



The Business Magazine for the Music Industry

9 MARCH 1991 £2.25

# New playlist cuts R1 'waffle'

Radio One's playlist launched tomorrow (Tuesday) will include album tracks for the first time in the station's history.

The new formula — which the BBC station says will bring more music to the airwaves and cut down on DJs' "waffle" — has received the backing of record company promotions chiefs.

The news ends weeks of speculation after the station's head of music Chris Lyckett announced plans to draw up a new "songs" playlist in January.

The existing A and B playlists will remain but a new C

playlist will be introduced, comprising a minimum of six new album tracks played four times a week.

Lyckett says: "We are broadening the scope of the station's output giving producers more songs to choose from."

The new strategy will also include a reduction in the amount of chat between tracks. Chairman of the playlist panel and editor of mainstream programmes Paul Robinson says: "In the last five years I think speech on the station has increased and there is some waffle from some of the DJs at times."

The changes will not affect the station's most popular shows — the Steve Wright slot and the breakfast show — and is simply a matter of "tightening up a few things", he says.

The new format playlist will see the A list increase from 15 to 20 singles, each receiving 15 plays a week, with 20 B list singles being aired 10 times a week.

By guaranteeing airplay for specific album tracks for the first time, the playlist will give the station more opportunity to air new acts, says Lyckett, and allows greater

"cross-fertilisation" between the night-time and daytime shows.

The first newly-restructured playlists are being drawn up by Radio One's producers and DJs this morning (Monday). The playlist takes up just over half the station's music output, adds Lyckett, a slight increase on the old system. The rest is decided by individual producers.

Speculation about the future of Radio One's playlist was prompted after Lyckett said in January it needed revamping to meet the changing tastes of the station's audience. Lyckett, Robinson and the station's pro-

ducers have been drawing up the new formula since then.

Radio One introduced a separate playlist of albums two years ago, when producers were invited to choose their own tracks. The scheme failed to take off and subsequently evolved into a simple list of recommended albums.

Chrysalis head of promotions Judd Lander says: "This is a great thing. It should have happened years ago."

MCA head of promotions Phil Smith says the changes are a good thing so long as Radio One sticks to its commitment.

## Sony Music poaches SBK man

Sony Music has snapped up SBK Records marketing manager Mark Richardson for its planned new label.

Richardson, who set up SBK Records' UK operation with Peter Reichardt two years ago, will head the third label's marketing department.

He will be working with

Sony Music division MD Muff Winwood, believed to be the new label's MD, and A&R director Lincoln Elias.

Richardson's departure from SBK is described as "amicable". He says he is looking forward to working with more UK artists on the new label rather than the mainly US

acts he handled at SBK.

"The aim of the new label at Sony is to be UK-based and to focus on artist development," says Richardson.

Before setting up SBK, Richardson was product manager at AVL.

Sony Music declined to comment on the appointment.

## Rough Trade plots its future

Rough Trade Distribution is throwing a blanket of secrecy over attempts to sort out its financial problems.

The company declined to comment either publicly or to its distributed labels last week on whether it has been saved

from closure. Meanwhile, more labels are believed to have been contacting other companies — including Charly Records and Pinnacle — looking for a possible replacement distributor should RTD collapse.



The presentation of *Music Week's* Strat Award to Richard Branson last Monday was apt in more ways than one.

Firstly, the Virgin Group chairman bought the Charisma label from Tony Stratton-Smith — after whom the award is named — in 1985.

It was also at another lunch that Branson last saw Stratton-Smith. "But I seem to remember that lunch lasted a little longer than this one," he mused. Branson received the award for exemplary service to the music industry. See p4; pp26, 27.

## Level 42 quit label in album release row

Level 42 have left Polydor after 11 years in a row over the band's next album.

The dispute ended last week with the band signing a new deal with RCA.

The out of court settlement has released Level 42 from their contract with Polydor which was set to run for another six albums and freed them to sign to RCA.

Polydor managing director David Munns says: "We had a row over their next album. It is sad to see them go, but all good things must come to an end."

The band's lawyer Paul Woolf, of Woolf Seddon, says Polydor's refusal to release the album Level 42 wanted prompted the split.

He refuses to disclose details of the settlement, but says: "The band are delighted with the agreement and with the new deal with RCA, who are very happy to put out the album."

In their 11 years with Polydor, Level 42 released 10 albums — all of them hits — including a greatest hits package and a live double album.

The band which includes only vocalist/bassist Mark King and keyboardist Mike Lindup from its original lineup, led the British jazz-funk explosion in the early-Eighties, crossing over to the pop charts with such hits as *The Chinese Way*, *The Sun Goes Down* (Living It Up) and *Hot Water*.



innocence

remember the day

out 18th march  
from the album *belief*

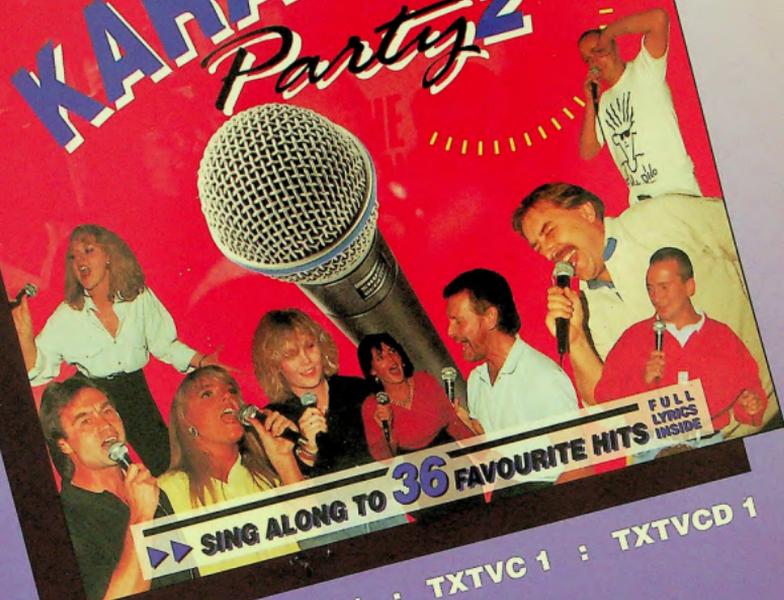


coolx226

AS SEEN ON TV

DOUBLE  
ALBUM

# KARAOKE *Party 2*



TXTV 1 : TXTVC 1 : TXTVCD 1

**£200,000 NATIONAL TV STARTS MARCH 11th !**

- ▲ **KARAOKE PARTY 1**, already a Gold Disc, is re-advertised as part of this campaign
- ▲ Double Album
- ▲ 36 Singalong hits, including 18 No. 1s.
- ▲ Radio Advertising
- ▲ National + Regional Press coverage
- ▲ National Display / Poster campaign

**TRAX**  
RECORDS

NOW FROM BMG TELESales 021 500 5678 • TRAX TELESales 081 944 0010

# Chrysalis renews Ensign deal

Chrysalis is renewing its five-year contract with Nigel Grainge of Ensign, the label responsible for the international success of Sinead O'Connor.

The label was set up by managing director Grainge who sold the operation to Chrysalis five years ago. Grainge runs the

label from separate offices and maintains control of A&R.

Apart from O'Connor's worldwide success last year, which provided a welcome financial boost to Chrysalis' US operation, the label also had success with World Party, The Waterboys and Blue Aeroplanes.

"We feel great loyalty to Chrysalis because it is such a perfect relationship," says Grainge. "When I sold the company to them, it allowed me to offload the administration but continue doing what I enjoy."

"Chrysalis doesn't have the kind of artists that we bring in

and it works well as another musical wing for them. We feel like members of staff while still retaining an indie stance," he adds.

The Ensign team comprises Grainge, A&R manager Chris Hill and company administrator Doreen Loader.



Last week's Jonathan King page in *The Sun* for once deserved a moment's thought.

King highlighted the scarcity of UK acts in the current US Top 40.

The Grammys too showed a distinct lack of a UK presence.

No longer can we take for granted the UK's domination of international music talent.

Whatever our short-term problems, that something we could live to regret.

Independence in the record industry is, as Brian Leafe says on page 4, about attitude, but it must also be fundamentally be about entrepreneurialism.

And that is why the majors' increasingly aggressive moves into the reissues market (see feature, page 6) are far from bad news. Of course life will become more difficult for those indies who have prospered by scavenging in the majors' catalogues, but it is in the nature of the indies to find other niches which they can exploit for a short while until the majors catch on again.

It is the interplay between the indies' entrepreneurialism and the majors' effectiveness which can best drive the industry forward.

Thank you to all those who offered their congratulations on the *Music Week Awards*.

There are no congratulations in order, however, for those who gave Shadow Arts Minister Mark Fisher such a rough ride. The industry cannot on the one hand bemoan its lack of political clout and yet, on the other, act like a bunch of lager louts.

You will notice that this week's *Dateline* feature has been slimmed down. All the usual information is there, but we have released the single on the back of the pull-out spins chart to use it within the rest of the magazine.

This is the first of a series of improvements as we take on board your reactions to our new look.

Steve Redmond

## Video boss shrugs off sale blues

The boss of MCEG/Virgin Vision says it is business as usual even though the video company is up for sale again.

Virgin Vision's deal with the Management Company Entertainment Group has collapsed just 18 months after the US company bought it from Richard Branson's Virgin Group.

The company is now in the hands of General Electric Capital Corporation, which backed MCEG's purchase of the division in July 1989. GE is now understood to be preparing Virgin Vision for re-sale.

GE seized the company as collateral from MCEG for unpaid loans after MCEG filed for bankruptcy protection in the US courts last month.

But despite the upheaval, MCEG/Virgin Vision managing director Angus Margerison says: "We are not expecting any major changes. We are running as normal and planning our roster of releases through until the autumn," he says.

## Cooking Vinyl admits errors

Cooking Vinyl says it is learning from the mistakes that almost doused the label.

Joint partner Pete Lawrence officially resigned from the company this week in an amicable split with the now sole owner Martin Goldschmidt.

Last year, the folk-rock label almost folded after financial problems which it blamed on the service the label was receiving from troubled Rough Trade Distribution.

Goldschmidt says the label has now paid most of its debts. "There are still a couple outstanding but we are making a profit from our back catalogue, and we should be releasing records again soon," he says.

He adds that he will now adopt a more disciplined business approach to the label. "We realise it is not just a matter of liking an act but what you are going to do with it."

# PRS to axe 136 in admin retink

The Performing Right Society is to lose 136 jobs in the next year when a new computer system is installed.

The Performing Right Online Membership Service (PROMS) is being introduced in a bid to reduce administrative costs and increase the funds available for PRS members, songwriters and publishers.

The job losses represent around 20 per cent of the current PRS workforce of 700. Of the 136 people to go, 90 will leave when their temporary contracts expire. Six full-time managers have accepted voluntary redundancy.

Public affairs controller Terri Anderson says: "Inevitably when you install a system like

this it means you lose staff. We will lose 136 jobs in the next 12 to 15 months, but the actual number of redundancies will be less than 30.

"The intention of installing this equipment is to save money on administration. Every penny saved will go into the kitty for our members."

In 1989 the total administration and licensing costs were £20.5m.

Last year PRS laid off nine full-time computer operators in the first stage of introducing the new PROMS administration system.

The total cost of the PROMS system is £10.6m, which includes reorganisation, staff training and the transfer of

existing individual files into the centralised system. It means that one computer will now handle all accounts, membership details and distribution of royalties.

PRS says it hopes to save £2.6m annually, with total savings of more than £22m by the year 2000.

PRS's most recent figures show that in 1989 it collected £117m from public performance royalties, broadcasting and investment, with 30 per cent coming from overseas. In the UK alone more than £34m was collected.

Plans for the PROMS system began in October 1987 and installation will be completed by autumn 1992.

## Imago settles UK line-up

Terry Ellis' Imago Recording Company has now finalised its executive team in the UK.

Following the appointment of US vice-president of A&R Kate Hyman, Ellis has recruited Lauren Bromley as A&R director in the UK.

Bromley was formerly international director at One Little Indian and has previously worked at Rough Trade as well as managing Working Week.

A&R manager is Michael Murphy, who leaves Virgin Records and who previously ran his own label in Ireland.

Ellis says: "This means we are now fully staffed in the UK with three people in the team. In the US, we have got about 10 out of the 25 staff I want to recruit."

The label still has only two acts on its roster, King Of Fools from the UK and Baby Animals from Australia.

At Ellis' music publishing company Imago Songs, he has appointed former Chrysalis Music senior vice-president Ann Munday as head of the company.



Omar: runner-up in MW Top Dance Album Award

## Omar joins Phonogram

Much sought-after soul singer Omar has signed to Phonogram Records' Talkin' Loud label in a deal worth more than £1m.

Several major record companies had chased Omar after his first album on the small independent Kongo Dance label reached the Top 50 with virtually no marketing support and was runner-up in the *Music Week* Top Dance Album Award.

Omar has consistently been quoted in the music press as a supporter of independent labels but, according to assistant manager Lance Williamson, has

"never said he would not go to a major label".

Williamson says: "At Kongo we just didn't have the finances to put together a major campaign for Omar, which Phonogram can."

Talkin' Loud's A&R manager Norman Jay says: "There is no doubt about Omar's musical talents. Now it's up to us to realise his full potential."

Talkin' Loud will re-promote Omar's single and LP *Thee's Nothing Like This* in May, and expects to release a new album in 1992.

## BPI takes New York stand

The BPI is aiming to raise the profile of British music at this year's New Music Seminar in New York.

For the first time in the seminar's 11-year history the UK industry association has taken a stand. The venture — described by the BPI as "testing the water" — is being backed by the Depart-

ment of Trade and Industry.

The BPI plans to promote the diversity of British music at the NMS using the Brits Awards show as an example.

The industry body is also preparing an NMS UK directory listing UK companies and contacts.

"We will see how this year goes before we decide whether

to take a stand at the NMS in other years," says BPI spokesman Jeremy Silver.

Director general John Deacon will be attending the event on July 16-17 along with Silver and two other BPI staff.

The UK independent sector will again be represented at NMS by members of the Umbrella organisation.

## Virgin plugs the gaps in promotions

New Virgin Records head of promotions Tony Barker has made his first two appointments.

Barker, promoted from head of radio promotions a month ago, has chosen Adam Fisher as his replacement and Karen Jones as head of TV promotions.

Both appointments were made from within the company, with Jones moving up through the promotions de-

partment after working at the company since 1983 and Fisher moving on from his post as radio plugger. He joined the company four years ago.

Barker says: "Karen was appointed because of my relative lack of experience in TV. Most of my career has been in radio."

The new frontline team will help Virgin push a high profile series of releases over the next few months, including the new

Scritti Politti single and a new Simple Minds album expected in April, he says.

Barker was appointed as head of promotions after acting as head of the department since before Christmas. He joined Virgin in 1984 as singles sales rep for London and the South-east, moving onto the promotions department in 1986 as junior radio plugger before becoming head of radio promotions in 1988.

## MUSIC WEEK AWARDS

# PolyGram takes lion's share

PolyGram pipped EMI at the post to become the biggest winner at last week's *Music Week* Awards ceremony at London's Grosvenor House Hotel.

PolyGram and its subsidiaries picked up seven of the 32 first places. EMI was next with six awards.

Otherwise, the awards were spread evenly across the industry, as more than 1,000 executives gathered together for the unique annual event hosted by Tony Blackburn.

While picking up Top Compilation Album, Virgin MD Jon Webster sniped at its Hit Pack competitor. "Next year



Blackburn: hosted awards

we are going to release NW 21 on eight-track only a week before Christmas and it will still be number one," he said.

EMI's classical director Roger Lewis was equally confi-

dent of future success in picking up the Top Full-priced Classical Album for Nigel Kennedy's *Four Seasons*. "The new Kennedy album, Brahms' Violin Concerto is released next month and is already certain of gold disc status through advance orders alone, he said.

As Pete Waterman picked up Top Single Producer with Mike Stock and Matt Aitken, he added: "It is a great honour to beat my all-time hero, Phil Spector," referring to the producer of *Unchained Melody* who took second place.

Rhythm King head of press Adele Nozedar received the Leslie Perrin Award for PR for

## Report 'will not threaten' BBC titles

The BBC says a new Government report is unlikely to stop the corporation promoting its teen magazines on TV.

Publisher of BBC Magazines' *Fast Forward* and *Number One* Gillian Lasker says the Sadler Report, due out next week, will not prevent mentions of BBC Magazines on TV.

The promotion has been seen as crucial to *Number One*, bought from Maxwell Communications last year.

Lasker says: "The report is not law, and even after it comes out there will continue to be a conflict of interests."

"The outcome is that our magazines will still be mentioned on BBC TV."

*Number One*'s weekly sales have risen to 136,933 from 102,347 since September.

## Awards tapes are 'sell out'

Industry executives are clamouring to obtain the limited edition video highlighting the *Music Week* Awards.

The 20-minute tape handed out at the end of the event is being claimed as a first by organisers EMS. It was turned around in three hours by Rank Video Services.

MW publisher Tony Evans says: "There was a certain amount of risk involved, but we made it happen."

EMS director Avril Peyton has had many calls for copies. Unfortunately, no more are available after the initial 1,050-copy print.

## Labour's cash vow

Live music would receive a boost from a future Labour government, says shadow arts minister Mark Fisher, guest of honour at the MW Awards.

Fisher has revealed details of a scheme which would give local authorities extra cash to set up and support new live venues.

"British politicians have ignored the music industry to their detriment in the past," he told guests. "Our policy will be to encourage the live venues which are vital for the new talent you depend on."

The arts would become a statutory responsibility of local authorities, he said, with

support grants available to help back any ventures proposed by councils.

"The policy of 'grassroots' is opposite to that used in France, he added, where central government plans new venues. Under Labour's plan local authorities would be able to build from the bottom up.

The scheme could establish a network of publicly-owned venues across the country, provided that is what local people want.

"It will be up to people in any particular area to decide on their arts policy, and how they want to use the resources available to them," he said.

## MW Awards: an apology

*Music Week* would like to apologise to MCA Records and Swanward Records for any inconvenience caused to them in last week's *Music Week* Awards Brochure.

Both companies were incorrectly advised that they were winners in the dance categories in the awards. Statements they made in their advertisements in the brochure were therefore made in good faith.

We would also point out that the sponsor of the Top Single Award was Entertainment UK and not as stated. We thank them for their support.



Independent. Is it just a word you can tag on to an artist's music as a marketing tool to sell a few more copies to ill-informed punters or is it something more?

I think the answer is well illustrated by a couple of pieces in the February 23 issue of *Music Week*.

In a story on page three, Peter Waterman claimed that a senior BPI member had told him he would rather allow independent retailers go out of business than give them extended credit.

Dooley's Diary quoted David Murrell of Rough Trade's receivers KPMG as saying: "Usually creditors would be tearing each other limb from limb to get their money, but instead some have even offered the services of their in-house accountants."

Independence is an attitude, a state of mind. Independent record companies are in the same market, competing with older, established companies, and looking to make a profit at the end of the year. But they are doing it on their own terms.

Chasing a quick profit to impress the shareholders is all very well but alternative methods based on a broader perspective than simply an ability to read a balance sheet can produce a more satisfying result for all parties.

The time is coming when those labels which haven't given their support to one side or the other in the issues of importance to the industry will have to decide where their hearts lie.

Rough Trade Distribution is once again showing the power that small labels can wield by standing together and the industry will be a worse place to work if that spirit is allowed to dissipate or be stifled. Don't underestimate the power of the independents or the value of each individual voice.

Brian Lea is chairman of the Umbrella Organisation and MD of *Music Galore* and *Goughsound*, but is writing in a purely personal capacity.

## Indie quits BPI after MCPS deal

Independent record company Bescrley Audio and Vinyl has withdrawn its membership of the BPI because it believes it was not getting an adequate service.

The move follows a row between Bescrley general manager Brian Leaf — who is also chairman of indie organisation Umbrella — and the BPI over the deal struck between the indie and MCPS.

BPI members hit out at Leaf at the last AGM in July saying the deal — secured by Umbrella a year ago — was bad for the music industry, he says. Now Bescrley has decided not to renew its membership.

"It is not my decision to withdraw from the BPI," says Leaf. "I'm not a majority shareholder of Bescrley, but MD John Doukas was disgusted with the way I was treated."

The company has been a member of the BPI since the mid-Eighties and is one of the main members of Umbrella. Now the indie organisation has become more important, says Leaf.

"The small independents have a different requirement to an EMI or a Sony Music, who are dealing in much larger sums than people like us," he says.

The BPI's director of press Jeremy Silver says: "In times of recession it pays to be a member of the BPI."

Smaller companies don't have their own lawyers and the negotiating experience of most majors and can therefore make more use of the organisation's services, he says.

He adds: "We feel the deal with MCPS was a disservice to members of Umbrella, that is why we are not happy with it." Many of Umbrella's members have decided against the agreement, he claims.

# EC move stokes row over blank tape levy

A fresh row is brewing over blank tape levies as the European Commission plans to introduce legislation later this year.

The move has revived the hopes of the UK music industry, which were dashed when a proposed levy was dropped from the 1989 Copyright Act. International record industry trade association the IFPI says the EC is moving in a "generally constructive line".

But the tape manufacturers' and consumer lobby group the Home Taping Rights Campaign is already threatening a fight over the issue.

The HTRC uses emotive arguments suggesting a levy would penalise blind people. Campaign co-ordinator Marianne Yarwood claims: "For

those handicapped by blindness or partial sight it would be like a tax on paper."

But BPI spokesman Jeremy Silver says: "The HTRC is just using the straightforward consumer argument of people who have got free music until now and don't want to pay for it."

The UK is the fourth largest blank tape market in the world with sales of 95m units in 1989.

The HTRC also argues that the main buyers of blank tape are those who buy most re-recorded music, quoting from market research conducted in the US.

But the music industry counters that this argument is also irrelevant, "It is still a breach of copyright and it loses the industry an awful lot of

money," says IFPI spokesman Mark Kingston.

The BPI and IFPI are concerned that the introduction of new formats like DAT and DCC will make home copyright theft more attractive, although the 1989 Athens agreement of the use of the Serial Copy Management System — which prevents copies of copies — has given the industry hope that hardware manufacturers now accept their arguments against home taping.

IFPI figures for last year show that 409m units of audio cassettes were purchased in the EC alone.

If an average 80 minute tape is used twice this represents a recording capacity of 1.3bn hours per year, or 1.7bn albums.

## Blondie v Blondie as hits LPs fight for sales

FM-Revolver Records is to put out a best of Blondie album only a week after Chrysalis releases its Blondie and Deborah Harry compilation.

Blondie Hit Collection is a finished album imported by FM-Revolver from Europe where it has been available for over a year according to label manager Jurgen Dramm.

Dramm says that when the company started selling in the Blondie compilation three weeks ago he was not aware of Chrysalis' plans to release The Complete Picture — The Very Best Of Deborah Harry And Blondie, on March 4.

He adds that the situation is accidental and no clash of release schedules were intended.

"FM-Revolver is effectively

acting as a wholesaler with this album which is an imported finished product and it is none of my business what happens with rights and royalties," Dramm says.

The Blondie Hit Collection is on Dutch TV label, Star Records which is believed to have licensed the tracks from Chrysalis about three years ago.

Chrysalis was unaware of the FM-Revolver release. It could not confirm whether the material was still under licence to Star or whether it would be able to take any action over the release.

Chrysalis international director Mike Allen declined to comment, but says the company will look into the matter.



This is the David Bailey shot that EMI hopes will put violinist Nigel Kennedy back in the pop charts. EMI is launching a £250,000 ad campaign, based on the photograph, to back the March 25 release of Kennedy's Violin Concerto No 1 by Brahms.

The recording was made with the London Philharmonic conducted by Klaus Tennstedt and EMI hopes it will achieve even greater success than his last album Four Seasons which reached number three. The ad campaign, in the LWT, Central, TVS and TSW areas, runs from April 1-13.

Charly Records, the Mechanical Rights Society and MCPS have reached agreement on royalty payments. Full details next week.

Kiss FM has dismissed seven specialist DJs and sacked three administrative staff — including programme assistant Colin Favor — as part of cutbacks in staffing levels at the station. A new schedule will be in place by March 17.

Directors of the collapsed Levitt Group's entertainment division, Grant Blair and David Courtney, have set up their own company. The Courtney and Black Organisation will offer the same services as the division they used to run.

The 1991 DMC Awards have been split into two separate events to give the World DJ Awards a higher profile. The London Palladium will host the World DJ Awards on April 7, followed by the World DJ Mixing Finals at the Hammersmith Palais, April 8.

Rock promoter Harvey Goldsmith and sports organiser Mark McCormack are staging a £2.5m production of Puccini's Tosca at London's Earl's Court from June 23-29.

Castle Communications earned pre-tax profits of £759,000 on turnover up 34 per cent to £19.4m in the second half of 1990.

Pickwick Group's new international department will be headed by Allison Williams who joins as group international manager. Williams was previously distribution manager for Stylus Video.

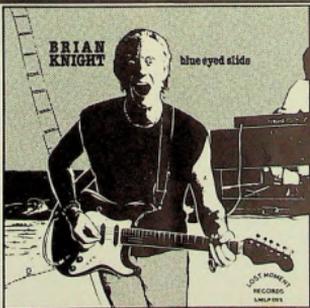
Music research company MIRO has confirmed it has merged with chart producers MRIB, adding that the two companies will retain their separate names.

## BRIAN KNIGHT blue eyed slide

Featuring  
LAURENCE SCOTT

including a special  
archive track with

Peter Green,  
Charlie Watts  
& Ian Stewart



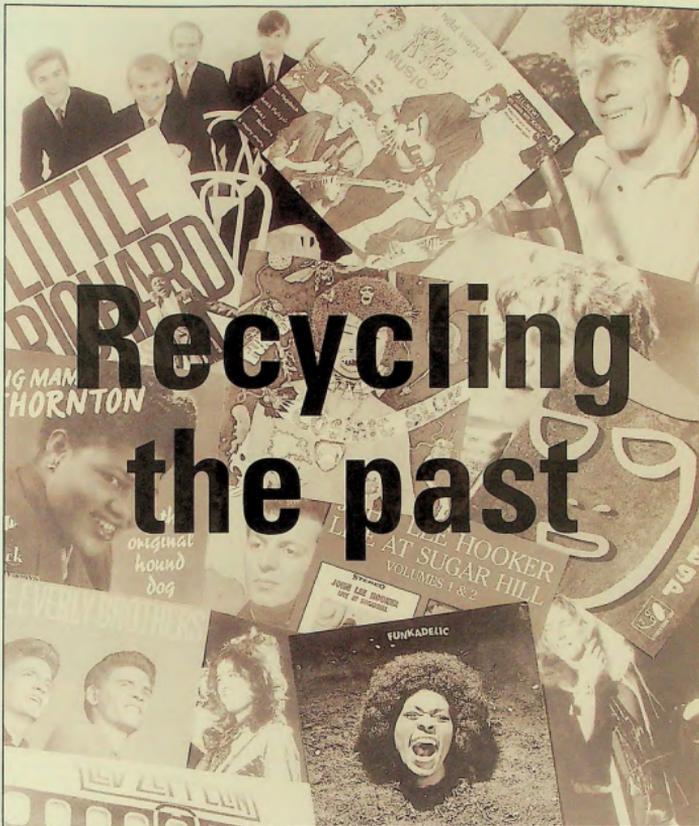
The new LP by  
Brian Knight —  
founder member of the  
Rolling Stones  
with Ian Stewart  
and Brian Jones.

Release date March 11th 1991

Distributed by  
Rough Trade

LOST MOMENT  
RECORDS  
LIMP 022

It could be the record executive's dream: old material once considered dead and buried can now be resurrected and sold to a new generation of music buyers with minimal costs and total creative control — the ideal formula for profit in a recession. But it's bad news for the indie pioneers of the reissues market who are now struggling for survival as the majors get wise to the value of back catalogue. Matthew Cole reports



# Recycling the past

From Colonel Tom Parker to Malcolm McLaren, music's moguls have long been accused of packaging their prodigies like soap powder. But the manipulative skills that modelled Elvis and The Sex Pistols are nothing to those of today's major labels.

They are now controlling pop's most malleable product: rosters of stars who incur no A&R or recording costs and demand no say in production or promotion of their output.

It is an alluring blend of low costs and complete control and it has made the reissues market irresistible.

The indie specialists who pioneered the sector face a David and Goliath struggle for survival as the majors' challenge strengthens daily. EMI's strategic marketing department led the way, taking on its reissues brief six years ago. PolyGram appointed its first marketing manager for catalogue in December 1988. MCA hired its own head of special projects five months ago.

This growing interest in the market has caused consternation among the independents.

"They are simply benefiting from a market that we created and built up," says Tony Heneberry, managing director of Charly, one of the specialist labels that fears being frozen out of a market that has changed for good.

The reason for the majors' interest is that reissues are no longer confined to the sidelines, as demonstrated by last year's singles success of The Righteous Brothers and their double platinum *The Very Best Of* compilation. The album took sixth place in the year-end chart despite its December release and was one of nine albums by currently inactive artists in the Top 100. Their success proved how quickly yesterday's old chestnuts can be turned into today's classics, merely by tapping into the public's appetite for nostalgia.

Soundtracks from the past are also appealing to TV advertisers and sample-hungry dance producers, who believe pop's bygones can add to the perceived value of their product.

Jimi Hendrix's *Crosstown Traffic* currently provides the score for a *Wrangler* TV ad, but he has also been

revived on the dancefloor via the samplers of KLF and Caveman.

This exposure helps give catalogue an appeal as easy to flog as a pair of Levis: reliable and eternally hip.

That was the image Levis strived for when its 1988 TV campaign boosted EMI's progress in the reissue market with its use of Eddie Cochran's *C'mon Everybody*. Today, a vast range of reissues and box sets gives the company claim to a back catalogue operation that accounts for more than half its revenue.

But strategic marketing director David Hughes accepts that even EMI was slow to cotton on. "The smaller specialists were taking advantage of our blindness to our own catalogue. That is a fantastic thing for them to have achieved but now we are going to reap the benefits," he says.

And Hughes is clear about the high profit potential of recycled catalogue: "Naturally the costs involved are substantially lower than for new product so the sales needed to go into profit are substantially smaller."

It is a perfect formula for survival

in a recession. Though sales volume may shrink, profit margins are protected by lower production costs.

Indie specialists must cling to the hope that their smaller operations and lower costs will help them survive. Nevertheless some suspect that with sales for a reissue by a cult artist from the Sixties unlikely to top 8,000 units, the majors may be guilty of spoiling tactics. Reissues may be more about saving face than making profit, says Ted Carroll, director of Ace.

"I know for a fact that some of the majors' reissues sell less than 7,000," he says. "I don't see how that can be worth their while. One day the accountants will catch up with them."

Fontana's forthcoming Scott Walker releases for April could well fall into the category Carroll finds so suspect. With Scott Walker Sings Jacques Brel expected to sell around 8,000, the label must somehow achieve low costs while still producing a high quality package.

PolyGram's catalogue marketing manager Bob Nolan estimates the cost

of research, compilation, new liner notes and artwork will top £3,000. "That doesn't leave a lot of profit margin with sales between 5,000 and 10,000 but it is still there."

Narrow profit margins hold a clue to another of the majors' motives for muscling in on the reissues market: during hard times the hunter must turn scavenger. A broad sweep of the vaults can turn up plenty of those tiny profit earners that can combine to produce quite a healthy amount.

The effect of the majors' new approach is that less product is available for licensing to the indies. Small labels that once grazed among the major catalogues survived by careful selection of material based on a sensitivity to the market. Now their survival must be in jeopardy. But Mark Rye of reissue label See For Miles, a specialist which licenses all its material, believes he can continue to box clever. "There have always been gaps the majors miss and there always will be," he says.

The evidence to support Rye's brave claim lies in the near accidental nature of 1990's most notable reissues. EMI's strategic marketing general manager Barry McCann admits he was "caught short" by Levi's use of The Joker for a TV campaign. Without a single prepared or records pressed it was four weeks into the campaign before the single was launched on its way to the top of the chart.

Similar scenes nearly followed at Polydor with a rushed Righteous Brothers release that eventually produced another number one.

Marketing executive George McManus only began to plan the release after spotting Unchained Melody's rise up the US *Billboard* chart. "Then I discovered it was featured in a film called *Ghost* that was soon to be released in Britain," admits McManus.

In spite of these chinks in their armour, the majors' strength lies in the ownership of huge catalogues. This year it is the turn of Warners to benefit with its Elektra catalogue set to soar courtesy of the soon-to-be-released *Doors* biopic.

While some reissue indies have a safety net of catalogue ownership, others such as See For Miles rely solely on licensed scraps. The benefit of the former policy was demonstrated by the sales of Charly's catalogue on the back of A&M's success with *The Neville Brothers* at the end of 1989.

Before the surprise success of the single *Yellow Moon*, the Nevilles' most recent album, *Nevillisation*, was licensed to Demon. As soon as the single hit in the US, A&M began to retrieve all the Nevilles' product leaving Demon out in the cold.

Sales director Pete Macklin saw many of prominent artists' work wasted. "They were acting within their rights but it felt as if they were taking our own album away," he says.

But at Charly the Nevilles' rise had a happier outcome. Although it has no recent product, Charly's catalogue from the Sixties includes the *Minute* and *Instant* labels. Their wealth of Aaron and Art Neville solo material was recompiled by Charly as the *Legacy* album, which went on to become a "big money-earner".

The lesson was not lost on Charly. Only 15 per cent of the label's output is licensed from outside and, as catalogues become more fiercely

## HOW POLYDOR MADE THE RIGHTEOUS BROTHERS YOUNG AGAIN



Polydor's platinum success with *The Righteous Brothers* catalogue had little to do with nostalgia. Instead, it owed much to the discovery of a young audience for old tunes.

The *Very Best Of The Righteous Brothers* was marketed as if it were new product to a vast audience usually divorced from the reissues market. While it is common for reissues to shoot twice as high in CD charts as in the main, all-format album chart, *The Very Best Of* ended 1990 remarkably level in both.

Its 66th position in the year-end chart was surpassed by just one place in the CD chart, revealing a unique reliance on vinyl and cassette — formats normally favoured by the under-25s.

The first single of the campaign,

*Unchained Melody*, was launched after its use on the soundtrack in the tearjerking scenes of the blockbuster movie *Ghost*. The film's 12 certificate and teen-appeal stars guaranteed a young audience.

Polydor marketing executive George McManus says: "They all went home loving the song and thinking it was by a new band called *The Righteous Brothers*." He believes that youthful enthusiasm powered the single to number one.

After the follow-up single *You've Lost That Lovin'* reached number three Polydor included both songs in a greatest hits package, compiled from its mid-price catalogue. All material used had been available until its withdrawal on the release of *The Very Best Of*.

The package was given the backing

usually reserved for new product with in-store promotions and pride of place in most shops.

"It was marketed as a new release and we obviously treated it as such," says Virgin Retail product and marketing controller John Taylor.

The new breed of fans seemed undeterred by the lack of a visible artist to appear on *Top Of The Pops* but even that is something Polydor now hopes to put right with a tour pencilled in for late 1991.

The most successful oldie of the year should not necessarily be seen as heralding a new market for nostalgia. It underlined the strength of youth appeal — a force of limits to all but a very few reissues.

guarded, it intends to reduce this figure further.

Similarly, Demon is expanding its own catalogue. "It doesn't take a great mind to see there is no great future in licensing," says Macklin.

As the battle heats up there have inevitably been disputes over ideas and catalogue ownership. Charly recently locked horns with MCA over the label's rival packages of Chess reissues. While Charly believes its own series triumphed through quality of packaging and the collectors' loyalty to the label, MCA disputes its rights to the material as well as the superiority of its package.

"We chose to keep as close to the original sleeves and design as we could," says MCA head of special projects Stephan Heller.

"Ours was recompiled and repackaged in a way the Nineties consumer expects to see things, and ours won," counters Heneberry.

Meanwhile MCA is consulting with lawyers over who owns the copyright.

While opinion is divided on packaging, there is no disagreement

over format. CD is the catalyst that has sparked off the reissue

renaissance. A whole generation has had to update its musical heritage, with the appeal of a fresh format enhanced by CD's sound quality. The remaster has progressed the trend still further, offering a cleaned up version of old and worn recordings.

There can be no doubting the success of the formula, epitomised in Atlantic's *Led Zeppelin Remasters* package that East West produced as the ultimate example of classic rock given fresh appeal for the CD generation.

Like so many other reissues, *Led Zeppelin's* album performed better on CD than any other format. While ending 1990 as the 88th best-selling album it reached 35 in the CD chart.

The appeal of remasters to the reissues audience is such that Charly recently invested £70,000 in a state-of-the-art CD system. Heneberry claims the strength of Cedar lies in its ability to clean masters without "sterilising" the music.

But as technology advances and the

major's continue to update their sound archive, the future of the reissue looks uncertain. "CD reissues are ideal for material more than 20 years old," says EMI's Barry McCann, "but any younger than that and the quality of most records is good enough."

A bewildering range of product has been made available on CD with the number of titles shipped per year conservatively estimated at twice that of five years ago.

As the population ages and demand for revamped cult music from the Fifties, Sixties and Seventies fades with them, the CD-led reissue boom may have had its chips. Format-led sales growth will inevitably slow. Nevertheless the reissues market is always bound to discover new consumers. Charly's recent move to acquire the troubled Rough Trade catalogue demonstrates its faith in the staying power of Eighties music. It must be anticipating a day when the angst-ridden Smiths fans of the mid-Eighties become nostalgic slipper-wearers eager to restock on music from their youth.

## MAINSTREAM

### Albums

The Very Best Of Joan Armatrading emerges as a definite highlight of the week. Armatrading is very much a one of a kind singer-songwriter, or was until Tracy Chapman came along) and The Very Best Of — her first hit album since 1983's *Tracks Record* — documents the many artistic achievements of her long career. Drop the Pilot, Me, Myself, I, Willow and a further 11 intensely personal pieces including the timeless charm of the starkly simple 1976 hit Love And Affection, present in its recently remixed but largely unchanged studio edition. This one is etched in platinum.

808 State's second album, ex.e.l., contains the Top 10 hits Cubik and In Yer Face. A solid and uncompromising dance album, it includes the otherwise instrumental

act's collaborations with vocalists Bernard Shuman of New Order on Spanish Heart and Bjork from the Sugarcube Quartet.

"With no complications, 15 generations all honouring nature, until I arrive" . . . yes, it could only be Morrissey bemoaning the fact, or, more likely, boasting that he is The End Of The Family Line, one of 10 tracks featured on his second official solo album, *Kill Uncle*. His lyrics are as sharp as ever, but Mozzier's collaborations with former Fathead attraction guitarist, Mark Nevin, don't have the same edge as his earlier outings with Stephen Street, much less his Smith's work. Expect frenzied first day demand, a high debut and a fast fade.

### PICK OF THE WEEK

**THE RAILWAY CHILDREN**, Native Place. Virgin V 2627. Recorded in '83, released in '90 and a hit in '91. It won't set the charts alight in the

same way as the Oleta Adams reissue, but following close behind their breakthrough single, *Every Beat Of The Heart*, expect sustained and healthy sales. Melodic and upbeat, melancholic and downbeat by turns, a pleasing and attractively guitar based alternative to current dance fodder.

### Singles

In their first 12 months as a chart act in 1981/2, Soft Cell secured five consecutive Top Five hits.

The third of these, the sublime Say Hello Wave Goodbye now resurfaces in a Julian Mendelsohn remix as the first '45 from a forthcoming album of similar updates. It is paired with the cult club hit Memorabilia, rethought by the Grid, the duo founded by Cell instrumentalist David Ball. A surprisingly subtle update, it's just contemporary enough to wedge into the upper



Marc Almond

echelons of the chart.

After a welcome respite, the stars of TV's *EastEnders* are exercising their lyrinxs once more. First off the starting block is Jan Gravason, better known to fans of the soap as Disa. Her debut single, a remake of the Bacharach/David chestnut, *Anyone Who Had A Heart*, reveals a rather fragile vocal presence not a million miles from Olivia Newton-John. Heavily synopacted dance beat, and some tumbling strings a la Barry White's *Love's Theme* practically guarantee that

she will be making consecutive appearances on BBC programmes on a Thursday evening in the near future — *EastEnders* and *TOTP*. Be warned at least two other residents of Albert Square have singles in the pipeline

### PICK OF THE WEEK

**THE PET SHOP BOYS**. Where The Streets Have No Name (Can't Take My Eyes Off You)/How Can You Expect To Be Taken Seriously. Parlophone R6285.

It sounded like an early April Fool's joke, but the Pet Shop Boys really have recorded an update of the U2 classic *Where The Streets Have No Name* interpolating the Andy Williams/Boyztown Gang version. Can't Take My Eyes Off You. The result, frankly, is a bit disjointed. How Can You Expect To Be Taken Seriously, on the other hand, is superbly remixed from the PSBs' latest album. Alan Jones

## INDIES

If there's a recession going on then there's a glut of labels and artists doing their best to fight it.

Recent excellent releases from *Throwing Muses*, *Dinosaur Jr* and *Jesus Jones* were just a taster for a new batch of strong product due this month.

The *Butthole Surfers* are as uncompromising as ever on *Pioughd* (Rough Trade) which includes their divine interpretation of Donovan's *Hurdy Gurdy Man*. *Beechwood's Indie Top 20 Vol XI* provides the usual value-for-money with *The Charlatans*, *Pixies* and *Carter* among its ranks.

Talking of Carter, their 30 sessions album is now out on *One Up Trade*.

A little more absorbing is *The Farm's* debut LP, *Spartacus* (Produce). Their success so far (plus a free remix album) should guarantee big sales.

Record that refuted is *Recurring* by *Spacemen 3* (Fire). If *Big City* is one of the singles of the year, then this deserves similar praise.

After being dropped by EMI, *Cabaret Voltaire* return with a new deal and album (*Am and Soul*) with Les Disques Du Crepuscule and less commercial but typically minimalist dance rhythms.

The *Godfathers* provide more proof that they possess more than stern looks with the short sharp rock of their new album on Epic, *Unreal World*, while *Front 242's* similarly challenging industrial rhythms are showcased on *Tyranny For You* (Play It Again Sam).

### PICK OF THE WEEK

**THE MILLITOWN BROTHERS**, Slinky (A&M). Having just broken the Top 40, this and the next single, *Here I Stand*, should help push them all the way. Who said guitars were out of style?

Nick Robinson

### DANCE

Instead of the wonderfully sophisticated *Still Something Special*, my pick of the week a month ago, *Wop* *Top 211*, lovingly George Benson (his name again) are now releasing the attractive but less special, sweetly sultry *Kissaway* (Ten Records TENX 363). Check also *Definition Of Sound* *Wear Your Love Like Heaven* (Circa YRT 61), jaunty rave bouncer in a confusion of mix-

es; 2 *Tuff Jazz Thang* (Intrigue ICE, 147, via PAN), friskily findersnappin' rap-soul adaptation of *Jazz It Up*; *Whit Down* *The World Is A Ghetto* (4th + B'way 128BRW 211), lovely George Benson's hair swirling soul canterer; *Galliano* *Nothing Has Changed* (talink Lou TLKK 6, via F), superb sinuous style slow roller; *Mantronic* *Don't Go Messin' With My Heart* (Capitol 9068), great high light weight track; *Victoria Wilson-James* *Through* (Epic 656655 6), gently scolding jagger; *Hardnoise* *Serve Tea*, *Then Murder* (Music Of The Night 48, via F), droning specialist rap; *Demond* *Be Back* (1st Base/Biz Demand 6FX, via RT), resound Dutch rap; *LL Cool J*, *Around The Way Girl* (Def Jam 656608 6), chunkily rolling jagger; *Bell Biv DeVoe* *B.B.D.* (I Thought It

Was Me?) (MCA MCAX 1461), juddery lurching swingbeat *Tommy Minsong* (WARP WAP 10, via P), mournful sparsely building strange instrumental; *Donna Gardner* *Reach Out* (Virgin VST 1325), attractive slinky slow swayer.

### PICK OF THE WEEK

**INNOCENCE: Remember The Day**, *Cooltempo COOLX 226*. This popular dance act will do any cross over, and it could be with this funky jiggling atmospheric cool sweet jagger.

James Hamilton

### CLASSICAL

One of the most successful budget price reissue projects in France last year was the NRTI series *Merveilles de Classique*, launched by Pickwick's Gallic counterpart in time for the Christmas market.

It consists of four five-CD sets of very popular classics — France's Les Grand Symphonies, Les Grand Concertos and Pages Celebres — compiled with the help of recordings licensed from all over the world (Richard Hickox, Kurt Redel, Anton Nanut) . . .

The French company sold 200,000 of the five sets last year with the aid of TV advertising. On March 18, Pickwick releases them in the UK, but without the benefit of TV. Although the outside packaging is in French, there are English liner notes. The five-CD sets have a dealer price of £12.17.

This month also sees the re-appearance of the respected American label Vanguard. It has had a complex recent history, being shunted from company to company, but is now back under the control of its original producer, Seymour Solomon, and Arcade International in Holland. Vanguard has been represented in the UK by Start for the past three years, and some 40 titles have been available on CD under license. But the whole label is undergoing a facelift under the control of Solomon, who is paying attention to remastering and new notes and packaging; and issuing some new recordings.

The first 12 recordings are out now with a further six a month planned for the rest of the year.

### PICK OF THE WEEK

**ROSSINI RECITAL: Cecilia Bartoli, mezzo, Charles Spencer, piano. Decca 430 518-2.** Another scintillating release from the youthful mezzo Cecilia Bartoli. One of the most exciting operatic stars, she sings little-known songs by Rossini with a delectable sensuousness aided by immaculate technique and buoyant accompaniment by Spencer. It probably won't make the charts — but it deserves to.

Nicolas Soames

### REISSUES

Leading the pack is a number of soundtrack reissues from EMI under the general title of *The Great MGM Stars*. Pick of the bunch (all of which feature more than 20 tracks) are the sets by *Fred Astaire* (CDP 79

5853 2) and *Gene Kelly* (CDP 79 5862 2). Both artists are better known as dancers than Astaire probably introduced more classic songs than any other movie star, many of which are included in this CD. Meanwhile Gene Kelly's soft wearing of *Singin In The Rain* was surely the main one of the film songs. Also worthwhile is *Judy Garland* (CDP 79 5856 2) which includes *Over The Rainbow* and hits from *Easter Parade* and *The Pirate*. In the same series, there's the musical *High Society* of *Howard Keel* (CDP 79 5858 2) of *Bless Your Beautiful* and *Two, less*, various artists, collections, *Magic Moments* from *The Music* *Vol 1* (CDP 79 5863 2) and *Vol 2* (CDP 79 5866 2). Under the EMI label, but of decidedly later vintage are collections of recordings from *Ken Dodd* (CDP 7 95749 2), including *Tears and Love* *Is Love A Violin*, and sentimental *Hank Snow* (EMI, CD 7 95571 2) which includes *The Me Kanparou Down Sport* and *Two Little Boys*.

### PICK OF THE WEEK

**PEREZ PRADO. King Of The Mambo** (RCA ND 9024). With the mambo about it, *Perez Prado* really was 'El Rey del Mambo'. It was his Fifties hits, notably *Cherry Pink And Apple Blossom White* and *Patricia*, replete with grunts and cowbells laid over a thudding bass line that briefly took the mambo a fixture on the Fifties dance floor. This collection of his greatest hits should do well in view of renewed interest in the mambo, courtesy of world music.

Phil Hardy



# music week

# Catafile

The Information Source for the Music Industry

9 MARCH 1991

## CHART FOCUS

Forty years old today (Monday), Chris Rea lands his second consecutive number one album with *Auberge*, which asserts its claim to top billing in no uncertain terms, selling twice as many copies as the number one compilation album, and over three times as many copies as the next best-selling artist album.

Rea's album sold enough copies to win an immediate gold award, with over half its buyers opting for the CD, while less than one in nine preferred vinyl.

Telstar must be well pleased by the progress of its *Unchained Melodies* album which soars to number two on the compilation chart, this despite the fact that the album — comprising primarily oldies — carries a dealer price of £5.50 on cassette and vinyl, the highest yet for a single album.

Meanwhile, the Clash log their first number one single with *Should I Stay Or Should I Go* narrowly depriving



Madonna of her eighth number one with *Crazy For You*, which led for much of the week, but was unable to maintain its supremacy.

As noted here before, the Clash single was reissued to tie-in with its use in TV advertising for Levi 501 jeans. Exactly four years ago, **Be N King** was top of the chart with *Stand By Me*, the first number one in a series of hits spawned by the commercials. The Clash's previous biggest hit was *London Calling*, which reached number 11 at the start of 1980.

The Clash single is the first

number one for Sony Music's Columbia label. The similarly named EMI imprint amassed 50 number one hits between 1952 and 1973, a tally still unchallenged by any other label. CBS, the name by which the new Columbia was previously known, spawned 37 chart toppers.

Loved Walked In, the latest single from **Thunder**, dips from its peak position of number 21 to number 30. It's the fifth (and biggest) hit from the group's album *Backstreet Symphony*: all five have breached the Top 40, but none has managed to reach the Top 20.

The week's highest debuting single, at number 10, is *The Stunk* by **Hale & Pace And The Stonkers**. All royalties from the record go to Comic Relief.

Finally, congratulations to the **Bee Gees**, who climb to number 38 with *Secret Love*. It's their first Top 40 hit since *You Win Again* topped the chart in 1987.

Alan Jones

## ANALYSIS

The re-release singles success of Madonna's *Crazy For You* (albeit remixed) and the Clash's *Should I Stay Or Should I Go* scarcely comes as a surprise in the wake of last year's oldies revival.

But chart success is still thin on the ground for albums on their second outing, which makes the achievement of *Oleta Adams' Circle Of One* all the more unexpected.

Never before has an album re-entered the chart at number one, the nearest being Paula Abdul's *Forever Your Girl*, which re-entered at number three last June thanks to the *Opposites Attract* single.

Phonogram's feat this time round is no fluke however, harnessing the success of the single *Get Here* with a clever marketing strategy.

First released last April, the album was held back from the shops after Christmas to give the single a better chance of success.

"We knew that if we had put



both out at the same time people might have bought the album rather than the single. She is that sort of artist," says marketing manager John Chuter.

Get Here raced up to number four in the singles charts, but the knock-out effect of the single's success was to help build up demand for the critically acclaimed album.

So when stocks of *Circle Of One* were released again for the first time in over six weeks it looked certain to easily beat its previous high when it just made the Top 50.

"The timing was crucial," says Chuter. Letting the

album on to the market too early could have held back the single, while holding on to it too long might have lost the impact created by the single's promotional campaign.

Phonogram was sure it had got the balance right. "We feel we had reached saturation point on the single," says Chuter, and by the midweek "chart" the album had already reached number two behind Queen with a TV marketing campaign yet to take effect on Wednesday, Thursday and Friday.

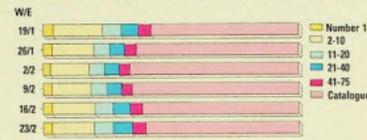
With a second performance of *Get Here* scheduled for Top Of The Pops and extensive advertising on Thames TV and Scottish regional television stations — the single's two biggest-selling areas — Phonogram was already gearing itself up for a most spectacular re-entry.

Chuter is quick to point out that holding back an album for "relaunch" is not unusual. "Never before, however, has it had such impact.

## UPDATE

Index of unit sales. 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	91	88	-3	-2
Singles	96	103	+7	-1
Music Video	72	73	+1	+15

## ALBUMS MARKET SHARE BY CHART POSITION

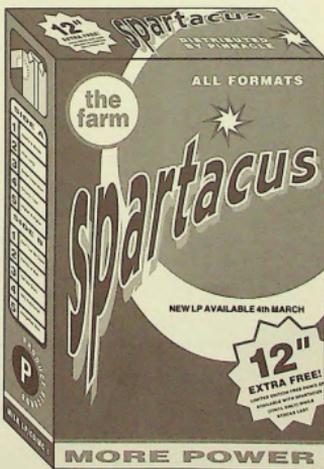


SHARE 0% 25% 50% 75% 100%  
Four-week rolling averages  
© CIN

## EVERGREENS

- |  |  |
|--|--|
| 1 <b>RUNAWAY HORSES</b> , Belinda Carlisle, (56)             | 6 <b>BUT SERIOUSLY</b> , Phil Collins, (56)                              |
| 2 <b>THE ROAD TO HELL</b> , Chris Rea, (69)                  | 7 <b>SLIPPERY WHEN WET</b> , Bon Jovi, (220)                             |
| 3 <b>VIVALDI FOUR SEASONS</b> , Nigel Kennedy/EMI, (74)      | 8 <b>THE BEST OF UB40 VOL. 1</b> , UB40, (169)                           |
| 4 <b>WAKING HOURS</b> , Del Amitri, AS&M International, (65) | 9 <b>FOREIGN AFFAIR</b> , Tina Turner, EMI, (166)                        |
| 5 <b>LABOUR OF LOVE II</b> , UB40, DEP International, (65)   | 10 <b>THE CREAM OF ERIC CLAPTON</b> , Eric Clapton/Cream, Polydex, (180) |

Albums must have appeared in the Top 200 artist chart for 52 weeks or more. Brackets denote weeks on chart. Compiled from Gallup data. Based on Top 200 album charts 18 January to 23 February.





# MBI

MUSIC BUSINESS INTERNATIONAL

## SUBSCRIPTION APPLICATION FORM

TO: (U.K.) - Music Business International, Subscription Dept., Spotlight Publications, Link House, Dingswall Avenue, Croydon, Surrey, England.

(U.S.) - Music Business International, c/o Expeditors of the Printed Word Ltd., 313 Madison Ave., New York, NY 10022, U.S.A.

Please send me absolutely free, the next two issues of MUSIC BUSINESS INTERNATIONAL as they are published. I understand that I am under no obligation - if I do not wish to continue after 3 months trial I can send a cancellation (to arrive no later than 1st May 1991) by writing to one of the above addresses and my card will be credited, or my remittance refunded, in full. If I decide to continue I need do nothing and my copies will continue to be sent.

Please indicate the ONE classification which best describes your primary business function:

- |  |  |   |
|--|--|---|
| <input type="checkbox"/> 1. RECORD COMPANIES<br>Record Companies   | <input type="checkbox"/> 7. TV<br>TV/Cable/Satellite Stations<br>Syndication Companies   | Sponsorship<br>Consultants<br>Sound and Light Facilities  |
| <input type="checkbox"/> 2. DISTRIBUTION COMPANIES<br>Distributors/<br>Wholesalers<br>Importers and Exporters/Mail Order Companies | <input type="checkbox"/> 8. VIDEO COMPANIES<br>Video Companies   | <input type="checkbox"/> 12. RECORDING STUDIOS<br>Recording Studios<br>Mastering Facilities   |
| <input type="checkbox"/> 3. RETAILERS<br>Retailers<br>Retail Accessory and Services<br>Suppliers                                   | <input type="checkbox"/> 9. INDUSTRY SERVICES<br>Advertising<br>Agencies/Services<br>Legal/Financial<br>Services<br>Music Libraries<br>Printing and Packaging Services<br>Public Relations<br>Record Promotion | <input type="checkbox"/> 13. MANUFACTURERS<br>CD Manufacturers<br>Pressers and Duplicators<br>Manufacturing Equipment<br>Companies<br>Pro-Audio<br>Equipment and Hire |
| <input type="checkbox"/> 4. MUSIC PUBLISHERS<br>Music Publishers<br>Sheet Music Publishers   | <input type="checkbox"/> 10. PUBLICATIONS<br>Publications<br>Journals  | <input type="checkbox"/> 14. ARTIST RELATIONS<br>Arrang<br>Arrang Managers<br>Record Producers and Engineers  |
| <input type="checkbox"/> 5. MUSIC INDUSTRY ORGANISATIONS<br>Trade/Professional Organisations                                       | <input type="checkbox"/> 11. TOUR SERVICES<br>Booking Agents<br>Merchandisers<br>Venues<br>Promoters   | <input type="checkbox"/> 99. OTHERS<br>Please specify:  |
| <input type="checkbox"/> 6. RADIO STATIONS<br>Radio Stations   |  |   |

Please enter number of subscriptions  (If more than one copy is required please attach additional names/addresses to this form.)

WORLDWIDE  
FOUNDER/SUBSCRIBER  
RATES:

- 1 Year: US\$130/UK£60 (First 13 issues)  
 2 Years: US\$215/UK£100 (First 27 issues)  
 3 Years: US\$290/UK£140 (First 39 issues)

All prices include the first 3 issues FREE, plus 15% discount off full subscription rates for 1 year, up to 30% for 2 years, 35% for 3 years.

I enclose remittance for US\$/UK£ \_\_\_\_\_ made payable to "Music Business International"

OR

Please debit my card US\$/UK£ \_\_\_\_\_ Card Number: \_\_\_\_\_  
 Visa \_\_\_\_\_ Expiry Date: \_\_\_\_\_  
 American Express \_\_\_\_\_  
 Master Card (Access) \_\_\_\_\_ Signature: \_\_\_\_\_

Date: \_\_\_\_\_  
 Name: \_\_\_\_\_  
 Title: \_\_\_\_\_  
 Company: \_\_\_\_\_  
 Address: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_ Country: \_\_\_\_\_  
 \_\_\_\_\_  
 Tel: \_\_\_\_\_ Fax: \_\_\_\_\_

We occasionally make our circulation lists available to screened companies whose products or services may be of interest to our readers. If you do not wish to receive business direct mail please write to the above address.

### Register now and receive next 2 months issues ABSOLUTELY FREE

As your business develops within a truly global framework how long can you afford to be without the one-stop source of vital information dedicated to putting the international market in its true perspective?

IF YOU'RE SERIOUS ABOUT THE MUSIC BUSINESS AND YOUR BRIEF IS INTERNATIONAL - YOU NEED MBI!

Whenever you operate - from Australasia to the Americas and from Europe to the Pacific Rim - MBI is offering you and your colleagues a monthly quality business package with a sophisticated overview of the worldwide market.

By registering now you will be entitled to our special **MBI Subscriber** package which includes:

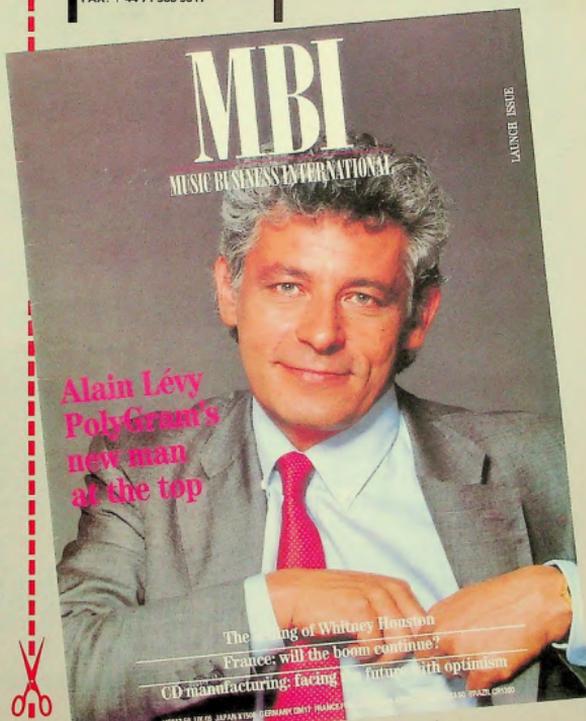
- the next two issues of MBI absolutely free
- up to 15% discount off the normal subscription rate

MBI will help you maintain that vital edge over your competitors, tapping you in to an exclusive network of business partners around the world. Vital data currently unavailable in any other magazine will keep your finger on the pulse of the international music business.

Our commitment is to inform, educate and entertain - as an MBI Subscriber you will have a whole wealth of resources to gain and absolutely nothing to lose. **DON'T DELAY - APPLY TODAY!**

### MBI ADVERTISING HOTLINE

CONTACT: RUDI BLACKETT  
INSIDE UK: 071 583 9199  
OUTSIDE UK: + 44 71 583 9199  
FAX: + 44 71 583 5317



MBI01 01 1991 JAPAN LTD. GERMANY GMBH. HONGKONG LTD. ITALY ITALIA. POLAND POLSKA. SWITZERLAND SCS. U.S.A. U.S.A. U.S.A. U.S.A.



## TOP 75 SINGLES

THE OFFICIAL **music week** CHART

<b>1</b>	<b>SHOULD I STAY OR SHOULD I GO</b> The Clash Columbia
<b>2</b>	<b>2 CRAZY FOR YOU (REMIX)</b> Madonna Sire
<b>3</b>	<b>DO THE BARTMAN</b> • The Simpsons Geffen
<b>4</b>	<b>YOU GOT THE LOVE</b> The Source featuring Eardr Station Telstar
<b>5</b>	<b>I WANNA GIVE YOU DEVOTION</b> Normed featuring MC Mike Freedom Rumour
<b>6</b>	<b>BECAUSE I LOVE YOU (THE POSTMAN SONG)</b> Steve B Polydor
<b>7</b>	<b>MOVE YOUR BODY (ELEVATION)</b> Xpansions Arista
<b>8</b>	<b>ALL RIGHT NOW</b> Free Island
<b>9</b>	<b>GET HERE</b> Oleta Adams Fontana
<b>10</b>	<b>THE STORK</b> Hale & Pace and The Stonkers London
<b>11</b>	<b>3 A.M. ETERNAL</b> ○ The Kiltchildren Of The Revolution Kilt Communications London
<b>12</b>	<b>IN YER FACE</b> 808 State ZTT
<b>13</b>	<b>OUTSTANDING</b> Kenya Thomas Cooktopia
<b>14</b>	<b>LOVE REARS ITS UGLY HEAD</b> Living Colour Epic
<b>15</b>	<b>OVER RISING</b> The Charlatans Situation Two
<b>16</b>	<b>HAPPY</b> Need a Atomic Dustbin Furne
<b>17</b>	<b>UNFINISHED SYMPATHY</b> Massive Wild Bunch
<b>18</b>	<b>JOYRIDE</b> Roxette EMI
<b>19</b>	<b>HERE COMES THE HAMMER</b> M.C. Hammer Capitol
<b>20</b>	<b>GO FOR IT! (HEART AND FIRE)</b> Rocky V./Joley B Ellis & Yvonna Hare Bart II
<b>21</b>	<b>IT'S TOO LATE</b> Quartz introducing Dina Carroll Mercury
<b>22</b>	<b>DON'T GO MESSIN' WITH MY HEART</b> Monrooz Capitol
<b>23</b>	<b>ADRENALIN (EP)</b> N-JOB Capitol



© CN, Copied by G&D for Music Week, BBC and RAD10. Produced in cooperation with the BPI and BAPD, based on a minimum sample of 500 record outlets. Incoherent sampling of the charts. CD singles sales. All rights reserved.

**HAPPY**  
debut single:



<b>37</b>	<b>BOW DOWN MISTER</b> Jesus Loves You More Protein
<b>38</b>	<b>SECRET LOVE</b> Bee Gees Warner Brothers
<b>39</b>	<b>LUDI</b> Dream Warriors 4-B-way
<b>40</b>	<b>AROUND THE WAY GIRL</b> LL Cool J Del Jam
<b>41</b>	<b>LOOSE FIT</b> Happy Mondays Factory
<b>42</b>	<b>BLUE HOTEL</b> Chris Isaak Reprise
<b>43</b>	<b>I BELIEVE</b> EMF Parlophone
<b>44</b>	<b>MY SIDE OF THE BED</b> Susanna Hoffs Columbia
<b>45</b>	<b>CRAZY</b> ○ Sade ZTT
<b>46</b>	<b>EVERY BEAT OF THE HEART</b> The Railway Children Virgin
<b>47</b>	<b>CAN YOU DIG IT?</b> The Mock Turtles Sire
<b>48</b>	<b>FREE 'N' EASY</b> The Almighty Polydor
<b>49</b>	<b>HAPPYCHICK</b> Soho S&M
<b>50</b>	<b>BEAUTIFUL LOVE</b> Julian Cope Island
<b>51</b>	<b>ANYTHING IS POSSIBLE</b> Debbie Gibson Atlantic
<b>52</b>	<b>YOU USED TO SAISA</b> Niche Niche's Salsa House Hit
<b>53</b>	<b>TAKE ME AWAY</b> Fiona Fambrodrage Grace with Final Cut Network
<b>54</b>	<b>WEAR YOUR LOVE LIKE HEAVEN</b> Definition Of Sound Circa
<b>55</b>	<b>LOST IN MY MUSIC</b> Stereo MC's 4th + B-way
<b>56</b>	<b>MAD ABOUT YOU (REMIX)</b> Sling A&M
<b>57</b>	<b>IF I LOVE U 2 NITE</b> Mico Paris 4th + B-way
<b>58</b>	<b>LOVE IS A STRANGER</b> Eurythmics RCA
<b>59</b>	<b>APPARENTLY NOTHIN'</b> The Young Disciples Tahiti Loud
<b>60</b>	<b>CHERRY PIE</b> Warrent Columbia
<b>61</b>	<b>JEALOUSY</b> Adventures Of Stevie V Mercury
<b>62</b>	<b>GRY FOR HELP</b> Rick Astley RCA

# PLAYLIST CHART

## THE OFFICIAL **music week** CHART

Rank	Label	Artist	Title	Label	Genre	Peak	Weeks on Chart	Points	Score
1	Epic	George Michael	HEAL THE PAIN	A	A	A	A	53	37 98.8
2	Fontana	Oleta Adams	GET HERE	A	A	B	A	51	6 95.9
3	Parlophone	Kim Appleby	G.L.A.D.	B	A	A	A	49	17 90.2
4	Epic	Priscilla	ONLY YOU	-	A	A	A	44	14 87.7
5	East West	Chris Rea	AUBERGE	A	A	A	A	44	16 85.2
6	Cook/Mem	Kenny Thomas	OUTSTANDING	A	A	A	A	41	12 84.5
7	Reprise	Chris Isaak	BLUE HOTEL	B	A	A	B	46	25 82.9
8	PWL	Kylie Minogue	WHAT DO I HAVE TO DO	A	-	A	A	41	13 81.6
9	RCA	Rick Astley	CRY FOR HELP	-	-	B	A	41	36 78.3
10	Polydor	Stevie B	BECAUSE I LOVE YOU	-	A	B	A	38	18 75.5
11	Sire	Madonna	CRAZY FOR YOU	A	A	B	A	38	2 75.1
12	Virgin	Railway Children	EVERY GOOD BYE OF THE HEART	A	-	A	A	45	28 74.5
13	Island	Freda Kelly	RIGHT NOW	A	A	A	A	38	8 74.5
14	Atlantic	Jimmy Barnes	INXS VOO DUM	-	A	A	A	35	20 74.1
15	SAM	Soho	HIPPYCHICK	-	-	A	A	33	26 73.7
16	Geffen	The Simpsons	DO THE BARTMAN	-	-	A	A	35	1 71.9
17	EMI	Roxette	JOYRIDE	A	A	A	A	37	- 69.5
18	KL Communications	The KLF	3 A.M. ETERNAL	B	-	A	B	36	7 69.3
19	SBK	Z In A Room	WIGGLE IT	-	B	-	-	32	11 68.3
20	EMI	River City People	WHEN I WAS YOUNG	-	A	A	A	32	11 67.3
21	Gol Discs	The La's	FEEELIN'	-	A	A	A	29	58 67.6
22	Warner Brothers	Bee Gees	SECRET LOVE	-	-	A	-	34	53 66.3
23	TrueLove	Source feat. Candi	STATION YOU GOT THE LOVE	-	-	A	A	34	4 65.9
24	Parlophone	E.M.F.	I BELIEVE	A	-	A	A	33	24 64.9
25	Island	Julian Cope	BEAUTIFUL LOVE	A	A	A	A	35	33 64.7
26	Epic	Living Colour	LOVE REARMS IT'S UGLY HEAD	B	-	A	B	36	19 64.2
27	Capitol	MC Hammer	HERE COMES THE HAMMER	A	-	A	A	25	18 61.6
28	Rumour	Nomad feat. MC Mikee	Freedom II (WANNA GIVE YOU) DEVOTION	-	-	A	B	28	3 58.6
29	RCA	D.J. featuring Stefy	THINK ABOUT...	-	-	A	B	25	22 56.5
30	Food	Jesus Jones	WHO? WHERE? WHY?	A	-	A	A	22	34 55.9
31	ZTT	ACE	CRAZY	-	-	-	A	25	27 54.8
32	Factory	Happy Mondays	LOOSE FIT	-	-	A	B	20	- 53.9
33	Urban	Maureen	MESMERISE ME	B	-	B	B	24	- 52.9
34	ASB	String	SAD ABOUT YOU	-	A	-	-	23	- 52.3
35	Columbia	Suzanna Hoffs	MY SIDE OF THE BED	A	-	A	A	37	67 51.6
36	Optimism	Xpansions	MOVE YOUR BODY (ELEVATION)	-	-	B	B	21	10 51.5
37	Columbia	New Kids On The Block	GAMES	-	-	A	A	29	38 51.4
38	EMI	Robert Palmer	MERCY MERCY ME I WANT YOU	-	-	-	-	26	69 50.5
39	Columbia	The Clash	SHOULD I STAY OR SHOULD I GO	-	-	B	A	29	5 50.2
40	RCA	Caron Wheeler	DON'T QUIT	A	-	B	A	31	- 49.4
41	SBK	Milltown Brothers	WHICH WAY SHOULD I JUMP	-	-	B	B	30	52 48.5
42	SBK	Vanilla Ice	PLAY THAT FUNKY MUSIC	A	-	-	-	23	28 47.3
43	Mare Protein	Jesus Loves You	BOW DOWN MSTER	B	-	A	A	19	95 47.5
44	Ten	Inner City	Tell Me We Meet Again	-	-	B	A	19	47 44.6
45	EMI	Thunder	LOVE WALKED IN	B	-	A	B	18	21 43.9
46	MCA	Ralph Tresvant	SENSITIVITY	-	-	-	A	22	68 43.7
47	4th & B'way	Dream Warriors	LUDI	-	-	A	A	16	42 43.5
48	Warner Brothers	Paul Simon	PROOF	-	-	-	-	22	- 43.4
49	Epic	Beverly Craven	HOLDING ON	-	-	B	A	27	43.3
50	Virgin International	Enigma	SADNESS PART I	-	-	-	-	14	48 43.1
51	Situation Two	The Charlatans	OVER RISING	-	-	B	B	16	- 42.9
52	Columbia	C&C Music Factory	GONNA MAKE YOU SWEAT	-	-	-	-	18	49 42.8
53	Big Life	2 Mad	THINKIN' ABOUT YOUR BODY	-	-	-	-	22	63 42.8
54	HMV	Morrise	OUR FRANK	-	-	B	B	22	30 42.5
55	Capitol	Mantronix	DON'T GO MESSIN' WITH MY HEART	-	-	-	-	19	39 42.5
56	Rhythm King	Bestmatters	DUNNO WHAT IT IS (ABOUT YOU)	B	-	-	-	17	- 42.2
57	London	Banders	THIS IS YOUR LIFE	-	-	A	A	24	44 41.9
58	Mercury	Adventures Of Stevie V.	JEALOUSY	-	-	-	-	16	58 41.1
59	AniKlux	Londonbeat	NO WOMAN NO CRY	-	-	-	-	27	64 41.0
60	Warner Brothers	Juice Cruise	ROCKIN' BACK INSIDE MY HEART	-	-	A	-	22	66 40.3

Compiled by Spinnaker Research. Rating based on R.P. playlist only. Station weightings are based on 1993 listening hours as calculated by JCRAM. 100% playlist rating represents 100% of all R.P. stations.

## US TOP 30 SINGLES

1	SOMEDAY	Mariah Carey	Columbia
2	ONE MORE TRY	Timmy T	Quality
3	ALL THE MAN THAT I NEED	Whitney Houston	Arista
4	WHERE DOES MY HEART BEAT	Celine Dion	Epic
5	SHOW ME THE WAY	2Pac	AM
6	IF I HAD THIS TIME	Stacy	Capitol
7	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
8	THIS HOUSE	Trause Spenser	Capitol
9	WICKED OUT OF THE DARK	Gloria Estefan	Epic
10	COMING HOME	Chris Isaak	Reprise
11	GET HERE	Oleta Adams	Fontana
12	AROUND THE WAY GIRL	L.L. Cool J.	Def Jam
13	IF YOU TIGHT HUG	Tara Kemp	Giant
14	RESCUE ME	Madonna	Sire
15	WAITING FOR LOVE	Alas	EMI
16	SIGNS	Tina Turner	Geffen
17	HEAR	Another Bad Crew	Motown
18	I'VE BEEN THINKING ABOUT YOU	Londonbeat	MCA
19	YOU'RE IN LOVE	Wilson Phillips	SBK
20	IF YOU NEEDED SOMEBODY	Bad Company	Atco
21	ROUND AND ROUND	Tevin Campbell	Fidelity Park
22	THE FIRST TIME	Surface	Columbia
23	SADNESS PART I	Enigma	Charisma
24	RICO SUAVE	Gerardo	Interscope
25	I'LL DO 4 YOU	Father M.C.	Uptown
26	I'LL BE YOUR SIDE	Stevie B	Liberty
27	SAW RED	Warner	Columbia
28	DEEPER SHADE OF SOUL	Urban Dance Squad	Arista
29	I'LL GIVE ALL MY LOVE TO YOU	Kash Saeed	Vestron
30	MERCY MERCY ME	Robert Palmer	EMI

## US TOP 30 ALBUMS

1	MARIAH CAREY	Mariah Carey	Columbia
2	TO THE EXTREME	Vanilla Ice	SBK
3	IF I HAD THIS TIME	Stacy	AM
4	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
5	INTO THE LIGHT	Gloria Estefan	Epic
6	WILSON PHILLIPS	Wilson Phillips	SBK
7	PLEASE HAMMER DON'T HURT EM	M.C. Hammer	Capitol
8	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
9	SOME PEOPLE'S LIVES	Bette Midler	Arista
10	THE IMMACULATE COLLECTION	Madonna	Sire
11	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
12	THE SIMPSONS SING THE BLUES	The Simpsons	Geffen
13	THE RAZORS EDGE	AC/DC	Atco
14	HEART SHAPED WORLD	Chris Isaak	Reprise
15	FIVE MAN ACOUSTICAL JAM	Testa	Geffen
16	X, INXS	X, Inxs	Atlantic
17	JANET JACKSON'S RHYTHM HUNTER 1814	Janet Jackson	AM
18	RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers
19	THE FUTURE	Guy	MCA
20	DANN YANKEES	Dann Yankees	Warner Bros
21	SERIOUS HTS... LIVE!	Phi Collins	Atlantic
22	POISON	Boyz n the Deez	MCA
23	IF I LISTEN WITHOUT PREJUDICE	George Michael	Columbia
24	NO FENCES	Guns N' Roses	Capitol
25	EMPIRE	Queenz	EMI
26	MAMA SACK KNOCK YOU OUT	L.L. Cool J.	Def Jam
27	IF AFTER THE RAIN	Nelson	GGC
28	TRITRER	Tester	Mechanic
29	FLESH AND BLOOD	Poison	Capitol
30	WE ARE IN LOVE	Harvey Connick Jr	Columbia

Chart courtesy of Billboard. Music 3 1993. \* Albums are awarded to those products demonstrating the greatest display and sales gain.

UK Signings

FOCUS

ON

REISSUES

COMING SOON IN

**music week**

ISSUE 30th MARCH

FOR FURTHER DETAILS CONTACT THE  
MUSIC WEEK ADVERTISING DEPARTMENT ON

071-583 9199

FOCUS

ON

SCOTLAND

# TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label
1	NEW	INXS: Greatest Video Hits ('80-'90) Compilation/2hr	PolyGram Vid CDM 2572
2	15	MADONNA: The Immaculate Collection Compilation/55min	WMV 7599382143
3	3	MADONNA: Justify My Love/MTV Vogue Video Single/12min	WMV 7599382253
4	2	PAVAROTTI/DOMINGO/CARRERAS PolyGram Vid CFV 11122	
5	NEW	SKID ROW: Oh Say Can You Scream Live/1hr 40min	WHV 7567501793
6	NEW	THIN LIZZY: Dedication-Very Best Of PolyGram Vid CDM 2568	
7	4	PHIL COLLINS: Seriously Live... MCEG Virgin Vision VVD 783	
8	5	ELTON JOHN: The Very Best PolyGram Video CFM 2756	
9	15	CLIFF RICHARD: From A Distance PMI MVB 99 1247 3	
10	13	TINA TURNER: Live From Barcelona PolyGram Vid CFM 2842	
11	16	DANIEL O'DONNELL: An Evening With Ritz Compilation/1hr 38min	RITZV 0008
12	12	MC HAMMER: Hammer Time PMI MVP 99 1249 3	
13	13	STATUS QUO: Rocking Over ... PolyGram Video CFM 2644	
14	28	NEW KIDS ON THE BLOCK: Step By Step SMV 49869 2	
15	48	LUCIANO PAVAROTTI Music Club/Video Col MC 2003	

Rank	Artist	Title	Label
16	NEW	STATUS QUO: The Anniversary Waltz CMP Compilation/1hr 20min <th>CMP 6029</th>	CMP 6029
17	1	THE BEE GEES: The Very Best Of Video Collection Compilation/1hr 46min	VC 4095
18	14	R.E.M.: Tourfilm WMV 7599381843	
19	8	THE BRITS 1991: Vol 2 Telstar TVE 1030	
20	17	JIMMY SOMERVILLE: Videos 84/90 PolyGram Vid 0826723	
21	25	QUEEN: At Wembley PMI Live/1hr 15min MVP 99 1259 3	
22	18	HAPPY MONDAYS: Call The Cops Castle Music Pic CMP 6028	
23	27	QUEEN: We Will Rock You Music Club/Video Col MC 2032	
24	NEW	NEW KIDS ON THE BLOCK: Hangin' Tough SMV 49030 2	
25	22	MOTLEY CRUE: Dr Feelgood-The Videos WMV 7599401173	
26	18	DANIEL O'DONNELL: Thoughts Of Home Telstar TVE 1007	
27	23	PINK FLOYD: The Wall PolyGram Video CFV 08762	
28	26	UB40: Labour Of Love II MCEG Virgin Vision VVD 647	
29	24	BON JOVI: Access All Areas PolyGram Video CFM 2766	
30	1	BEINDA CARLISLE: Runaway Live Castle Music Pic Live/1hr CMP 6004	

# TOP 15 VIDEO

Rank	Artist	Title	Label
1	15	PRETTY WOMAN Comedy/1hr 55min <th>Touchstone D410272</th>	Touchstone D410272
2	3	ROSEMARY CONLEY'S WHOLE... Special Interest/1hr	BBC BBCV 4457
3	2	THE NAKED GUN Comedy/1hr 21min	CIC VHR 2350
4	NEW	SEE NO EVIL HEAR NO EVIL RCA/Columbia Comedy/1hr 38min	CVR 21761
5	4	LADY AND THE TRAMP Children's Cartoons/1hr 13min	Walt Disney D205822
6	NEW	INXS: Greatest Video Hits 80-90 PolyGram Vid Music/2hrs CFM 2572	
7	NEW	THE KARATE KID PART III RCA/Columbia Sci-Fi/1hr 49min	CVR 21756
8	15	HIGHLANDER Sci-Fi/1hr 52min	Warner Home Video PES 38050
9	4	LETHAL WEAPON Action/1hr 45min	Warner Home Video PES 11709
10	5	MADONNA: The Immaculate Coll... WMV Music/55min 7599382143	
11	9	GREASE Musical/1hr 45min	CIC VHR 2417
12	10	CALLANETICS Special Interest/1hr	CIC VHR 1335
13	7	MADONNA: Justify My Love/MTV Vogue WMV Music/12min 7599382952	
14	6	PAVAROTTI/DOMINGO/CARRERAS PolyGram Vid CFV 11122	
15	-	BLADERUNNER Sci-Fi/1hr 52min	Warner Home Video PES 70008

©: CMV Copyright by Garne



## music week DIRECTORY '91

Copies are now available from  
**COMPUTER POSTINGS LTD**  
 120-126 LAVENDER AVENUE  
 SURREY CR4 3HP

Tel: 081-640 8142  
 Fax: 081-648 4873  
 PCD/20/02/91

Please send a cheque payable to Music Week for  
**£27 (inc. p&p) U.K.**      **£30 (inc. p&p) overseas**

**music week**  
 For everyone in the business of music.

24	WHO? WHERE? WHY?	Food
24	Jessie Jones	
25	AUBERGE	East West
25	Chris Rea	
26	LOSING MY RELIGION	Warner Brothers
26	RE: M.	
27	WHAT DO I HAVE TO DO	PHIL
27	Kyle Minogue	
28	WIGGLE IT	SRK
28	2 In A Room	
29	THINK ABOUT ...	RCA
29	D.J. featuring Stefy	
30	LOVE WALKED IN	EMI
30	Thunder	
31	GOOD TIMES	Atlantic
31	20 Jimmy Barnes & INXS	
32	THE ONE AND ONLY	Chrysalis
32	Gregory Fitzke	
33	THIS IS YOUR LIFE	London
33	Banders	
34	GLAD	Parlophone
34	Kim Appleby	
35	ONLY YOU	EPIC
35	Prise	
36	PEOPLE ARE STRANGE	East West
36	Edits & The Bunnymen	

# QUEEN



NEW SINGLE

OUT NOW

7" • GATED 12" • CD • CASSETTE

TAKEN FROM THE NEW ALBUM 'JESSE JONES'

12" and CD include personally autographed track 'Love Overturn Party'

Order Now From EMI Telecasts (081) 848 9811

QUEEN 17 • 12 QUEEN 12 • CD QUEEN 17 • 12 QUEEN 17



"Eye Wonder"  
out now!  
7" 12" cd, cassette and...  
...impossibly funky 12" picture disc!

656671



# TWELVE INCH

1 YOU GOT THE LOVE

21 NEW WEAR YOUR LIKE HEAVEN

2 NEW HAPPY

22 NEW I'M READY

3 MOVE YOUR BODY ELEVATION

23 NEW EVERYBODY (ALL OVER THE ...)

4 NEW OVER RISING

24 3 AM ETHERAL

5 ADRENALIN (EP)

25 5 APPARENTLY NOTHING

6 I (WAMMA GIVE YOU DETONATION

26 3 THIS IS YOUR LIFE

7 CHAZZ FOR YOU (REMIX)

27 1 DO THE BARTMAN

8 SHOULD STAY ON SHOULD GO

28 NEW LOST IN MUSIC

9 I UNFINISHED SYMPATHY

29 3 LOVE REARNS ITS UGLY HEAD

10 NEW LOOSE HIT

30 3 GET HERE

11 I IN YER FACE

31 NEW DOWN DOWN MASTER

12 11 OUTSTANDING

32 11 IF I LOVE U 2 NITE

13 I DON'T GO MESS'N WITH ...

33 3 JEALOUSY

14 NEW YOU USED TO SAKSA

34 NEW BECAUSE I LOVE YOU (PERSONAL J

15 1 TAKE ME AWAY

35 11 GO FOR IT (HEART AND FIRE)

16 3 IT'S TOO LATE

36 3 ALL RIGHT NOW

17 NEW AROUND THE WAY GIRL

37 11 LOVE WALKED IN

18 11 DREAM ABOUT

38 NEW IT NEVER RAINS IN (SOUTHERN J

19 NEW LOSING MY RELIGION

39 3 HERE COMES THE HAMMER

20 2 LUD!

40 3 FREE 'N EASY

03 31 REAL TIE  
George Michael  
Epic

64 28 PLAY THAT FUNKY MUSIC  
Vanilla Ice  
SRK

65 NEW I'M READY  
Cavernah  
Profile

66 NEW EVERYBODY (ALL OVER THE WORLD)  
F.P.U. Project  
Rumour

67 86 ECHO CHAMBER  
Beats International  
Go Beat

68 57 LOVE CONQUERS ALL  
Deep Purple  
RCA

69 38 OUR BRANK  
Norrissy  
HNY

70 62 WHEN I WAS YOUNG  
River City People  
EMI

71 NEW IT NEVER RAINS (IN SOUTHERN CALIFORNIA)  
Tony! Toni! Toné!  
Wing

72 NEW FOUNTAIN O' YOUTH  
Candyland  
Non Fiction

73 66 ROCKIN' BACK INSIDE MY HEART  
Julie Cruise  
Warner Brothers

74 64 NO WOMAN NO CRY  
Londonbeat  
Ariolas

75 56 KIDS OF THE CENTURY  
Helloween  
EMI

# Love Generation

THE NEW SINGLE FROM

OUT NOW

SOHO

SAV112 - 12SAV112 • CPSAV112 • MCSAV112

TAKEN FROM  
THE DEBUT LP  
GODDESS



# TOP 40 CLASSICAL ALBUMS

#	Title	Composer	Artist, Orch.	Cassette/CDA/P (Distributor)	Label
1	VIVALDI: FOUR SEASONS	Nicola	Kennedy/CSO	NICE 27CNE (EMI)	EMI
2	ORCHESTRAL	Various	Various	43038/143038 (RCA)	Decca
3	MEDELSON/BRUCH/SCHUBERT	Meidelson/Bruch/Schubert	Kennedy/Jaffrey/Tate/ECO	EL78663/1478664 (EMI)	HMV
4	ELGAR: CELLO CONCERTO/SEA PICTURES	Elgar	Barber/CSO	ASD 6515/CA524 (EMI)	HMV
5	HOLST: THE PLANETS	Holst	Kennedy/BPO	25201/3332019 (P)	Deutsche Grammophon
6	ELGAR: CELLO CONCERTO/ENIGMA VAR	Elgar	Barber/CSO	CD-CBS 782/MCA 467629 (P)	Columbia Masterworks
7	MUSIC FEATURED ON THE SOUTH BANK SHOW	Various	Philips/Philips	CD-CDS 859/86 (P)	Grammi
8	ALBINOE: ADAGIO/PACHELBEL: CANON	Albinoe/Pachelbel	Kennedy/BPO	41232/4133094 (P)	Deutsche Grammophon
9	SHUBERT: SYMPHONY NO. 5/VIOLIN CONCERTO	Shubert	Kennedy/BPO	HMV Reface EL 7487/1181, 7487/1181 (P)	HMV
10	BERNSTEIN: BERTHOEN: LUTHER	Bernstein/Berthoen	Kennedy/BPO	42766/142984 (P)	Deutsche Grammophon
11	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Puccini	Herbert Von Karajan/VPO	SET 656KCE (P)	Decca
12	ELGAR: CELLO CONCERTO	Elgar	Barber/CSO	41625/41625 (P)	Philips
13	VAUGHAN WILLIAMS CONCERT	Vaughan Williams	Marston/ASMF	CD-ZMC 69/MCA 4296 (P)	Angel
14	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	Chopin	Emerson/RKO	ROKLP 97/ROKLP 98 (P)	Decca
15	VIVALDI: FOUR SEASONS	Vivaldi	Christophers/Haywood/ASMF	45192/1461294 (P)	Decca
16	LEOY WEBER: REGULAM	Weber	Brightman/Musset/ECO	HMV ALW 17CALW 1 (E)	HMV
17	BETHOVEN: SYMPHONY NO. 5	Bethoven	Van Kesteren/BPO	CD-41233/2 (P)	Deutsche Grammophon
18	MONTEVERDI: VESPRO DELLA BELTA	Monteverdi	Goldstein/Globe	CD-42956/2/MCA 429564 (P)	Deutsche Grammophon
19	MAHLER: RESURRECTION	Mahler	Gilbert Kaplan	CD-DPCD 91/MCA 819 (P)	Imago
20	BETHOVEN: MISSA SOLENNIS IN D MAJOR	Bethoven	Johnston/Garland/BS	CD-42973/MCA 4297394 (P)	Decca
21	RACHMANINOV: PIANO CONCERTO NO. 2	Rachmaninov	Adkins/Kennedy/MusicaUSA	414493/1414474 (P)	Decca
22	PUCCINI: LA BOHEME	Puccini	Herbert Von Karajan/BPO	SET 57KCE (P)	Decca
23	ESSENTIAL HIGHLIGHTS OF NUTCRACKER	Tchaikovsky	Marston/ASMF	ROKLP 020/RKOP 021 (P)	Decca
24	VIVALDI: CELLO CONCERTOS	Vivaldi	Paul Robinson/CO	CD-RD 61055/MCA 976 (P)	RCA Red Seal
25	HOLST: THE PLANETS	Holst	Levine/ASMF	CD-42973/MCA 4297394 (P)	Deutsche Grammophon
26	FAVOURITE TRUMPET CONCERTOS	Various	Murray/91/Chandos	CD-10733/MCA 10734 (MSH)	Chandos
27	MOZART: REQUIEM	Mozart	Christophers/Haywood/ASMF	417172/147172 (P)	Decca
28	TCHAIKOVSKY: THE SLEEPING BEAUTY	Tchaikovsky	Marston/ASMF	ROKLP 003/RKOP 003 (P)	Deutsche Grammophon
29	BIZET: CARMEN (HIGHLIGHTS)	Bizet	Reese/Jewell/CO	426049/1426049 (P)	Philips
30	HOLST: THE PLANETS	Holst	Christians/Dutton	417553/141754 (P)	Decca
31	TCHAIKOVSKY: 1812/HAMLET/ROMEO/JULIET	Tchaikovsky	St Alexander/Gilbert/PC	EC 10919/EC 10094 (MSH)	Capitol Classics
32	MEDELSON/BRUCH/VIACHENCO	Meidelson/Bruch/Viachenko	Kennedy/BPO	25201/3332019 (P)	Deutsche Grammophon
33	PACHELBEL/ALBINONI/BACH/PURCELL	Pachelbel/Albinoni/Bach/Purcell	Ghislanzoni/Chamber Orchestra	CD-42976/MCA 4297604 (P)	Deutsche Grammophon
34	TCHAIKOVSKY: 1812 OVERTURE	Tchaikovsky	Reese/Jewell/CO	CD-42976/MCA 4297604 (P)	Deutsche Grammophon
35	MOZART: A LITTLE LIGHT MUSIC	Mozart	Reese/Jewell/CO	42976/MCA 4297604 (P)	Deutsche Grammophon
36	BERLIOZ: SYMPHONIE FANTASTIQUE	Berlioz	Reese/Jewell/CO	EC 1001/EC 10014 (MSH)	Capitol Classics
37	RODRIGO: CONCERTO DE ARAUZEZ	Rodrigo	Gilbert Kaplan	CD-42976/MCA 4297604 (P)	Deutsche Grammophon
38	CHOPIN: PIANO CONCERTOS NOS. 1 & 2	Chopin	Zubin-Metcalfe/Murray/Perleha	S 4492/251 44922 (MSH)	Sony Classical
39	MOZART: ARIAS	Mozart	Christophers/Haywood/ASMF	CD-42983/2/MCA 429834 (P)	Deutsche Grammophon
40	VAUGHAN WILLIAMS SERENADE TO MUSIC	Vaughan Williams	Matthew Best/CO	MC-XA 6642/CD-XA 66420 (P)	Hyperion

\* © CN. Compiled by Gallup

# DISTRIBUTION: INDE SINGLES\*

#	Title	Artist	Label # (1 of 2)	(Distributor)
1	W. HANNA GIVE YOU DEVOTION	Konrad & M. Glee Freedom	Ramour (RAM)25 (P)	
2	J.A.M. I HAVE TO	KLF Communications (KLF) 05500 (RT)		
3	WHAT DO I ETERNAL DO	Kyle Minogue	PWL/PWL172 (P)	
4	TAKE ME AWAY	Patricia Kelly/Cat	Network/Kool Kat (NWK)120 (P)	
5	THINKIN' ABOUT YOUR BODY	Big Life BLR376 (RT)		
6	FOUNTAIN O' YOUTH	Non Fiction NYS614 (P)		
7	DUNNO WHAT IT IS (ABOUT YOU)	Rhythm King/Mute (RL) 4411 (RT)		
8	MORNINGROSE	Slowdown	Creation (CRE) 9811 (P)	
9	TO HERE KNOWS WHEN MY BOOY LEAVES	Creation (CRE) 8511 (P)		
10	ALL TOGETHER NOW	Production (PR) 10311 (P)		
11	DRIVE THAT FAST	Kishers of Distinction	One Little (OL) 9711 (12P)	
12	SERVE TIE, THEM MURDER	Music Ltd (M) 402E (4P)		
13	REPORT TO THE DANCEFLOOR	Network/Kool Kat (NWK)158 (P)		
14	TAK ME AWAY	Raw Boss 178ASS (10)128 (ASS) (16P)		
15	SNAG	Way Cool (WAY)2011 (APT)		
16	HALLELUJAH	Big Life DEF 1101 (P)		
17	HEAVEN	Music For Nations (12) KU137 (P)		
18	MIND SONG	Tommy	Warp (WAP) 10 (P)	
19	THE BE (REMIX)	Scars	Kucin KICK 35112 (KIC 3) (SR)	
20	YEAH YUH	Warp (WAP) 3 (P)		
21	COUNTING BACKWARDS	Throwing Muses	AAD (AAD) 1001 (RT)	
22	WHO'S GONNA LOVE ME	Little One	PWL/PWL171 (P)	
23	REDHILL'S ROAD	Caroline Day	Debut/Swash (DB)100 2108 (P)	
24	BLOODSPORT FOR ALL	Johns/Unsubtable Sex.	Rough Trade R 2011267 (RT)	
25	ENJOY THE SILENCE	Johns/Muse	Mute (12)BONG 18 (RT)	
26	THE SUN'S GOING TO SHINE	The Wondys	Factory (FAC) 288 (P)	
27	IN WONDER	Realty (RL) 011 (P)		
28	EVERYBODY NEEDS SOMEBODY	Lazy Lady 2401 (REP)		
29	FEEL THE POWER	D-Zone (DZ) 096 (SR)		
30	JOIN THE FUTURE	Phil U.S. Life	Warp (WAP) 12 (P)	
31	JAM THE DANCE	Axmo	Tek (TEK) 4 (RT)	
32	MOTOWN JUNK	Black Street Productions	Mo'Nasty (MWN) 811 (REP)	
33	DEREK WENT MAD	Shut Up And Dance	Jump & Pump (J&P) 115 (P)	
34	PULSE	Indolence	Amper & Amper (1)TGT 11 (P)	
35	THE SCORCHER/KIRK'S BACK	Reinforced (RFT) 1304 (PAC)		
36	MADCHSTER RAVE ON	Huggy Mondays	Factory (FAC) 247 (FAC) 2421 (P)	
37	BIG CITY	Blaze	Fire (BLAZE) 4111 (RT)	
38	KID GET HYPED	Big One VVB16 (27 RT)		
39	STEP ON	The Happy Mondays	Factory (FAC) 2721 (1) (FAC) 2721 (P)	
40	NINKY ARO	The Happy Mondays	Factory (FAC) 3027 (1) (FAC) 3027 (P)	

\* © CN. Compiled by Spotlight Research from Gallup data from independent shops.

# DISTRIBUTION: INDIE ALBUMS\*

#	Title	Artist	Label # (1 of 2)	(Distributor)
1	SO SOMETHING	Lazar! Unsubtable Sex	Rough Trade R 2012161 (RT)	
2	THE REAL RAMONA	Threading Needles	AAD CAD 1602 (RT)	
3	HILLS 'N' THRILLS & BELLVACHES	The Huggy Mondays	Factory (FAC) 328 (P)	
4	THE TRACKS OF MY TEARS	David Byrne	Lazy Lady 25 (REP)	
5	THE TRACKS OF MY TEARS	David Byrne	DINO DINTV 17 (P)	
6	RHYTHM OF LOVE	Kyle Minogue	PWL/HF 18 (P)	
7	BOONMIA	Boon	Rhythm King (RL) 12 (RT)	
8	VIOLATOR	Violator	Two STU16 64 (RT)	
9	SOME FRIENDLY	The Charlatans	Situation Two STU16 64 (RT)	
10	ROCK 'N' ROLL LOVE SONGS	Vic Rick	DINO DINTV 13 (P)	

# COUNTRY ALBUMS

#	Title	Artist	Label # (1 of 2)	(Distributor)
1	SWEET DREAMS	Patsy Cline	MCA MCCC 6003 (P) CMC 6003A/CMC 6003	
2	NECK AND NECK	Don Gibson/Mark Knopfler	MS 467434 (E) 453525/452526	
3	THE LAST WALTZ	Daniel O'Donnell	Ritz/RITZ 0058 (P) RITZ 0058/RTZ 0058	
4	FROM THE HEART	Clair Buck	Telstar STAC 2327 (BMG) TCO 2327/STAC 2327	
5	THOUGHTS OF HOME	Daniel O'Donnell	TCO 2327/STAC 2327	
6	NEED YOU	Daniel O'Donnell	RITZ/RITZ 0067 (P) RITZ/RITZ 0067/RTZ 0067	
7	PUT YOURSELF IN MY SHOES	Clair Buck	RCA PK 8054 (BMG) DMCF 3284/RCF 3284	
8	DON'T FORGET TO REMEMBER	Daniel O'Donnell	RITZ/RITZ 0067 (P) RITZ/RITZ 0067/RTZ 0067	
9	FAVOURITES	Daniel O'Donnell	RITZ/RITZ 0052 (P) RITZ/RITZ 0052/RTZ 0052	
10	TRUE LOVE	Don Williams	RCA PK 8053B (BMG) DMCF 3284/RCF 3284	
11	NO FENCES	Garth Brooks	Capitol TCE57 3748 (E) CBS1 3746/ST 3746	
12	LONE STAR STATE OF MIND	Nancy Griffith	MCA MCF 3264 (BMG) DMCF 3264/RCF 3264	
13	THE MYSTERY OF LIFE	Johnny Cash	Mercury 848954 (P) 848954/284851 (P)	
14	TWO SIDES OF DANIEL O'DONNELL	Daniel O'Donnell	Ray RITZ/CL 0021 (P) RITZ/CL 0021/RTZ/CL 0021	
15	STORMS	Nancy Griffith	MCA MCF 6068 (P) DMCF 6068/RCF 6068	
16	LIVE AT LIBERTY LUNCH	John Elby	MCA MCCC 813 (P) DMCF 813/MAC 813	
17	ONE FAR SUMMER EVENING	Nancy Griffith	MCA MCF 3439 (P) DMCF 3439/RCF 3439	
18	THE HARD WAY	Steve Earle & The Dukes	MCA MCF 6099 (P) DMCF 6099/MAC 6099	
19	LOVE IN A SMALL TOWN	Clair Buck	RCA PK 8054B (BMG) DMCF 3284/RCF 3284	
20	COPPERHEAD ROAD	Steve Earle	MCA MCF 3438 (P) DMCF 3438/RCF 3438	

# FOLK/ROOTS

#	Title	Artist	Label # (1 of 2)	(Distributor)
1	THE RHYTHM OF THE SAINTS	Paul Simon	Warner Bros WK 340C (W) WB 340C/RS 340C	
2	GRACELAND	Paul Simon	Warner Bros WK 52C (W) WB 52C/DW 52C	
3	WATERMARK	Eric Burdon	WEA Music W 274C (W) WV 274C/DW 274	
4	ONCE IN A LIFETIME - LIVE	Raindog	Chrysalis ZCHR 1693 (E) CD 1693/CH 1693	
5	THE HEALER	John Lee Hooker & Friends	Sire/Dunwich (DUN) 508 (P) ENIGH 508/CH 508	
6	ROOM TO ROAM	The Waterboys	ECG 162C (E) CD 162C/CH 162C	
7	THE FIVE SEASONS	Fairport Convention	New Routes RUMC 905 (RT) RUCD 905/RT 905	
8	SEARCHLIGHT	Chrysalis ZCHR 1713 (E) CD 1713/CH 1713		
9	FISHERMAN'S BLUES	The Waterboys	Ensign ZCHEN 5 (E) CD 5/CHEN 5	
10	ANAK	RCA PK 747C (W) WV 747C/RS 747C		

\* © CN. Compiled by Gallup

**Mirc Relief**

THE TOTALLY AND UTTERLY STONKING SINGLE IN THE SHOPS FROM FEBRUARY 25

7 INCH • 12 INCH • TAPE • CD

SMILE WHILE YOU STONK ON RED NOSE DAY FRIDAY MARCH 15

OFFICIALLY F.A.B.

**HALE AND PACE**

AND THE STONKERS

**THE STONK**

Produced by Brian May

7 INCH: LON 290 12 INCH: LONX 296  
CASSETTE: LONCS 296 CD: LONCD 296

**VICTORIA WOOD**

**THE SMC SONG**

ORDER FROM POLYGRAM: 081-590-6044



# TOP 60 DANCE SINGLES

9 MARCH 1991

## THE OFFICIAL **i**music week CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1		<b>ADRENALIN</b>	N-Joe	deConstruction	PT 44344 (BMG)
2	NEW	<b>YOU USED TO SALSA</b>	Richie Rich's Salsa House	ffrr	FX 156 (F)
3	1	<b>TAKE ME AWAY</b>	True Faith With Final Cut	Network	NWKT 20 (P)
4	6	<b>UNFINISHED SYMPATHY</b>	Massive	Wild Bunch	WBRT 2 (F)
5	4	<b>YOU GOT THE LOVE</b>	Source feat Candy Staton	TrueLove	TLOVE 1 (BMG)
6	2	<b>APPARENTLY NOTHIN'</b>	Young Disciples	Talkin Loud	TLXK 5 (F)
7	1	<b>DON'T GO MESSIN' WITH MY...</b>	Mantronix	Capitol	12 CL608 (E)
8	NEW	<b>I'M READY</b>	Caveman	Profile	PROFT 1330 (P)
9	NEW	<b>EVERYBODY (ALL OVER THE WORLD)</b>	F.P.I. Project	Rumour	RUMAT 29 (P)
10	5	<b>IF I WANNA GIVE YOU DEVOTION</b>	Nomadic feat MC Mike's Freedom	Rumour	RUMAT 25 (P)
11	3	<b>MOVE YOUR BODY (ELEVATION)</b>	Spagnum	Optimum	613683 (P)
12	NEW	<b>AROUND THE WAY GIRL</b>	L.I. Cool 2	Def Jam	656088 (SM)
13	NEW	<b>IT NEVER RAINS (IN SOUTHERN CALIFORNIA)</b>	Tony! Toni! Tone!	Wing	WINGX 10 (F)
14	3	<b>IF I LOVE U 2 NITE</b>	Mica Paris	4th - B Way	12BRW 207 (F)
15	11	<b>IT'S TOO LATE</b>	Quartz introducing Dina Carroll	Mercury	1TM 312 (F)
16	13	<b>LUZI</b>	Dream Warriors	4th - B Way	12BRW 206 (F)
17	NEW	<b>LOST IN MUSIC</b>	Stereo MC's	4th - B Way	12BRW 198 (F)
18	10	<b>OUTSTANDING</b>	Kenny Thomas	Go!tempo	COOLX 227 (E)
19	NEW	<b>ANIMAL/SHOUT</b>	Man Machine	Outer Rhythm	MMAN 3T (RT)
20	NEW	<b>LOOSE FIT</b>	Happy Mondays	Factory	FAC 312 (P)
21	12	<b>TILL WE MEET AGAIN</b>	Inner City	Ten	YRT 337 (F)
22	NEW	<b>WEAR YOUR LOVE LIKE HEAVEN</b>	Definition Of Sound	Circa	YRT 61 (F)
23	RE	<b>MOON STOMPIN'</b>	Under Cover Movement	Strictly Underground	STUR 4 (Sall)
24	NEW	<b>NOTHING HAS CHANGED</b>	Galliano	Talkin Loud	TLXK 6 (F)

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	36	<b>THIS IS YOUR LIFE</b>	Banderas	London	LONX 290 (F)
26	15	<b>THINK ABOUT...</b>	D.J.H. feat Stefy	RCA	PT 44386 (BMG)
27	17	<b>JEALOUSY</b>	Adventures Of Steve V	Mercury	MERX 337 (F)
28	19	<b>BABY DON'T CRY</b>	Lalah Hathaway	Virgin	AMERICA VUST 35 (F)
29	16	<b>IN YER FACE</b>	808 State	ZTT	ZANG 147 (W)
30	14	<b>RAP MY BODY TIGHT</b>	Johnny Gill	Motown	ZT 44272 (BMG)
31	NEW	<b>WHAT EVIL LURKS</b>	Prodigy	XL	XL 17 (W)
32	NEW	<b>CRIME STORY</b>	Gunshot	Vinyl Solution	STORM 24 (SRD)
33	NEW	<b>X-O-CET</b>	Fresh Trick Plus Ace II	Beat Farm	BFR 02T (RT)
34	28	<b>KEEP IT TOGETHER/INTO THE...</b>	Madonna	Sire	W 0008 (W)

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	18	<b>SERVE TEA, THE MURDER</b>	Hardnoise	Music Of Life	NOTE 48 (P)
36	NEW	<b>KISSAWAY</b>	Wop Bop Toriello	Ten	TEXX 363 (F)
37	25	<b>HERE COMES THE HAMMER</b>	MC Hammer	Capitol	12CL 610 (E)
38	22	<b>ECHO CHAMBER</b>	Beats International	Go	BEAT GODX 51 (F)
39	NEW	<b>HEAR THE ANGELS</b>	Da Juice	Torso	TORSO 12176 (SRD)
40	38	<b>GO FOR IT! (HEART AND FIRE)</b>	'Rocky V' JB Ellis/T Here	Bust It	12CL 601 (E)
41	29	<b>MORNING WILL COME</b>	Junior Giscombe	MCA	MCST 1504 (BMG)
42	NEW	<b>GET OVER IT</b>	MC Kinky	More Protein	PROT 912 (F)
43	26	<b>MIND SONG</b>	Tomato	Warp	WAP 10 (P)
44	NEW	<b>JAZZ IT UP</b>	CJF Band	4th - B Way	12BRW 216 (F)
45	48	<b>JUST WANNA HOLD YOU TIGHT</b>	Tara Kemp	Big Beat	BBV 9102 (Import)
46	28	<b>IS IT LOVE?</b>	Ultra Naté	Eternal	Y2 5087 (W)
47	NEW	<b>LOVES HEARTBREAK</b>	Lisa M	Polydor	PZ 125 (F)
48	NEW	<b>BOW DOWN MISTER</b>	West Lovers You	More Protein	PROT 812 (F)
49	12	<b>REPORT TO THE DANCEFLOOR</b>	Energie	Network	NWKT 16 (P)
50	11	<b>TAKE A REST</b>	George Star	Go!tempo	COOLX 230 (E)
51	22	<b>LOVE IS THE MESSAGE</b>	Love Inc. feat MC Noize	Love	EVOLDX 1 (F)
52	1	<b>MY LOVE</b>	Collage	Citybeat	CBE 1261 (W)
53	34	<b>SENSITIVITY</b>	Ralph Tresvant	MCA	MCAT 1462 (BMG)
54	NEW	<b>HOLD ME VELVET</b>	Velvet	Tam Tam	TTT 043 (PAC)
55	38	<b>'YEAH YOU!</b>	Step	Warp	WAP 8 (P)
56	24	<b>3 A.M. ETERNAL</b>	The K.L.F.	KLF Communications	KLF 05X (IRT)
57	27	<b>DUNNO WHAT IT IS (ABOUT YOU)</b>	Beatmasters	Rhythm King	LEFT 44T (RT)
58	4	<b>WIGGLE IT</b>	2 In A Room	SBK	12SBK 19 (E)
59	44	<b>NO WOMAN NO CRY</b>	Londonbeat	AnXious	ANXT 25 (BMG)
60	35	<b>B.B.D. (I THOUGHT IT WAS ME?)</b>	Bell Biv DeVoe	MCA	MCST 1511 (BMG)

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Compasette	(Distributor)
1	RE	<b>KILL AT WILL</b>	Ice Cube	Ruthless	EVL 7230 - (Import)
2	NEW	<b>TRY MY LOVE</b>	Wooten Brothers	A&M	3953211 (F)
3	NEW	<b>THE HEART OF THE MAN</b>	Phil Perry	Capitol	IC 192115 - (Import)
4	1	<b>AND NOW THE LEGACY BEGINS</b>	Dream Warriors	4th - B Way	560/BRMC 560 (F)
5	2	<b>LOVE AND UNDERSTANDING</b>	George Howard	GRP	GRP 9629 - (P)
6	2	<b>OMAR CHANDLER</b>	Omar Chandler	MCA (USA)	MCA 10057 - (Import)
7	6	<b>ALL TRUE MAN</b>	Alexander O'Neal	Tabu	456882/1465882 (SM)
8	4	<b>STEP IN THE ARENA</b>	Aling Star	Cooltempo	CTLP 21/2CTLP 21 (F)
9	3	<b>EMOTIONALLY YOURS</b>	O'Jays	EMI (USA)	7933901/7933904 (Import)
10	7	<b>BUSINESS AS USUAL</b>	EPMD	Def Jam	C 479841/C 479844 (SM)

### ADVERTISEMENT

**JET STAR**  
H I C O P S  
081 961 5818

### ADVERTISEMENT

### REGGAE DISCO CHART

This Week	Last Week	Title	Artist	Label
1	(2)	<b>MOVIE OVER</b>	India/Apache Indians	City-city Sunrec 001
2	(1)	<b>LITTLE MISS REGGAE</b>	Steeley & Cleve	SCT 23
3	(4)	<b>CAN'T STOP</b>	Frankie Paul	Jonny's JAM 015
4	(5)	<b>DAN DA-DA</b>	Sugar Cat	Wild Apache/WAD 024
5	(3)	<b>GRIZZLE</b>	Curly Barks	Steeley & Cleve SCT 24
6	(7)	<b>RUSSIA AND AMERICA</b>	Curly Barks	Penhouse PH 91
7	(9)	<b>WE NO LOTION MAN</b>	Capleton	Chymx CRT 47
8	(11)	<b>MY SPECIAL LADY</b>	Richie Davis	Unly FEA 030
9	(6)	<b>MISS PROPAGANDA</b>	Gregory Isaacs	Steeley & Cleve SCT 22
10	(12)	<b>I CAN'T WAIT</b>	Sanchez	Blue Mountain BMD 112

### REGGAE CHART

This Week	Last Week	Title	Artist	Label
11	(14)	<b>SET ME FREE</b>	Gregory Isaacs & Ninjaman	BMD 111
12	(13)	<b>HOLD ME TIGHT</b>	Peter Huntington	SV012
13	(15)	<b>SWEET LIFE</b>	Wesley J	Mango 12MANG 772
14	(16)	<b>STRONG LOVE</b>	Vivian Jones	Virgo Stonaxox VG 074
15	(17)	<b>KNOW HOW FE WORK</b>	Capleton	Mr. Doo MDD 031
16	(8)	<b>SPOILT BY YOUR LOVE</b>	Carol Gonzalez	Penhouse PH 80
17	(10)	<b>JAH ARMY</b>	Richie Davis	Power B010
18	(22)	<b>LENGTH AND STRENGTH</b>	Super Barry	Charm CRT 49
19	(24)	<b>WHAT KIND A WORLD</b>	M.C. Nipo	Fashion FAD 084
20	(23)	<b>GAL GORDON</b>	Bobo General	Musik Street MS 006

### REGGAE ALBUM CHART

This Week	Last Week	Title	Artist	Label
1	(2)	<b>THE STOPPER</b>	Curly Barks	Fashion FADLP 020
2	(5)	<b>ALL THE HITS</b>	Bob Marley	Rohi RRP 7757
3	(1)	<b>REGGAE HITS VOL. 9</b>	Various	Jah Sun JES 11009
4	(5)	<b>SUNSPASH</b>	Ninjaman	Pickup PICUP 14
5	(7)	<b>AT HIS BEST</b>	Frankie Paul	Techniques WRP 26
6	(6)	<b>LOVERS CONNECTION</b>	Various	Mofa & Flury MFLP 0001
7	(8)	<b>LOVE SONGS</b>	Richie Davis	Progressive P3PLP 001
8	(9)	<b>MY KINDA GIRL</b>	Foxy Brown	Rox Records RAS 3070
9	(4)	<b>DIE HARD...</b>	Curly Barks & Tony Rebel	Penhouse DGL 27
10	(12)	<b>WAYNE WONDER</b>	Wayne Wonder	Penhouse DGL 30

FOCUS

MUSIC AND VIDEO  
INSIGHT

Magazine: *Insight*, launched September 1987 by Hartog-Hutton Publishing, bought by BBC Enterprises in 1990.

Cover price: Free in *W.H. Smith* (previously 75p).  
Editorial profile: Monthly music and video magazine.

Key staff: Editor — Andrew Vaughan. Publisher — Kim Unger.

Circulation: 250,000. 500,000 for the Christmas issue.

Music policy: Articles and reviews cover a broad spectrum of music including classical, jazz and country.

"I tend to go for established names rather than trying to break new ground, although there's a new artists page featuring debut albums. We're 100 per cent albums — no singles in my mag!" Andrew Vaughan.

Typical issue: Robert Palmer, Elton John, Madonna, Bee Gees.

Special features: Buyer's guide to building a classical library.

PR view: "Good target audience because of the *Smiths* connection. A valuable addition to a growing list of album-orientated magazines." — Lee Ellen Newman, head of press, East West Records.

Advertising cost per thousand: £16.90 (based on one-off colour page on 250,000 circulation).

Ed/ad ratio: 50:50  
Typical ad content: Virgin Records, MGM/UA, Chrysalis, Pickwick Video, BMG, Kenwood.

Buyer's view: "It's well supported by the retailer, so anything we advertise will get support as well. It's in the store going to the right people — the record buyer." Bill Rogan, EMI multiple sales manager.

Music draws a blank

After a buoyant winter, the record industry is facing a bleak period for music on TV. The end of *The World's* first series coincides with a sudden death of pop programming prompting record companies to look to less obvious outlets for promotional opportunities.

The Gulf war has contributed greatly to the disappearance of many music programmes, with Channel Four's *Jazz On A Winter's Night* and *Town And Country* coming off worst. Both specialist series have been cut short, taking a back seat to extensive current affairs programming scheduled during the conflict.

The world and classical music series *Sound Stuff* has yet to see the light of day, being shelved by Channel Four in favour of extending the series of *The World This Week*. BBC's *Def II* slots have been largely unaffected but *TVam* has reduced its music video slots to reflect the more austere tone of its war coverage.

Channel Four's music commissioning editor Avril MacRory defends the channel's apparent attack on music as "not axing but displacing".

"The programmes will come back, Channel Four is not in the business of commissioning programmes that won't ever be shown, but it will be quite a battle for slots with all the other shows that have been displaced," she says.

MacRory also argues that while there has been an exceptional amount of music pro-



*Jazz On A Winter's Night* was 'displaced' by Gulf war coverage

gramming in recent months, when some series finish others such as *Maestro* and *Living Music* will begin. Both are dedicated to classical music, with rock fans having to wait until May 3 for the start of the new series from the makers of *Rock Steady*.

Meanwhile record companies are seeking artist exposure on less targeted TV programmes. *Chat* shows such as Wogan and Jonathan Ross are favoured for their high ratings.

A&M's Milltown Brothers performed live on Wogan, Blue Peter and *Going Live*. The label's promotions director Julian Spear says: "In the past we might have thought that Blue Peter wasn't really the

right show for such an act, but if a band presents itself well and plays well, then now it can do it."

However, Spear adds that appearing on such programmes can put pressure on image-conscious artists.

Both Spear and Virgin's head of promotions Tony Barker say they need more programming in the *Rapido* or *Rock Steady* mould, but failing that they are determined to examine all available avenues.

The opportunities are there but, as Spear says, promotions departments have to tread carefully along the alternative routes.

Belinda Buckley

EXPOSURE

MONDAY MARCH 4

In Concert featuring Anita Baker, Radio One: 8-10pm

Snub featuring Boo Radley and Fixed Penalty, BBC2: 7.7-8.30pm

WEDNESDAY MARCH 6

Rapido featuring former Bangle Susanna Hoff, BBC2: 7.40-8.10pm

THURSDAY MARCH 7

Top Of The Pops, BBC1: 7-7.30pm

SATURDAY MARCH 9

Independents Now, Radio One: 2-3pm

In Concert featuring Thunder, Radio One: 10-11pm

The ITV Chart Show, 11.30am-12.30pm

Rhythms Of The World featuring double bassist Danny Thompson, BBC2: 8.05-8.55pm

Living Music, first in new series of documentaries and concerts featuring the Chamber Orchestra of Europe, Channel Four: 8-9pm

SUNDAY MARCH 10

Living Music featuring Claudio Abbado conducting the first concert in the series, Channel Four: 2.3-3.15pm

Maestro, new series on the history of Venetian music, featuring composer Gabrieli, Channel Four: 8-9pm



COVERSTAR SURVEY

Madonna tops *MV's* latest coverstar survey after appearing on 2.9m magazine covers across the UK in the past four weeks, including the *People* magazine (circulation 2.5m) and *Sky* (143,000).

Narrowly squeezed into second place was Tom Jones who appeared on the 2.86m-circulation *Sunday Mirror* magazine.

Completing the top 10 were New Kids On The Block (1.3m), Vanilla Ice (738,000), John Lennon (633,000), EMF (386,000), Guns N' Roses (218,000), The Farm (211,000), Chris Isaak (197,000) and MC Hammer (177,000).  
Source: Media Shadowfax.

candyflip

MADSTOCK

INCLUDES  
"Redhills Road" &  
"Strawberry Fields Forever"

distributed by pinnacle



DLP 507 (CASSETTE)  
CDB 507 (CASSETTE)  
CDB 507 (CD)

# Playing the waiting game

Sales figures for the early part of 1991 show a healthy upturn in country music's fortunes, but is the set to take off in the UK or is this yet another false dawn? Matthew Cole investigates the growth potential

Here's how Garth Brooks' reputation as Nashville's hottest property was built: **June 90:** Brooks' management hire Byworth Wootton PR... **June/July:** campaign planned with EMI... **September 1:** No Fences album US release... **October 8:** CMA Horizon award presented to Brooks as best rising star... **November 1:** US sales of No Fences go double platinum... **November 19:** UK release of No Fences. Brooks visits UK for press interviews... **February 10:** Daily Telegraph interview... **February 11:** Cambridge Theatre show sells out... **February 22:** ITV's The World broadcasts recorded live show... **February 24:** Live show at London's Cambridge Theatre... **February 25:** single Friends In Low Places released in UK.

The dust is settling after a year of bright hopes and frenetic activity for country music. But as the industry brushes itself down and looks around there is still no sign of the new market promised for so long by New Country.

Sales for the first month of the year showed a promising three-fold rise on last year but that indicator may be a false dawn. Mark Knopfler's collaboration with Chet Atkins and the film-led revival of Patsy Cline product accounted for much of it and cannot be taken as evidence of a broader trend.

The reality is that the cream of country talent, artists such as Garth Brooks, KD Lang and Clint Black, have seen their UK sales remain a fraction of the US totals.

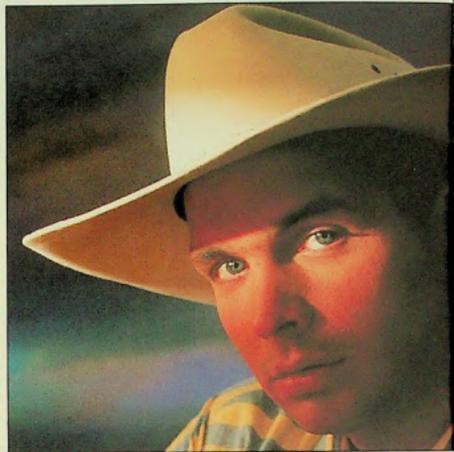
The shadow of war is adding to country's plight. Garth Brooks' one-off London show last month provided the only live appearance from the rising stars likely to lead country into mainstream acceptance. With hostilities in the Gulf keeping Dwight Yoakam, Clint Black and Matraca Berg at home a concerted effort has proved impossible.

Mark Cooper, producer of BBC TV's New West, was honoured last year by Nashville's Country Music Association for services to new talent. His show, like Channel Four's Town And

Country, proved that stations are to give an airing to country music, but Cooper feels the lack of market response raises serious doubts about its sales potential. "I don't believe any British record company has seen any real evidence that it has a genuine sales audience here," says Cooper. "With two TV shows and all the press around the CMA's Route 90 campaign, country has had a better shot than perhaps it warrants."

Cooper's reluctant conclusion has not dimmed his enthusiasm for seeing performers on screen. "There is no doubt it is very 'television' and has an audience. I love the music and believe there are no songwriters alive who deal with 'thirtysomething' worries and relationships better than people like Clint Black, Mary Chapin Carpenter and KT Oslin." This year he hopes to produce a set of New West specials focusing on single live shows, the war permitting.

With the New Country tag now well past its sell-by date the industry is beginning to shy away from any term that reinforces the stetson and spurs image. "Hat Acts" such as Garth Brooks are becoming the exception rather than the rule. Roots rockers Joe Ely and Steve Earle are now perceived as the kind of act able to blur the distinction between country and rock 'n' roll.



Garth Brooks has sold 2.5m LPs in the US and defied terrorist threats for

Stephan Heller, MCA's head of special projects, believes these crossover acts are the key to expanding sales. "Younger people have been captivated by artists like Joe Ely and Lyle Lovett," he

said. "They are putting a new angle on country and that is what appeals here. We find ourselves sometimes having to remind Nashville that what may do well over there is not always right for the UK."

As far as the video market is concerned, traditional country with its AOR potential has taken a leading role. Prism Leisure sales director Steve Brink says "All the new country stars tip their hat to the legends and younger people are tuning in, they want to see what they look like too. Titles with names like Merle Haggard and George Jones will go on selling and selling."

The CMA's generic campaigns Route 88, 89 and 90, have centred on sell out live shows. The man who promoted them all, Asgard's Paul Fenn, believes that this growing audience could be lost if labels cannot serve up more of what they want. "For a lot of these shows I have box offices asking if I know kids in leather jackets are buying tickets. I think that is great, it has to be what we want."

"The problem is that few of the labels approach what could be done if they handled the artists correctly," says Heller.

Mark Cooper is another who fears a lack of commitment to the UK market has dampened enthusiasm. "Perhaps it is because artists can do so much business in the States and work

## MCA dominates annual chart

Despite CBS taking the year's country number one and Ritz and Telstar sharing the huge volume of Daniel O'Donnell product shipped in 1990, it was MCA which showed the widest spread of consistent sellers.

Mark Knopfler's latest return to his roots in the Neck And Neck (CBS) collaboration with Chet Atkins peaked at 41 in the national chart, loyal Knopfler fans ensuring its sales pipped Steve Earle And The Dukes to the top spot. Their album, The Hard Way (MCA) with a chart high of 22 had looked set to take the year's country honours.

The Daniel O'Donnell story reached a peak and the 29-year-old Irishman is now on the verge of signing a new deal for the US market. His biggest seller of the year, The Last Waltz (Ritz), rose to 53 in the pop chart, and Thoughts Of Home, which had been licensed to Telstar sold consistently. Seventy per cent of sales on O'Donnell product

was to cassette customers. Ritz managing director Mick Clerkin reckons he has sold more than a million albums.

The Patsy Cline compilation Sweet Dreams gave MCA a late boost but most of the label's sales were with pioneering new stars Steve Earle, Nanci Griffith and Lyle Lovett: Both Earle and Griffiths provided steady returns on a collection of work from recent years. Storms, Lone Star State Of Mind and One Fair Summer Evening proved Griffith's status as an established talent while Earle's solo albums Copperhead Road and Guitar Town sold well on the back of his success with The Dukes.

It was a relatively quiet year for Warners. KD Lang, arguably last year's brightest live talent had no new product and this year is tied up with a film project. Supported by her appearances around the country in 1990, 1989's Absolute Torch And Twang took 17th position in the country chart and Shadowland continued to find new buyers.

### COUNTRY ALBUMS 1990 TOP 10

Title/Artist	Label
1 NECK AND NECK Chet Atkins/Mark Knopfler	CBS
2 THE HARD WAY Steve Earle And The Dukes	MCA
3 THE LAST WALTZ Daniel O'Donnell	Ritz
4 THOUGHTS OF HOME Daniel O'Donnell	Telstar
5 FAVOURITES Daniel O'Donnell	Ritz
6 FROM THE HEART Daniel O'Donnell	Telstar
7 SWEET DREAMS Patsy Cline	MCA
8 I NEED YOU Daniel O'Donnell	Ritz
9 COPPERHEAD ROAD Steve Earle	MCA
10 STORMS Nanci Griffith	MCA

# ne

format truly  
ial



two recent UK visits

Even top country artists have to resign themselves to the fact that their UK sales remain a fraction of US totals. The shadow of war in the Gulf has added to country's plight with few leading stars willing to play in the UK. UK audiences also require a different brand of country to Nashville's stetson and spurs image. RCA head of UK marketing Joe Cokell says: "It can be difficult to get the commitment when an artist is doing well in the US." But he still believes that one of the "big guns" could break the

so hard there that all labels can do when they put out a record here is rest them," he says.

EMI director of strategic marketing David Hughes is adamant this is not a problem with Garth Brooks, who despite selling 2.5m albums in the US has visited the UK twice since last November. "But if you don't get commitment from an artist it takes a miracle to break them here. There are a whole bunch of country artists who don't have a passport," he says.

The other huge talent who recently joined Brooks in the US pop chart is Clint Black. RCA head of UK marketing Joe Cokell hopes to see Black in the UK before the autumn, but comments: "It can be difficult to get the commitment when an artist is doing so well over there."

Both men still feel one of the "big guns" could yet make the breakthrough country has been waiting for. "For years people have been saying this is country's year," says Cokell. "I think one or two artists could break the mould but there is not the market for an explosion of success."

Hughes adds: "I don't think this is a last chance. Things starting now could take a year or two to build. We can certainly mirror US success over here eventually."

While labels call for patience it is still no clearer how long they must be prepared to wait for the market to take off.

# Prism Leisure For The Best In Country Music

We Sell  
Fresh Music Too!

## New Audio Releases



Benny Berry  
HAWCD171, HAWC171

Susan McCann  
IHMC 482, IHCD482



## PATSY CLINE ON AUDIO AND VIDEO INCLUDING "CRAZY" & "I FALL TO PIECES"



PLATV307

PLATV359



## New Video Releases



We also distribute Ritz, Country Store, Dolphin and many more.

Prism Leisure Unit 1, Baird Road, Enfield, Middlesex EN1 1SJ.  
Tel : 081-804-8100 Fax : 081-805-8001



We Also Exclusively Distribute  
GENERAL LAFAYETTE



Presents

## THE BEST OF COUNTRY MUSIC

- DANIEL O' DONNELL • FOSTER & ALLEN •
- MICK FLAVIN • MARY DUFF • RAY LYNAM •
- DOMINIC KIRWAN • CHARLEY PRIDE •
- FRANK McCAFFREY • PHILOMENA BEGLEY •
- JOHN HOGAN • LOUISE MORRISSEY •
- SONNY CURTIS • DECLAN NERNEY •

Ritz product is available from:

TBD, Prism Leisure, DA Distributors, A.M.T. Distributors,  
A-One Distributors (Scotland), S. Gold & Sons, H.R. Taylors.

**RITZ RECORDS, 1 GRANGWAY, LONDON NW6 2BW**  
**TELEPHONE: 071 - 328 9599 FAX: 071 - 624 4471**

BUSINESS TO BUSINESS

# DANCE

**MAGAZINE and PROMOTIONS**  
The ONLY way to PROMOTE your product & Artists in SCOTLAND  
ADVERTISE in DANCE DEPARTMENT MAGAZINE...  
30,000 Distribution in Scotland only

PROMOTE your product to the TOP 50 SCOTTISH DJs  
PROMOTE to Scotland's Radio Stations  
PROMOTE to 15 of N. IRELAND'S TOP DJs (Club & Radio)  
PROMOTE to Northern Ireland Radio.

We have a fully backed up mailing service. REACTIONS RETURNED  
PERSONAL APPEARANCE and TOUR MANAGEMENT  
Have your Artist promote in Scotland's TOP Magazines  
and Radio Dance Shows. We Cover Expenses.  
For more details send Quotations  
TELEPHONE: 031 557 8758 FAX: 031-557 8759  
And ask for IAN or Laura

**INTERNATIONAL DISPLAYS**  
SPECIALIST SHOP FITTERS  
TO THE MUSIC TRADE  
NEW HIGH CAPACITY CD BROWERS  
Part of a complete range of Modular Display/Storage Systems at sensible prices  
TEL: (0480) 414206  
FAX: (0480) 414205

## UNLIMITED SELECTION

We've a huge choice of quality records readily available, we buy records worldwide and constantly 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 times  
**FAX ORDER NO. 0952 620361**  
or phone 0952 6169 11

**OLDIES UNLIMITED**  
Dept MW75, St Georges Telford, Shropshire TF2 9HQ  
Telex: 35493 Oldies G

TO PLACE AN AD CALL ANDY WADSWORTH ON 071 583 9199

FOR SALE  
**Total contents of two music shops**  
LIFT DISPLAY, STORAGE CASIO 16 DEPT. TILLS  
(With bar code readers) + STOCK - ALL FORMATS  
Tel: 0943-816733

**12" RECORD BAGS**  
UNIT 805  
ACTON BUSINESS CENTRE  
SCHOOL ROAD, PARK ROYAL  
LONDON NW10 6TD  
TEL: 081-961 5270  
FAX: 081-961 5635

**Soho Parking Permit**  
Including amazing flat on Wardour St/  
Brewer St corner.  
£110,000  
Call Realty 071-836 6636

- ★ VIDEO NEWS
- ★ RECORD NEWS
- ★ SONGPLUGGER
- ★ ADVANCE RECORD NEWS



As the recession bites can you afford to ignore vital information?

Phone 081 874 3277 for details

**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. See major advertisements in next week's Music Week Marketplace.  
Stage 1 call us now  
Stage 2 call us when you need  
**Stage 3 Promotions**  
HIGH NORTH, BARNBURY, GREEN COTE OUT @ 10000 37000 5000 37000  
RETAIL, WHOLESALE AND MAIL ORDER DISTRIBUTION OF IN-HOUSE AND CLIENT PROMOTIONAL MERCHANDISE

**SLEEVE IT**  
CASH AND CARRY  
MINIMUM ORDER 1000 THEN IN BOXES OF 200  
VISA  
TRANSAX

**SONY**  
NEXT DAY DELIVERY NATIONWIDE  
Carosul Tapes  
Unit D, Inchbrook T/E, Woodchester, Stroud, GLS 5EY  
☎ 045 383 5500



For ALL your packaging needs - RING NOW!  
Contact Kristina on: 081-341 7070 (6 Lines)  
WILTON OF LONDON  
Stanhope House 418 Highgate High St London N6 5JL  
Telex: 267363 Fax: 081-341 1176

**The Wholesaler**  
RECORDS...CASSETTES...COMPACT DISCS  
TOP 100...K-TEL-STAR...BIG DISCOUNTS...  
LARGE BACK CATALOGUE...RARITIES...  
OVERSTOCKS...SPECIAL OFFERS...VIDEOS  
CALENDARS...24 HOUR DELIVERY...  
WEEKLY CATALOGUES...  
TELEPHONE SALES...  
ONE STOP...EXPORT...  
ARABESQUE...  
**Arabesque Ltd.**  
NETWORK HOUSE, 29-39 STIRLING ROAD, LONDON W3 8DZ  
UK SALES: 081-992 7132 INTERNATIONAL SALES: 081-992 0096  
BUYING: 081-993 4278 FAX 081-993 8276 TELEX 291988 ARAB G

**JEWEL BOXES • C-ZEROS V-ZEROS • NORELCO**  
COSMO MARKETING  
STATE OF THE ART PERFECTION  
AUTOMATIC PACKAGING  
INTERNATIONAL SPECIFICATIONS  
1-800-800-4769(GROW)  
USA & CANADA INTL SALES EUROPEAN INTL SALES  
(800) 800-2811 FAX (800) 849-5998 (041) 540-4082 FAX (081) 540-9939  
(714) 922-1065 FAX (714) 922-1099 (071) 935-7879 FAX (071) 935-4027

**FOR SALE**  
2,000 square feet of NORAUR RECORD SHOP DISPLAY FITTINGS  
**BEST OFFER SECURES**  
ALSO OMIDA TILL  
**Tel: 0705 461253**

**SOUTH COAST RECORD SHOP**  
For Sale with or without 3-bed flat above  
£8,000 + SAV and F&F  
Tel: 0202 693966 (eves)  
(Freehold possibly available)

**music week CLASSIFIED**  
Do you wish to reach over 50,000 of the top people in the music industry?  
If the answer is 'yes', then call Andy Wadsworth to place your recruitment or business advertisement  
**Tel: 071-583 9199 Fax: 071-583 5049**

## APPOINTMENTS

MARKETING MANAGER  
INTERNATIONAL

From an International Marketing point of view, we are looking for someone who is really special. Special in the marketing sense and special in the attributes they can bring to the job. Are you that special person we are looking for?

EMI Music are looking for a dynamic marketing manager to join their International Special Marketing Team based in London.

The position will involve the marketing of EMI's vast catalogue around the world in conjunction with our sister companies. It will include responsibility for the marketing of all crossover and TV projects, alternative distribution and all 'theme marketing'. In general, all projects being developed in cooperation with Repertoire Owners or other members of the Special Marketing team.

Probably aged between 25-35 you will possess a first class marketing background in the music/culture industry and ideally have some international experience in addition. You will have strong interpersonal skills and be able to follow through an idea successfully from conceptual stage through to implementation.

In return we offer a competitive salary as well as a comprehensive benefits package and good career prospects.

If you possess those special qualities we are looking for then please write to me with full details.

Janet Oldham - Personnel Officer  
EMI Records (UK)  
20 Manchester Square  
London, W1A 1ES



No. 1  
IN  
1991

HANDLE  
RECRUITMENT  
071-493 1184

For permanent and  
temporary secretarial/  
administrative staff.

Tel. 071-493 1184  
Fax: 071-529 4297

## ASSOCIATED VIRGIN LABELS (AVL)

urgently require a

## LABEL MANAGER

This position involves looking after the Ten Records Label and you will be responsible for initiating marketing strategies and campaigns of acts such as Soul II Soul, Maxi Priest, Inner City and Loose Ends.

Excellent communication skills are necessary in order for you to liaise with Management, Companies and the Label, as you will also be co-ordinating all creative departments who will be working towards the release of the product, incorporating such duties as placing of advertisements, briefing of designers whilst working within strict budgets.

We are treating this vacancy as extremely urgent and only people with very relevant experience should apply.

If this sounds like you, please do so, enclosing full CV and your daytime phone number to:

DAVID STEELE, AVL

1-4 VERNON YARD, OFF PORTOBELLO ROAD, LONDON W11

## BUSINESS OPPORTUNITY

Production Company with own  
Recording Studios is looking for a

## MANAGER

TO REPRESENT OUR ARTISTS

Please call:

071-609 9450

New European branch of leading US Indie

requires

EXPERIENCED EUROPEAN  
SALES MANAGER

Bi- or Multi-lingualism helpful. Salary negotiable

Write to

RYKODISC

PO Box 2401, London W2 5SF

## BUSINESS TO BUSINESS

## CASH

We buy over-stocks LPs, CDs,  
Tapes, CD Singles, Videos  
and Fittings.

Payment C.O.D.

Quick decision

PHONE

Dayview Ltd, Sales &amp; Service

081-452 8688

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

## PERSON FRIDAY

Bright, flexible person with excellent presentation and communication skills needed urgently for this design company in Fulham.  
c £8-10K AAE

## PA — MANAGEMENT

100 SH/50+ and typing required with good industry experience. Based in North London working using own initiative providing essential backup for two top level managers.  
c £12-15 AAE

## COPYRIGHT/ROYALTIES

We are always looking out for people with good copyright/royalties experience. If you fit the bill send your details or to Nicola or Geraldine.

## Success Appointments

12/14 Argyll Street, London W1V 1AB  
Tel: 071-287 7722. Fax: 071-734 1692

## C.K. APPOINTMENTS

MUSIC • FILM • TELEVISION

THE BEST RECRUITMENT AGENT  
IN THE WORLD  
(Probably)

Specialists in the recruitment of experienced personnel for the music & video industry including secretarial staff.

Steve Baskerville

071-491 1045

## JUNIOR PA/SECRETARY

required

FOR SHARED RESPONSIBILITIES TO MANAGING  
DIRECTOR AND BUSINESS DEVELOPMENT MANAGER

working in a successful expanding service company providing equipment to the Recording Industry and Concert, Tours etc. The applicant will require WP and Administration skills, with a flair for getting on with the more 'rock and roll' people of our society.

Please write including CV and salary expectations to  
Richard Conway, Audio FX Ltd, 57' Buck Street,  
London NW1 8JL.

NO AGENCIES

music week  
CLASSIFIED RATES

APPOINTMENTS £18 per single column centimetre

BUSINESS TO BUSINESS £12 per single column centimetre

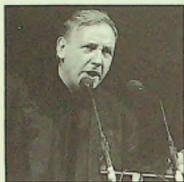
Personal (non-trade) £10 per single column centimetre

To place an advertisement call ANDY WADSWORTH

Tel: 071 583 9199

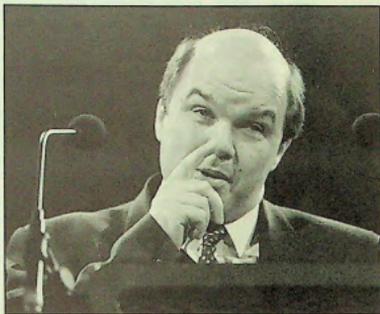
Fax: 071 583 5049

# Watch out . . .



**"We had a quiet year"**

Pete Waterman flaunts his award for top UK recording studio.



**Pick of the week**

Mark Fisher nose more than he's saying. Come to think of it, with all that racket it was difficult to tell what the guest speaker was saying in the first place.



**Fan-dab-ee-do-ee!**

Rhythm King's hyper-active Adele Nozedar dances her way to the microphone to accept the Leslie Perrin PR award.



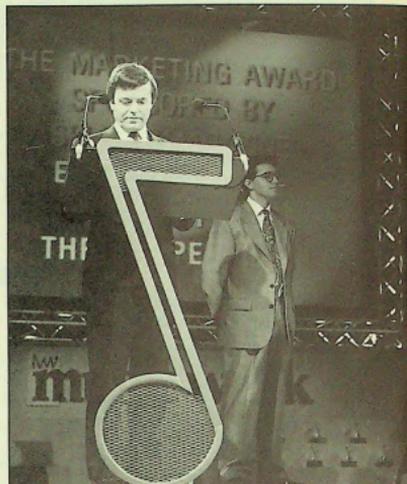
**Roger and out**

EMI strike force manager John Walsh picks up the top company market share single award on behalf of Capitol/Parlophone strike force manager Roger Smith, who was on safari in Kenya.



**Viv cops another one**

Music For Pleasure's classical repertoire manager Patricia Byrne receives the top mid-price classical album award.



**"It came as a complete shock to win this award. A list of thank you's . . ."**

A&M marketing director Elyse Taylor collects the award for top marketing.



**Last night a DJ saved my life . . .**

WEA pluggger Emma Greengrass is named pluggger of the year.



**"You wanna make something of it?"**

PolyGram pop arm general manager Nigel Haywood collects top company singles prize.



**The Curly Watts Lookalike Award went to . . .**

10 Records label manager Chris Worsley picks up the sleeve design award for Soul II Soul's A New Decade.



**"What am I bid for a big wobbly cheque?"**

Dave Dee, on behalf of Nordoff Robbins, receives the £38,117 raised from ads in the Brits Awards brochure.



**Yah! Boo! Success!**

Messrs Perry, Webster and Oberstein hit pack at their archival by collecting top compilation award for Now 18.

Steven Mason

# . Dooley's about

## DIARY

**M**aybe it was the recession, or perhaps it was just MP Mark Fisher's stunning speech earlier in the day, but Trader Vic's wasn't quite the rowdy hangout it usually is after the *MW* Awards... Never mind. Not only did more than 1,000 executives attend but also two artists made the effort — Steve Booker and Curtis Mantronic who flew in from the US only that morning... Three cheers for them but there were boos for EMI's new classical director Roger Lewis who went on and on about Nigel Kennedy. Boyo, is he taking his job seriously... While Kennedy's *Four Seasons* has received its fair share of praise, it was the *Virtuosos of England* version that picked up a *MW* award. EMI's Patricia Byrne couldn't believe it: "Thanks to the people still buying it. I didn't know there were any left"... How silly of us to think that Obie was just lapping up the applause as he took his time making his way to the stage. He claims the truth was he was thinking of what octave to speak in...

**D**on't forget to tune in to Geoff Travis commenting about the indie scene on *Radio One's* *Independents Now* "rockumentary" next Saturday, in which the Rough Trade MD is heard voicing such pearls as "the less you know the more likely you are to succeed"... Castle Communications is quicker of the mark than Ian Rush with its rush re-released video *The Kenny Dalglish Story*... Full marks to Terry Ellis for his equal opportunities policy, which has seen him recruit three women out of his first four image appointments... What fate awaits the Rolling Stones' "notorious" Gulf war single, *High Wire*, now the war seems to be over? The same might be asked of *The Sun's* "celebrity" fund raising disc out today... My mole points out that *Radio One's* new broom Chris Lowe seems to have fully embraced the concept of wearing suits since his elevation. He should thank himself... some of them look rather smarter than those of his boss, Johnny Beering.

Tom Dooley



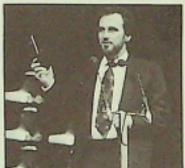
### Identity crisis

EMI Records sales director Keith Staton was cunningly disguised as EMI M and DS MD Jim Leftwich when he walked up to receive a brace of market share awards.



### "And now the end is near..."

Well, that's if EMI Music Publishing chief Peter Reichardt gets his way. Meanwhile Warner Chappell MD Robin Godfrey-Cass is happy to celebrate its 12th consecutive year as top publisher.



### "We've always been in the business of breaking new acts."

Polydor MD David Munns gets the top single award for The Righteous Brothers' *Unchained Melody* on the Verve label.



### "Brothers, I am here today to collect this award on behalf of the workers..."

WEA director of operations Dennis Woods collects the best distributor award.



### "Unaccustomed as I am to public squeaking..."

Buena Vista Home Video retail sales manager Ian Driver received the top sell through video award for Walt Disney's *Lady And The Tramp*.



### but I happen to have

king campaign for The Carpenters.



### "See you in court boys!"

Silvertone's Andy Richmond picks up the top indie distribution album award for The Stone Roses.



### Now Hat's What I Call Music!

Maurice Oberstein collects top company albums award for the ninth year running, first at CBS and now at PolyGram.

Sharon Martin

# music week

© Spotlight Publications, 23-27 Tudor Street, London EC4A 3DF.  
Telephone: 071 583 9199. Fax: 071 583 5049

Editor: Steve Redmond. News editor: Nick Robinson. Features editor: Selma Webb. Reporters: Belinda Buckley, Mike Martin, Martin Talbot. Chief sub-editor: Dawson Holland. Sub-editors: Andrew Martin, Fiona Robertson... Advertisement manager: Andy Gray. Senior ad executive: Julie Diver. Executives: Hugo Fleischmann, Steve Muters, Andrew Wadsworth. Ad production assistant: Kate MacKenzie... Editorials and advertising secretary: Cindy Scultham. Publisher: Tony Evans. For Spotlight Publications... Research manager: Graham Walker. Fax: 071 583 0900. Research: Claire Byatt, Jo Emberton, Gareth Thompson, Janet Yen. Group production editor: Kay Sinclair. Group special projects editor: Karen Frost. Group ad production manager: Robert Clarke. Group advertising manager: David Dalton. Executive Publisher: Andrew Brann... Registered at the Post Office as a newspaper. Member of the Periodical Publishers' Association. Printed by Personal Press... UK subscription price: £10.00 per annum (including postage) in advance. Single copies 25p. Published every January: £88 from Computer Postings, 120-126 Lavender Avenue, Mitham, Surrey CR4 3HP. Tel: 061-660-8142. Fax: 061-616-4872.

ABC

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

Joe Hamill copy based A&E?  
J. Pean - All Creative Great

# small town parade

Carl Bazz 2/11  
Viam

**AND WE DANCE ON**  
the new single

7" • 12" • CD

