



music week

The Business Magazine for the Music Industry

23 MARCH 1991 £2.25

Obie back in BPI hot-seat

PolyGram UK chief Maurice Oberstein is set to become BPI chairman for the second time.

Members voted unanimously to back Oberstein as successor to Terry Ellis, whose year in office ends in June.

There were 15 votes with no absentions in the secret ballot.

"I am absolutely delighted to get the unanimous backing of the council," says Oberstein.

He held the position on the council in 1984 and his election this year marks the return of a full-time record company boss to the helm. When Ellis started, he was no longer

involved with a record company.

Oberstein does not see it as a significant factor in his appointment. "I suppose it depends on your view of how Terry's term has run. I think it has gone very well," he says.

He adds that he does not feel he should be taking on the role full-time rather than part-time — a proposal originally put forward by Ellis.

"The council made its decision as to how it saw the job. I feel I can do that job," says Oberstein.

"I can cope with the demands it sets as I have a sea-



Oberstein: concentrating on MCPS tribunal

soned group of people to run the day-to-day business at PolyGram."

He says it is too early to say

at the annual general meeting," he says.

"At the moment, it is sufficient that I am fully involved in the MCPS tribunal and I will concentrate on getting us to a reasoned rather than arbitrary result."

Oberstein joined CBS in 1965 when he moved to London from the US where he had been running his own Rondo Records label.

In 1975, he became managing director at CBS before becoming chairman in 1978. In 1985, he took on his present role of chairman and chief executive at PolyGram.

Scottish chart launches a new hunt for sponsors

Scotland was due to get its first ever official CIN chart this Sunday.

The deal between the Scottish Record Industry Association and CIN gives Scotland a statistically sound albums and singles chart, produced from Gallup data.

BBC Radio Scotland has bought the rights to use the chart. For the first six months, no other station or media will be able to broadcast the chart before it does.

It plans to air it at 10.10pm on Mondays, beginning on April 1. CIN and the SRIA are keen to find a TV outlet for the chart and say they have already attracted interest from broadcasters.

The SRIA has yet to find its

own sponsor, but is already in discussions with potential backers.

SRIA vice chairman Brian Guthrie says the association struck a deal with BBC Scotland because it wanted to establish the chart as quickly as possible.

"My desire is eventually to have BBC Scotland and the ILR stations broadcasting the same Scottish chart simultaneously," he says.

ILR stations, which were previously open to running the official chart, will instead continue to broadcast a mixed airplay/sales chart, already slammed by CIN as "technically flawed". They have a sponsor, crisp brand Tudor.

Radio Forth music control-

ler Colin Somerville who previously said his door was open to the SRIA maintains that the ILR chart will be more widely accepted than the BBC broadcast chart. He says the ILR chart reaches 90 per cent of the Scottish population, but that the new chart will achieve only a 15 per cent reach because of its late-night slot.

The picture is complicated because the UK's national CIN chart will continue to be available in Scotland via Radio One, while the ILR stations will also broadcast the Network Chart, produced by MRIB.

Multiples are expected to continue with their own in-house album charts.



Virgin Records has won the race to sign Janet Jackson with an exclusive recording deal reputedly worth £16m for three albums. Virgin says the deal "surpasses even that of her brother Michael."

Company chairman Richard Branson, pictured left with Jackson, says: "Artists of Janet's calibre rarely become available and when they do there are many people who are determined to get them. I was determined."

RT holds out for an indie buyer

Rough Trade is holding out for an independent buyer — even if it means selling the company abroad.

Although "several majors" are among the 100 potential bidders for parts of the troubled company, the negotiating committee is waiting for the

right bid from an indie, says acting MD David Murrell of KPMG Peat Marwick McLintock. (See p8)

● Troubled independent distributor Pacific Records has been approached by investors interested in keeping the company going.

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Ash returns to Woolworths to bolster board

Woolworths is appointing a new commercial director in recognition of the success of its music and entertainment divisions.

Entertainment UK commercial director Chris Ash will take up the same role at Woolworths as the High Street chain strengthens its board membership. He takes over the role from Mike Sommers who is in line for a new position within parent company Kingfisher.

"It will hopefully mean that the entertainment area has even more emphasis at board level," says Ash. "Entertainment is certainly one of the company's stronger areas and this move reflects that."

Ash returns to Woolworths after having worked there as a business unit director until June 1989 when he became commercial director at Entertainment UK. He will now report to managing director Miar Barnes.

Ash's previous post at Entertainment UK will be filled by Ken Lewis.

Radio body acts to end 'pop' muddle

The Radio Authority has written to all applicants for the first national independent station in a bid to rule out misunderstanding over its definition of pop.

Confused prospective owners have been flooding the authority with model playlists because they do not understand the complicated definitions.

Under its interpretation of the Government's rulings in the Broadcasting Act, the authority says the station must play 75 per cent non-pop music, which is music recorded before January 1, 1960, which has neither a "strong rhythmic element" nor "electronic amplification". The other 25 per cent can be speech or pop music.

But deputy chief executive of the Radio Authority Paul Brown says: "We have had people who have sent in playlists. What we don't want to do is sit through the playing of lots of different records and take decisions individually."

Pop music will include anything which can be found in the Guinness Book of British Hit Singles or the *Billboard* Hot 100 book. So an easy listening track such as Elton John's *Song For Guy* could not be included, says Brown.

EMI breaks £10 barrier

EMI music video subsidiary Picture Music International is abandoning the under-a-tenner price point for its frontline videos.

PMI — the UK's second largest music video company — is increasing the dealer price of 60-minute tapes by eight per cent from £6.95 to £7.50. This is expected to lead to £11.99 price point at retail.

It has also increased the dealer price of 30-minute tapes to £6.14 (retail price £8.99) and 90-minute tapes to £9.55

(£13.99 retail price).

PMI managing director Martin Haxby says: "I think the psychological £10 barrier is now a fiction."

"If people want to buy a quality music video they will pay for it. We canvassed the major retailers before deciding to do it and they are all for it."

"Costs are increasing and budgets being squeezed, so we had no option but to put up prices. It's what the market will bear."

The new PMI prices begin

on April 1. Latest figures showed the company accounting for 12.4 per cent of the music video market, behind PolyGram Video which holds 23.2 per cent.

In recent months, leading video distributors have been introducing more budget labels for feature films and children's programming at £5.99.

PMI is involved in a joint venture with Video Collection International and releases budget price product through VCI.

Music is boon for UK exports

The UK music industry earns more money for Britain than book publishing, film, TV and theatre, according to latest figures.

Overseas earnings of the industry reached a record £78.1m for the financial year ending in April 1989, according to arts exports figures released by the British Invisibles Export Council.

The figure puts the industry behind only admissions to galleries and historical buildings (£1,937.0m) and sales of art treasures and antiques

(£1,797.2m). It shows the music business's earnings rising by 141 per cent compared to the last survey in 1984-85.

Most of the income is from royalties, licensing and record sales, which accounts for £672.2m.

Printed music sales and its royalties make up another £115.7m, with concerts adding £15.2m.

BPI director general John Deacon says: "This report shows the vital contribution made by the UK record industry to the UK economy."

TV snub led to Roses rift

The Stone Roses' refusal to perform on Wogan helped spark the rift between the band and Silvertone Records, the High Court in London heard.

Zomba Music Publishers managing director Steve Jenkins said the band turned down an appearance on the show to promote a single in July 1989.

Mr Ian Mill, counsel for the band's manager Gareth Evans, said: "Terry Wogan is the housewife's choice and the people who appear on his shows reflect that fact." Jenkins denied this.

Silvertone is trying to enforce a 1988 contract.

MW backs music '91

Music Week is to support a major new convention for the UK music industry planned for September 8 and 9 at the Wembley Conference Centre in London.

Music '91 is planned as a forum for discussion and a showcase for new product for retailers and record companies in the important pre-Christmas sales period.

The two-day event will include conference and seminar sessions, and a comprehensive exhibition of products and services, as well as providing a range of meeting and hospitality opportunities.

It is designed as the only UK-based event to bring together all sides of the industry among others.

The organiser is Rushman Communications, the company which runs conventions and awards ceremonies for the British Videogram Association.

Director Nick Brookland says: "The growth of the UK record industry and the businesses which service it demands a home-based event.



(From left) Events manager Mark Beard, Evans and Brookland

After all, this is the centre of the European music industry."

Brookland says the industry will help shape the event, with an extensive research programme to help determine the subjects and speakers at the conference and seminar sessions.

"With the support of *Music Week*, the backing of the members of the BPI and the guidance of many other record industry organisations, Music '91 can be seen as an event for the industry by the industry," says Brookland.

Video '90

Video '90, the comparable event organised by Rushman in the video industry, attracted 6,000 participants from an industry said to employ less than 10,000 people.

Music Week publisher Tony Evans says: "We are very excited to be involved in Music '91. The UK industry has long needed an event that could provide a genuine meeting place and discussion point. Now we have it. I'm glad to see the early interest and enthusiasm from retailers and record companies alike."



Maybe it's the first glimmers of spring sunshine, but this week comes news of a number of optimistic indicators.

Demographics might mean that youngsters are in short supply, but those that are around are spending more than ever on music (see page 6).

On this page we reveal latest invisible export figures showing overseas earnings for the UK music industry at record levels.

Meanwhile this week's feature (pp 12, 13) shows the industry produced 116 new top 40 singles acts and 85 new album hitmakers during 1990.

Analysis of CIN data over the first 10 weeks of the year indicates that even the much-talked-about recession may not be what it's been cracked up to be.

While it is true that total albums and single unit sales are around three per cent down on the same period last year, this is nothing near the kind of declines suffered by some businesses in the property or advertising industries.

And since many operators in the music industry also deal in video, the 20 per cent growth in that sector cannot be anything but good news.

Heart congratulations to Maurice Oberstein on his election to the BPI chairmanship.

Whatever the superficial impression given by Oberstein, it is undoubtedly a hard headed and effective pragmatist.

For one early indicator to his approach, keep an eye on his performance as chairman of the BPI committee negotiating with the MCI's over the mechanical rights dispute.

Going by the heavy hints dropped by both sides, we can expect agreement ahead of the Copyright Tribunal hearing.

If he pulls it off, it will be a notable coup and a strong example that progress is best made by agreement and not diktat.

Steve Redmond



The phrase "washing your dirty laundry in public" is particularly appropriate right now. Over the last year I have been progressively disappointed that the record companies and music publishers cannot come to an agreement on a new mechanical rate.

With our constant need to be seen as an industry that is grown up and looking to be taken seriously, not least by the government, maximum effort should be put in by both sides to try to realise a peace.

In this modern business world we hear the word "synergy" being used more and more, but if ever its meaning was used in its right context it surely is appropriate between these two factions in the music industry.

All is not lost. The tribunal is set for early September which gives us adequate time to try and come to a negotiated settlement.

The long-standing feud between publishers and record companies is now outdated and kept alive by a cynical few. I have battled against this since 1976 by running a creatively-driven company, which at that time was not the norm for publishers.

However, during the Eighties the publishing world changed beyond all recognition to the point where a publisher's very survival depends on its creative ability. Not from just sitting back and letting the music roll in from its copyrights.

The publishing deals of today bear no relation whatsoever to the past — and neither does the industry.

If we all bury our egos then this very important issue stands a real chance of being settled amicably. That would be great news for us, but perhaps more importantly it would show the outside world that at least music industry has grown up.

Peter Reichardt is managing director of EMI Music Publishing UK and SBK Records UK.

NEWS

Youngsters have sweet tooth for music

Children are spending more than ever before on music, according to a new report.

The UK's 8m youngsters aged between five and 16 spend 15 per cent of their £1.69 average weekly pocket money on records, claims the Walls Pocket Money Monitor.

The 25p weekly average is 24 per cent up on the 1990 figure of 19p and the proportion of pocket money spent on music is up by two per cent.

But music is still a long way behind the main areas of children's spending — crisps, sweets and ice-cream (44 per cent) and savings (26 per cent).

THAT'S THE WAY THE MONEY GOES			
Age Group	Average Pocket money	Proportion spent on music	
5-7	64p	8%	
8-10	143p	11%	
11-13	216p	15%	
14-16	289p	27%	
Average weekly pocket money spent on records and tapes (excluding CDs) 1991			
Source: Walls Pocket Money Monitor			

But the proportion spent on music rises steadily as children get older. Five- to seven-year-olds spend just eight per cent of their money on records

and tapes but the 14-16 age group spends over a quarter (27 per cent).

The BPI's director of development and research Peter

Scaping says: "It's not so important the actual amount young people spend on music, it's the development of the habit which is crucial."

"We have seen proof that, in their teens, people develop habits which stick with them into their forties and fifties."

The BPI's own research reveals that eight to 14-year-olds represent 13 per cent of the music buying public, more than the 20 to 24 age group. While 15- to 19-year-olds represent just eight per cent of total sales, they have the biggest market share for singles (35 per cent in 1988).

HMV puts new staff back in classroom

HMV Retail has launched a training scheme for sales assistants — the first of its type in record retailing, it claims.

The First Moves scheme has been developed with government-sponsored body the Retail Training Council and awards successful employees a City & Guilds certificate. All new sales assistants are examined on such areas as safety, shop layout, displaying product and categorising music. Trainees must also display a working knowledge of record and video companies.

HMV says it has the country's only training centre for music retailing, in Nottingham, which supplements the training programme.

Personnel director Mike Lymath says the scheme is designed to increase professionalism at HMV.

"We want to give people a challenge and, if they meet it, a sense of achievement," he



Top of the class: HMV's staff training centre

says. "This scheme is, we believe, pioneering work and will raise the level of service to the customer."

First Moves has begun in HMV's London shops and will branch out to all of the company's 80 stores by the summer. HMV has 1,200 employees.

● The Training Commission is backing a new training scheme on all aspects of the

music industry on March 25. The scheme consists of 16 one-day seminars over eight weeks and will be held at the Playhouse Studio Complex in Camden, London. Applicants must be on an Enterprise Allowance scheme and must display an interest in music. Sponsored by the Training Commission as part of the Government Employment Training Initiative, the 25 places are free of charge.

Fiddler venue plan in jeopardy

Plans for a 1,500 capacity venue in south London are in danger of being scrapped.

Vince Power, owner of the Mean Fiddler in north London, says he may have to sell the Grand Theatre, near Clapham Junction railway station, after an Inner London Crown Court refused an appeal to grant the venue a drinks licence.

"That's the end of the road," says Power. "I have still got to think about all this, but I know I have got to abandon the idea."

He says he was "shocked" by the court's decision and dis-

appointed after having worked on the project for 18 months since he purchased the old music theatre's freehold at the end of 1989.

One of the local residents opposing the scheme was musician Peter Oxendale, a member of Dead Or Alive.

He told the court: "I welcome any venue which provides work for musicians, but this is the wrong venue for this kind of thing."

"It is designed to attract people from all over London and we don't want it."

But Power told the court he could work in harmony with

residents living nearby. He said: "I have no doubt whatsoever that it would be a very successful live music venue."

Power, who also owns The Powerhaus and Subterranea, was prepared to invest £2.5m in the Grand, £500,000 of which had already been spent. He is still considering whether or not to sell the grade II listed building in St John's Hill, Wandsworth.

Power was recently granted an entertainment licence on appeal, but magistrates refused a liquor licence on January 8. He was appealing against this ruling.

Classical sessions hit by slump

The recession and the Gulf war have forced record companies to postpone classical recordings.

Two UK-based labels, Virgin Classics and Chandos, have both rescheduled recordings, writes Nicholas Soames.

While vehemently denying rumours that Virgin Classics has cancelled all new recordings until the end of June, managing director Simon Foster says around 20 have been postponed.

"We have not cancelled anything," he says. "But as an international company, we have to be particularly cautious at the moment due to the recession in the UK and the US."

Foster says sales in the US have been badly affected by the recession.

Chandos has also delayed some of its recordings. "Everyone is considering their position at the moment and we are just spent our work out," says Chandos recording controller Karen Imms.

Labels line up to sign Twins

Record companies are expecting a bidding war in the battle to sign the octet. Twins following the band's departure from 4AD.

The band and record company agreed amicably to end their deal last week.

The trio, 4AD's most successful signing, reached number seven with their last album, Heaven Or Las Vegas. Neither 4AD nor the band's management were available for comment.

The group is touring the US where they are expected to remain with Capitol Records.

Scots radio stations in merger

Glasgow's Radio Clyde and Edinburgh's Radio Forth have merged to present advertisers with "a united front".

Radio Clyde's managing director James Gordon says the new company created by the merger, Radio Clyde Holdings, will enjoy "substantial cash resources".

He comments: "In Scotland, larger groups make more commercial sense. We can present a united front to advertisers and achieve more economic growth."

Gordon says Radio Forth's programming policy and staffing levels, currently 90, will remain unaffected by the agreement. He says: "It would be commercial suicide to start to centralise local radio. It's also against my beliefs, which are that local radio's strength is that it's local."

An agreement on finding a "common currency" for measuring radio audiences between the BBC and Association of Independent Radio Contractors is close to being reached.

Ironically BBC figures give Radio One lower figures than JICRAR.

At the BBC uses interviews with the public to reach its figures while JICRAR uses a diary system for commercial radio.

AIRC director and chief executive Brian West comments: "Obviously with two different systems we got two different figures, sometimes very different."

The two bodies are currently negotiating a mutually agreeable system, which would use the diary system of obtaining audience figures.

The joint body would be called RARAJR, Radio Joint Audience Research.

BBC faces ban on TV 'house' ads

The BBC faces a ban on TV ads for its pop magazine *Number One*.

The threat follows a Government report which rapped the corporation for the ads which it says amount to unfair competition.

Now rival publishers have until April 16 to persuade Secretary of State Peter Lilley to accept the report's recommendations to refer the BBC to the Monopolies and Mergers Commission.

The BBC currently advertises *Number One* directly after Top Of The Pops. It's other youth magazine, *Fast Forward*, is promoted alongside other youth and children's TV programmes.

The independent report conducted by John Sadler CBE for the Secretary of State for

Trade and Industry investigated publications and TV stations using associated ownership media for self promotion.

In particular, Sadler criticised the on-air "trails" by the BBC for its magazines including the two youth papers.

He recommended that the BBC's practices be referred to the Monopolies and Mergers Commission by the Director General of Fair Trading.

"I believe the principle purpose of the BBC's trails are to increase sales of its magazines and therefore I regard these trails as advertisements," he says.

The report's findings have been welcomed by publishers of competing youth publications which have to pay full rates to advertise on

television.

"I think the BBC has been able to get away with blue murder considering the quality of *Number One* and the free TV backing it enjoys," says *Rage* publisher Mary Keenan-Dawson.

But publishing director of *Number One*, Peter Shippen, says: "We find Sadler's conclusions very strange. We believe our activities are completely in line with the BBC charter and the Government has been extremely complimentary and encouraging of BBC Enterprises activities over the last four years."

Trade and Industry secretary Peter Lilley has invited comments on the report from all interested parties, after which he will make a decision on what action is to follow.

Watkins teams up with A&M for label launch

Tom Watkins and his management team are launching a new record label with A&M.

The flamboyant former Bros and Pet Shop Boys manager has spent six months forming a team to run the label, Atomic, which will be marketed and distributed by A&M.

Watkins says he is taking more of a backseat role in the project and that label manager Jodie Sharp will handle the day-to-day running.

"We set the label up because a lot of people asked us to but I was only going to do it when I had the right people," says Watkins.

Sharp says the label will deal mainly with dance product but is open to releasing



anything that it believes is of high enough quality.

She adds that four acts are signed at present — all for two singles with the option of an album.

A&M managing director Howard Berman comments: "Atomic has developed a great little roster already and I have every confidence that the next few months will see us breaking Atomic acts."

Music makes TV comeback

Music is returning to TV this spring after programmes were elbowed out by coverage of the Gulf war.

Channel Four is spearheading its push with the new show Friday At The Dome, from the team behind Rock Steady. Producers Holmes Associates were forced to scale down the show because Rock Steady was too costly. It goes out at 11pm from May 3.

A new 10-part series of Dance Energy begins on BBC2, replacing Snub. Rapido finishes on May 1 with a rap special scheduled for June.

TV's schedule is not yet available, but it is understood that The Chart Show will continue until the end of the year.

Katie Rennie has been promoted from TV promotions manager to head of TV as part of a strengthening of Chrysalis' UK promotion team. Promotions director Judd Lander has also appointed Mark Howell — formerly of MCA — to its national radio department.

American label Rykodisc has taken over UK world music specialist Hannibal Records, whose founder Joe Boyd remains as managing director of the UK operation, which will be known as Rykodisc Europe.

The funeral of songwriter Doc Pomus was due to be held in New York yesterday (Sunday). Pomus, who co-wrote Save The Last Dance For Me, with Mort Shuman, died on Thursday of lung cancer aged 87.

Wembley Arena plans to stage its first opera in December. The Royal Opera is to put on the show in conjunction with promoter Raymond Gubbay.

The Country Music Association claims sales of full price country albums have more than doubled in the first two months of 1991 compared to the same period last year.

The Performing Right Society has won a big increase in payments it receives from discotheques despite losing a High Court appeal about the system of payment. The new rate is twice that suggested by the British Entertainment and Dancing Association and could lead to the PRS receiving more than £1m a year.

The Virgin Records label From A Whisper To A Scream has moved to the AVL stable to enable more effective handling of its product. It will be run by former 10 Records label manager Chris Woolley, Adam Kidron and Julian Woolley.

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Rough Trade rides the storm

A month after KPMG Peat Marwick McLintock was called in by the Rough Trade board to save the ailing empire from extinction, accountant David Murrell has declared its future secure.

The change in outlook for the company brings a huge sigh of relief from the record industry; even arch rival Pinnacle agrees the loss of the indie giant would spell disaster for the UK music scene.

Rough Trade may not survive with all its branches intact — some may have to be sold to secure its future — but that it survives at all is vital.

Ironically, the group's problems follow a record year in 1990 when turnover reached an all-time high of £40m, having doubled in four years.

Fifteen years after Geoff Travis created the beginnings of an empire in 1976 with a small west London record shop, it remains at the centre of the UK indie industry.

A vital component of the punk boom of the late Seventies, Travis' shop quickly expanded into mail order and wholesale supply to other chains, until the summer of

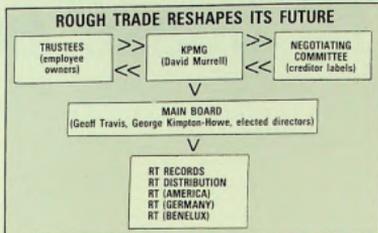
1977 saw French drum-machine band Metal Urbain become the first release on Rough Trade's label.

The following year the company became a fully-fledged distributor and in 1979 Stiff Little Fingers' first album reached number 14 in the national chart as proof that the company could compete with the majors.

The Rough Trade Music publishing company reinforced this step up, along with the establishment of promotion, tour management and production services in 1980.

The group went international at the same time, attempting to mimic the UK formula in the US by opening a shop in San Francisco, together with small-scale distribution. The German operation was established the following year along with licensing deals throughout the world.

When The Cartel was formed by Rough Trade in 1982 with five other regional distributors to create a nationwide distribution service for small independent specialist shops, the group headed the



biggest indie distribution service.

The expansion of Travis' empire — by the mid-Eighties co-owned by his father Peter and Richard Scott — always seemed at odds with the company's "workers co-operative" stance. But in 1986 Travis and his co-owners transferred 83 per cent of the company's holding into the hands of its workers through the Tim Niblett Trust.

Pinnacle's George Kimpton-Howe was drafted in last year after the rival's businesslike, free-market approach had seen it take the initiative at

the top of the indie scene. Many feared his arrival would signal the loss of Rough Trade's "co-operative" philosophy.

Overheads had doubled following the move to a new distribution warehouse and the installation of a new computer system cost £600,000 to get right. The demise of one of its biggest customers, Parkfield Video, had seen another £500,000 disappear and rumours of a takeover began to grow.

Then last month, following one round of redundancies, another 40 were announced

when accountants KPMG were called in to help stave off a looming financial crisis.

While owing nothing to the bank, the company was struggling to pay its labels. Refusing to pay any of its labels unless it could pay all of them, it called in KPMG and outgoings were frozen.

Any payments received after February 8 were held in a separate fund to be paid to the labels — with the smaller operations a priority. Two interim payments were paid before the end of March.

Meanwhile, with the trust taking a back seat, the main board has been left to continue running the company, with KPMG as advisers along with a negotiating committee — based around the major labels: Mute/4AD, Situation 2, Big Life, Rhythm King and Rough Trade — which has also been assessing the company's assets.

With neither KPMG, the board — headed by Travis as MD — nor the labels able to take any unilateral action, the company is now steadily moving forward towards recovery.

Martin Talbot

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- This "documentary masterpiece" (Newsweek magazine) scored the highest audience rating in the history of US Public Broadcasting Television.
- The film's creator and producer, Ken Burns has personally selected the music for the recording. It includes "Battle Hymn of the Republic", "Dixie" and the haunting theme tune "Ashokan Farewell".



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ROUND UP

Festival '91 is being organised by John Grout and Ian Radfield as an alternative to the Glastonbury Festival which is not running this year. Acts have yet to be announced for the three-day event running on June 21, 22 and 23 but the organisers have applied for a licence for a "260 acre country location east of Bristol"...

The Pogues have been confirmed as the headlining act for Fleadh '91 on June 2 in London's Finsbury park. Other acts scheduled to play at this second Mean Fiddler promoted Irish music festival include Christy Moore, The Petrol Emotion, The Chieftains, Mary Black and Paul Brady... Brady himself is touring the UK from April 4, promoted by Asgard.

He kicks off in Leeds and winds up in London on the 14, playing nine dates... The Mean Fiddler is also promoting another one-day special in Finsbury Park on the day before Fleadh. The Mission headline on June 1 with guests Killing Joke, New Model Army and The Henry Collins Band... The first date in the Capital Radio

Coca-Cola Music Festival, which runs from June 21 to July 21, has been confirmed. Robert Cray is to play the Crystal Palace Bowl on July 6 with his band featuring The Memphis Horns and Nick Lee Hooker... Ride have been confirmed as one of the supporting acts for The Pixies' Day Out In The Park gig at Crystal Palace on June 8...

Metropolis Music is promoting Living Colour's UK tour. Their current album, Time's Up, re-entered the chart at 22 and the band will be playing nine dates from May 23 to June 2, with Dance Factory promoting the Glasgow date... Lenny Kravitz is playing four dates during May. S&M promotes the May 6 Manchester date.

Dance Factory the Glasgow date the next night. MCP Leicester on May 8 and Bandstand will be promoting the Brixton Academy on May 10... Global Promotions is promoting the final date of the Celtic Saxon tour at London's Town And Country Club on March 28... The Town And Country Club will also see the only surviving date of the Godfathers UK tour. The Solo promoted event has been cancelled following

bassist Chris Coyne spraining his wrist in an attempted nudging. Twelve dates have been cancelled, because of world touring commitments and March 21 remains the only UK date the band will play.

A top 10 single turned Chris Isaak's touring fortunes after years of house PAs and promoter apathy. By Nick Robinson

Interest grows in Isaak's road move

Five months ago, Chris Isaak was just another name in the record racks.

His label, Reprise, had released three albums since 1985, yet he remained a relative unknown — and not just to the public.

The live music industry, too, had little reason to show interest in the US singer/guitarist when the idea of a UK tour was first mooted in late 1990.

Chris Hudson, who had previously worked with Gun and Deacon Blue, was hired by Isaak's management to be the UK/European tour manager, on the recommendation of Wasted Talent's Paul Wilson.

When Hudson took on the project, it coincided with the release of David Lynch's film *Wild At Heart*. Isaak's single *Wicked Game* featured in the film which boosted its sales.

Uncertainty surrounded the tour because of Isaak's growing stature in the US. There were also doubts about the timing of a UK visit.

"I knew he was going to tour but they were not too sure whether they actually had the time to do it," says Hudson.

So it wasn't surprising that no-one was rushing to get involved with the tour and initially Hudson, who had six weeks to organise the whole event, thought it was likely to be a struggle.

But then Wicked Game reached the Top 10, *Wild At Heart* took cinemas by storm and Isaak became the man everyone wanted to have on their shows or magazine covers.

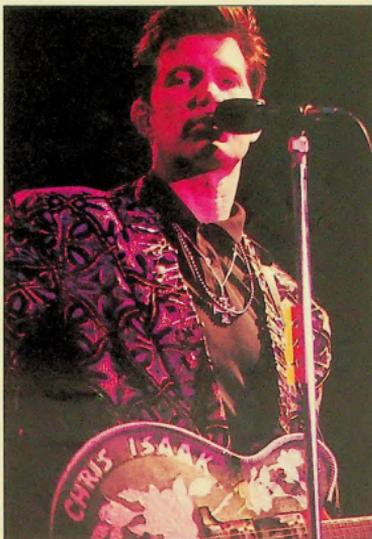
"It is amazing what a surprise hit can do," says Hudson. "I don't like the idea of it, but then it has made people look back at what else he has recorded."

It also prompted more tour companies to get involved. "I suddenly had 10 companies wanting to do the PA. Everyone was interested," adds Hudson.

"Chris's success certainly smoothed a path. Basically, you get instant respect. You also get people phoning up who want your business."

Hudson decided not to go for the best price offered but instead went for the people he wanted to work with.

He chose Wig Wam to handle the PA. "I abhor the rock and roll attitude of some



companies — all the tantrums and tempers on the road," says Hudson.

He wanted companies he knew he could trust to get on with the job: "The climate is changing and people are becoming more business-like and getting the job done properly," he says.

BACKSTAGE

Booking Agent: Paul Wilson, Wasted Talent Promotions
Tour manager: Chris Hudson
Production manager: Aaron Gregory/Derek McVay

PA hire: Wig Wam
Lighting: Frontline
Venue: Town & Country Club
Capacity: 1,400
Ticket price: £8.50
Potential gross: £23,800 (approx. two nights)

Apart from being one of Hudson's first major tours, it is also the first time that Isaak and his band Silverstone have had the same PA for every night of a tour — they are used to using club PAs.

"They are having a great time because not only are they loving all the success and attention but they can now depend on the same PA and lights every night," he says.

The gigs themselves were virtually sold out and Isaak seemed perfectly at home playing what he called one of their bigger gigs. Visually, the stage was impressive but certainly not over-dressed. The lighting was relatively sparse with a row of coloured lanterns adding a neat touch.

The singer was on fine form, punctuating the songs with humorous wicks and jokes.

Naturally, Wicked Game and Blue Hotel received the biggest cheers but it was the variety of the set that was the key to the success of the concerts.

FOCUS



Venue: G-Mex Centre, Manchester M2 9GX.

Capacity: Large dome-like hall used for exhibitions and trade shows, moving more towards concerts. Maximum capacity 10,800 seated, down to 6,500 for smaller concerts. Last five bands: David Lee Roth, James Status Quo, INXS, Happy Mondays.

Typical concert: Largest venue in the North-west, used for bigger bands typically on a world tour. Also hosted two nights of Classical Spectaculars to more than 20,000 people.

Manager's view: "Acoustically the hall is very bad, we have to hang baffles from the side walls to soak up some of the sound. Also the amount of lighting you can hang from the stage is limited, because there is no grid, but they are investing in one which will be ready in the next two months, which will be very welcome. It's better for rock bands and raves than MOR type acts, because it can be very cold and cavernous." Nick Levitt, GP Presentations for Happy Mondays, Inspirational Carpets.

Promoter's view: "Technically it's a difficult venue, facilities-wise we have to compromise most of our requirements, for example there are no showers in the building, and the dressing rooms are inadequate for the type of artist that appear there. The good thing about it is that it's in Manchester."

Tim Parsons, MCP for David Lee Roth.

Merchandising: Concessionaires Ltd on behalf of G-Mex management. PA: In-house only for public announcement. Bands own used.

Security: 12 front of house guards, 30 stewards in auditorium for larger concerts.

In-house employees used. **The G-Mex in 1990:** Hosted 11 bands for a total of 15 nights to 135,000 people.

Average ticket price: £10-18. **History:** Large Victorian railway station which closed

down in 1969. Refurbished in the late Seventies, re-opened in March 1986 as a hall for trade and consumer shows (Ideal Boat exhibition) and concert venue. Gradually increasing number of concerts during the year.

THE EAR

MW's Talent Tipsheet

BIRMINGHAM

LITTLE BIG HORN

Band founder Stevie Young has a hefty family reputation to live up to, being a nephew of Angus and Malcolm (AC/DC) and George (Easybeats), but Little Big Horn is a good start. The sound is blues-based metal, similar in style to AC/DC, but excellent throaty vocals from Ivan Norris and some fine rockin' tunes give them enough sparkle to succeed.

Contact: Part Rock Management
Tel: 071 823 3131

SURREY

GROUNDSWELL

Inexpensive demo production masks this three piece's moody indie atmospherics but tight playing and songs such as Day To Day and Favourite Fears make them worth a listen. Joy Division comparisons will be triggered by their slow build-ups and lyrics, but a decent spell in a studio will turn them into a strong indie prospect.

Contact: Matt Seigne
Tel: 0883 346777

WARWICKSHIRE

THE YOGOTS

Already signed to the fledgling Reptile Records, this five piece could soon be attracting wider interest. Their three track demo opens with the forthcoming single, Je Suis, a bouncy gem. The sparkle continues with Don't Blame Adelaide, while Falling Down demonstrates their ability to carry off slower songs with aplomb. Worth travelling to Tamworth to see.

Contact: Magic Ear Management
Tel: 0827-310608

BELFAST

PBR STREETGANG

This four piece formed in early 1986, but Get Down (Before You Fall) on the Good Vibrations label is their first vinyl release. The driving guitars and dance beat drums give the song a fine raw energy while the B-side demonstrates the band's more gentle country inclinations.

Contact: Patrick Fitzsymons
Tel: 0231 77163

Big spender is back

Despite being one of the few artists who can truly carry the title "superstar", Shirley Bassey is typical of a whole generation of MOR singers who struggle to secure the commitment of a long-term album deal.

After a career spanning 35 years and more than 60 hit records Bassey is currently working on her first studio album for five years, part of a five-album deal with Freestyle Records.

Bassey's New York manager Oscar Cohen says she has been offered other recording deals, but none with the promotional and marketing support her reputation deserves.

"It is quite shocking; she is one of the world's biggest box office attractions but she couldn't get support from a record company," he says.

The Freestyle deal was struck after general manager Allan Bellman saw her appearing on the Des O'Connor television show just before Christmas. He was amazed to find her without a recording contract.

"She is known in every corner of the globe," he says. "But the industry tends to follow



Shirley Bassey: new five-album deal

things that are simply credible."

Cohen adds: "I don't think half the record companies in the world believe in MOR music. They don't believe people over 30 walk into record shops."

He believes the new deal is Bassey's biggest since her days with United Artists in the Seventies. The first release is scheduled for May to coincide

with a UK tour she had already planned. It is expected to bring UK sales of 250,000 and "millions" worldwide.

Supported by press advertising and interviews, an appearance on the Bruce Forsyth Easter Special and a syndicated radio interview, Cohen believes this is Bassey's chance to show she can reach for the stars again.

Martin Talbot

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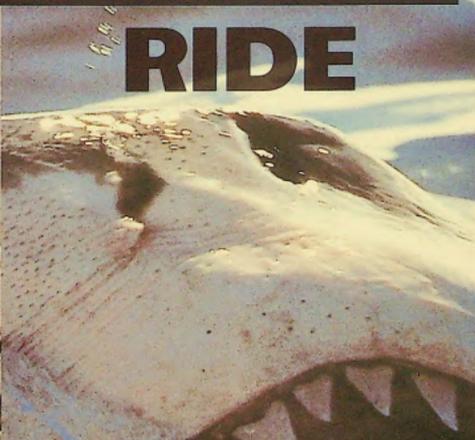
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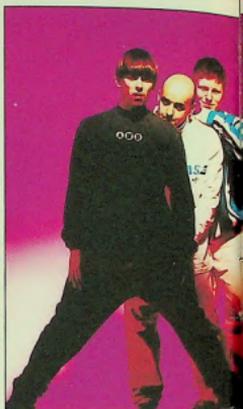


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Ten British acts whose debut LPs made the Top 10 album chart in 1990: (clockwise from top left) Adamski, Sonia, Inspiral Carpets, Del Amitri, Betty Boo, Big Fun, The

Debutants face

New talent made a fairly healthy showing in the charts in 1990, but will those acts still be around next year? As accusations of putting a fast profit before long-term talent development resurface, Mike Martin finds out if the claims are justified

The parting shot in last Sunday's Media Show hit the record industry where it hurts.

As the credits rolled, Channel Four viewers were left with the words "it's more about money than talent" ringing in their ears.

The show had argued that the industry has abandoned its pursuit of new talent in favour of making a quick buck from reissues and one-off dance records. It's not a new accusation, but it may be justified.

On paper at least, 1990 was a healthy year for new talent. No less than 116 acts made their first appearance in the Top 40 singles chart and, more significantly, there were 85 album chart debutants.

As well as genuine newcomers such as The Charlatans and Dees-Lite, the year also marked a breakthrough for more established names such as House Of Love, Harry Connick Jr.

Nigel Kennedy and Steve Earle who all made their first appearance in the Top 40 album chart.

But although talent clearly came through in 1990, the A&R departments of UK record companies cannot take all the credit. A closer inspection of the list of new chart acts reveals that around half were overseas signings.

Furthermore, analysis of the UK-signed newcomers reveals a high proportion of artists unlikely to contribute to the long-term health of the record industry. One-off dance tracks, charity records, football and soap opera stars accounted for 23 per cent of the new names in the singles chart.

The majors happily admit that they rarely make a profit from singles, viewing them instead as the most effective promotional tool to sell their money-making LPs.

Yet of the 116 new acts which cracked the singles chart in 1990, only 43 — just 37 per cent — enjoyed subsequent success in the album chart. And dance, the genre which has most singles success (see chart), transfers least successfully to the album chart.

Instant hit-making via the dance floor may look good for A&R executives in the short-term, but it fails to address the problem of finding genuine talent with long-term potential.

It's a difficulty acknowledged by the record companies, but most blame it on a dearth of available talent rather than a misguided signing policy.

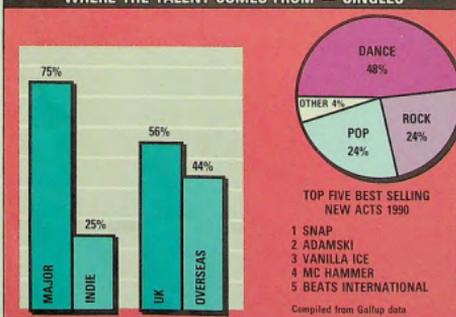
"There are plenty of songs which become hits, but you have to have good artists to have album success and there's just aren't enough," says one of Britain's most renowned A&R directors, EMI's Nick Gattfield.

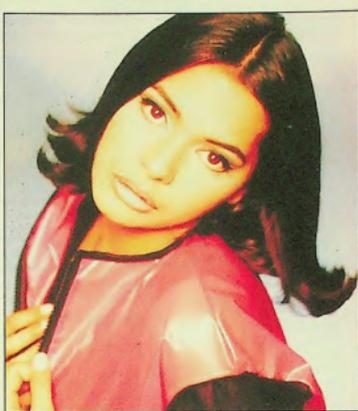
TOP 40 BREAKERS — SINGLES

Company*	New acts in Top 40
1 POLYGRAM	23
2 EMI	16
3 WEA	13
4 CBS	9
5 BMG	7
6 VIRGIN	6
7 CHRYSALIS	4
—8 MCA	3
—8 MUTE	3
—8 WARP	3
—8 BEGGARS BANQUET	3
—8 BROTHERS ORGANISATION	3
OTHERS	23
TOTAL	116

*Leading companies to break new acts in the Top 40 singles chart in 1990

WHERE THE TALENT COMES FROM — SINGLES





Sundays, The Qireboys, Notting Hillbillies and The Charlatans

toughest test of all

No-one expects a new Sting or Phil Collins to pop up every fortnight, but according to many smaller practitioners majors are missing out on available talent by rushing into signing the latest hip dance combo.

In the US, dance acts have achieved international album success, as most recently illustrated by MC Hammer and Vanilla Ice, but so far none of their UK counterparts has matched their performance.

Factory may have prospered on the indie/dance fusion of the Madchester movement but A&R manager Phil Saxe argues that dance is a waste of time. "You're in a one-hit wonder scenario with dance, the acts don't sell enough albums," he says.

And while the dance remix may have provided a useful route to get hitherto uncommercial rock acts such as Primal Scream and The Pixies into the charts, even this has caused

problems, disappointing dance fans who buy the more rock-orientated album while alienating existing fans.

Saxe says: "For rock bands to have hits with remixes is a simple strategy, but it means you're stuck. The Soup Dragons can't go back to rock now, they are expected to make dance records."

Most industry executives agree that, taken too far, this apparent preoccupation with singles and dance could be disastrous. When it comes to talent, a more long-term strategy is needed and the independent labels claim they are leading the way.

The independents' success with new acts is out of proportion to their market share. Despite holding just 0.4 per cent of the album market, Beggars Banquet produced four of those 85 new acts in the album chart last year, 4.7% of the total.

A&R manager Roger Trust

explains: "We prefer to build bands slowly. There is no limit to how big Fields Of The Nephilim can be, but we're not panicking into forcing them to have a hit."

Seventeen per cent of 1990's new album acts and a quarter of the new singles artists were independently distributed, but a much higher proportion of the newcomers originated on indie labels.

PolyGram, the UK's biggest record company, put the most new names into the Top 40 in 1990, but around a third of these were bands such as James or House Of Love first signed to independents or quasi-indie labels such as Go! Discs. When it comes to discovering the new talent, it seems the independents are doing a lot of the work.

While some such as EMI's Gatfield maintain that there is a shortage of new acts, those majors which believe

talent exists claim the problem is one of promotion.

To create truly international MOR and rock acts such as Michael Bolton and Wilson Phillips, record companies must be prepared to risk hard cash on extensive marketing campaigns.

Polyd's head of A&R Graham Carpenter says breaking MOR acts is tortuous. "TV is dreadful right now," he says. "Radio is getting better, but it's still very tough."

EMI's Nick Gatfield points out the paradox: "You're trying to reach people who don't listen to Radio One, or buy singles: the 30-plus market. With Nigel Kennedy our campaign worked, but the risk was huge."

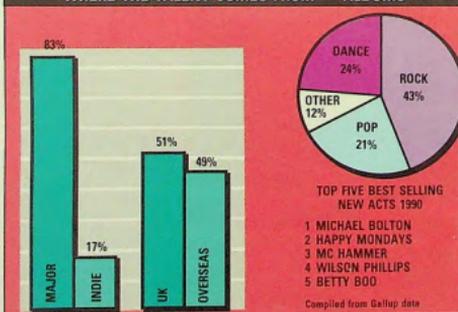
Even international success is no guarantee. In effect, record companies have to start again in every new territory. Brenda Cochrane and Rita MacNeil had hit albums in the US, Canada and Australia, but struggled to break the UK. Polyd's Carpenter admits: "We got away with it, but those acts are very risky, it's difficult to know what to do with them. You have to be very determined."

For the majors, international success is a vital part of their scheme, but as they admit, few of the new British debutants have international potential.

Factory's Phil Saxe admits Happy Mondays are "struggling" in the US, despite their impact at home. Yet, as Virgin has shown by nurturing Simple Minds over a long period, UK signings can break the toughest of international markets and retain their integrity without the help of 12-inch dance remixes.

As our figures show, catalogue-building new talent does exist; the real test for the 116 new singles acts will be whether they are still around at the end of this year.

WHERE THE TALENT COMES FROM — ALBUMS



TOP 40 BREAKERS — ALBUMS

Company*	New acts in Top 40
1 POLYGRAM	15
2 WEA	12
3 EMI	11
4 BMG	8
5 CBS	7
=6 CHRYSALIS	4
=6 BEGGARS BANQUET	4
=8 VIRGIN	3
=8 MCA	3
=10 MUSIC FOR NATIONS	2
=10 MUTE	2
OTHERS	11
TOTAL	82

*Leading companies to break new acts in the Top 40 album chart in 1990

MAINSTREAM

Albums

With an enviable hit rate beyond the dreams of most TV merchandisers, Dino Rebecchi's Volume 4 of *The Loving Feeling*, and it's a compilation likely to continue the unbroken upward spiral of this series. Thirty melodic tracks, most of them major hits including big names like Elton John, Gloria Estefan and Prefab Sprout, make this a banker.

Also bound for mainstream success is violinist Nigel Kennedy's interpretation of Brahms's *Violin Concerto*. Kennedy's last outing, *The Four Seasons*, boldly went where no classical album had gone before, reaching number three on the album chart and earning double platinum certification, though it was ultimately overshadowed by The Essential Pavarotti and In

Coincidentally, Carreras also has a new album this week. Aimed more obviously at the crossover market, Hollywood Golden Classics is likely to be a big seller, despite the inclusion of the distinctly unseasonal *White Christmas*.

Dance music is all-pervasive, but good soul is hard to find. Lend an ear, then, to Billy Always, whose impressive style is showcased on *Let's Get Personal*. It won't set the dancefloor afire, but it is a great listening album.

PICK OF THE WEEK

INTO PARADISE. Churchturnout. Ensign CHEN 18. The Dubliners' second album is more than promising. There's nothing revolutionary here, just a better than average guitar band playing better than average songs, but doing so with passion and

commitment, particularly on ballads like Gently Falls. Excellent stuff.

Singles

A spontaneous outbreak of eponymous singles has blossomed this week, with releases from Father Father, Sinewave and Rappin' Is Fundamental. Most likely to succeed are Rappin' Is Fundamental, a much-touted New York trio whose single covers a lot of bases, with blues, soul, doo-wop and hip hop influences. A likely hit.

Currently five of the most played dance records in the country are different versions of the same tune: *Take Me Away*. True Faith's version has already reached the Top 75, while covers by Sweet Mercy, Jay Mondl and DJ Leleweh have also sold well. The fifth recording of the tune, by the Awesome 3, has already proved itself at club level, but for commercial release it is retitled *Pin Up Girls*



Kennedy. Brahms listing?

and relegated to the flip of *Possessed*, a brilliant slice of hardcore, curiously juxtaposed with lyrics from Kubla Khan. Specialist appeal is assured, and crossover probable.

Snap's *The Power* has been used extensively on TV lately to publicise the privatisation of the regional electricity boards, and now re-appears on the underside of Snap

Megamix. Recent megamixes by Technocrat and Black Box have both been highly successful, and this will be no different.

Enigma follow up their surprise number one hit *Sadness with Men Culpa*. They've swapped the Soul II Soul backbeat for one that approximates more to *Justify My Love*, but they've retained the French whispering and the other medieval new age dance trappings. A hit, but far from another number one.

Finally, Elaine Paige takes a radical change in direction with *Well Almost*, a surprisingly credible tilt at contemporary pop. Outsider of the week.

PICK OF THE WEEK

THE ZOMBIES: Time Of The Season. Warner Brothers W 0022. Classic Sixties recording likely to see chart action for the first time thanks to exposure in the movie *Awakenings*. Alan Jones

COUNTRY

The unreliability of US artists crossing the Atlantic since the Gulf war continues to dog UK marketing drives. RCA is hoping to make up for lost ground with bright hope Matraca Berg who is scheduled to visit live in dates in April. Berg's debut LP — *Lying With The Moon* — picked up a flurry of enthusiastic press and hefty Radio One airplay when it was released last year, but these factors did not translate into record sales.

Johnny Cash is one country artist who does not suffer from lack of profile in the UK. His new Mercury album — *The Mystery Of Life* — went into MW's Country Albums chart at number 13 and looks set to climb on the back of his appearance at The International Festival of Country Music in Wembley Arena on March 30. Hailed as a return to the gritty style of old, Mystery Of Life has done much to revive Cash's reputation with country enthusiasts.

While Clint Black was among the country artists in the US who recently topped Madonna and Billy Idol in the *Billboard* Top Albums Chart, the UK progress of his new *Put Yourself In My Shoes* LP has been slow but steady.

Stablemate KT Oslin also has a new album out entitled *Life In Small Town*. This is coffee-table country with the twangs and draws mixed right out of the picture and as such its crossover potential is enormous.

PICK OF THE WEEK

KENTUCKY HEADHUNTERS: Electric Barnyard. Mercury through

Phonogram ME 848 0541. As country music increasingly slides towards slick, immaculate, slick, it's good to get back to basics with this strenuous rockably set. From the Fifites throwback of *Love Bug Craw* to the raucous cover of *Spirit In The Sky*, this is an unlikely but enjoyable proposition.

Karen Faux

DANCE

Check these. Wally Badarou *Chief Inspector* (4th + Bway 12BRV 213), jazz-funk classically wriggling 1985 remixed slickly, quietly jaunty enough to get under the skin, given the chance this time; Katherine E *I'm Alright* (dead dead good GOOD 2T w/ J), powerful if clichéd jumpy jittersy Italo disco; Urban Soul *Alright* (Cooltemp COOLX 231), Ceylan wailed and Roland Clark moaned massive garage strider, Alexander O'Neal *What Is This Thing Called Love?* (Tabu 666731 6), swirling creamy soul loper, with a separate 1 World Remix; Marva Hicks *Got You Where I Want* (Wing/Polydor WINGX 11), Soul II Soul-ish strong US jiggler; Tara Kemp *How You Tight* (Giant/WB W0020T), squeakily plaintive joggling nagger; C & C Music Factory *Here We Go* (Columbia 856755 6), lurching jitterer with a far hotter house mix flip; Gary Clail *On-U Sound* System *Human Nature* (Perfecto PT 44402, via BMG), bassily chugging angry roller; Pat & Mick *Gimme Some* (PWL PWL 75), pop-mixed breezy Jimmy '92' Home revival; Rebel MC (featuring Tenna Fly) *The Wickedest Sound* (Desire WANTX 40, via P),

slow reggae then frante ragga hip house; Apollo 400 *Lolita* (Sleath Sonic Recordings EWB T 001, via SP), low frequency sonic house.

PICK OF THE WEEK

ALISON LIMERICK: Where Love Lives (Come On In). Arista 614 208. Sinewy pulsing canterer resurges in the Knuckles & Morales mixes that have a thrilling floor for five months.

James Hamilton

CLASSICAL

Japanese label Denon has never quite managed to raise its profile in the UK as it has elsewhere in Europe, with the exception of individual releases such as *Elihu Inbal's* Mahler cycle.

This is the challenge facing Conifer Records which is taking over responsibility for the label from Target Records.

The label's marketing and promotion has always been handled in-house by the importers, Hayden Laboratories. Target, meanwhile, distributed the product.

But Hayden has decided to concentrate on Denon hardware and given responsibility for marketing to Conifer.

There will be eight releases in April, headed by two large-scale Romantic works. They are Schoenberg's *Gurrelieder* sung by Jard van Ness with the Frankfurt Symphony Orchestra under Inbal (CO 77066 2CDs); and Berlioz's *L'Enfance du Christ* again under Inbal (CO 78893 2CDs). The success of BMG/RCA's fine Toscanini Edition was another reminder of the commercial potential of good repackaging. Sony Classical

intends to make an impact with its *Stravinsky Edition* in May. A 70-minute budget-priced sampler is released this month (CD 46321). It highlights some treasures from the historic recordings made for CBS between 1960-68.

Jonathan Plowright, winner of the first European Piano Competition, made his recording debut with a solo piano disc of Brahms on Kingdom Records. But now, frustrated by the slow response of other labels to his plans for recordings of music for piano and orchestra with Capital Virtuosi, he has ventured out on his own. Plowright has invested £13,000 in the first programme for his label Sound Projects — *Piano Concertos by Haydn and Mozart*, Pachelbel's *Canon* and Bach's *Double Violin Concerto*. He is looking for distributors and dealers. Further details: 071-223 7265/fax 071-585 2890.

PICK OF THE WEEK

THE MOZART COLLECTION: Stradivari Classics. Five CDs S5D-61005C. Distributor: Taylor, Birmingham.

An example of rock-bottom priced Mozart Yugoslavian recordings of *The Requiem*, *Eine Kleine, Piano/Clarinet Concertos* etc. What you see is what you get. Pile it high, sell it cheap. £9.11 dealer, £14.99 rrp (£3 per disc).

Nicolas Soames

REISSUES

The Band this week have four late albums reissued courtesy of Capitol: *Stage Fright* (CDP 7 935932); *Moondog Matinee* (7 935922); *Northern Lights* — Southern Cross (7 935942);

and *Islands* (7 935912). Of these, *Stage Fright* is absolutely essential. In place of the pleasures of Americana, celebrated in their earlier (and mostly better) work, *Stage Fright* tackles the darkness of loss. These feelings are leavened by the quiet All LA Glory and the raucous WS Walcott and *Bluebird*, but despair had clearly set in.

Bill Nelson's *Be Bop Deluxe* is best described as a developing group *Axe Victim* (EMI CDP 794762) is over-Hendrix, Sunburst Fimbis (794772) a mite too calculatedly melodic but *Level In The Air* (7947322) and *Modern Music* (7947312) set Nelson's guitar and the group at their best.

There are two box sets on offer this week. A three-CD set from *The Original Fleetwood Mac*, *The Blues Years* (Essential ESBCD 138) which despite covering much reissued territory succeeds simply because it is so comprehensive.

Far more puzzling, but none-the-less engaging, is *Rock Guitar Legends, Vol 2* (Knight RGLCD 4706). The three CDs veer from Clapton to Dave Edmunds via Ted Nugent and JJ Cale, but despite the disparity and bizarre conjunctions the effect remains pleasing.

PICK OF THE WEEK

DONOVAN: The Trip. EMI CDP 7958322. Donovan has almost been reissued to death recently, but this is the one people want. As is the title succinctly puts it, this is a double CD. Hear the pleasures and pains of swinging London turning before your very ears into psychedelic London, Perfection. Phil Hardy



music week

datafile

The Information Source for the Music Industry

23 MARCH 1991

CHART FOCUS

Hale & Pace and the Stinkers move to the top of the singles chart this week with their Comic Relief single, The Stink, the 11th charity record to reach number one in a little over six years. But they may find their stop at number one is curtailed next week by big nose — Rod Stewart.

Anthems have served Rod well before — Sailing climbed to number one, and Every Beat Of My Heart reached number two — and his latest singalong, Rhythm Of My Heart, storms to number three in only its second week in the chart. It is both his fastest-breaking and highest-charting single since the aforementioned Every Beat Of My Heart, almost five years ago.

Almost matching this rise is a chart rookie who was only two weeks old when Rod had his first number one with Maggie May in 1971 — teenager Chesney Hawkes, who achieves the rare feat of making a double-dig jump



for the fourth week in a row. His introductory hit, The One And Only, written by another former chart star Nik Kershaw, has had a very steady climb, moving 59-45-32-18-5.

The Pet Shop Boys' last single, Being Boring, was their least successful for years. Peaking at number 20, it brought to an end their run of ten consecutive Top 10 hits, dating back to 1986. Their recovery is immediate, as they have the week's highest debuting single with a double-sided hit we don't have a hope of crediting in full on the chart: Where The Streets

Have no Name (I Can't Take My Eyes Off You)/How Can You Expect To Be Taken Seriously?

Fellow superstars Simple Minds also make an instant improvement on their last chart peak. Last time out they peaked at number 18 with their Amsterdam EP. Their new single, Let There Be Love, debuts at number 13, even though it was only issued initially on 12-inch and compact disc.

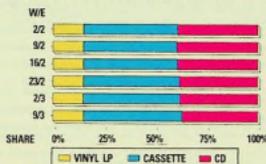
R.E.M.'s biggest hit single to date, Losing My Religion stalls at number 19 this week, but the album it premiered, Out Of Time, debuts at number one. R.E.M.'s tenth album, it spectacularly out-performs all their others — their previous best was in 1988, when Green reached number 27. **Alan Jones**

The Charlatans, Over Rising was omitted from last week's Independent Distribution singles chart because of a technical error. We apologise for any inconvenience caused.

UPDATE

Index of unit sales 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	99	76	-23	-10
Singles	102	100	-2	+5
Music Video	92	64	-31	+5

ALBUMS MARKET SHARE BY FORMAT



© CIN Four-week rolling averages

TOP 10 DISTRIBUTORS

- | | |
|--------------|----------------------|
| 1 POLYGRAM | 6 PINNACLE |
| 2 EMI | 7 ROUNJ TRADE |
| 3 WEA | 8 PRISM |
| 4 SONY MUSIC | 9 MAWSON AND WAREHAM |
| 5 BMG | 10 REVOLVER |

Compiled from Gallup data. Based on Top 200 album charts, 11 February to 9 March, 1991.

ANALYSIS

The first official Scottish chart shows some marked differences with the rest of the UK.

While the top of both the singles and albums charts are quite similar, there are a few striking differences in the rest of the top 10.

In the singles chart, Scottish band Simple Minds achieve a far higher placing in their native chart at number five compared with number 13 in the UK chart.

Only the 12-inch and CD formats were available last week so the single can be expected to rise even higher next week.

The Simpsons manage to make the Scottish top 10 while dropping out across the whole of the UK 10, but Chesney Hawkes didn't fare quite so well in Scotland: he stalled at number eight.

In the albums charts, Scots guitar band The Silencers represent the biggest difference between the two.

In the UK, they are at number 39 but in Scotland

FIRST-EVER OFFICIAL SCOTTISH CHARTS

SINGLES

Scott UK	1	THE STONK, Hale & Pace and The Stinkers, London
2	2	SHOULD I STAY OR SHOULD I GO, The Clash, Columbia
3	3	RHYTHM OF MY HEART, Rod Stewart, WEA
4	4	JOYRIDE, Roxette, EMI
5	13	LET THERE BE LOVE, Simple Minds, Virgin
6	9	YOU GOT THE LOVE, The Source... Truelove
7	7	WHERE THE STREETS... Pet Shop Boys, Parlophone
8	5	THE ONE AND ONLY, Chesney Hawkes, Chrysalis
9	10	MOVE YOUR BODY, Xpansions, Arista
10	11	DO THE BARTMAN, The Simpsons, Geffen

ALBUMS

Scott UK	1	OUT OF TIME, REM WEA
2	15	GREATEST HITS 1977-1990, The Stranglers, Epic
3	2	AUBERGE, Chris Rea, East West
4	3	SPARTACUS, The Farm Produce
5	3	THE COMPLETE... Debbie Harry & Blondie, Chrysalis
6	39	DANCE TO THE HOLY MAN, The Silencers, RCA
7	6	THE WHITE ROOM, KLF, KLF Communications
8	10	WICKED GAME, Chris Isaak, Reprise
9	8	EX-EL, 808 State, ZTT
10	16	SING THE BLUES, The Simpsons, Geffen

they have shot to number six in the first week of release. Another success in the Scottish chart is The Stranglers at number two and only number 15 in the UK.

In terms of record

companies, WEA came out top with five placings in the albums chart and two in the singles. The others were shared evenly between majors, with Truelove, Produce and KLF the top indie.

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TOP 75 ARTIST ALBUMS

THE OFFICIAL **music week** CHART

This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP	This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP
▲ 1	NEW	SPARTACUS Top Gun/Michaelson	Produce MCA/MCA (F) MCA/CDS 184KXPL	38	33	ALL TRUE MAN ● Alexander O'Neal/Lenny Jamelle/Vanostri	Telstar 498824 (SM) 498827/498821
2	1	AUBERGE ● Chris Rea (Rea/Kelly)	East West WX 407C (W) 9031735600/WX 407	39	83	SOUL PROVIDER ★ 3 Michael Bolton/Drumhart	Columbia 495334 (SM) 495332/495331
▲ 3	NEW	THE WHITE ROOM ● The K.L.F. (The K.L.F.)	KLF Communications JAMS/MCA (RT) JAMS/CDS 61JAMS/P4	41	49	SWEET DREAMS ○ Patla C. De (Bradley)	MCA/MCCEX 4603 (BMG) MCAD 614945/451 6003
▲ 4	NEW	EX-EL ● Sis Storm (Sis Storm)	ZTT ZTT EC (W) 9031737932/ZTT 60	42	29	THE SOUL CAGES ● Sings (Padgham/Sing)	Mercury 946684 (F) 846683/846681
▲ 5	NEW	THE COMPLETE PICTURE - VERY BEST Dorothy Foy & Brenda (Various)	Chrysalis ZCHR 1817 (E) CCD 1817/248 1817	43	18	DON'T EXPLAIN ● Robert Palmer (Palmer/Magall)	EMI TCCEX 1016 (E) CDCEX 1016/5401 1016
6	19	THE VERY BEST OF ELTON JOHN ★ 5 Elton John (Dudgore/Thomas/John/Frank/Wast)	Rocket 848474 (F) 848471/848471	44	56	THE ROAD TO HELL ★ 4 Chris Rea (Rea/Kelly)	East West WX 311C (W) 90318520/WX 311
7	8	WICKED GAME ● Chris Isaak (Lacossani)	Reprise WX 406C (W) 75902651/30/WX 406	45	37	ROCKING ALL OVER THE YEARS ★ 2 Status Quo (Various)	2 Vings 846794 (F) 846793/846791
▲ 8	NEW	KILL UNCLE Morrissey (Lange/Winstanley)	HMV TCSSD 3789 (E) CDCSSD 3789/CSSD 3789	46	28	NO MORE GAMES/THE REMIX ALBUM New Kids On The Block (No credit)	Columbia 461484 (SM) 461483/461481
9	5	CIRCLE OF ONE ● Diana Adams (Orsinal/Bacomb)	Fantasia 842744 (F) 842742/842741	47	RE	LLOYD WEBBER PLAYS LLOYD WEBBER ● Julian Lloyd Webber/P.P.O. (Cullen/Lloyd Webber)	Philips 432214 (F) 432213/432211
10	3	LISTEN WITHOUT PREJUDICE VOL 1 ★ 2 George Michael (Michael)	Es c 467394 (SM) 467395/467391	48	28	LOOK SHARPI ★	EMI TCCEX 1251 (E) 1251
11	..	THE IMMACULATE COLLECTOR ★					

TOP 20 COMPILATIONS

16 MARCH 1991

This Week	Last Week	Title Artist	Label/Cassette (Distributor) CD/LP
1	2	UNCHAINED MELODIES ● Various	Telstar STAC 2480 (BMG) TCD 2480/STAR 2480
2	1	AWESOME!! ● Various	EMI TCCEM 58 (E) CDEMTV 58/EMTV 58
3	5	SOUL REFLECTION ● Various	Heart & Soul 8463344 (F) 854343/8463341
4	5	MISSING YOU 2: AN ALBUM OF LOVE Various	EMI TCCEM TV 5754 (TV 57) (E)
5	7	THINKING OF YOU... Various	Columbia MOODC 15 (SM) MOODCC 15/MOOD 15
6	4	THE LOST BOYS (OST) ★ Various	Atlantic 7817674 (W) 7817672/7817671
7	3	PRETTY WOMAN (OST) ★ Various	EMI USA TCMTL 1052 (E) CDMTL 1052/MTL 1052
8	19	DIRTY DANCING (OST) ★ 5 Various	RCA (BMG) BK 86409/BO 86408/BL 86408
9	3	GREASE Original Soundtrack	Polydor 8179984 (F) 8179982/8179981



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TOP 75 SINGLES

THE OFFICIAL music week CHART

23 MARCH 1991

TITLES AZ (WRITERS)

This Week	Last Week	Title	Artist (Producer) / Publisher	Label / (Distributor) / Cassette/CD
1	1	THE STONK	Lorain LONK 26-FI LOKCS 150 CD 026 236	
2	4	HOW SHOULD I OR SHOULD I GO	Columbia 65667/65666-6 (S) 65664/4/65662-7 (S)	
3	20	RHYTHM OF MY HEART	Warner Bros/WB 0171 106 Red Street/Int'l WCY PolyGram	
4	3	JOYRIDE	EMI 112EM 117 (S) TEEM 17102/171 (S)	
5	5	THE ONE AND ONLY	Chryslis CDS 121 3627-F CHMUS 121 3627 (S)	
6	6	BECAUSE I LOVE YOU (THE POSTMAN SONG)	Virgin 112V 1297 (S) POCS 1297/129 (S)	
7	NEW	WHERE THE STREETS... SERIOUSLY?	Pacificone 17M 675-B TCR 675/CD 626 (S)	
8	8	IT'S TOO LATE	Mercury FM 121 3627-F CHMUS 121 3627 (S)	
9	9	YOU'VE GOT TO LOVE YOURSELF	Tantrix TLOVE 7071/0-1 (S) The Souters/Canta Souters (Lily James/WC/Sandy Lesonsky)	
10	10	MOVE YOUR BODY (ELEVATION)	Arista 113863/61383 (S) 11385/61383 (S)	
11	11	DO THE BARTMAN	Gettes GEP 317 (S) GEP 317/GEP 317 (S)	
12	12	SECRET LOVE	Warner Bros/WB 0171 106 WBR 0171/106 (S)	
13	NEW	LET THE BEES LOVE	Mercury 112EM 117 (S) NCS 1127 (S)	
14	14	CRAZY FOR YOU (REMIX)	Sire W 45087 (S) W 45087 (S)	
15	15	LOVE REARS ITS UGLY HEAD	Epic 65657/65656-6 (S) 65653/65652 (S)	
16	13	MISSIVE SYMPATHY	W 118/Burb 1085 216BRT 71 WBR 216BRT 71 (S)	
17	3	LOOSE FIT	Fantasy FAC 2114/FAC 211 (S) FAC 2114/211 (S)	
18	18	IF I WANNA GIVE YOU DEVOTION	Rampage RUMAT 71 25 (P) RUMAT 71 25/RUMAT 25 (S)	
19	19	LOSING MY RELIGION	Warner Bros/WB 0171 106 WB 0171/106 (S)	
20	25	THIS IS YOUR LIFE	Lorain LONK 26-FI LOKCS 150 CD 026 236	
21	4	WHO? WHERE? WHY?	Jet Set 11400D 28 (S) TC1000 28/CP1000 28 (S)	
22	2	I'M GOING SLIGHTLY MAD	Pacificone 112V 1297 (S) TCLOUE 112V 1297 (S)	
23	1	I'VE GOT NEWS FOR YOU	Virgin 112V 1297 (S) VCS 1294/5/1294 (S)	
24	11	ALL RIGHT NOW	Blue Bird 112V 1297 (S) CS 882/CD 486 (S)	
25	2	TODAY Forever EP	Catalan -CDE 1007 (P) CDECS 1007/1006 (S)	
26	2	HANGAR 18	Cappric 115 024 122 (S) TCC 624/122 (S)	
27	5	BOW DOWN MISTER	More Power P 4907 (S) PROCD 4907 (S)	
28	6	GO FOR IT (HEART AND FIRE)	Mercury FM 121 3627-F TCLOUE 112V 1297 (S)	
29	4	WEAR YOUR LOVE LIKE HEAVEN	Cosy 112V 1297 (S) YK 1297 (S)	
30	13	OVER RISING	Sirelation TAs 571 767 (S) SIC 767/SIC 767 (S)	
31	11	GET HER	Fonit 0121 313 (S) 0121 313/0121 313 (S)	
32	4	SHE'S A WOMAN	Virgin 112V 1297 (S) VJSDT 1123 (S)	
33	28	DO NOT GESSIN' WITH MY HEART	Capitol 112C 018 (S) TCC 626/CD 626 (S)	
34	NEW	BEEEN CALLED	Warner Bros/WB 0171 106 WB 0171/106 (S)	
35	3	CHEERY PIE	Columbia 65667/65666-6 (S) 65664/4/65662-7 (S)	
36	NEW	WARRANT TO YOU JOHN (HERE WE GO...)	Music Factory MFD 11812 (S) MFC 11812/11812 (S)	
37	3	AROUND THE WAY GIRL	Def Jam 65447/65448-7 (S) LL Com 65447/65448 (S)	

This Week	Last Week	Title	Artist (Producer) / Publisher	Label / (Distributor) / Cassette/CD
38	NEW	HEY HELLO WAIVE GOODBYE '91	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
39	47	SO YOU DIDN'T?	Sire 112V 1297 (S) SIRC 1297/129 (S)	
40	27	3 A.M. (EMILY)	KJF Camms KJF 05051/05051-1 (S) EGZoo/WC/Brampton	
41	17	HAPPY	Futura 65667/65666-6 (S) 65664/4/65662-7 (S)	
42	37	NOT A MINUTE TOO SOON	EMI USA 112M 091 (S) TLCMT 83/CDMT 9 (S)	
43	58	PLAYING WITH KNIVES	Vinyl Solution STORV 25 STORV 25 (S)	
44	31	OUTSTANDING	Cosmos 0000 011 (S) COOLM 22/0000 227 (S)	
45	24	ADRENALIN (EP)	epSensation -PT 4234/3 (S) JPO 4234 (S)	
46	4	LOST IN MUSIC	46 - B 112 1876 (S) B 112 1876/876 (S)	
47	NEW	GREASE - DREAM MIX	Polydor PO 18PZ 139/PCS 120/139 (S) F. Yarkij Travolta/Newton Jahn (Gibbs/Gibbs/Farrar) GIBB/BMG/WCA	
48	34	PEOPLE ARE STRANGE	East West W 45101 (S) W 45101/45101 (S)	
49	NEW	YESTERDAY TODAY	Philly 112V 1297 (S) F 112V 1297 (S)	
50	74	WORD OF MOUTH	Virgin 112V 1297 (S) VCS 1294/5/1294 (S)	
51	54	LET LOVE SPEAK UP ITSELF	Gettes GEP 317 (S) GEP 317/GEP 317 (S)	
52	14	LOVE IS A STRANGER	RCA BR 42026 FT 4206-BMG R 4206/BR 4206 (S)	
53	NEW	GIMME SOME	Phil FAL 175 (S) PMAVC 75/PMAVC 75 (S)	
54	52	SAME SONG	Big Life B.L. 801 (S) BL 801/BL 801 (S)	
55	30	IN YER FACE	ZTT ZTT 2121 (S) ZTT 2121/2121 (S)	
56	39	SONS OF THE STAGE	Cosy 112V 1297 (S) YK 1297 (S)	
57	63	CARRYING A TORCH	Dover 112V 1297 (S) DRC 1294/CD 1294 (S)	
58	NEW	A TOUCH OF EVIL	Columbia 65667/65666-6 (S) 65664/4/65662-7 (S)	
59	NEW	WHAT IS THIS THING CALLED LOVE	Tate 65671/65671-1 (S) Alexander O'Neal (Miami Jam/Lewis) EMI 65671 (S)	
60	35	HERE COMES THE HAMMER	Catnip 112V 1297 (S) TCC 626/CD 626 (S)	
61	NEW	BACK BY DOPE DEMAND	Int'l Beat 780P 640 (S) RUF 640/2 (S)	
62	42	ABERGE	Virgin 112V 1297 (S) VCS 1294/5/1294 (S)	
63	NEW	THE BOYS ARE BACK IN TOWN	Virgin 112V 1297 (S) VCS 1294/5/1294 (S)	
64	64	SUCH A GOOD FEELING	46 - B 112 1876 (S) B 112 1876/876 (S)	
65	67	EVERYBODY (ALL OVER THE WORLD)	Rampage RUMAT 71 25 (P) F.P.J. Project (P.P.J. Project) Cosy	
66	1	TAKE ME AWAY	Network NAKT1 21 (S)	
67	6	THINK ABOUT	RCA 458743PT 458743-0402 P 44380/PO 44380 (S)	
68	30	MY SIDE OF THE BED	Columbia 65667/65666-6 (S) 65664/4/65662-7 (S)	
69	NEW	WE SHOULD'NT HOLD HANDS IN THE DARK	AMM AMV 755 (S) AMV 755/AMV 755 (S)	
70	43	HEART	115 S. NUNAM/T 141 NUNAM/T 141 (S)	
71	NEW	LOVE OR NOTHING	Lorain LONK 26-FI LOKCS 150 CD 026 236	
72	NEW	BETTER OFF WITHOUT YOU	Liquid 0121 313 (S) 0121 313/0121 313 (S)	
73	1	WHAT DO I HAVE TO DO	Phil FAL 175 (S) PMAVC 75/PMAVC 75 (S)	
74	13	YOU USED TO SAY	Blue Bird 112V 1297 (S) CS 882/CD 486 (S)	
75	NEW	EYEWORND	Epic 65671/65671-1 (S) 65664/4/65662-7 (S)	

This Week	Last Week	Title	Artist (Producer) / Publisher	Label / (Distributor) / Cassette/CD
3	11	3 A.M. (EMILY)	KJF Camms KJF 05051/05051-1 (S) EGZoo/WC/Brampton	
4	1	Drummed Up (Only)	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
5	2	My Side Of The Bed	Columbia 65667/65666-6 (S) 65664/4/65662-7 (S)	
6	3	Swearing	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
7	4	Am I Made To Sock	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
8	5	Garbender	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
9	6	Over And Over	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
10	7	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
11	8	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
12	9	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
13	10	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
14	11	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
15	12	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
16	13	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
17	14	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
18	15	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
19	16	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
20	17	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
21	18	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
22	19	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
23	20	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
24	21	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
25	22	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
26	23	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
27	24	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
28	25	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
29	26	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
30	27	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
31	28	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
32	29	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
33	30	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
34	31	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
35	32	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
36	33	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
37	34	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
38	35	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
39	36	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
40	37	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
41	38	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
42	39	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
43	40	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
44	41	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
45	42	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
46	43	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
47	44	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
48	45	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
49	46	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
50	47	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
51	48	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
52	49	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
53	50	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
54	51	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
55	52	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
56	53	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
57	54	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
58	55	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
59	56	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
60	57	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
61	58	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
62	59	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
63	60	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
64	61	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
65	62	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
66	63	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
67	64	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
68	65	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
69	66	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
70	67	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
71	68	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
72	69	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
73	70	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
74	71	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	
75	72	Over The Wall	Mercury SPT 1121 (S) SPTM 150/CD 126 (S)	

As used by Top Of The Pops and Radio One

How to dance.
BINGOBOS featuring PRINCESS
The American smash hit single

tara Kemp
HER TOP 40 U.S. SMASH
hold you tight
W0020/T.C.D

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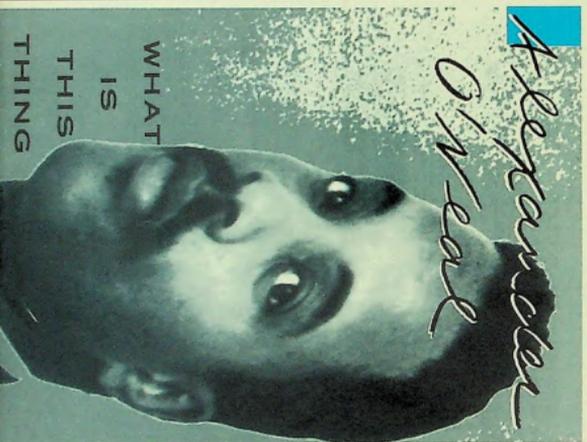
TOP 75 SINGLES

THE OFFICIAL **music week** CHART

1	THE STONK Hale & Pace And The Stonkers	London
2	SHOULD I STAY OR SHOULD I GO The Clash	Columbia
3	PRAYTMI OF MY HEART Rod Stewart	Warner Brothers
4	JOYRIDE Hoxeter	EMI
5	THE ONE AND ONLY Chesney Hawkes	Chrysalis
6	BECAUSE I LOVE YOU (THE POSTMAN SONG) Saville B	Polydor
7	WHERE THE STREETS... SERIOUSLY? Pat Stoop Late	Philosophie
8	IT'S TOO LATE Quartz introducing Dina Carroll	Mercury
9	YOU GOT THE LOVE The Source featuring Carol Station	Tandem
10	MOVE YOUR BODY (ELEVATION) Xpansions	Asisa
11	DO THE BARTMAN • The Simpsons	Geffen
12	SECRET LOVE Bee Gees	Warner Brothers
13	LET THERE BE LOVE Simple Minds	Virgin
14	GRAZY FOR YOU (REMIX) ○ Madonna	Sire
15	LOVE BEARS ITS UGLY HEAD Living Colour	Epic
16	UNFINISHED SYMPATHY Messive	Wild Bunch
17	LOOSE FIT Happy Mondays	Factory
18	I WANNA GIVE YOU DEVOTION ○ Normal featuring MC Mikee Freedom	Runout
19	LOSING MY RELIGION R.E.M.	Warner Brothers
20	THIS IS YOUR LIFE Banders	London
21	WHO? WHERE? WHY? Jenna Jameson	Food
22	I'M GOING SLIGHTLY MAD Queen	Parlophone



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WHAT
IS
THIS
THING

36	OVER TO YOU JOHN (HERE WE GO AGAIN) Jive Bunny & The Mastersixers	Music Factory
37	AROUND THE WAY GIRL LL Cool J	Def Jam
38	NEW SAV HELLO WAVE GOODBYE '91 Soft Cell/Marc Almond	Mercury
39	CAN YOU DIG IT? The Mock-Turtles	Siren
40	3 A.M. ETHERNAL ○ The KLF/Children Of The Revolution KLF Communications	Futura
41	HAPPY Ned's Atomic Dustbin	Futura
42	NOT A MINUTE TOO SOON Vixen	EMI/USA
43	PLAYING WITH KNIVES Bizarre Inc.	Virgin/Solution
44	OUTSTANDING Kenny Thomas	Contempo
45	ADRENALIN (EP) N-Joi	deConstruction
46	LOST IN MUSIC Stereo MC's	4th & B'way
47	NEW GRASE - DREAM MIX Franke Vallet/John Travolta/Olivia Newton-John Powder	East West
48	PEOPLE ARE STRANGE Echo & The Bunnymen	East West
49	NEW YESTERDAY TODAY Ocean Colour Scene	Profile
50	WORD OF MOUTH Mike & The Merchants	Virgin
51	LET LOVE SPEAK UP ITSELF The Beautiful South	Go! Discs
52	LOVE IS A STRANGER Eurythmics	RCA
53	NEW GAME SOME Pat & Mick	PWL
54	SAME SONG Digital Underground	Big Life
55	IN YER FACE 808 State	ZTT
56	NEW SONS OF THE STAGE World Of Twist	Circus
57	CARRYING A TORCH Tom Jones	Dover
58	NEW A TOUCH OF EVIL Judas Priest	Columbia
59	NEW WHAT IS THIS THING CALLED LOVE? Alexander O'Neal	Telstar
60	HERE COMES THE HAMMER M.C. Hammer	Capitol
61	NEW BACK BY DOPE DEMAND King Dice	1st Base
62	AUBERGE Chris Rea	East West

PLAYLIST CHART

THE OFFICIAL **music week** CHART

Chart Position	Artist	Title	Label	Peak Pos.	Weeks In Chart	Streams Last Week	Streams This Week	Percentage
1	Olivia Adams	GET HERE	Fontana	B	A	B	46	15 91.4
2	Kenny Thomas	OUTSTANDING	Coastline	A	A	-	40	31 82.5
3	Bea	DEES CRAZY LOVE	Warner Brothers	A	A	A	A	41 22 82.4
4	Madonna	CRAZY FOR YOU	Sire	-	A	A	-	38 4 80.3
5	Roxette	JOYRIDE	EMI	A	A	A	-	39 8 79.6
6	Rod Stewart	RHYTHM OF THE HEART	Warner Brothers	A	A	A	A	40 20 79.3
7	Chris Rea	AUBERGE	East West	B	A	A	A	44 42 78.8
8	Susanna Hoffs	MY SIDE OF THE BED	Columbia	-	A	A	A	40 50 78.7
9	Bananas	THIS IS YOUR LIFE	London	A	A	A	-	40 26 78.2
10	Stevie B	BECAUSE I LOVE YOU	Polydor	B	A	A	-	B 39 1 75.3
11	The Clash	SHOULD I STAY OR SHOULD I GO	Columbia	A	B	-	-	A 37 1 74.3
12	Free	ALL RIGHT NOW	Island	-	A	A	-	B 34 11 72.9
13	Living Colour	LOVE REARS IT'S UGLY HEAD	Epic	B	A	A	-	B 36 12 72.5
14	The Simpsons	DO THE BARTMAN	Geffen	-	A	-	-	B 28 3 66.9
15	Queen	I'M GOING SLIGHTLY MAD	EMI	B	A	A	-	A 31 24 66.9
16	R.E.M.	LOSING MY RELIGION	Warner Brothers	B	B	-	B	33 19 65.3
17	Quartz	Introd. Dina Carroll IT'S TOO LATE	Mercury	B	A	-	-	34 9 64.4
18	Chesney Hawkes	THE ONE AND ONLY	Capitol	A	A	A	-	A 35 18 64.3
19	Simple Minds	LET THERE BE LOVE	Virgin	A	A	B	-	A 29 - 63.2
20	Jesus Loves You	BOW DOWN MISTER	More Protein	B	A	B	-	A 27 32 61.2
21	Sting	MAD ABOUT YOU	A&M	-	A	A	-	B 30 65 61.0
22	Massive	UNFINISHED SYMPATHY	Wild Bunch	A	B	A	-	A 31 13 60.7
23	Source feat. Candi Staton	YOU GOT THE LOVE	True Love	B	A	B	-	A 31 5 59.7
24	The KLF	J.A.M. ETERNAL	KLF Communications	-	A	-	-	B 25 27 59.1
25	Miles & The Mechanics	WORD OF MOUTH	Virgin	-	A	-	-	A 26 74 58.7
26	Mantronic	DOIT GO MESSIN' WITH MY HEART	Capitol	A	A	B	-	B 33 28 58.3
27	Happy Mondays	LOOSE FIT	Factory	A	A	B	-	B 27 25 58.2
28	Nomad feat. MC Mike Freedom	II WANNA GIVE YOU DEVOTION	Rumour	-	A	B	-	B 26 10 56.4
29	Pet Shop Boys	WHERE THE STREETS HAVE NO NAME	Parlophone	A	B	-	-	A 31 31 55.8
30	Alexander O'Neal	WHAT IS THIS THING CALLED LOVE	Tabu	B	A	B	-	B 23 - 54.8
31	Xpansions	MEAL YOUR BODY (ELEVATION)	Opium	-	A	B	-	B 23 7 54.2
32	Feargal Sharkey	I'VE GOT NEWS FOR YOU	Virgin	B	-	B	-	B 34 38 52.4
33	The Charlatans	OVER RISING	Situation Two	-	B	B	-	B 22 15 50.7
34	MC Hammer	HERE COMES THE HAMMER	Capitol	-	A	B	-	B 22 35 50.3
35	Jesus James	WHY? WHERE? WHY?	Foxtel	A	-	B	-	B 23 50.2
36	In A Room	WIGGLE IT	SBK	-	A	B	-	B 20 51 49.6
37	Debbie Gibson	ANYTHING IS POSSIBLE	Atlantic	-	A	-	-	B 28 59 47.9
38	Chris Isaak	BLUE HOTEL	Reprise	-	A	A	-	B 28 56 47.6
39	Scrilli Politti/Shabba Ranks	SHE'S A WOMAN	Virgin	A	A	B	-	B 22 41 47.3
40	Railway Children	EVERY BEAT OF THE HEART	Virgin	-	A	B	-	B 27 - 47.3
41	A-Ha	EARLY MORNING	Warner Brothers	-	B	-	B	B 29 - 47.1
42	Kylie Minogue	WHAT DO I HAVE TO DO	PWL	-	B	-	B	B 24 45 46.7
43	River City People	WHEN I WAS YOUNG	EMI	-	B	-	-	B 31 - 46.5
44	George Michael	HAIL THE PAIN	Epic	-	A	A	-	B 26 - 46.4
45	Rick Astley	MOVE RIGHT OUT	RCA	A	A	-	-	B 23 - 45.3
46	Echo And The Bunnymen	PEOPLE ARE STRANGE	East West	-	A	A	-	A 32 34 45.6
47	The Big Dish	BIG TOWN	East West	-	A	-	-	A 28 - 45.3
48	Ned's Atomic Dustbin	HAPPY	Furtive	-	A	-	-	B 19 17 44.5
49	Maureen	MESMERISE ME	Urban	B	-	A	A	B 21 - 44.1
50	D.J.H. featuring Stefy	THINK ABOUT...	RCA	A	B	-	-	B 20 44 43.3
51	The Mock Turtles	CAN YOU DIG IT?	Siren	-	A	-	-	B 26 47 42.8
52	Kim Appleby	CL.A.D.	Parlophone	-	-	-	-	B 25 57 42.3
53	Adventures Of Stevie V	JEALOUSY	Mercury	-	A	B	-	B 18 72 40.9
54	Jimmy Barnes & INXS	GOOD TIMES	Atlantic	-	B	-	-	B 25 60 40.7
55	Rick Astley	CRY FOR HELP	RCA	-	-	A	A	B 17 - 40.2
56	LL Cool J	AROUND THE WAY GIRL	Def Jam	B	B	B	-	B 23 36 38.3
57	Dream Warriors	LUDI	4th & B'way	B	-	B	-	B 24 49 38.3
58	Prism	ONLY YOU	Epic	-	A	-	-	B 17 66 36.7
59	Thunder	LOVE WALKED IN	EMI	-	B	-	-	B 15 55 36.3
60	Beats International	ECHO CHAMBER	Go Beat	-	-	-	-	B 14 - 35.5

Compiled by Spotlight Research. Rating based on UK playlist only. Station weightings are based on total listening hours as calculated by JICMAR. 100% playlist rating represents 'A' top on UK 60 stations.

US TOP 30 SINGLES

Rank	Artist	Title	Label
1	ONE MORE TRY	Timmy T	Quality
2	SOMEDAY	Mariah Carey	Columbia
3	COMING OUT OF THE DARK	Gloria Estefan	Epic
4	THIS HOUSE	Tracee Spencer	Capitol
5	GET HERE	Olivia Adams	Fontana
6	HOLD YOU TIGHT	Tara Kemp	Geant
7	YOU'RE IN LOVE	Wilson Phillips	SBK
8	I'VE BEEN THINKING ABOUT YOU	Londbeat	MCA
9	RESCUE ME	Madonna	Sire
10	SADENESS PART 1	Enigma	Cherisma
11	SIGNS	Tina Turner	Geffen
12	SHOW ME THE WAY	Sheena Easton	A&M
13	KESSA	Jason Bluff Crew	Motown
14	[G] I'VE GOT THIS SING	Long	AMM
15	I'LL BE BY YOUR SIDE	Stevie B	UMG
16	ALL THE MAN THAT I NEED	Whitney Houston	Arista
17	RICO SUAVE	Gerald	Interscope
18	ROUND AND ROUND	Tevin Campbell	Parlay Fun
19	WHERE DOES MY HEART BEAT	Celine Dion	Epic
20	I'LL DO 4 YOU	Father M.C.	Upfront
21	STAR SPANGLED BANNER	Whitney Houston	Arista
22	BABY BABY	Amy Grant	A&M
23	GONNA MAKE YOU SWEAT	C & C Music Factory	Columbia
24	AROUND THE WAY GIRL	L.L. Cool J	Def Jam
25	MERCY MERCY ME	Robert Palmer	EMI
26	JOYRIDE	Roxette	Atlantic
27	WAITING FOR LOVE	Alcaz	Capitol
28	CRY FOR HELP	Eric Burdon	Reprise
29	WACKED GAME	Christina Aguilera	Capitol
30	MY SIDE OF THE BED	Susanna Hoffs	Columbia

US TOP 30 ALBUMS

Rank	Artist	Title	Label
1	MARIAH CAREY	Mariah Carey	Columbia
2	[G] THE SOUL CAGES	Sing	AMM
3	WILSON PHILLIPS	Wilson Phillips	SBK
4	TO THE EXTREME	Vanilla Ice	SBK
5	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
6	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
7	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
8	INTO THE LIGHT	Gloria Estefan	Epic
9	PLEASE HAMMER DON'T HURT EM	M.C. Hammer	Capitol
10	SOME PEOPLE'S LIVES	Bette Midler	Atlantic
11	HEART SHAPED WORLD	Chris Isaak	Reprise
12	THE IMMACULATE COLLECTION	Madonna	Sire
13	FIVE MAN ACOUSTICAL JAM	Teddy	Geffen
14	EMPIRE	Queensrÿche	EMI
15	THE SIMPSONS SING THE BLUES	The Simpsons	Geffen
16	THE RAZORS EDGE	AGOC	Alco
17	MCNXC A.D.	Enigma	Cherisma
18	HOOKED	Great White	Capitol
19	X INXS	X	Atlantic
20	THE FUTURE	Guy	MCA
21	RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers
22	NO FENCES	Garth Brooks	Capitol
23	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson	A&M
24	MAMA SAID KNOCK YOU OUT	L.L. Cool J	Def Jam
25	SERIOUS HITS... LIVE!	Phil Collins	Atlantic
26	WE ARE IN LOVE	Harry Connick Jr.	MCA
27	DAMN YANKEES	Darren Jerkins	Warner Bros
28	POISON	Bell Biv DeVoe	Capitol
29	THIS IS AN EP RELEASE	Digital Underground	Tommy Boy
30	CIRCLE OF ONE	Olivia Adams	Fontana

Chart covers Billboard Music Top 100 & reflects the week's most popular products. Illustrations by the greatest artist and label group.

(UK) UK signings

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TOP 30 MUSIC VIDEO

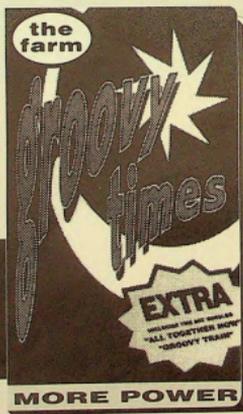
THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label
1	PAVAROTTI/DOMINGO/CARRERAS	PolyGram Video	CFV 11122
2	STATUS QUO: The Anniversary ...	Castle Music Picture	CMP 6029
3	DEBORAH HARRY/BLONDIE: Very Best Of	Chrysalis	CVHS 5040
4	MADONNA: The Immaculate Collection	WMV	7599382143
5	CLIFF RICHARD/SHADOWS: Thank ...	Music Club/Video Col	MC 2012
6	CLIFF RICHARD: From A Distance	PMI	MVB 99 1247 3
7	INXS: Greatest Video Hits (80-'90)	PolyGram Video	CFM 2572
8	DANIEL O'DONNELL: An Evening With	RITZV	0008
9	PHIL COLLINS: Seriously Live...	MCEG Virgin Video	VVD 783
10	MADONNA: Justify My Love/MTV Vogue	WMV	7599382553
11	ELTON JOHN: The Very Best	PolyGram Video	CFM 2756
12	BARRY MANILOW: Concert At Blenheim ...	Pickwick	PGF 2148
13	LUCIANO PAVAROTTI	Music Club/Video Col	MC 2003
14	THE THE: Versus The World	SMV	498842
15	MC HAMMER: Please Don't Hurt 'em	PMI	MVP 99 1268 3
16	THIN LIZZY: Dedication-Very ...	PolyGram Video	CFM 2568
17	TINA TURNER: Live From Barcelona	PolyGram Video	CFM 2842
18	DANIEL O'DONNELL: Thoughts Of Home	Telstar	TVE 1007
19	SKID ROW: Oh Say Can You Scream	WMV	7567501793
20	DANIEL O'DONNELL: TV Favourites	Ritz	0002
21	DANIEL O'DONNELL: Live In Concert	Ritz	0001
22	AEROSMITH: The Making Of Pump	SMV	490642
23	CLIFF RICHARD: Private Collection	PMI	MVPCR 1
24	THE CARPENTERS: Only Yesterday	A&M/PolyGram Video	AMY 847
25	THE BEE GEES: The Very Best...	Video Collection	VC 4095
26	MC HAMMER: Hammer Time	PMI	MVP 99 1240 3
27	QUEEN: We Will Rock You	Music Club/Video Col	MC 2032
28	808 STATE: Optical: 90	WMV	9031739603
29	MARIAH CAREY: The First Vision	SMV	490722
30	NEIL DIAMOND: Greatest Hits Live	SMV	490142

TOP 15 VIDEO

Rank	Artist	Title	Label
1	ROSEMARY CONLEY'S WHOLE...	BBC	BBCV 4457
2	SPECIAL INTEREST	Touchstone	D410272
3	RAB C NESSBITT: Drink/Offski/Holiday	BBC	BBCV 4485
4	THE NAKED GUN	CIC	VHR 2350
5	PAVAROTTI/DOMINGO/CARRERAS	PolyGram Vid	CFV 11122
6	RAB C NESSBITT: Work/Rat/City Of Culture	BBC	BBCV 4484
7	LADY AND THE TRAMP	Walt Disney	D205622
8	GALLANETICS	CIC	VHR 1335
9	THE SOUND OF MUSIC	CBS/Fox	105150
10	STATUS QUO: Anniversary Waltz	Castle Music Pics	CMP 6029
11	SEE NO EVIL HEAR NO EVIL	RCA/Columbia	CVR 21761
12	DEBORAH HARRY & BLONDIE: Very ...	Chrysalis	CVHS 5040
13	THE KING AND I	CBS/Fox	100450
14	THE YOUNG ONES: Demolition/Bomb/Sick	BBC	BBCV 4476
15	BLAKE'S 7: Project Avalon/Breakdown	BBC	BBCV 4468

GROOVY TIMES - THE HITS OF THE FARM ALL TOGETHER NOW ON VIDEO



- 1 Hearts & Minds
- 2 Stepping Stone
- 3 How Long
- 4 Groovy Train
- 5 Family of Man
- 6 All Together Now
- 7 Groovy Train (live)
- 8 Don't Let Me Down (live)
- 9 Stepping Stone (live)
- 10 Higher & Higher
- 11 Very Emotional
- 12 Family of Man (live)
- 13 Sweet Inspiration
- 14 All Together Now

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23	²⁸ I'VE GOT NEWS FOR YOU Farruko/Surety	Virgin
24	¹¹ ALL RIGHT NOW Tina Turner	Hand
25	¹⁴ TODAY FOREVER (EP) Ride	Creation
26	³⁰ HANGAR 18 Megadeth	Capitol
27	²¹ BOW DOWN MISTER Jesus Loves You	More Protein
28	²¹ GO FOR IT! (HEART AND FIRE) Rocky V./Jesse B. Ellis & Tyrrela Hare	Beat It
29	⁴⁰ WEAR YOUR LOVE LIKE HEAVEN Definition Of Sound	Coca
30	¹⁵ OVER RISING The Charlatans	Situation Two
31	¹⁵ GET HERE Otilia Adams	Fontana
32	⁴¹ SHE'S A WOMAN Scott Pollitt (feat. Shaabab Rankis)	Virgin
33	²⁰ DON'T GO MESSIN' WITH MY HEART Mentorix	Capitol
34	^{NEW} BEEN CAUGHT STEALING Jane's Addiction	Warner Brothers
35	²⁹ CHERRY PIE Warrant	Columbia



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1 ^{NEW} **HEART THE FIRST („EROSITY")**
Katie White/Bury

2 ^{NEW} **LET THERE BE LOVE**
Strawp Menos

3 ¹ **YOU GOT THE LOVE**
The Source feat. Carol Statton

4 ¹ **MOVE YOUR BODY/TELEVISION**
Mekano

5 ¹ **UNFINISHED SYMPATHY**
Mekano

6 ¹ **IT'S TOO LATE**
Quartz introducing Dave Carroll

7 ¹⁰ **PLAYING WITH KNIVES**
Hoop

8 ² **TODAY FOREVER (EP)**
Hoop

9 ¹¹ **LOOSE FIT**
Heavy Mondays

10 ^{NEW} **BEEN CAUGHT STEALING**
Jane's Addiction

11 ¹ **REINVENTAL (EP)**
Naked

12 ¹ **SHOULD STAY ON SHOULD GO**
The Club

13 ¹ **IMAWANA GIVE YOU REVOLUTION**
Noyard feat. MC Mikee resident

14 ³ **LOVE BAKS IS GO! #80**
The Club

15 ¹¹ **WEAR YOUR LOVE HEAVEN**
Definition Of Sound

16 ² **THIS IS YOUR LIFE**
Bardots

17 ¹¹ **AROUND THE WAY GIRL**
Bardots

18 ³ **LOST IN MUSIC**
Sireno MC's

19 ³ **DON'T GO MESSIN' WITH...**
Mentorix

20 ² **TAKE ME AWAY**
They Say feat. Paul Cui

21 ^{NEW} **BACK BY DOOR DEMAND**
Katie White/Bury

22 ² **WHO? WHEN? WHY?**
Jenna Jones

23 ² **SHE'S A WOMAN**
Scott Pollitt - Shaabab Rankis

24 ¹¹ **THE SONG**
Diana Brown

25 ^{NEW} **YESTERDAY TODAY**
Ocean Colour Scene

26 ²⁶ **EVERYBODY (ALL OVER...)**
P99 Project

27 ^{NEW} **CAN YOU DREAM IT?**
P99 Project

28 ²¹ **SUCH A GOOD FEELING**
Bardots in Rhythm

29 ^{NEW} **LOVE ON NOTHING**
Diana Brown & Barre K. Sharpe

30 ¹¹ **YOU USED TO SALSA**
Riche Hott's Salsa House

31 ^{NEW} **BRIGHTER OF MY HEART**
Red Street

32 ¹ **OVER RISING**
The Charlatans

33 ^{NEW} **JOYRIDE**
The Charlatans

34 ² **RECALLING I LOVE YOU**
Sireno

35 ^{NEW} **THE STONK**
Hoop

36 ^{NEW} **OVER TO YOU (AND HER ME...)**
Hoop

37 ¹ **CRACK FOR YOU (REMIX)**
Hoop

38 ^{NEW} **WHAT IS THAT (MC CALL) LOVE?**
Alexander O'Neal

39 ^{NEW} **THE ONE AND ONLY**
Cicciely Harmon

40 ¹¹ **HANGAR 18**
Megadeth

63 ^{NEW} **THE BOYS ARE BACK IN TOWN**
Thin Lizzy

64 ⁶¹ **SUCH A GOOD FEELING**
Brothers in Rhythm

65 ⁶¹ **EVERYBODY (ALL OVER THE WORLD)**
F.P.U. Project

66 ⁶¹ **TAKE ME AWAY**
Tina Turner/Bridgette Grace with Final Cut

67 ⁴⁴ **THINK ABOUT...**
D.J.H. featuring Stefy

68 ⁵⁶ **MY SIDE OF THE BED**
Susanna Hott's

69 ^{NEW} **WE SHOULD'N'T HOLD HANDS IN THE DARK**
L.A. Mix

70 ⁴¹ **HEART**
Gary Numan

71 ^{NEW} **LOVE ON NOTHING**
Diana Brown & Barre K. Sharpe

72 ^{NEW} **BETTER OFF WITHOUT YOU**
Hoop/Dani

73 ⁴⁶ **WHAT DO I HAVE TO DO**
Kyrie Minogue

74 ⁵¹ **YOU USED TO SALSA**
Riche Hott's Salsa House

75 ^{NEW} **EYE WONDER**
The Apples

Virgin

4th - B-Way

Runour

Network

RC4

Columbia

A&M

I.R.S.

London

Isoson

PML

Hir

Epac

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TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer	Artist	Label
1	VIVALDI: FOUR SEASONS	Ensemble	EMI
2	ORCHESTRA	Decca	Decca
3	MEDELSONEN/BRUCH/SCHUBERT	HMV	HMV
4	ELGAR: CELLO CONCERTO/SEA PICTURES	HMV	HMV
5	ELGAR: CELLO CONCERTO/ENIGMA VARIATIONS	HMV	HMV
6	ALBINONI: ADAGIO/PACHELBEL: CANON	Deutsche Grammophon	Deutsche Grammophon
7	HOLST: THE PLANETS	Deutsche Grammophon	Deutsche Grammophon
8	SIBELIUS: SYMPHONY NO 5/VIOLIN CONCERTO	HMV	HMV
9	MUSC FEATURED ON THE SOUTH BANK SHOW	Small P Productions	Small P Productions
10	VIVALDI: FOUR SEASONS	Decca	Decca
11	PUCCHINI: MADAME BUTTERFLY (HIGHLIGHTS)	Decca	Decca
12	ELGAR: CELLO CONCERTO	Philips	Philips
13	BERNSTEIN IN BERLIN: BEETHOVEN	Deutsche Grammophon	Deutsche Grammophon
14	JOHANN SEBASTIAN BACH: VESPER DELLA BEATA	Deutsche Grammophon	Deutsche Grammophon
15	RACHMANINOV: PIANO CONCERTO NO 2	Decca	Decca
16	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	Opera House	Opera House
17	BEETHOVEN: SYMPHONY NO 5	Deutsche Grammophon	Deutsche Grammophon
18	VIVALDI: FOUR SEASONS	Philips	Philips
19	TCHAIKOVSKY: THE SLEEPING BEAUTY	Deutsche Grammophon	Deutsche Grammophon
20	PUCCHINI: LA BOHEME	Decca	Decca
21	LYOUD WEBER: REQUIEM	HMV	HMV
22	MOZART: PIANO CONCERTO IN C	Decca	Decca
23	VAUGHAN WILLIAMS: CONCERTO	Anglo	Anglo
24	TCHAIKOVSKY: 1812 OVERTURE	Deutsche Grammophon	Deutsche Grammophon
25	BIZET: CARMEN (HIGHLIGHTS)	Deutsche Grammophon	Deutsche Grammophon
26	MOZART: REQUIEM	Deutsche Grammophon	Deutsche Grammophon
27	MONTEVERDI: CELLO CONCERTOS	HMV	HMV
28	FAURE: REQUIEM OP48	Decca	Decca
29	BEETHOVEN: MISSA SOLENNIS IN D MAJOR	Deutsche Grammophon	Deutsche Grammophon
30	PROKOFIEV: PETER AND THE WOLF	Deutsche Grammophon	Deutsche Grammophon
31	BIZET: CARMEN (HIGHLIGHTS)	Philips	Philips
32	PACHELBEL/ALBINONI/BACH/PURCELL	Deutsche Grammophon	Deutsche Grammophon
33	HOLST: THE PLANETS	Deutsche Grammophon	Deutsche Grammophon
34	TCHAIKOVSKY: 1812/HAMLET/ROMEO & JULIET	Deutsche Grammophon	Deutsche Grammophon
35	MARLER: RESURRECTION	HMV	HMV
36	HOLST: THE PLANETS	Decca	Decca
37	BERLIOZ: SYMPHONIE FANTASTIQUE	Colina Classics	Colina Classics
38	HOLST: THE PLANETS	Decca	Decca
39	PUCCHINI: MADAMA BUTTERFLY	Deutsche Grammophon	Deutsche Grammophon

DISTRIBUTION: INDE SINGLES†

Rank	Title	Artist	Label
1	TOP TOY (EP)	Ride	Creation
2	OVER RISING	Situation Two	Situation Two
3	IF I WANNA GIVE YOU DEVOTION	Hummer	Hummer
4	LOOSE FIT	Happy Mondays	Factory
5	3 A.M. ETERNAL	KLF	KLF
6	SAME SON	Big Life	Big Life
7	PLAYING WITH KNIVES	Vinyl Solution	Vinyl Solution
8	TAKE AWAY	Network	Network
9	EVERYBODY (ALL OVER THE WORLD)	P.M.P. Project	P.M.P. Project
10	WHAT DO I HAVE TO DO	Rumour	Rumour
11	BLINDFOLD (EP)	Anxious	Anxious
12	I'M READY	Profile	Profile
13	MAGIC	Imaginary Mirage	Imaginary Mirage
14	FOUNTAIN O' YOUTH	Non-Fiction	Non-Fiction
15	UNDER SIEGE	Reedunners	Reedunners
16	WAITING FOR A STAR TO FALL	Hollywood	Hollywood
17	ONE MORE TRY	Tinny	Tinny
18	DRIVE THAT FAST	One Life Inside	One Life Inside
19	CELESTE	The Telescreens	Creation
20	NASTY RHYTHM	Street	Street
21	STAIRWAY TO HEAVEN/BOLERO	Music For Nations	Music For Nations
22	WALK AWAY	Silverstone	Silverstone
23	ANIMAL SHOUT	Outer Limits	Outer Limits
24	THINKIN' ABOUT YOUR BODY	Big Life	Big Life
25	ALL TOGETHER NOW	Produce Milk	Produce Milk
26	DUNNO WHAT IT IS (ABOUT YOU)	Rhythm King	Rhythm King
27	MORNINGRISE	Creation	Creation
28	TO HERE KNOWS WHEN	Creation	Creation
29	K-O-C-E-T	Beat Farm	Beat Farm
30	MOONSTOMP	Strictly Undercover	Strictly Undercover
31	IF YOU LIKE THESE LIPS COULD SPEAK	Play	Play
32	STONEWALL	Reedunners	Reedunners
33	BASS & BUZZ	Movim	Movim
34	THE BEE (REMIX)	Kickin' KICK	Kickin' KICK
35	REPORT TO THE DANCEFLOOR	Network	Network
36	CRIME STORY	Vinyl Solution	Vinyl Solution
37	TAKE ME AWAY	Raw Bass	Raw Bass
38	SERVE TEA, THEN MURDER	Music Of Life	Music Of Life
39	SMAG	Way Cool	Way Cool
40	HALLELUJAH	Big Life	Big Life

DISTRIBUTION: INDE ALBUMS†

Rank	Title	Artist	Label
1	SPARTACUS	Produce	MLKLP (P)
2	THE WHITE ROOM	KLF Communications	JAMSPL 066 (RT)
3	SOMETHING	Rough Trade	R 2011201 (RT)
4	FILLS 'N' THRILLS & BELLVEAS	Factory	FACTORY 100 (P)
5	SONGS FROM THE HEART	Mawson & Vianham	MHMC 2 (5cd)
6	THE REAL RAMONA	4AD	4AD 1002 (RT)
7	PIOUGH	Rough Trade	R 2081260 (RT)
8	SECURING	FIRE	FIRELP 23 (RT)
9	THE TRACKS OF MY TEARS	Dino	DINO DTV 11 (P)
10	ROCK 'N' ROLL LOVE SONGS	Dino	DINO DTV 12 (P)

COUNTRY ALBUMS

Rank	Title	Artist	Label
1	SWEET DREAMS	MCA	MCA 6060 (F)
2	NECK AND NECK	CBS	CBS 4019 (F)
3	FROM THE HEART	RTA	RTA 237 (F)
4	THE LAST WALTZ	RTA	RTA 237 (F)
5	THOUGHTS OF HOME	RTA	RTA 237 (F)
6	I NEED YOU	RTA	RTA 237 (F)
7	DON'T FORGET TO REMEMBER	RTA	RTA 237 (F)
8	THE MYSTERY OF LIFE	Mercury	848094 (F)
9	FAVOURITES	Capitol	CC 50527 (F)
10	NO FENCES	Capitol	CC 50527 (F)
11	TWO SIDES OF DANIEL O'DONNELL	RTA	RTA 237 (F)
12	PUT YOURSELF IN MY SHOES	RCA	PK 9054 (BMG)
13	UNOLD STORIES	Mercury	848094 (F)
14	BRAND NEW DANCE	Reprise	W 2862 (V)
15	TRUE LOVE	RCA	PK 9053 (BMG)
16	COPPERHEAD ROAD	MCA	MCF 3426 (F)
17	THE HARD WAY	MCA	MCF 6069 (F)
18	STORMS	MCA	MCF 6066 (F)
19	HEROES AND FRIENDS	Warner	W 29292 (V)
20	LOVE STATE OF MIND	MCA	MCF 3364 (BMG)

JAZZ & BLUES

Rank	Title	Artist	Label
1	WE ARE IN LOVE	Columbia	4667264 (SM)
2	THE ULTIMATE BLUES...	Castle	CTMVC 206 (BMG)
3	STILL GOT THE BLUES	Virgin	TV 26129/2612
4	MIDNIGHT STROLL	Mercury	8465254 (F)
5	ICEMAN	Pointblank	VPBPC 3 (F)
6	THE HEALER	Silhouette	ORC 508 (F)
7	WHEN HARRY MET SALLY	Mercury	8487934 (SM)
8	STRONG PERSUADER	Mercury	8487934 (SM)
9	THE BLUES GUITAR BOX	Castle	TBMC 47555 (BMG)

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The most comprehensive up to date guide to who's who in the UK music industry. More than 350 pages and 8,000 entries covering record companies, music publishers, distribution, media, pressing, recording studios, promoters, venues, lawyers, merchandisers, booking agents... in fact everyone in the business of music.

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TOP 60 DANCE SINGLES

23 MARCH 1991

THE OFFICIAL music week CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1		PLAYING WITH KNIVES Bizarre Inc	Vinyl Solution STORM 25 (SRD)
2	5	TAKE ME AWAY True Faith With Final Cut	Network NWK20 (P)
3	3	UNFINISHED SYMPATHY Massive	Wild Bunch WBRT 2 (F)
4	NEW	LOVE OR NOTHING Diana Brown & Barrie K. Sharpe	ffr FX 152 (F)
5	2	YOU USED TO SALSA Richie Rich's Salsa House	ffr FX 156 (F)
6	1	DON'T GO MESSIN' WITH MY... Mantronix	Capitol 12CL 608 (E)
7	6	SAME SONG Digital Underground	Big Life BLR 40T (RT)
8	14	IT'S TOO LATE Quartz introducing Dina Carroll	Mercury ITM 312 (F)
9	15	AROUND THE WAY GIRL LL Cool J	Def Jam 6566088 (SM)
10	4	ADRENALIN (EP) N-Joi	deConstruction PF 44344 (BMG)
11	7	YOU GOT THE LOVE Source feat Candu Station	TrueLove TLOVE 1 (BMG)
12	19	LOST IN MUSIC Stereo MC's	4th + B-way 12BRW 198 (F)
13	NEW	BACK BY DOPE DEMAND King Bee	1st Bass RUFF 6R (P)
14	NEW	DADDY'S LITTLE GIRL Nikki D	Def Jam 6567346 (SM)
15	NEW	WE SHOULD'T HOLD HANDS IN THE L.A. Mix	ADM AMM 755 (F)
16	13	IT NEVER RAINS (IN SOUTHERN CALIF.) Tony! Tony! Tanel	Wing WINOX 10 (F)
17	17	EVERYBODY (ALL OVER THE WORLD) Pt. 1 F.F.J. Project	Rumour RUMAT 29 (P)
18	8	APPARENTLY NOTHIN' Young Disciples	Talkin Loud TLX 5 (F)
19	10	I'M READY Caveman	Profile PROFT 1330 (P)
20	18	SHE'S A WOMAN Scotti Pollitt feat Shabba Ranks	Virgin VST 1333 (F)
21	12	MOVE YOUR BODY (ELEVATION) Xpansions	Arista 613683 (P)
22	11	THROUGH Victoria Wilson-James	Epic 6566556 (SM)
23	NEW	Cheap Talk Loose Ends	Ten TENX 344 (F)
24	28	(I) WANNA GIVE YOU) DEVOTION Nomad feat MC Mikee Freedom	Rumour RUMAT 25 (P)

This Week	Last Week	Title Artist	Label (12") (Distributor)
25	NEW	...SERIOUSLY/WHERE THE STREET Pat Shop Boys Par	Parlaphone 12R 6285 (E)
26	27	WEAR YOUR LOVE LIKE HEAVEN Definition Of Sound	Circa YRT 61 (F)
27	25	THIS IS YOUR LIFE Banderas	London LONX 290 (F)
28	16	LOVE THE LIFE James Taylor Quartet	Urban URXB 67 (F)
29	NEW	N-R-GEE N-R-Gee Posse	D-Zone DANCE 007 (SRD)
30	36	LOOSE FIT Happy Mondays	Factory FAC 312 (P)
31	NEW	INTEGRATION Kenny Larkin	Champion CHAMP 12274 (BMG)
32	NEW	LOLITA Apollo 440	Reverb RVBT 001 (SP)
33	31	NASTY RHYTHM Creative Thieves	Stress SST 3 (SP)
34	NEW	WHAT IS THIS THING CALLED LOVE Alexander O'Neal	Talexander O'Neal MA 6567316 (SM)

This Week	Last Week	Title Artist	Label (12") (Distributor)
35	21	SUCH A GOOD FEELING Brothers In Rhythm	4th + B-way 12BRW 210 (F)
36	23	MOVE (DANCE ALL NIGHT) Slam Slam	MCA MCAST 1503 (BMG)
37	28	THE WORLD IS A GHETTO Will Downing	4th + B-way 12BRW 211 (F)
38	28	IF I LOVE U 2 NITE Mica Paris	4th + B-way 12BRW 207 (F)
39	28	KISSAWAY Wop Bop Torleto	Ten TENX 363 (F)
40	28	OUTSTANDING Kenny Thomas	Cooltempo COOLX 227 (E)
41	46	LOVES HEARTBREAK Lisa M	Polydor PZ 125 (F)
42	25	BASS & BUZZ Charlie Says	Movr'n' Shadows TOP 004 (SRD)
43	33	WHAT EVIL LURKS Prodigy	XL XLT 17 (W)
44	NEW	CAN YOU DIG IT? Mock Turtles	Siren SPRINT 136 (F)
45	45	LUDDI Dream Warriors	4th + B-way 12BRW 206 (F)
46	32	NOTHING HAS CHANGED Galliano	Talkin Loud TLX 6 (F)
47	34	JEALOUSY Adventures Of Stevie V	Mercury MEXX 337 (F)
48	NEW	MIX BACK IN TIME Rice	SMP SKMX 20 (P)
49	NEW	TAKE ME AWAY Sweet Victory	Ten TENX 372 (F)
50	NEW	LOVE OVERDOSE RMS	Production House PNT 026 (SE)
51	44	RAP MY BODY TIGHT Johnny Gill	Motown 2T44272
52	NEW	IN THE BASEMENT Lionel Richie	EMI 12EM 160 (E)
53	37	MOON STOMPIN' Under Cover Movement	Strictly Underground STUR 4 (Self)
54	32	THINK ABOUT... D.J.H. feat Steely	RCA PT 44386 (BMG)
55	37	BABY DON'T CRY Lalah Hathaway	Virgin America VJST 35 (F)
56	NEW	SONS OF THE STAGE World Of Twist	Circa YRT 62 (F)
57	43	X-O-CET Fresh Trax Plus Ace II	Beat Farm BFR 002T (RT)
58	NEW	UPTOWN Womack & Womack	Arista 614032
59	35	BOW DOWN MISTER Jesse Loves You	More Protein PROT 812 (F)
60	39	TILL WE MEET AGAIN Inner City	Ten TENX 337 (F)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title Artist	Label (P/Casette) (Distributor)
1	3	TRY MOVE LOVE Woolen Brothers	AIM 3953311
2	2	THE WHITE ROOM KLF	UKL Communications JAMSLP @JAMSMC 6 (RT)
3	2	EX EL Soul State	2TT 2T1 6DD (W)
4	NEW	FOREVER YOURS Truly North	Capitol (USA) C 192510- (Import)
5	5	TRULY BLESSED Teddy Pendergrass	Elektra EKT 82/EKT 82C (W)
6	2	MARVA HICKS Marva Hicks	Polydor 8472081/8472094 (F)
7	6	A DREAM FILLED Will Downing	Island (USA) 8482781- (Import)
8	8	KILL AT WILL Ice cube	Ruthless EVL 7230- (Import)
9	NEW	THE REBIRTH OF COOL Various	4th + B-way BRLP 563/BRMC 563 (F)
10	6	TOTALLY WIRED Various	Acid Jazz JAZDLP 31- (RE/P)

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REGGAE DISCO CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	(7)	STRONG LOVE Vivian Jones	Virgo Stomach VG 024
2	(1)	MOVIE OVER India/Apache Indian	City-city Sunrec 061
3	(4)	WE NO LOTION MAN Capleton	Charm CRT 47
4	(5)	RUSSIA AND AMERICA Cuzy Ranks	Fenhouse PH 91
5	(6)	I CAN'T WAIT Sanchez	Blue Mountain BMD 112
6	(10)	SET ME FREE Gregory Isaacs & Ninjaman	BMD 111
7	(2)	LITTLE MISS Reggae Stepper	Seely & Cleve SCT 23
8	(12)	SHE WANT IT Sweatte Inc	Mango 12MNG 772
9	(3)	DAN DA-DA Sugar Cat	W&A Apache W&A 024
10	(14)	KNOW HOW FE WORK Capleton	Mr Doo MDD-031

JET STAR
1 2 3 4 5 6 7 8 9 10
081 961 5818

REGGAE CHART

11	(9)	GRIZZLE Cuzy Ranks	Seely & Cleve SCT 24
12	(16)	GAL GORDON Isabo General	Mask Street MS 006
13	(15)	LENGTH AND STRENGTH Super Barry	Charm CRT 49
14	(8)	MY SPECIAL LADY Richie Davis	Unity FEA 030
15	(17)	WHAT KIND A WORLD M.C. Ningo	Fenhouse FAD 084
16	(19)	ORIGINAL WORKKA MAN Hanto Ranks	Shocking Vibes SVT 15
17	(21)	COMING DOWN TO SEE ME K&L	Waka Label AB 118
18	(20)	TWO MINUTE MAN Capleton	Gosse PPGP 006
19	(24)	LOVE ME HAF FE GET Cuzy Ranks	Greenleaves PH 84
20	(27)	I DON'T WANNA ... Trevor Sparks & Frankie P	MDD 034

ADVERTISEMENT

REGGAE ALBUM CHART

1	(3)	SUNSPASH Ninjaman	Pickout PCLP 14
2	(1)	THE STOPPER Cuzy Ranks	Fenhouse FADLP 020
3	(2)	ALL THE HITS Bobo Royle	Rola RRP 7757
4	(4)	AT HIS BEST Frankie Paul	Techniques WVB 26
5	(6)	LOVE SONGS Richie Davis	Progressive P5P/001
6	(8)	WAYNE WONDER Wayne Wonder	Panhouse DGLP 20
7	(12)	MOONLIGHT Dean Fraser	Greenleaves GREL 154
8	(10)	WAYNE WONDER & SANCHEZ PT2	Panhouse DGLP 21
9	(7)	MY KINDA GIRL Fussy Brown	Roi Records RA3 3070
10	(13)	GUILTY OF LOVING YOU Gregory Isaacs	Jammy JAMP 005

FOCUS



MELODY RADIO
104.9 FM

Melody Radio: 24-hour FM service, launched July 9, 1990. Audience figures: 1.94m adults, 11 per cent audience reach (JICRAR).

Age profile: 35+ Sex profile: 54/56 F/M. Key staff: Sheila Porritt — station manager, Peter Black — head of presentation.

Music policy: Easy listening; chart hits, 11 per cent maximum, light classical. Maximum music, minimum presenter chat; plays 450 tracks over 24 hours. "We insist on quality ads and insist on retaining firm editorial control. We interpret easy listening in its widest sense. We unashamedly play the bits you can hum in a classical piece." Sheila Porritt.

Typical daytime show: Frank Sinatra, Neil Diamond, Paul McCartney, Elton John.

Promotions view: "Melody offers a good service. Our MGM soundtrack has been featured quite heavily. They do their research — they phone us and ask for records weeks before release. You know they want to play it." Robert Blennman, EMI head of promotions for strategic marketing.

Typical ads: Polydor, Tower, Ford, EMF Sunday Express. Cost per ad: Peak time slots (9-12pm): £900/60 sec slot, cost per thousand £6.20 (60 sec slot). Five ad breaks in any one clock hour; station policy allows 60 sec slots.

Buyer's view: "Good — the advertising policy gives you a better chance of being noticed. Melody is only suitable if advertising music of a similar type." Rupert Newman, account director, The Media Business Group.

Radio's narrow win

As Radio One's poster campaign points out, London broadcasters are moving towards so-called narrowcast programming in a bid to survive the new radio environment.

Specialist shows are being squeezed out of the schedules as radio stations face up to much increased competition. To survive the changes they believe they must stick to one, easily-recognisable format which doesn't risk alienating either listeners or advertisers.

Tim Westwood's rap show is the only specialist programme to survive at Capital following the station's recent move towards a "more homogeneous" schedule, while newcomer Jazz FM has already decided to make its output more consistent.

It is a trend which is likely to spread beyond the capital as more and more new stations cram the airwaves, and one which is causing growing concern in the record industry.

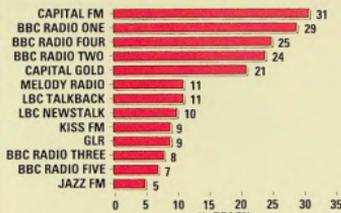
Jeff Young, MCA's new director of A&R and a former Radio One DJ, believes the new approach threatens radio's ability to break new artists.

"When our radio stations are adapting a narrowcast approach, if your band doesn't fit into any particular narrowcast format you're left out in the cold," he says.

"If you take off the specialist shows, you take off the breeding ground. That's where you cultivate tomorrow's artists."



THE BATTLE FOR LONDON LISTENERS



Source: JICRAR Oct-Dec 1990.

The results of the first JICRAR survey since all the new London-wide services came on air confirms that the established stations are losing listeners to the newcomers.

Capital FM plus the BBC's Radio One, Two, Three and GLR have all achieved a smaller audience reach than for the same period in 1989. Only Capital Gold and Radio Four have improved their position.

Although Melody Radio's station manager Sheila Porritt maintains that her station aims to bring in a new audience rather than steal anyone else's, its success must have contributed to the six per cent drop in Radio Two's reach from 30 per cent to 24 per cent.

So far Radio Two's plans for change extend only to a "rephrasing" of its output, but at the Radio Academy's Music

Conference on March 8, station head David Vercoe acknowledged that a more serious review may be necessary when the new national IR station reaches the airwaves.

Radio One is sticking to its guns, however. According to its editor of mainstream programmes Paul Robinson, it will continue to follow its maxim that radio listeners want different things at different times.

"Fortunately, Radio One still has its broadcasting approach," says Jeff Young.

"Don't touch that dial" is becoming a cry from the heart of those London radio stations which are fighting to keep their listeners. Their decision to give listeners only what they know they want must pose increasing problems for the record business.

TABLOID SURVEY

EMF top MW's survey of pop coverage in the tabloid press. In the four weeks to March 7, they featured in eight gossip stories and a cartoon in the Daily Star and The Sun.

Completing the top 10 were MC Hammer (eight stories), Sinead O'Connor (eight), Transvision Vamp (three),

George Michael (eight), Whitney Houston (four), Cycle Sluts (two), New Kids On The Block (six), Vanilla Ice (14) and Betty Boo (three).

Source: Media Shadowfax. Rankings based on column inches multiplied by circulation.

Selina Webb

EXPOSURE

MONDAY, MARCH 18

In Concert featuring The Waterboys, Radio One: 9-10pm. Snub featuring Coteau Twins, Gary Clail, Chapter House, Blue Orchid and Interstella, BBC2: 6.55-7.25pm.

TUESDAY, MARCH 19

The Concert featuring Guru Josh at the Town & Country Club, ITV: 3.50-4.45am (regions vary).

WEDNESDAY, MARCH 20

Rapido featuring George Michael, Enigma, Divinyls, REM and Graham Parker, BBC2: 6.50-7.40pm.

THURSDAY, MARCH 21

Classic Documentary featuring U2, Radio One: 9-10pm. Top Of The Pops, BBC1: 7-7.30pm.

AMERICA'S TOP TEN, ITV:

2.30-3.05am (regions vary).

Bedrock featuring Black Velvet Band and Energy Orchard, BBC2: 3.05-4.05am (regions vary).

SATURDAY, MARCH 23

In Concert featuring Jesus Jones, Radio One: 10-11pm. Rhythms Of The World featuring the late Slim Gaillard, BBC2: 7.55-8.50pm.

THE ITV Chart Show,

11.30am-12.30pm.

Living Music featuring Nikolas Harnoncourt, Channel Four: 8-9pm.

SUNDAY, MARCH 24

Maestro featuring composer Claudio Monteverdi, Channel Four: 8-9pm.

THE PROBLEM

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- (c) Coordinated
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NO.1 FOR
DANCE

DANCE WHOLESALE (U.K.)

TOP SELLERS WEEK 11/3-18/3

(LP)

1. WOOTEN BROS.
2. FREDDIE JACKSON
3. VARIOUS - SOUL SOUVENIRS
4. GARY TAYLOR
5. JOHNNY GILL

(12")

1. L.A. MIX - WE SHOULDN'T HOLD HANDS ...
2. LOOSE ENDS - CHEAP TALK
3. ALEXANDER O'NEAL - WHAT IS THIS THING?
4. KING BEE - BACK BY DOPE DEMAND (REMIX)
5. WILL DOWNING - WORLD IS A GHETTO

6. GALLIANO - NOTHING HAS CHANGED
7. QUARTZ - IT'S TOO LATE
8. LL COOL J - AROUND THE WAY GIRL
9. XPANSIONS - MOVE YOUR BODY
10. MANTRONIX - DON'T GO MESSIN' ...

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TALK TO BLUE, BARRY OR RICHARD (9.30 to 6.30)

DANCE IMPORTS

TOP US

1. KEITH NUNNALLY
2. WAY TO GO
3. GWENDOLIN LASSIC
4. GROOVE AND THE GANG
5. JAZZ DOCUMENTS

LP CHART

1. 101 NORTH
2. MARVA HICKS
3. PHIL PERRY
4. ED O.G. & DA BULLDOGS
5. GEORGE HOWARD

TOP EURO

1. B-SIDES VOL 4
2. DESTROYER
3. SPACE TRAX 2
4. BABY DOLL HOUSE
5. SOLD OUT

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 CONTACT TONY MONSON (10.30-7.30)

DANCE EXPORTS

NEW RELEASES 18/3/91

- ALISON LIMERICK - WHERE LOVE LIES
 INCOGNITO - INSIDE LIFE
 TWO IN A ROOM - SHE GOT ME GOING
 CRAZY
 RALPH TRESVANT - STONE COLD
 GENTLEMAN
 C & C MUSIC FACTORY - HERE WE GO

- SNAP - MEGAMIX
 AWESOME 3 - POSSESSED
 INNOCENCE - REMEMBER THE DAY
 URBAN SOUL - ALRIGHT
 ENIGMA - MEA CULPA PART II

- REHEAD KINGPIN - GET IT TOGETHER
 GARY CLAIL - HUMAN NATURE
 RAPPING IS FUNDAMENTAL - SAME
 TOO TUFF - JAZZ THING (REMIX)
 VANILLA ICE - I LOVE YOU

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THE UK DANCE WHOLESALE

Dance changes its tune

Stu Lambert assesses A&R predictions for trends in the dance scene in 1991

It's a familiar story: you put out a load of brilliant sounds for the discerning few until, finally, everybody gets the idea and the music you love gets the main stage.

Then the mutterings begin about running out of steam, repetitiveness and the importance of the song coming back into music.

The importance of the song is one of music's little white truths. Industry spokespeople rarely stand up and say that what we need now is a spate of sampled/sequenced one-offs with no discernible melody. But many of the recent successes and rising stars of dance music to hit the spot on their own terms, without calling up a solid-gold chorus or nifty lyrics.

KLF, 808 State, Xpansions, Fantasy UFO, Nightmares On Wax and Dream Warriors have all made significant inroads into the charts with styles that have never been within a mile of Tin Pan Alley.

Not all of these are one-hit acts. KLF and 808 State have developed by converging with the tastes of a larger market, although not by succumbing to them.

One of the most consistent predictions for this year among A&Rs is that the underground music of the past three years will get a bigger slice of the recognition it deserves from the mainstream.

The acid sensations of 1988 and the raves that developed in the next two years not only propelled the new generation of heavy dance into the charts, but also increased awareness so much that it benefited house, rap and other genres as a side-effect. That period is still seen as very influential on today's music.

Profile A&R and promotions manager Chris Childs says: "With acid in 1988 there was an obvious explosion of a new kind of music, but the main movement lately has been of underground sounds moving to the mass market. I can't see anything on the horizon to change that at the moment."

"I do see the white indie dance movement as very significant. The recent Creation Records compilation was a great album of new avenues."

Childs is looking for hits from hardcore crew Caveman and ambient/trancedancers Neutron 9000. "All three clubs he admits would have been unlikely before this year."

Of the two acts, Caveman have more immediacy on record and more clout on radio. Their third single, 'I'm Ready', has achieved pre-sales of 4,000 and went straight into the Top 75 singles

chart, confirming Childs' expectations.

"In the past we weren't really gunning for the singles chart, but we are with this," Childs says. "It's a number one in Westwood's Future Rap chart, ahead of known acts like A Tribe Called Quest and Steetsasonic."

Caveman's last single, the snapping Fry You Like Fish, charted at 85 and made number nine in the Gallup dance chart.

Urban Records general manager Eddie Gordon reckons any feelings of staleness come from the "post-organic state of rave" and that "the new direction is choice. House and rap and all that grows out of them are still giving us records that will sell for a long time."

Gordon notes that raves are heavily attended by a younger audience. "The 14 to 24 age group, very hard musical profiles."

The promotional moves he's making with Urban's new product, though fairly typical of current practice, look like the mainstream responding to the underground.

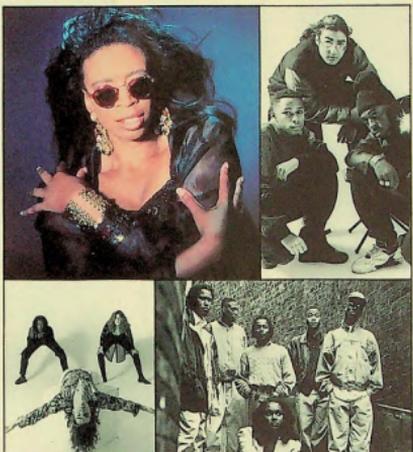
Mesmerise Me, the new single from Maureen, was described by MW's Alan Jones recently as "rather perfunctory... transformed on the 12-inch flippside by the addition of the guitar riff from The Eagles' One Of These Nights". Gordon has done a promo run of Mesmerise by Your Bassline, in which Barnes Bass House, while confined by the decidedly mid-tempo feel, do pump the track up some, foregrounding the Eagles' bassline. The Maureen 12-inch will be stickered in the shops as containing the Barnes Bass House mix.

The fact that this sort of promotion is common illustrates how the dance sections of the majors are, says Gordon, "trying to achieve buyers from all over: those who go to trendy nightclubs, radio listeners and hardnose clubbers."

Clubs are evidently retaining their importance and, despite the recession, much of their popularity. On a busy Friday night recently, MCA's head of dance Adrian Sykes got his body down to the Camden Palace — "1,500 house freaks, the ones who really buy the dubs" — The Brain in Wardour Street and The Milk Bar. "All three clubs were very busy," he reports.

But Gordon has noticed a definite drop in numbers among the 16-22 year olds. "It could be the poll tax: that knocks out a club admission or an album purchase every week. It's not that bad, but clubs may get fewer good nights a week than they did."

Meanwhile, with the older age



Typed for 1991 hits: (clockwise from top left) Maureen, Caveman, The Sindecut and Neutron 9000

group that is attracted to Gordon's Saturday night sessions at The Friday, "we're still packing them in to the rafters".

Other dalliance developments for dance this year — making albums and live shows instead of PAs — are mainstream ideas; consolidation rather than innovation.

One of the main stumbling-blocks for hip-hop's wider attention has always been lack of visual variety, whether rappers or ravers, and now, as Sykes says, "full live is the way to go. We really need an injection of visual excitement now."

Virgin's A&R man Tim Reeves agrees. "For hip-hop, live appearances represent a whole new angle and a whole new audience," he says, and entuses about The Sindecut, a virgin act who have been gaining momentum since last summer. The Sindecut and their live band Push delivered the goods at the Town And Country recently.

Reeves reports. Another of his tips for this year, Donna Gardier, will be doing full live sets supporting Freddie Jackson. There's a natural link between a live set and an album, of course. As Sykes points out: "The live-playing rock acts are the ones who are selling very large quantities of albums. That's where dance must go. If you've got enough good tracks for a live set, then you've got enough for an album."

A&Rs rise readily to this challenge. At Cooltempo, Simon

Dunmore asserts: "It depends on how good your A&R is. If you really take dance acts seriously, then you should take their album potential seriously."

Virgin's Reeves now signs all his acts for a "long-term career, whereas two years ago, sceptical MDs would not be too sure about albums."

Profile's Childs has a simultaneous April 1 release for albums from Caveman and Neutron 9000.

Eternal's Cynthia Cherry believes live playing would give dance acts extra clout within record companies.

"I find that for black music, a lot of companies still don't understand it," she says.

"A hit in any shape is all they understand."

"The record companies are still not behind dance in the way they are behind the big live acts. If they gave dance acts the push that rock acts get, it could really break through. Kids want dance, they won't buy rock because a marketing man wants them to."

If albums and full sets genuinely result from a label's belief in an artist's sustained quality of repertoire, that can only be good for dance, giving it the muscle it needs to stay on the roster against money-spinning rock and pop.

But if the industry ignores the vital pulse that singles and short-lived acts give to the scene, it risks misunderstanding the motivations of the people who gave dance its new energy. ■

Promotions company Heavyweight Media has been formed to co-ordinate cost-effective dance promotions. An offshoot of Heavyweight Management, it is run by Simon Goffe, ex-label manager at Desire and founder of the club promotions company Secret Promotions, assisted by DJ and journalist Shabs. "There's not enough co-ordination between club promotions, radio, TV and press promotion," says Shabs. "That gets in the way of creative promotion and causes wastage. Just the amount of records that disappear is phenomenal." Heavyweight also handles Rebel MC and the Shut Up And Dance label's Ragga Twins, Nicolette, Rum And Black and Shut Up And Dance, recently half-way up the dance chart with Derek Went Mad.

SINGLES

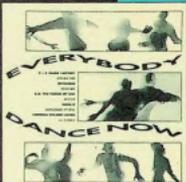
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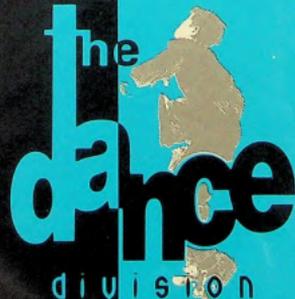
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Creating a diversion

Creation's emergence as a dance label was accidental, says Andy Beevers

The emergence of Creation Records as a credible dance label has been one of the stranger occurrences during the dance boom of the past few years. Two years ago it would have seemed a totally improbable idea: about as likely as Sub Pop launching a classical division.

Creation began life as the archetypal indie, initially concentrating on guitar-fuelled seven-inch singles. Its first dance hit was not of its own planning. The idea came from one of its long-standing signings, Primal Scream, who had got to know Boys Own DJ Andy Weatherall when he did a piece about them for the *NME*.

Lead singer Bobby Gillespie explains: "Andrew Innes who plays guitar in the group had the idea that Andy could perhaps do something with one of our tracks. It was purely experimental — we gave Andy the tapes and suggested some ideas of our own."

The tapes were for a straight rock/pop LP track, called I'm Losing More Than I'll Ever Know, which Weatherall totally transformed into Loaded. The

success was a massive dancefloor song and gave Creation the biggest hit it had ever had.

The label's next dance single was Palatial by Love Corporation, who at the time were purported to be two teenage females from Manchester. It later turned out that the record was by Ed Ball, the man behind a whole string of Sixties-influenced cult bands, including The TV Personalities, The Teenage Filmstars and The Times.

Ball, who had been handling promotion at Creation for several years, now looks after the dance side of the label. Since Palatial, he has released two Love Corporation LPs and a new Weatherall-remixed single, Give Me Some Love.

Soon after the release of Palatial, the company broke new ground by employing someone who knew more about drum machines and synthesizers than he did about guitars. Tony Martin was initially recruited to A&R for the dance side and to record and remix as well.

As it turns out he has been so busy with the latter two tasks,



Primal Scream: experiment that he has not had time for the former which has been handled by Ball. Along with fellow Mancunian, Martin Mittler, Tony Martin records under the name Hypnotone. Their Dream Beam single received a lot of interest and there is a follow up single and an LP in the pipeline.

Having banished its techno-fear for good, Creation went on to sign Beaconsfield's highly innovative studio gurus, Fluke, who had already generated interest with a couple

of white label singles, Joni and Thumper. The label has released an excellent single, Philly, and an LP, The Techno Rose Of Blighty, which includes the now much sought-after first two singles.

The traditional guitar side of Creation has not suffered from the emergence of its dance releases. In fact, it is possibly stronger than ever with acts including Ride and new signings Teenage Fanclub and The Lilac Time. A couple of its long-standing signings have even followed in Primal Scream's footsteps and dabbled with dance beats. Under the JBC moniker, The Jazz Butcher released a dance version of the Rolling Stones' We Love You, while My Bloody Valentine had one of their tracks, Soon, remixed in fine style by Weatherall.

Ball admits that there is a "brilliant irony" in Creation releasing dance records, and especially in him recording them. However, he maintains that its dance releases are still "good pop music, which is what the label has always been based around".

Having highly influential DJs such as Shoom's Danny Rampling and Andy Weatherall associated with the company has no doubt helped build its image and credibility in the dance field. It has also drawn attention to the London/South east bias of the label.



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Bootlegs: Blessings in

The sales potential of bootlegs has almost given them legal status — even majors

"I would prefer it if my records were being bootlegged in 15 years' time, rather than sitting gathering dust in someone's collection," says Republic Records' Dave Lee, looking forward to the house revival of 2006. While Coldcut's Jonathan More says: "We always thought that we would get arrested. We assumed aliases and used a soldering iron to melt out the identifying matrix number on every single copy." And KLF's What Time Is Love was bootlegged so many times before its recent re-release that the group put together a compilation LP featuring all the unofficial versions.

Bootlegs have historically meant bad news for the music industry. But now record companies are turning tradition on its head and making dance bootlegs major hits.

First there was Tom's Diner by DNA featuring Suzanne Vega, and now You Got The Love by The Source featuring Candi Staton has followed it into the Top Five.

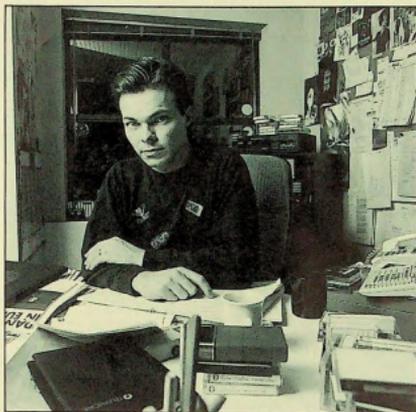
These tracks are the legitimised public face of a growing under-the-counter trade in illegal 12-inch dance singles. Such singles are either direct copies of rare tracks, or, as in the case of the above hits, are unauthorised remixes or megamixes of existing records.

The term bootleg has been incorrectly extended to include many legal "white label" releases which feature original home-grown house tracks that do not infringe any copyrights. Even the majors have been keen to use the word "bootleg" to artificially create an aura of exclusivity.

While bootlegging has traditionally been associated with the rock and pop market it would be wrong to think of it as a new phenomenon for the dance scene. It was rife on the northern soul circuit in the Seventies, when rare and collectible singles on independent US labels, such as Ric Tic and Okeh, were regularly bootlegged in the UK.

In the Eighties, deleted funk and two-step soul records were similarly bootlegged for the rare groove and reggae scenes respectively. An example of the former is Across The Tracks by Maceo And The Macks, an incredibly rare James Brown produced track that was released on a bootleg together with I Believe In Miracles by The Jackson Sisters. Huge interest in the tracks prompted Polydor to give them official releases, and both made the Top 75.

The Eighties also saw the emergence of megamix bootlegs.



Tong: open-minded about bootlegs that are more creative

Taking their lead from Grandmaster Flash's Adventures On The Wheels Of Steel, New Yorkers Double Dee and Steinski recorded three mixes featuring funk classics plus sampled dialogue from a huge range of sources. Tommy Boy Records released the tracks, Lesson 1 To 3, as a limited edition promo — copyright problems precluded a full release.

Inevitably the promo was quickly copied, and has become one of the most widely bootlegged dance records of all time. It also inspired Coldcut's popular and influential UK bootleg, Say Kids What Time Is It?

The rise in interest in dance music over the last two years has seen a corresponding increase in bootlegs. Because the house scene thrives on new tracks, there has not been so much straight bootlegging of old records, although that does still go on. For

example, the Ben Liebrand dance mix of Sting's Englishman In New York, which was originally only released on a limited compilation for DMC members, became widely available as an Italian bootleg.

The interest generated by the bootleg on London's dancefloors led A&M to re-release the single in its remixed form, giving Sting his biggest hit for years.

Recently, however, the emphasis has switched from straight copies to using bits of other people's songs, particularly a capellas, to create new mixes. No-one is safe: among those whose work has been illegally used on dance records are Eddie Brickett, Curlythics, Michael Jackson and The Velvet Underground.

In some cases major record companies have tracked down the bootleggers and given their new versions official releases. This happened with Olmax And Shapp's unofficial version of Cherelle's Saturday Love, and more successfully with DNA's bootleg of Tom's Diner by Suzanne Vega — if indeed it was ever a bootleg.

There has been speculation, still denied by A&M, that the whole story was cleverly constructed by the record company and that the "bootleg" had its blessing all along.

This marketing ploy is not unknown — it was used by Big Life with its recent release of 2-Mad's Thinking About Your Body. The dance cover version of the Bobby McFerrin song was originally released as an anonymous white label and was reputedly given to a well-known

bootleg distributor to take around the specialist record shops several weeks before its official release.

One record that definitely started life as an illegal bootleg is You Got The Love by The Source featuring Candi Staton. This combines Staton's vocal with a Chicago house favourite, Your Love, by Jamie Principle. This time it was the people behind the bootleg, rather than a major label, who realised they had a potential hit on their hands and got clearance for an official release.

The latest bootleg to be "legalised" is You Used To Salsa by Richie Rich's Salsa House featuring Ralpho Rosario. Created by Eddie Richards, the DJ behind the Jolly Roger/Acid Man hit, the track mixes together two house classics. When the bootleg was released last December, it was about giving it the rights to Salsa House by Richie Rich, wasted no time in tracking down its source. They asked Richards to hand over the masters and negotiated with Jack Trax, which has the UK rights for Ralpho Rosario's You Used To Salsa. About giving it an official release.

The creators of such bootlegs obviously do not have a leg to stand on once they have been tracked down by a major. In most cases they exchange the masters for a one-off payment and a credit on the official release.

An interesting illustration of the power of the bootleg has been the recent spate of covers prompted by The Pin-Up Girl's Take Me Away. This bootleg of a track originally released a couple of years ago by Detroit act True Faith has been creating such waves on the dancefloor that three UK acts, Sweet Merry, Awesome 3 and Jay Mondie, have all released cover versions, almost simultaneously. Network Records, which has unrivalled contacts in Detroit, has also snapped up the rights to the original, which it has released on a 12-inch including a new mix that mimics the bootleg version.

Derek Varnals, the technical adviser for the BPI's anti-piracy unit, estimates that an average of one or two new dance bootlegs are released each week and that each one typically sells between 500 and 2,000 copies. He says these relatively small volumes put dance bootlegs a long way down his list of priorities.

"It is a very difficult area to investigate," he adds. "We don't waste our resources by scouring record shops and paying £10 or £20 a time for white labels."

The BPI largely depends on reputable pressing plants to combat the dance bootlegger. According to Varnals, they pass



Vega: A&M denies the Tom's Diner "bootleg" had its blessing all along

disguise?

are cashing in. Andy Beevers reports

on several "suspicious" master tapes of dance tracks to the BPI each year.

Varnals points out that the term bootleg actually refers to unauthorised recordings of live concerts, and that dance "bootlegs" are actually cases of piracy — stealing of record company property.

He says the maximum penalty resulting from a civil action for such an offence is two years in prison and/or an unlimited fine. However, he admits that there have been very few examples of dance bootleggers being taken to court. He can only remember two such cases: one involved a northern soul bootlegger from Nottingham about 10 years ago and a more recent case involved someone who was selling tapes of DMC remix LPs.

Pete Tong, head of firr and a Radio One DJ, agrees that dance bootlegs present a problem. "It is something we have to live with," he says, adding that he gets "very pissed off" with straight copies of existing records.

As an example, he cites Smith And Mighty's Anyone Who Had

A Heart, which had become a cult favourite after being released on an independent label about two years ago. Shortly before the official firr-re-release date, the coup appeared on a bootleg coupled with another in-demand song, Walk On By. "It completely knocked out the effect of our investment and hard work," complains Tong.

He says he is more open-minded about bootlegs that are more creative, although he does not want to condone the practice: "I don't want every person with a sampler and a drum machine to rip off my records." However, he has no hesitation about playing the best of them on the radio: "My job is to play what is going on in the scene," he explains.

Tong feels the BPI's main priority should be counterfeit tapes. His company has suffered through the illegal copying of LPs by the likes of Run DMC and Salt 'n' Pepa. Tong describes such counterfeiting as "horrible and malicious".

This point is echoed by Jonathan More of Coldcut who



Coldcut: "we always thought we would get arrested"

speaks as a recording artist, producer/remixer and occasional bootlegger. "Dance bootlegs do not bother me," he says, adding: "counterfeiting is far more criminal."

He cites Lisa Stansfield's LP as an example, saying that not only do all the artists involved (including himself in this case) lose out, but the purchaser also suffers because of the inferior quality of the tape and its packaging.

Varnals argues that each sale of a bootleg is draining disposable income: "That money is leaving the industry for good," he says, pointing out that each bootleg costs the same as at least two or

three official UK singles.

Coldcut's More disagrees: "If people are prepared to pay so much for a bootleg than for an official record, then it shows that the record companies are not getting it right."

The visible success of dance bootlegs, combined with the lack of action against the perpetrators, is likely to lead to an increase in their numbers. The BPI's Varnals says the only factor that is likely to slow their growth is the closure of the smaller pressing plants, because of the general move away from vinyl to CDs and cassettes. This will make it much more difficult to get bootlegs pressed, he says.

A fairly widespread criticism of dance bootlegs is the amount of money that they take out of the market. Typically they retail for £5 to £10, although it is not uncommon for rare examples to sell for close to £100. Everybody, from the bootlegger through to the pressing plant and shop, takes a larger amount than they would for a legal release.

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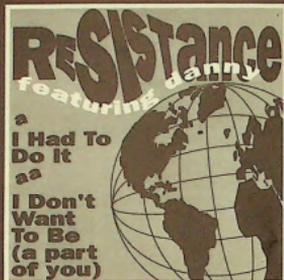
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Dorrell's labour of Love

Andy Beevers meets one of the dance boom's pioneers, now with his own label

Dave Dorrell has worked in virtually every type of job that the dance music industry has to offer. During the past 10 years he has been a journalist, DJ, club runner, remixer, producer, artist and manager. Now he has his own label to run.

Love was set up in conjunction with Polydor at the end of last year and he has already signed three long-term acts along with some interesting one-off releases.

Dorrell fell straight into music journalism after leaving school in the early Eighties. A lucky break at the *NME* led to other freelance writing projects for *The Face* and *City Limits*. At the same time Dorrell was beginning to make a name for himself as a DJ, moving quickly from playing at *NME* parties to warm-up slots at the legendary Dirt Box warehouse parties and then on to West End clubs such as The Wag.

Around 1984, while still writing and DJing, he got his first taste of artist management. Initially he looked after Pride, the group that had previously backed Sade, and then went on to manage Nasty Boy. Dorrell got the latter outfit signed to ZTT, but their single and LP flopped. He believes their blend of rock guitars and songs with hip hop beats was too far ahead of its time.

"When I see EMF using a DJ on stage and using straight rock vocals, I just think how similar it is to what we were doing," he says. "I suppose that I can now feel justified in my belief in Nasty Rox, but I am as sick as a parrot about the timing."

However, working with Nasty Rox did create some important opportunities for him. He first met his remix partner, CJ Mackintosh, when he recruited him to be the group's DJ. Mackintosh replaced Nelle Hooper who had left to concentrate on his Wild Bunch project before going on to fame and fortune with Soul II Soul.

Dorrell also met Martin Young of Colour Box through Nasty Rox. Young produced the group's demos and was subsequently asked by Dorrell to help him create some jingles for MTV.

Dorrell returned to the scene by joining with Mackintosh to help Young make a dance track. The resulting record was Pump Up The Volume by M/A/R/R/S, which not only turned out to be hugely influential, but was also a massive international hit.

There was never a follow-up for a variety of reasons, including the fact that Mackintosh became signed as an artist with Nasty Rox to ZTT. There were also legal problems regarding sampling and the involvement of AR Kane who



Dorrell: "I'm a megalomaniac, I find it very hard to delegate"

recorded the other side of the record. Dorrell remains philosophical about it all.

"It was just a chance occurrence that led to a big hit. No-one was ready for it — we were not a real group and there was no game plan. The whole situation got so messy that it wore down our resolve. Phonogram had put a lot of money on the table, but Martin was not keen to do a follow-up," he says.

The huge success of M/A/R/R/S did not tempt Dorrell to work as an artist with anyone else. "At the time I was engrossed with being a manager for Nasty Rox, convinced the Trevor Horn and Stephen Lipson produced LP was going to be a monster," he says.

When it failed, Dorrell teamed up with Mackintosh to do dance remixes. Mackintosh's contract with ZTT prevented him from working as an artist but a "loophole" allowed him to remix. Dorrell and Mackintosh have done remixes for a whole range of artists including De La Soul, Janet Jackson and Lisa Stansfield.

They have carved out a formidable reputation: a straw poll of A&R dance specialists showed they were the only British representatives in the top five remixers.

The pressures of setting up the label have kept Dorrell out of the studio in recent months, although Mackintosh has continued to remix by himself. He is still



Roman: pop act

managed by Dorrell along with several other top remixers.

"The management side has flourished during the past two years. It has been a boom period with everyone wanting dance remixes or dance productions," he says, waving a tape of T'Pau which has just landed on his desk for a remix, although judging from his expression it is unlikely to get one from any of his team.

Forming his own record label was a natural progression for Dorrell, and was something he had been planning for about a year. He started to take the idea seriously when he met Chrystal international president Paul Conroy, who invited him to his office to discuss an outline for the company. When word got out, other majors showed interest, but Polydor clinched the deal.

Dorrell insists Love is more than just a dance label. "It started out in my initial ideas as a dance label but it has evolved into a pop label with its foundations rooted in dance." This is borne out by the fact that only one of his three long-term signings is a pure dance act.

For example, Dorrell sees Roman, whose background includes singing backing vocals for ABC and Rick Astley, very much as a pop act.

Another signing, Motherland, are aimed at '30-year-olds who can't get into NWA but perhaps want to find something new." They are currently half-way through recording an LP.

The one long-term artist that is aimed squarely at the dance market is Nikke, a female rapper from New York. Tracks for her LP are being produced by Gang Starr, Blacksmith, Simon Law and CJ Mackintosh, which should ensure plenty of variety. Her debut single, Nikke Does It Better, will be released on April 22 to coincide with her support slot on Gang Starr's UK concerts.

In addition to these long-term acts, Dorrell is also planning to

release five one-off singles with a stronger dance flavour this year. The first, Love Is The Message by Love Inc, is already out. The coming weeks will see two heavy-weight dance releases aimed at the rave scene. There is an excellent ragga-rap track by The Moody Boys featuring Screamer called What Is Dub? It will be backed up by KLF remixes. The other release is Skin-Up's Blackbuster which is ingeniously built around an excerpt from the programme of the same name.

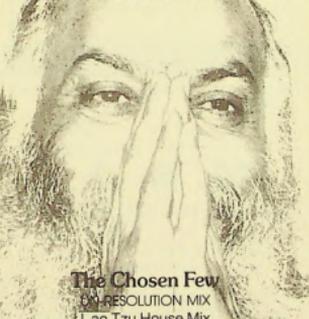
Dorrell runs both the label and the management company with just two extra staff from his north London office.

Despite the heavy workload, he says he has no plans to take on any extra staff, for the time being at least: "I am a terrible megalomaniac — I find it very hard to delegate."

And he still manages to find time to keep his hand in at DJing. Each Saturday London's Milk Bar he joins Pete Tong of *ffrr* and Radio One to form what must be the most high-powered, and possibly the most wealthy, DJ team in the land.

Dave Dorrell is not the only DJ to have his own label through a major record company. Last year Phonogram brought in DJs Gilles Peterson and Norman Jay to set up the Talkin' Loud and Global Village labels. Peterson has already assembled a strong jazz-influenced roster: The Young Disciples are particularly promising. Jay has released singles from Italy and New Jersey, and has just issued his third release, We Shall Overcome, by Emmanuel.

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Indie stores need majors' support, not 'indifference'

I strongly agree with Pete Waterman's comments about the "indifferent attitude" towards independent retailers (*Music Week*, Feb. 23). However, the problem does not stop there.

We have three retailing outlets based in the North-east, where recession is, at times, a part of ordinary life.

We are hoping to build on this, but it seems that the one or two of the major record companies would rather this didn't happen.

As a small independent we do not yet have accounts with all the majors. When requesting information, this seems to be a big problem.

I have requested new release information from PolyGram, only to be told that they would not fax the information as we did not have an account with them; we are only a "back up Gallup store", and they were not prepared to put anything in writing.

What a way to increase relationships within the music industry!!!

If PolyGram did not have such a strong hold on the market, the following two things would happen: they would be supplying us with information even if it wasn't asked for; and if not, I would ensure their product was blacklisted in our stores.

If the independent becomes a thing of the past, then our industry is in a much worse state than any of us dared to imagine. Mr Oberstein's comments are welcome, but not likely to be believed.

P L Beresford
Group buyer for Paul Jones
Record Centers
1 North View
Houghton-Le-Spring
Tyne & Wear
DH4 5NN.

Brown's disc dealing debases gold's value

Before Capital Radio DJ and budding entrepreneur Mick Brown becomes too excited about offering personalised gold discs to the general public (*MW*, March 16) he should pause to think for a moment about the inevitable reaction of the industry which provides him with a living.

This will surely be one of horror at the prestige of the world's top award being undermined by being made widely available to people with absolutely no claim to receive it.

As to Mr Brown's assertion that "you can't put a price on what these discs are worth", Famous, as the major supplier of properly-awarded gold discs and official consultant authenticators to the top London auction houses where they quite often turn up, has great experience of doing just that.

Unfortunately for Mr Brown, and for any members of the public who buy his 'awards', the value depends on the name of the recipient.

While contemplating these

matters, Mr Brown might also dare to consider the contravention of artistic copyright owned by label designers. And what he will do when a man named 'George Harrison' requests a gold disc for a Beatles album? We can only hope he sees sense.

Mike Wilson
Managing director
Famous Aluminium
Framing Specialists
'Cramsey',
Spade Oak Reach
Bourne End, Bucks

Thumbs up for London venues

A little while ago I wrote to *Music Week* to vent my spleen about a misunderstanding at a certain venue.

My band, The Snakekins, have since played London's the Borderline, Mean Fiddler, T&C2 and Dome, only to find that the attitude of ALL these venues was courteous, encouraging and appreciative. Best of all from a management point of view, they were fully understanding of my request for a somewhat large industry guest list.

Thanks. You are truly the champions of new talent.

Phil Tomkins
Siletto Management
105 Roehampton Vale
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Life outside London W8

I write a pop column for one of the leading regional dailies in a city with a reputation for pop music. Do the leading record companies want my 600,000 readers to know about their product? Obviously not from the way some of them do business.

It was the beginning of February when I received a newsletter from a certain record company dated Dec 90/Jan 91.

Enclosed was an LP order form (don't even ask about singles), which I sent back by return of post. Weeks later I am still waiting to review the LPs in question. The records may eventually arrive. But by the

time they do, the story will be too old to run.

This is not unusual, but it is unnecessary. Just ask Chrysalis, MCA, EMI or certain of the small independent PR companies. They know the importance of reaching people everywhere in the country. They know, too, that their product will get a fairer hearing from writers working outside tabloid sensationalism or music press favouritism.

So when are the rest going to get their act together — and give their acts a fairer chance? Penny Kiley
Pop columnist
Liverpool Echo



Kiley: pressing demands

A songwriter writes his tale of woe

I recently co-wrote and demo recorded two songs. Local reaction was good and encouraging (record dealers, DJs, press).

I approached the major record companies with a positive press write up and copies of the material.

Out of eight there was less than a 50 per cent acknowledgement of the tape. Sad!

Thank you BMG.
Rob Smith
35 Glantawanen
Johnstown
Carmarthen,
Dyfed

SE&CC has a peculiar angle: the roof

In *Music Week* February 23 you profiled the Scottish Exhibition and Conference Centre.

Somehow you do not reveal its most peculiar feature, the roof is high in the middle and low at the ends.

This means that most big shows (unless they are drawn

from the ranks of the sadly, now defunct touring circuses) will have to put up with a much lower working height than in most 10,000 capacity venues.

Who the loony responsible was (is?) is something that none of my Scottish friends are

prepared to divulge.

The main thing that the SECC has going for it is that it's the only 10,000 capacity indoor venue north of Manchester.

Paul McGuinness
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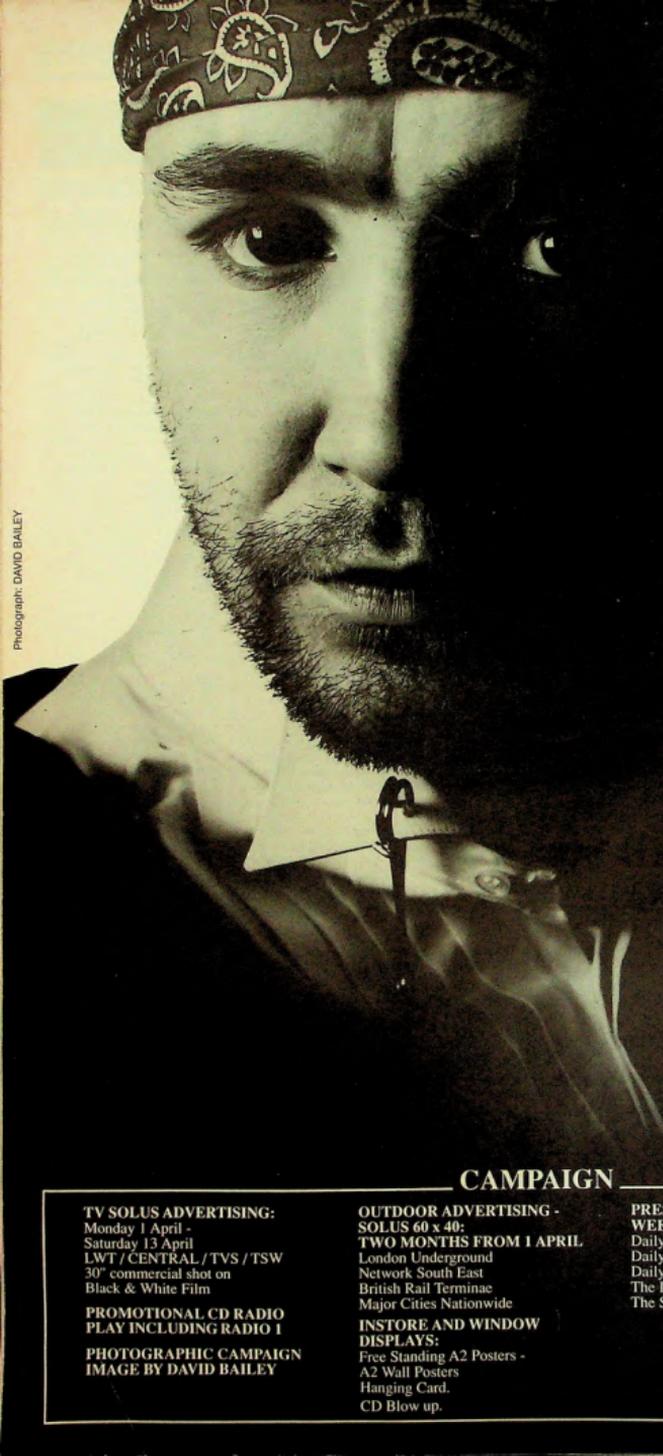
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