



MATT BIANCO  
9031 72846-3



AEROSMITH  
7599 38175-3



MILES DAVIS  
9031 71550-3-6\*

Available from Warner Music U.K. Teleorders - 081 998 5929

\*Also Available on Laserdisc

W  
WARNER  
MUSIC  
VISION

APPOINTMENTS

PROMOTIONS

• Single Sales •

Young? Ambitious? Love Music?  
Hungry for Success?

If you can combine all of these with a huge appetite for hard work, you might be the person we are looking for. Owing to an internal promotion we need such a person to sell and promote records by our roster of great artists throughout Central London. You will be part of our highly successful sales promotion team and will be responsible for maintaining and expanding our dominant position within retail outlets in the area.

Ideally you should have some experience within either the record industry or a sales promotion in merchandising environment. As an employee of EMI you will enjoy excellent working conditions and benefits commensurate with being part of a large and successful organisation. If you know that you can meet this challenge, apply in the first instance to:

Janet Oldham - Personnel Officer

EMI Records (UK)

20 Manchester Square

London, W1A 1ES



A HMCO Music Company

INTERNATIONAL  
MANAGER

Due to the rapid expansion of our acquisition of companies overseas, Pickwick Group plc a market leader in the home entertainment field, needs to appoint an International Manager to deal with these overseas companies.

This senior appointment will involve the support and liaison with all our overseas subsidiaries on every aspect of the sales and promotion of our product overseas, and will include a degree of overseas travel. It would be an advantage if the successful candidate possessed knowledge of working with overseas companies and the preparation of export documentation.

If you feel you have the drive and ambition to take on this demanding and important role please apply in the first instance, enclosing your cv to:

Mrs Karen Vaquer, Personnel Manager, Pickwick Group plc, The Hyde Industrial Estate, The Hyde, London NW9 6JU.



ASSISTANT ACCOUNTANT

PRIMARY TALENT INTERNATIONAL LTD, Europe's largest music agency, requires an experienced assistant accountant. Principal duties to include invoicing, debtors control, maintenance and reconciliation of clients' ledger and related bank accounts.

The successful applicant will ideally be part qualified/AAT with music industry and computer experience. Role requires a strong and outgoing personality who can work under their own initiative.

Salary commensurate with age and experience.

Applications, together with detailed CV, to be sent to Peter Maloney, Primary Talent International Ltd, Club Union House, 251/256 Upper Street, London N1 1RU.

C.K. APPOINTMENTS

MUSIC FILM • TELEVISION

MUSIC INDUSTRY  
RECRUITMENT CONSULTANTS  
FOR SECRETARIAL, ACCOUNTING  
EXPERIENCED PERSONNEL

071-491 1045

S.U.C.C.E.S.S.

THE SPECIALIST RECRUITMENT  
CONSULTANTS TO THE  
MUSIC INDUSTRY

For assistance with your temporary or permanent vacancies, utilise our extensive portfolio of candidates covering: Secretarial, Administrative, Accountancy and Creative Personnel

FOR EXPERIENCED TEMPORARY OR PERMANENT STAFF CALL

Success Appointments

12/14 Argyll Street, London W1V 1AB

Tel: 071-287 7722, Fax: 071-734 1692

Head of Sales

Major Sell-Through Video Label

Channel 5 is a market leader in sell-through videos for music and TV programmes, special interests and feature films.

As Head of Sales, you'll be responsible for major key accounts, in addition to heading a brilliant sales and tele-sales team. A solid background in sales with a proven ability in task management will help you lead and motivate the team, whilst your creative and innovative approach will bring results to this major entertainment company.

To reflect your ability and experience, we offer a competitive salary together with a fully expensed car, pension scheme and bonus. If your experience matches our requirements please send your CV to:

Sally Digby, Personnel Manager, Channel 5, 347-353 Chiswick High Road, London W4 4HS.



ARE YOU AN IDEAS  
PERSON?

New TV Merchandising Company requires an experienced Repertoire Manager who is able to come up with ideas for TV albums.

Must be a skilled negotiator able to work in a hectic but exciting atmosphere.

Please send CV to Box No 2078.

THE  
FIRST  
NAME

Handle  
Recruitment

Permanent and  
Temporary Secretarial  
Consultants to the  
Music Industry

071-493 1184

BUSINESS  
TO  
BUSINESS

INTERNATIONAL  
DISPLAYS

SPECIALIST SHOP FITTERS  
TO THE MUSIC TRADE

NEW RANGE OF  
DISPLAY/STORAGE  
SYSTEMS

FREE PLANNING AND  
DESIGN SERVICE

Tel: (0480) 414204

Fax: (0480) 414205

ASSISTANT GROUP  
DISTRIBUTOR MANAGER

Pickwick Group plc a leading distributor in video and high quality low price audio products in the UK is looking to appoint an Assistant Group Distribution Manager at its headquarters in North-West London.

This is a highly demanding and challenging appointment and is a prime opportunity for an energetic manager who is looking for an exciting and challenging career.

Ideally you would have experience of a fast moving consumer goods environment, coupled with the ability to control the distribution operation of a warehouse employing in excess of 100 personnel.

Please apply in the first instance enclosing a comprehensive cv to:

Karen Vaquer, Personnel Manager, Pickwick Group plc, The Hyde Industrial Estate, The Hyde, London NW9 6JU.



ALL BOX NO REPLIES  
TO BOX NO . . .  
MUSIC WEEK, 23-27 TUDOR STREET  
LONDON EC4Y 0HR

BUSINESS TO BUSINESS

The One Stop

For all your Promotional products

From Concept, Artwork and Design, to Production and Delivery.

We can handle the whole project for you.

- WE CAN SUPPLY — T Shirts & Polo Shirts • Custom made garments and products • Hats • Mugs • Pins • Stickers • Sew-ons • Jackets • Embroidery • Badges • Penfolds • Key Fobs • Sunbags • Lighters • Boxes • Shorts • Headbands • Suspenders • Towels • Goggles • Banners • Signposts • Wristwatches • Sports Bags • Jogging suits • Leisure wear • Umbrellas • ALL YOUR FUTURE PROMOTIONAL REQUIREMENTS

Printed or personalised to suit your specification

WE CAN OFFER • Reliability • Flexibility • Personal service • Retail, Wholesale, Mail Order distribution and 100% Effort

50 —

Stage 1

CALL US NOW!

Stage 2

TELL US WHAT YOU NEED

Stage 3 Promotions

Hook Norton, Banbury, Oxon OX15 5NT

TEL: (0608) 737831

FAX NO: (0608) 730194

JOCKS  
THE UK'S TOP DRESS TO MAKEUP

polygram  
INTERNATIONAL LIMITED

CBS RECORDS

STAGE 3 COLLECTION

Stage 3 International

How promotion pushed Kinky Afro on to playlists and into the top five.  
by Sarah Davis

## Pluggers put a happy face on a blue day

Few singles will automatically glide to the top of the chart without a coherent radio and TV promotion campaign — even if they are recorded by artists with as buoyant a profile as The Happy Mondays.

This year Out Promotions, whose clients include Factory, 4AD and Mute, has promoted four Happy Mondays singles: The Madchester Rave On EP which peaked at 19; the top five Step On; the re-release of Lazizy which managed a 46 placing; and, most recently, a second top five with Kinky Afro.

Despite the mediocre performance of Lazizy, Kinky Afro was expected to follow the success of Step On.

Early reactions from radio producers ranged from "not as good as

| COUNTDOWN TO A HIT                             |   |
|--|---|
| Radio and TV promotion schedule for Kinky Afro |   |
| Mon, Oct 1:                                    | All radio producers serviced  |
| Sun, Oct 7:                                    | Shaun Ryder appears on Juke Box Jury  |
| Mon, Oct 8:                                    | Single released   |
| Tue, Oct 9:                                    | Video submitted to ITV Chart Show   |
| Thu, Oct 11:                                   | Midweek chart placing: 15   |
| Fri, Oct 12:                                   | Visit TOTP, provide producers with necessary info   |
| Sat, Oct 13:                                   | Video appears as a Chart Show 'exclusive'   |
| Sun, Oct 14:                                   | Video on Juke Box Jury, Single charts at 20   |
| Mon, Oct 15:                                   | 8.45am: Present single to Radio One playlist committee<br>10am: Attend TOTP production meeting. Single given Radio One B-list |
| Wed, Oct 17:                                   | Record PA for TOTP and radio interview with Mark Goodier  |
| Thu, Oct 18:                                   | PA on TOTP. Midweek chart placing: 5. Fax chart show with more info   |
| Sun, Oct 21:                                   | Single rises to number 5  |

Step On" to "brilliant". Out co-owner Nicki Kefalas was disappointed by the absence of an early Radio One playlist, but there were encouraging signs: the track was supported by individual DJs ranging from Gary Davies to John Peel and was "hilitated" by Mark Goodier in his show.

The late completion of the single's promo video added to a tense atmosphere early in the campaign. "We had nightmares of The Chart Show and Jukebox Jury slipping through our fingers," admits Kefalas.

By October 4 a 90-second rough cut of the promo was completed in time for inclusion on Jukebox Jury.

By the day of release the single was not played by Radio One, although

it was receiving daytime play and had been put on Capital Radio's B-list.

A day after release the video was finally finished and taken to The Chart Show. Fortunately the ITV show's researchers were impressed enough to schedule it to appear as an exclusive on October 13.

"By then everything had fallen into place," Kefalas recalls. "We had The Chart Show and Jukebox Jury the next day. With the Chart Show exclusive set, we started to arrange plays on all the satellite and cable channels."

Kinky Afro's first midweek chart position was 15. Out Promotions immediately shifted a gear. First it contacted Top Of The Pops to arrange an appointment for its regular Friday

production meeting. Then it ensured that all radio and TV contacts were aware of the imminent high entry.

On Sunday, October 14, the promotion team was in place at Out's



Happy Mondays step on up

Clerkenwell office to collect the chart: Happy Mondays were in at 20.

Factory was contacted with the chart position and, later that day, Jukebox Jury awarded Kinky Afro hit status.

The vital Top Of The Pops appearance came during Kinky Afro's first week in the chart and, by the following Sunday, it had shot up 15 places from a combination of that exposure, airplay, a second Chart Show appearance and the release of new 12-inch and compact disc formats.

Kefalas is tight-lipped about the finer details of her campaign — "we don't want to give away any trade secrets," she says — but adds: "We try to be extremely efficient, yet with a more creative touch than some."

## CLASSIFIED

## BUSINESS TO BUSINESS

**VON'S RECORDING STUDIOS**  
Compliments for their recent success to:

**Shep Up and Dance** — Dance Before The Police Cover  
No. 1 UK Dance album

**Rampant** — Elevation  
No. 2 UK Dance Single  
No. 2 TV Dance Chart  
No. 8 National single

**Regga Twins** — Heelzies 89  
No. 1 UK Single  
No. 2 UK Dance Single  
No. 3 Indie Single

We have recently recorded material for independent companies: Spinners, Musical Release, Chorus, Tam Tam, Jungle Records.  
Ask for Brochure 021-460 9600

**Giles RESTAURANT**

NOW OPEN FOR LUNCH IN THE HEART OF FULHAM — OUR FOOD IS ORGANIC & WE HAVE A LICENSED BAR  
Open: 12-3pm  
7-11pm  
199 MUNSTER ROAD  
FULHAM SW6 6BJ  
Tel: 071-381 8821

**TDK**  
NEXT DAY DELIVERY NATIONWIDE  
CAROUSEL TAPES  
UNIT D, INCHBROOK TFE, WOODCHESTER, STROUD, GLS 5EY  
045-383 5500

**UNLIMITED SELECTION**

We've a huge choice of quality records ready available, we receive worldwide and buy records updating stocks and making our customers.

If you're on FAX...  
try our Fax Order Service and take advantage of the best prices in the world in record breaking time.

**FAX ORDER NO. 0952 620361**

or phone 0952 616911

**OLDIES UNLIMITED**

Dept MW72, St Georges  
Telford, Shropshire TF2 9NQ  
Telex: 36453 Oldies G

**POSTING RECORDS?**  
Then use our **PROTECTIVE ENVELOPES!**

For ALL your packaging needs - RING NOW!  
Contact Kristina on 081-341 7070 (6 Lines)  
WILTON OF LONDON  
Stanhope House 4/6 Highgate High St London N6 5JL  
Telex: 267303 Fax: 081-341 1176

**MIDEM**

If you are going to Cannes this year and would like to register our recording studios please contact

**071-609 9450**

**ATTENTION**

UNCHAINED T-SHIRTS ON THE LOOSE

THE LARGEST COLLECTION OF ROCK AND POP T-SHIRTS — SWEATSHIRTS CAPS — PATCHES

AVAILABLE PLUS ALL SIMPSON AND TURTLE T-SHIRTS

PHONE US ON 081-204 3916  
DR CALL IN ON OUR CASH AND CARRY

**OUTER LIMITS**  
ALPINE HOUSE  
MONEYFOT LANE  
KINGSBURY, LONDON

OPENING HOURS MON-FRI 9.30-6pm — SAT 10-2pm

**SHOP CLOSED FOR SALE:**

Records, CDs, CDS, T-shirts, Posters, Brochures, Spinners, Stickers etc.

Tel: 0323 899034

**WHOLESALE SUPPLIERS**

New company requires the following Worldwide Radio Shows: Pop, Dance, Premier DJ Removers, Prime Videos, Promo T-shirts by all major acts, News, Country, Indie, Rock and Pop etc.

We also need top 40 CDs — willing to do 50-1000, min order 400 CDs

Please send details  
Unit 30, The Fountain Business Centre, Ellis Road, Caxtonide MS 3AA, Scotland.

**1991 OFFICIAL LICENSED ROCK CALENDARS FROM K.G.B. PUBLISHING**

UK — BIN JON  
SINGLES MONTHS  
INTERMAX — US\$  
AND MANY MORE TITLES  
CONTACT ARABESQUE DISTRIBUTION NOW!

TEL: 081 992 7752  
FAX: 081 992 0360

**JEWEL BOXES**

State of the Art Perfection  
**AMWELL INDUSTRIAL LTD**  
USA / CANADA  
**(800) 869-9833**  
**(714) 472-0579**  
**FAX (714) 859-5725**

EUROPEAN (UK)  
**(71) 935-7879**  
**FAX (71) 935-4077**

Serviced office to let in small Music Business office building. W1.

2 rooms — suit 3 people.

£250pw inclusive.

Contact: Natasha — 071-631 5221.

# Send shops white labels urges Welsh independent

As an indie dealer in a provincial area (west Wales) I find that my main market place for the glut of dance records we are offered by phone (which are always "big in the clubs" of "huge on import") is with DJs themselves, not disco-goers or radio listeners.

So it is with great dismay that I am told by a DJ I have offered a record I have taken a risk on (and forked out my £2.15 plus VAT for) that he already had his copy sent to him

weeks ago, free, from a promotional company.

Would it not make more sense financially, and keep the retail industry more secure, for marketing companies to send shops a white label, which we can play to DJs (perhaps at a group session) and they can place their orders at that point. This would enable those of us who have Epsoms, etc to enter these valuable lost sales into the chart process on or near release date, and let the chart position show how

popular a record has been.

The practice of supplying my customers with a freebie and then phoning me up to sell it to me, on spec, can be a little annoying and makes me very wary of taking risks, knowing the wastage we have and lack of reserves facility for dead stock.

Do other dealers feel the same?

Andy Davis,  
16 Northgate Street,  
Aberystwyth,  
Dyfed SY23 2JS.



Conroy: seal of approval

## Producers: credit where credit's due

In an otherwise excellent new layout for *Music Week* I regret that I have to draw your attention to a serious omission.

We are one of the leading companies representing record producers and by omitting producer credits from your new charts you are depriving this important group of industry professionals of one of the main means by which their work can be drawn to the attention of the record makers — be they record company A&R men, managers, artists or publishers.

Of course I can use other means — direct mail, word of mouth etc — to bring their work to the fore but nothing, but nothing, is as effective as a credit in the *MW* chart on a chart-busting single or LP.

Please reconsider this matter and reinstate producer credits. It may seem a small matter but I can assure you that it is of the greatest importance.

Paul Brown,  
Worlds End Management  
134 Lots Road,  
London SW10 0RJ.

These are just two of the many letters received this week. Due to popular demand, the producer's credits have been returned to the official *MW* charts as of this week. — Ed.

## Q: the missing readers return

Thanks for your news piece re The Q Awards (*MW*, 24 November).

I was less happy, however, with your article "Doing The Paper Rounds" on page 19 of the current edition. In it your reporter states that Q has a circulation of "72,000". This is inaccurate: our current ABC figure is 172,053 and rising.

Mark Ellen,  
Editor, Q Magazine.

## Rock Garden reaction

I have recently been touched by the philanthropic policies of the "Gig A Deal" promotion offered by the Rock Garden and reported in the Live Roundup column (*MW*, 24 November).

But I was somewhat dismayed to hear that despite a well-received demo tape and a large amount of record industry interest guaranteed by my band The Snakeskins, it would be

necessary for the band to bring at least a "coach full" of supporters to the venue to enable us to get a support slot.

"Good luck in the future," they said.

Thanks, Rock Garden, I think I'd rather be asked to contribute to the PA.

Phil Tomkins,  
Siletto Management,  
105 Roehampton Vale,  
London SW15 3PG.

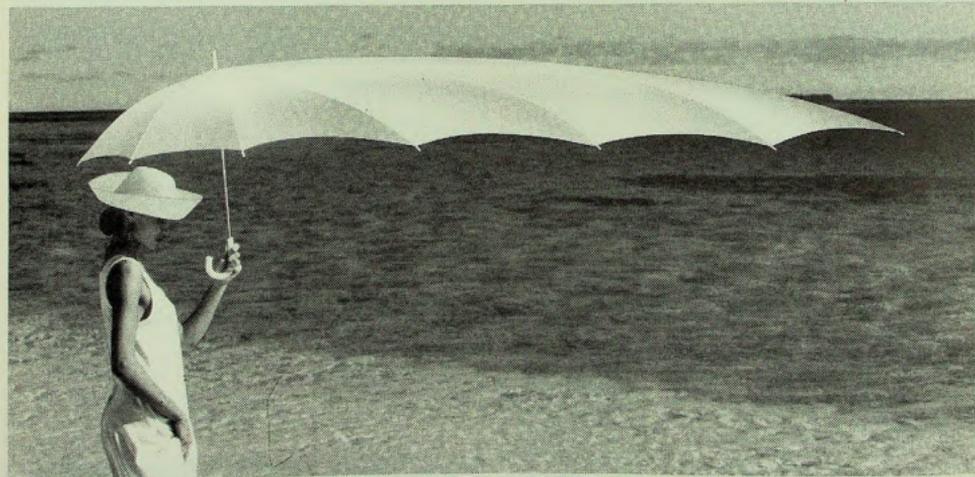
## Thumbs up for new look MW

Many congratulations on the new look *Music Week*, it definitely has my seal of approval. As one of the early Monday

morning readers it'll mean I have to get in even earlier.

Our A&R team also like it, though they did mention that one of the vital points they noticed that was missing was the producer credits on the single and album charts.

Paul Conroy,  
President, Chrysalis Records,  
Bramley Road,  
London W10 6SP.



## WE COVER EVERYTHING. THAT'S THE TBD DIFFERENCE.

The difference is a catalogue of top video, music and computer software titles so extensive, you will never again waste valuable time and money tracking down stock from multiple sources. The difference is a 24-hour delivery guarantee, backed by a 6-day telesales service, nationwide sales team and 40 telephone hotlines available daily from 9am - 6pm, so you can stock-up overnight.

The difference is an additional exclusive range of TBD own brand and sale distributor labels... featuring Browworld, Legend, MCA, Palace and Sunrise & Vine on video... Dejavu, Graffiti, Opera Society and Classical Society audio labels... and Ocean budget labels.

Codemasters and Elite computer software catalogues.

TBD is the ultimate one-stop wholesaler, covering more areas, more comprehensively than any other distributor — a fact that has won us recognition in both the Video and Music industries.

For more information or to arrange to meet our sales team, call us now on 0782 566511, it could make all the difference.

• TERRY BLOOD DISTRIBUTION •



▶ 24 HOUR DELIVERY

▶ 40 TELEPHONE LINES

▶ UK'S LARGEST

▶ NEW OWN

▶ THE NO.1 DISTRIBUTOR IN HOME ENTERTAINMENT.

Terry Blood Distribution, Units 18/19/20 Rosevale Road, Parkhouse Industrial Estate, Newcastle-under-Lyme, Staffordshire ST15 7QT. Telesales: (0782) 566511 40 lines. Fax: (0782) 565400. Telex: 367106 BLOOD G.

## THE LAST RECORD I BOUGHT

by PAUL RUSSELL



"The last record I bought was the Stone Roses. I got it — on CD — when it came out, long before all the recent amusement!

The usual chairman's grapevine let me down which is why I had to buy it and I'm glad I did after all the kind things Andrew Lauder (Silverton MD) said about CBS some months later. I obviously get sent a lot of music which I love and I make a point of listening to everything."

Paul Russell is Sony Music Entertainment UK chairman.

## Dr Classical's yellow pills

What are all those people who bought Pavarotti this year going to buy next?

Isabella de Sabata, press director for the classical label Deutsche Grammophon, set herself the task of finding out — and cast herself in the role of "classical doctor".

She decided to start in the private sector — the record department of Harrods. Under a big yellow banner proclaiming the famous Yellow Label, and with a pot of yellow freesias beside her, she spent three days answering the public's questions.

"Some people thought I was a singer on a signing session, and other people thought I was a conductor," says Miss de Sabata, grand daughter of the distinguished Italian conductor, Victor de Sabata.

"But I learned a lot about people's browsing habits and I think I helped a few as well."

Was she not cushioning the experience of the retail firing line by choosing Harrods?

"There was no point in going to a specialist record shop like Tower. I wanted to be in a department store where advice was really needed," she explains.

"Next time I may go to one of the big chains like Woolworths."

De Sabata claims she was far in her response to general classical music questions des-



When Big Wave said it was undergoing a few management changes no-one could have expected that it would involve donning a wig and crooning pop standards.

But it seems Karaoke fever has gripped the company with all the staff unable to put the microphone down

pite representing just one label.

But fortunately it appears that, after Pavarotti, the most popular classical figure of the moment was Bernstein, a DG artist. A screening of the Making Of West Side Story stopped the neighbouring carols and Christmas wrapping department in its tracks.



Hurdy Gurdy Man

## Donovan in happy daze

After the summer of love came the winter of Donovan.

At least half a dozen cover versions of the man's songs are being released this month. Donovan himself is a little beset by all the sudden interest.

"I suppose it's something of a revival that has been coming on for about a year but I couldn't tell you exactly why," he says.

He suggests that many young bands discovered his music through their parents.



following the success of the label's Karaoke Party album.

A visit to a few Karaoke nights was all it took to persuade the company to put out the album and now a second helping is planned.

Big Wave's managing director Colin Ashby says he can't believe how well

"I've got to send a load of my old albums to Shaun Ryder's mom and dad because he's taken their copies," he says.

Current cover versions include Jennifer Juniper by The Singing Corner (on which Donovan features), Colours by No Man and Hurdy Gurdy Man by Guthrie Surfers.

All get the thumbs up from the singer although he hadn't actually heard the Butthole's bizarre version. But his favourite seems to be the as-yet-unreleased Hurdy Gurdy Man by Nigel Kennedy, Brix Smith and Stephen Duffy.

## New plates HIT 46

Do you need something to make your top-of-the-range BMW stand out in the crowd? How about a one-off number plate just to let everyone know who you are?

Music industry consultant Barry McKay is selling off a couple of personalised number plates bearing the legends HIT MD and HIT DJ. Offers of around £7,000 and £20,000 are invited.

Sounds like the perfect Christmas present? Maybe, but not for MCA MD Tony Powell. His personal assistant Liz Marshall says he wouldn't entertain the idea of fitting it onto his limited edition BMW MDs, she says. "It's a bit naff, isn't it?" she adds.

"Anyway, I wouldn't let him buy one. I couldn't work with someone who had one of those."



the first album is doing. "It has shipped good already and that's not bad for a double album of backing tracks," says Ashby.

As an incentive(!) to DJs, Big Wave sent out its own Karaoke kit. It included a wig, sunglasses, microphone, lyrics and glitter spray.

## Bandits turn tail at Bunny

It is a cold and lonely night in the wilds of Transylvania. Suddenly, out of the undergrowth, a band of swarthy highway leopards on the deserted big ways and bring to a halt the luckless driver of an articulated lorry.

They drag open the rear doors of the wagon, greedy to feast their eyes on their booty, only to be faced with a sudden Jive Bunny LPs. Suddenly they turn tail and run.

The relieved driver continues on his way to a charity Christmas party for Romanian orphans.

Whether you put their decision down to soft-heartedness or sound musical taste, one man in particular breathed a sigh of relief — joint owner of York's Track Records Ken Howe.

"We couldn't believe it when we heard," he says, "But we understand they all got to the party in the end."

The cultural pop package of 1,200 records was sent by Track Records after seeing an appeal by TV's Anneka Rice for help in staging a free Christmas party for 600 starving Romanian children.

"We thought, 'What is a party without music,'" says Howe.

"We had a lot of promotional gear to clear out and some other stuff in the warehouse like Jive Bunny and Billy Ocean, so we decided to send them over."

## DIARY

Producers have not been the only readers calling to welcome the new look of this August journal. One disgruntled lady told me the new design was so clear "it dazzles me. I can't read it". Meanwhile, a Mr Schwartz from Hackney told me it was the worst issue he's read in 27 years. So generous...

Anyway, on we go: Radio One's new head of music Chris Lyceet has gone all quiet. He says he won't talk about the job until after Christmas "when I've settled in"... Mind you, the omnipresent Jonathan King talks enough for all of us, yet nobody seems to be listening. Is his consultancy relationship with CBS faltering? Perhaps, since he used his newspaper column last Thursday to tell the company that it should have chosen Heal The Pain as the new George Michael single, rather than the singer's own choice, Freedom '90. Matsushita and MCA appear to have finally inked their \$7bn marriage deal...

Children have course were in the fashion accessory of the year and they were out in force at Polydor's jelly-and-ice-cream launch of the long-awaited (so they say) Bombalurina LP at London's Limeslight club. Hard-bitten industry types were revealed to be dotting dais at heart. Of course the gatecrashers were out in force. One WEA representative apparently managed to insinuate SIX offspring into the event... And finally the news of the week — the loss of Mrs T. Those jolly jesters at Q Records have nipped in with a topical re-release for the 1968 Honeybus hit I Can't Let Maggie Go to coincide with our great leader's departure for Dulwich... Now I hear there's another version of the same number being released on Chrysalis Records today by — you guessed it — Jonathan King. It took four hours 45 minutes to put together and no doubt, like everything else he's ever recorded, it'll sound like it... After more than a year of negotiation, it seems MCPS and the pressing and duplicating industry is about to reach an agreement on a code of practice relating to copyright licences...

Tom Doherty

# music week

Spotlight Publications, 23-27 Tudor Street, London EC4A 3DF.  
Telephone: 071 563 9199. Fax: 071 563 5049

Editor: Steve Redmond. News editor: Nick Robinson. Features editor: Selina West. Reporter: Martin Talbot. Chief sub-editor: Duncan Halliday. Sub-editor: Andrew Martin... Advertisement manager: Andy Gray. Senior ad executive: Judith Rivers. Ad executive: Tim Jones... Research manager: Graham Walker... For Spotlight Publications: production assistant: Kate McKenzie... Associate Publisher: Tony Stone... Researcher: Jo Embleton... Group special projects editor: Karen Funn... Chief of production: manager: Robert... publishing editor: David Dalton... Executive Publisher: Andrew Brann... Registered at the Post Office as a newspaper. Member of the Periodicals Publication Association. Printed by Rowland Peeters, UK subscriptions, including free Music Week Directory every January. £88 from Computer Postings, 130-138 Lavender Avenue, Mitcham, Surrey CR4 5HP. Tel: 081-640-8142. Fax: 081-648-4873.

ABC

Average weekly circulation: January to June 1990: 13,280.

# MASSIVE DANCE HITS

FEATURING

SNAP

MASSIVE ATTACK

808 STATE

# DANCE ENERGY

CARON WHEELER  
MONIE LOVE  
ASHLEY & JACKSON  
A MAN CALLED ADAM  
SOUL II SOUL

over  
2 hours of  
BURNIN'  
DANCE  
GROOVES!

1. SPARKONS "Elevation"
2. ORIGINAL ELEMENT ORCHESTRA featuring WENDELL WILLIAMS "Everybody" (Rem)
3. KIDROBE "Kissin'" 4. BASE-C-MATIC "Fascinating Rhythm (Like Linn) Mix"
5. SNAP "Cuts of Soap" (World Premier Radio Mix)
6. YOUNG DISCIPLES "Get Your Feet Together"
7. MICKA FARRIS featuring SABA "Cinderella" (Remaster Mix)

8. THE SINDECUT "Tell Me Why?"
9. MONIE LOVE featuring TRUE IMAGE "It's A Shame (My Sister)" 10. ASHLEY AND JACKSON "Soldi Gold!" 11. THE KLF featuring THE CHILDREN OF THE REVOLUTION "What Time Is Love" 12. DREAM WARRIORS "Wash Your Face In My Soul" (B2 Mix)
13. DEFINITION OF SOUND "Now Is Tomorrow" 14. LL COOL J "Mama Said Knock You Out"

15. KID FROST "La Rosa" (Cantina Mix)
16. GANG STARR "Jazz Thing" (Movie Mix)
17. SOUL II SOUL "People" (US Remix)
18. INNOCENCE "Let's Push It!"
19. CARON WHEELER "Livin' In The Light"
20. LOOSE ENDOS "Don't Be A Fool!"
21. AFTER 7 "Can't Stop"
22. DIANA BROWN & BARRIE K SHARPE "The Masterplan" 23. EN VOIGUE "Hold On!"

24. A MAN CALLED ADAM "Barefoot In The Heat" 25. THE SHAMEN "Make It Mine"
26. THE SOUL DRAGONS "I'm Free"
27. MASSIVE ATTACK "Daydreaming"
28. NUSRAT FATEH ALI KHAN "Must Must" (Backpack Dub) 29. UNIQUE 3 "Rhythm Takes Control" (12" version) 30. NIGHTBARES ON WAX "Aftermath" (LFO Remix) 31. 808 STATE "Cubik" 32. THE GRID "Floatation"

And two bonus tracks: SENSE 6 "Theme Two Burn" THE DANCE ENERGY theme (Intro & Outro)

3 times a week the sight and sound of the hottest dance floor around comes alive on TV courtesy of BBC2's DEF II.

Normski, hit acts, chart contenders, video promo's, chart rundown, DJ's and the dancers all hit the screen in a riot of colour and excitement that is DANCE ENERGY.

DANCE ENERGY is now the album. Specially compiled to capture the best acts from the TV show. Specially designed by the DANCE ENERGY team to be identical in style.

#### DANCE ENERGY - THE ALBUM

- DOUBLE CD / DOUBLE CASSETTE / DOUBLE LP
- RELEASE DATE: 3rd DECEMBER 1990
- CAT NO: VTDLP3 (LP) VTMCM3 (CASSETTE) VTMDC3 (CD)
- DEALER PRICE: £6.08 (LP/CASSETTE) £10.34 (CD)
- TV ADVERTISING CAMPAIGN - Two weeks in London and Granada areas with effect from week commencing 3rd December
- TV CAMPAIGN ROLL-OUT - projected national advertising to follow London and Granada TV
- RADIO ADVERTISING CAMPAIGN - Kiss FM from release date
- PRESS ADVERTISING - Record Mirror, Soul Underground, Free, Rave!

#### DANCE ENERGY - THE TV PROGRAMME

- NETWORKED NATIONALLY ON BBC2 - 3 showings a week
- TWO 40 MINUTE PROGRAMMES - Monday / Sunday
- SPECIAL WEDNESDAY NIGHT "UPDATE" - 10 minutes of the dance chart rundown, video vote, acts appearing next week plus latest news and gossip
- HIGH AUDIENCE RATINGS - Dance Energy is already capturing an estimated audience of more than 1.5 million teenage and adult viewers
- PRODUCED BY ACTIVATE - the same team that has made Smash Hits the most successful teenage music magazine ever.

DANCE ENERGY is an Activate production for the BBC.

Order now from your Virgin Sales Rep, Virgin Telesales 081 988 5810 or Polygram Distribution 081 590 5044

ACTIVATE

