

UK entries dry up for Eurovision



Wilson is, but is it really necessary?

A 12-page digest of this week's charts



Special focus on the Scottish industry



# music week

The Business Magazine for the Music Industry

30 MARCH 1991 £2.25

## MCPS puts MD's job on the market

The future of MCPS director Bob Montgomery is in doubt with the rights body now looking for a new managing director.

Earlier this month, MCPS announced Montgomery was relinquishing his position as MD and chief executive to prepare for Scotland's tribunal against the BPI.

It was unclear whether the move was permanent, but commercial operations controller Graham Churchill — who is sharing the day-to-day running duties with deputy MD Keith Lowe — has confirmed he is to be replaced.

Company chairman Derek Knibb adds that the candidates are being interviewed for a "vacancy" at the rights body. "Like any board of directors you are not on there forever and a day," he says. "Circumstances do change and people do voluntarily resign."

## VAT rise puts heat on music

Retailers fear that the Budget increase in VAT will lead to a further downturn in record sales.

The VAT move means the end of many "crucial" price points with mainstream CD prices increasing by at least 30p. It effectively signals the end of the £9.99 CD, say some retailers.

Brian McLaughlin, chairman of BARD and managing director of HMV, says the Government is using the retail sector to cover up for the failure of the Poll Tax.

He says the necessary price changes will be an administrative nightmare.

"There is no way that we can get through it without losing money," he says.

"In better times, we may well have absorbed the VAT increase within key psychological price barriers such as £9.99, but with trade as it is, we are not in a position to absorb anything."

HMV's chart CDs increase from £11.49 to £11.74 with back catalogue rising from £11.99 to £12.25. Videos, which manufacturers had been keen to keep at £9.99, will now cost £10.24.

Andy Gray, chairman of the Andy's Records chain in the south-west, says a decline in sales is now inevitable.

"Shops will not just mark up the 2.5 per cent, they will add on their own margin as well. The result is we will see volume sales dropping," he says.

Mike Dillon, manager at the Record Factory shop in Paisley, Scotland, says it is time for record companies to lower CD dealer prices.

"We could sell a lot more if the pricing structure was different," says Dillon, "and that's what we need now."

EMI price increases are due to be imposed on April 1 with both chart vinyl albums and CDs affected.

Steve Mason, chairman of Pinnacle and the BPI's retail liaison committee, says an increase in CD prices is to be expected.

"As there has not been a price increase on CDs for six or seven years, in real terms prices have actually gone down," he says.

## EUK to axe PMI stock

Woolworths wholesaler Entertainment UK is deleting Picture Music International stock from its catalogue as a result of the label's hike in trade prices.

PMI put up its frontline video dealer prices last week from £6.95 to £7.50, leading to a £10.99 retail price.

Entertainment UK, which supplies music and video stock to Woolworths and other High Street stores, says it can see no justified reason for the move.

EUK chief buyer Richard Green says: "We cannot justify asking our customers to pay higher prices for PMI's generally average catalogue. PMI's initiative comes against the backdrop of a depressed market and increasing prices is not sensible."

Keith Staton, sales director of PMI parent EMI, says it is up to retailers to decide what to stock. "We are always concerned when any retailer decides not to take our stock, but we can't tell retailers what to buy," he says.

34 top chart hits



What's what I call music

The creators of the Now series are claiming final victory in their battle with the rival Hits team. The latest in the Now That I Call Music series, Now 19, has tracks licensed from WEA, Sony Music and BMG — for the first time since 1989.

The decision is being hailed as a moral victory by the Now team of Virgin, EMI and PolyGram. As MW went to press, none of the Hits companies were available to comment on whether the series would end.

The Hits team has been battling it out with the Now consortium since 1984, with Now coming out on top almost every time in terms of sales.

Virgin MD Jon Webster says: "We have been asking them if we could license their tracks for long enough and now they have finally agreed."

## Singles chart loses a format

Retailers and record companies have joined together to reduce the number of formats which can qualify for the CIN singles chart to help the industry ride the recession.

The move has been adopted by CIN's chart supervisory committee after a recommendation of the BPI Council.

BPI chairman-elect Maurice Oberstein says record companies feel compelled to bring out five formats under the current ruling to compete on equal terms with their rivals.

The current rule, brought in last April, allows five formats to qualify as long as one is a cassette single. The new rule makes no such stipulation.

Oberstein says: "This change will be of most advantage to the smaller companies

which are hit hardest by having to put out extra formats."

But Virgin managing director Jon Webster says most companies will continue to release extra formats because there is demand overseas.

Retailer Bob Barnes, MD of Music Junction, says: "The fewer formats there are the better it is for retailers."

Deputy chairman of BARD Mike Sommers says: "Personally, I wish the industry would decide where it is going with the various formats. There is no need for as many as there are."

The BPI's internal chart committee — chaired by MCA MD Tony Powell — will meet on Tuesday to make a recommendation on when the new rule should be introduced.

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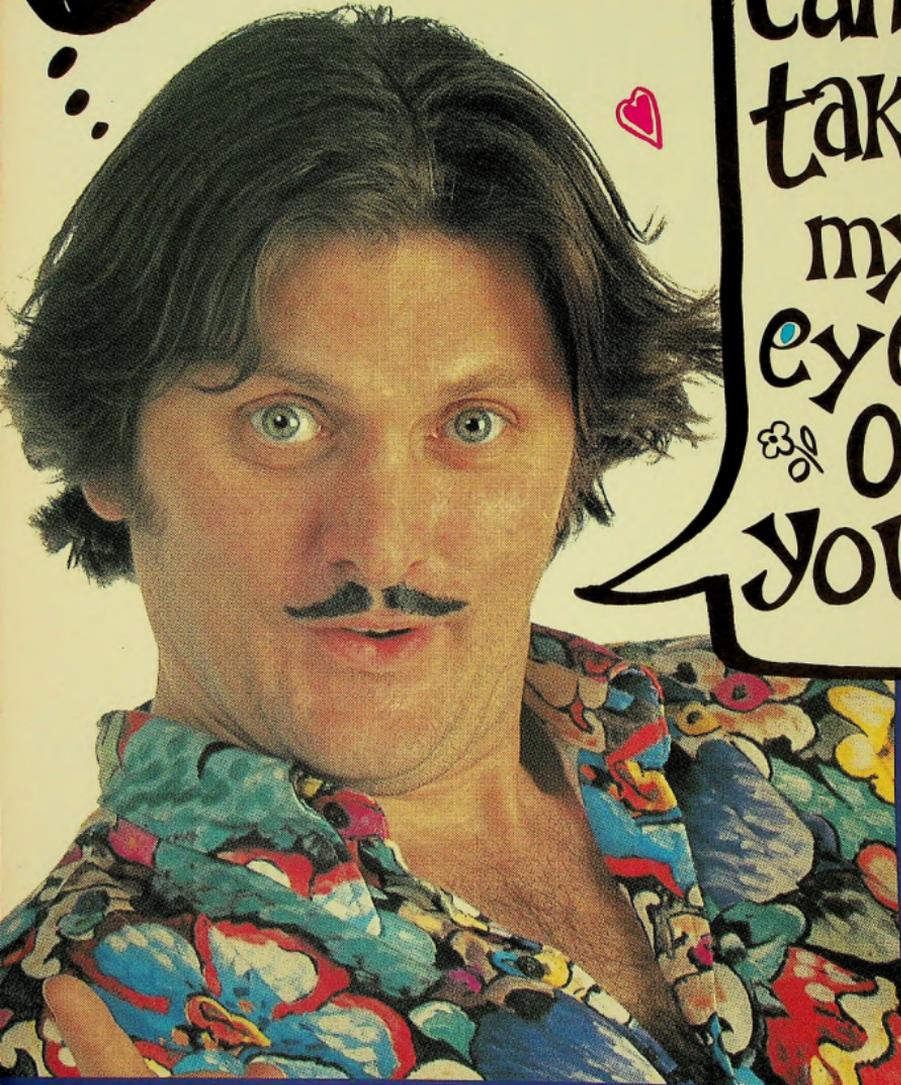
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# Capital slams R1 £50,000 jackpot

Capital Radio has rounded on Radio One for "buying" listeners with a £50,000 cash prize competition.

Capital says Radio One is using money rather than programming to boost audience figures.

But, as with the station's recent *Daily Star* sponsored Cash Card game, Radio One says it will not be using licence fee money to pay for the launch.

The competition, Soundcheck, began on Sunday.

Chart show host Mark Goodier announces numbers on air which match those printed in the *Radio Times*.

The owners of the lucky magazines stand to win £10,000. The competition will continue for the next seven weeks with a total of £50,000 prize money being offered.

Capital Radio programme director Richard Park says: "Radio One's need for billboard advertising and commercial competitions shows that it is very paranoid about

its falling ratings."

A spokesman for Radio One counters: "We have the best programmes. This is just a way of attracting more people to the best programmes."

● The consortium behind Music FM is considering scrapping its bid for a national radio licence.

The easy listening station Music FM was proposed by the consortium after it scrapped plans for its Rock FM rock service.

Now the group says it is

"very nervous" about carrying on with its latest bid.

Tim Schoonmaker, MD of EMAP Radio one of four partners in the consortium, says the new Radio Authority definition of pop is too restrictive by not allowing contemporary jazz or country music.

"We are questioning whether we will be able to put anything commercially viable together," he says. The bidders for the INRI licence have until April 22 to tender proposals to the Radio Authority.

## COMMENT



Out of the frying pan and into the fire: that's the position of the music industry following the Chancellor's budget.

The poll tax clearly depressed consumer spending so any attempt to reduce was welcome.

But the decision to raise money instead from a two-and-a-half point increase in VAT is potentially disastrous. It is little more than a tax on retailers.

They have been left with the unenviable choice of absorbing a cut in their margin or of increasing prices to consumers in an already depressed market.

The Chancellor may be trying hard to deal with the UK's economic ills, but it looks like his cure is worse than the disease.

The decision to cut the maximum number of singles formats from five to four is a good idea.

Retailers can breathe a sigh of relief that their potential stockholding has reduced by 20 per cent.

Record companies will benefit since the move in effect lowers the "entry cost" to the charts.

There is no doubt that the "silly" format will continue to appear. They are a proven marketing tool.

But at a time when everyone accepts that the singles chart has become far too gimmicky anything which throws the emphasis back on to the music has to be an improvement.

Who — if anyone — is in charge at MCPS?

The mechanical rights body had better make up its mind, for George Michael's fight against a BMG megamix of Wham! songs opens a can of worms.

The full court hearing will not only mark the first real test of the "moral rights" of composers granted them for the first time in the Copyright Act, it could also put the MCPS's very right to grant mechanical licenses for cover versions on trial.

It's not a good time to lose your managing director.

Steve Redmond



McCartney: Unplugged

## Macca album to pre-empt bootleggers

EMI is releasing an album Paul McCartney recorded for MTV amid fears of the programme being bootlegged.

The acoustic set is due to be screened on MTV on April 13 and on MTV Europe on May 13. It is part of the music channel's Unplugged series which has artists performing without electronic equipment.

The album, *Unplugged — The Official Bootleg*, is expected to be released on the same date on Parlophone on CD and cassette, but on EMI's Spanish label Histavox for vinyl. Only 500,000 copies will be pressed.

McCartney decided to release the completely unaided recording as an album, because he believed it might be bootlegged anyway.

The album includes *I Lost My Little Girl*, a previously unreleased song written when McCartney was 14.

Capitol/Parlophone general manager Tony Wadsworth says that if record dealers do not order the album before it is released they stand little chance of being able to stock it. He says there will be "a small amount of low key advertising" for the release.

"The essence of the whole thing is that it is a bit of fun and that we should make the recording available for people to enjoy," says Wadsworth.

The Unplugged album is the second "official bootleg" from McCartney. In 1988, he recorded *Choba B CCCP* (Back In The USSR) — a collection of rock and roll standards — released only in Russia.

# Winter's goes to law as company fails

Ron Winter's European Artists & Entertainment company has folded just six months after he bought it from K-Tel International.

Winter called in receiver Booth White to take over the company's affairs because of financial problems which he claims date back to when its former management was in charge.

Winter says: "I appointed the receiver because of the difference in the company I bought and the company I received. Basically, I didn't get what I paid for."

He has now taken five lawsuits out against K-Tel International over debts which have started "coming out of the woodwork" since his buy-out in September last year.

Redundancies will hopefully



Winter: more problems

be avoided, he says. "I cannot keep funding a bottomless pit. Technically, the 60 staff are in a redundancy situation but I expect it will be resolved without coming to that."

President of the US-based K-Tel International Mickey Elfenbein denies Winter's claims. Every business has as-

sets and liabilities, he says, and Winter was allowed to inspect the company's balance sheets before the sale.

"We were not trying to mislead or hoodwink Mr Winter," he says. "He bought the company and made certain agreements with us but failed to live up to almost every one of them."

Before taking over the UK arm of K-Tel International and changing the name last year, Winter established himself with back catalogue budget specialist Everest in the early Eighties.

After that folded in the mid-Eighties, he set up Premier in 1985 also focusing on back catalogue. Premier folded in 1988 before Winter set-up Whittington Entertainment Group which is still operating.

## Court move threatens remixes

A High Court hearing has thrown in doubt the MCPS' right to licence songs for use in remixes.

The High Court last week granted George Michael a temporary injunction to prevent BMG and IQ Records releasing a single featuring re-recordings of sections of Wham! hits.

Mr Justice Morritt said there was an arguable case to be decided at a full hearing as to whether the Bad Boys Megamix had altered the Wham! material to an extent that Michael's consent was necessary to permit its release.

Last month, IQ and BMG, which successfully released the *Night Fever* Megamix, obtained clearance from the MCPS for the record and subsequently sent out white labels of the remix to clubs.

But George Michael's counsel, Mr John Baldwin, said the singer was "outraged" when he heard the record which he claimed had "butchered and mutilated" his work.

The judge granted an injunction to Michael and Morrison Leahy Music which owns the Wham! song copyrights valued at £3m, adding that Michael wishes to be regarded primarily as a composer.

BMG director of business affairs Martin Daere, said: "We obtained a licence from MCPS which we felt entitled to go ahead. George Michael heard the record and didn't like it. They came to court and over-ruled the licence."

The injunction will remain in force until a full trial of the legal arguments.

A date may not be set for at least a year.

## Ruling close on Roses' legal battle

The High Court battle between The Stone Roses and Silverstone Records could be over this week, according to court officials.

Witnesses have been heard quicker than expected and it is understood that the four-week case to decide whether the group is still tied to its Silverstone contract, could finish a week early.

But even if this happens, the judge is likely to reserve judgment until the second week of April.

Silverstone and Zomba Music are seeking a court declaration that the group and its manager are still bound by an April 1988 contract.

## Eurovision in songs plea

UK entries for the Eurovision Song Contest have reached an all-time low because of lack of support from the music industry.

Record companies and publishers should get behind the competition — the biggest of its type in the world — say its organisers.

Several sources suggest that the standard of this year's entries is lower than ever and even the number of entries are down about 12 per cent, to 143.

Stewart Morris, who has produced Eurovision for the

BBC since 1967, says: "I don't think the standard of songs has been as high as it has been in the past. We haven't been spoilt for choice."

Peter Dadsell, secretary of the Music Publishers' Association, which organises the Song For Europe, says: "There is a tremendous amount of cynicism about Eurovision. The industry just hasn't supported us."

The BPI says it made an attempt to get involved with a co-promotion of the event in 1986, but it had little effect.

Director of press Jeremy Silver adds: "The position of the industry is that we dominate Europe. We don't need a competition like the Eurovision Song Contest."

Former winner Brian Hodgson, who co-wrote the 1989 Song For Europe winner and Eurovision runner-up Why Do I Always Get It Wrong, says the industry's attitude makes it not even worth entering.

"I wiped out four months of my life and hardly got anything back for it," he says.

Hodgson, director of publisher Briton Music, says better support from the majors would raise its profile and lift the image of the competition.

Hodgson is currently in discussion with PRS after discovering his song was not registered for overseas royalties until 19 months after the competition.

● A Song For Europe is broadcast on BBC1 at 8pm to 8.45pm and 9.55pm to 10.10pm on Friday. Eurovision takes place in Rome on May 4.



Just like the fashion business, where one sees the hems of skirts fluctuating every season depending on the state of the economy, we are now seeing the video business move in a similar vein.

A wry smile appeared on my face when I read last week that PMI was abandoning its

under-a-tenner price point for front line videos. When Wienerworld pipped PMI at the post in releasing the world's first multi-artist video compilation, Videostars, back in 1981, the retail price then was a staggering £29.99. We all knew if we wanted to reach a wider audience, prices had to drop considerably.

We have released music compilations at £6.99 which did incredibly well, though not leaving much profit. We were also successful in shipping a range of video singles at £1.99.

From a marketing viewpoint it was a triumph; from a sales perspective it was a virtual disaster. With such cheap pricing, the consumer thought he could only be getting rubbish, disregarding great titles which were, in effect, unbelievable value.

One wonders whether the decision to raise prices by PMI, soon to be followed by the others thanks to the rise in VAT, in any way relates to the fact that an hour's worth of entertainment both audio and visual is rather good value for the consumer at £9.99 — possibly too good in light of the pricing of CDs.

With the knowledge that PolyGram, PMI and other companies would dearly like to produce Laserdisc as quickly as possible into the UK market, could this be a way of bringing it in at a lower price than VHS?

So where will it end? We are already experiencing £14.99 retail price tags. Can a £19.99 price point be that far behind? Back to the future, are we moving full circle towards a £29.99 rrp? I personally hope not.

Ian Wiener is MD of Wienerworld.

## Gazza pair in BMG link

The team behind the recording success of Paul Gascoigne are setting up a new label with BMG.

Laurie Jay and Peter Todd have signed their new Imagine Records label to a worldwide deal with BMG's licensed labels division BIG.

Jay released Best Records, which released Paul Gascoigne's Pop On The Tyne Revisited hit single and follow-up album.

Todd has previously helped set up the Promo People and Impulse promotions companies as well as Champion Records and Swanyard Records.

Three mainstream acts have already been signed by the new outfit including singer Michael Patto.



Todd (left) and Jay, deal

## Maxwell lures staff for HM bid

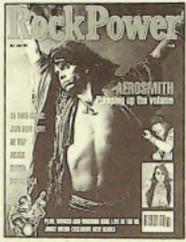
Robert Maxwell has poached a number of editorial staff from a rival magazine to launch a further assault on the youth/music publishing market.

Rock Power, a monthly pan-European heavy metal title, is being launched by Maxwell Consumer Magazines and competes head-on with Metal Hammer, which is also distributed on the Continent.

Rock Power is aiming for a circulation of 750,000, increasing to 1m within two years. It will be distributed in Eastern Europe and published in nine languages. The magazine is co-ordinated in London.

One of the defectors from Metal Hammer, publishing director Henry Olberg, says: "The magazine is totally funded by MCM but we stand alone in our own set up. We aim to fill a gap in the market by including rock and roll lifestyles."

Other staff poached by Maxwell include managing editor Ray Bonici and associate editor Mark Day. But Rock Power has also had its share of staffing problems: former Rock Aid Armenia employee John Dee was taken on in the



Rock Power: 1m sales target

role of publisher, but left two weeks ago after disagreements.

"The first issue of Rock Power is out on May 16 and is supported by TV and radio ads."

Metal Hammer is currently being redesigned and will switch from bi-weekly to monthly with the relaunch on April 29. It has a UK circulation of 42,000 and 380,000 for the nine foreign editions.

Punch Publications' UK heavy metal weekly Kerrang! has a circulation of 58,685 while EMAP Metro's bi-weekly Raw sells 41,128.

## INXS kick off boots deal

PolyGram has teamed up with baseball boot manufacturer Converse to give away 364,000 copies of an exclusive INXS cassette single remix across Europe.

The tape, featuring an eight-minute mix of Suicide Blonde, will be given away with each pair of Converse All-Stars and Converse Leathers boots.

PolyGram business development manager Fiona Banks

says the deal steps short of endorsement and will not be supported by extra promotion.

The deal has been set up by Stiletto, an affiliate to Entertainment Marketing Communication International which secured a similar deal between David Bowie and Converse in the US.

EMCI vice-president David Hazan says: "This is an alternative to conventional sponsorship deals. It is not supposed

to be promoted aggressively to the public."

Banks adds: "There tends to be a bit of hesitancy among artists aligning themselves with products which don't complement their image. That was not the case here."

The promotion coincides with INXS' European tour and is intended to have the same effect as conventional singles marketing, promoting the band's album X, she says.

## BBC plans Irish project

The history of Irish music comes under the spotlight this summer in a project combining a five-part TV series, a triple album and a one-off book.

The co-production, Bringing It All Back Home, is the result of a collaboration between BBC Northern Ireland and RTE, and was made by Dublin-based Hummingbird Productions.

It features new songs written especially for the series by Bono, Elvis Costello and Donal Lunny. The Waterboys, Hot-house Flowers and Christy Moore have also contributed.

The album is released on BBC Records on May 21, with the book — written by Hummingbird Productions' director Nuala O'Connor — out on May 30. The series starts on BBC2 on July 26.

The project is the culmination of four years' work by Irish singer-songwriter and TV presenter Philip King.

## £1/4m push for Lennon video

Pickwick Video is launching its biggest music release to date by putting £250,000 behind the video of last year's John Lennon tribute concert.

Lennon Tribute is released in the UK on April 15 with a dealer price of £6.95.

It is compiled from footage of the all-star concert held in Liverpool last year. It also includes artists such as Michael Jackson and David Bowie with their own video versions of songs penned by the ex-Beatle plus footage of Lennon himself.

As well as television, radio and press advertising, wide-spread window displays and co-operative promotions with leading retailers are also planned.

## Sony deal sees Jackson launch label

Michael Jackson is to set up his own Nation Records label as part of his new recording and film deal worth reportedly worth £500m.

The deal establishes the "Jackson Entertainment Complex" of which Nation is a part. Jackson has long wanted to set up a modern equivalent of the

legendary Detroit Motown label. No details of signings are yet available.

The record deal with Sony's Epic label commits Jackson to six albums over the next 15 years. The first, due out this summer, is expected to include a duet with Madonna.

The Jackson Entertainment

Complex also gives the singer the opportunity to produce films with directors such as David Lynch and Richard Attenborough based on songs from his new album. Jackson himself will star in a full-length feature for Sony's Columbia Pictures, a musical adventure written by Larry Wil-

son who wrote Beetlejuice.

Jackson's contract is, according to Sony Music UK director Jonathan Morrish, "probably the highest ever fee" paid to a single artist, eclipsing last week's signing of Virgin's sister Janet by Virgin for an estimated £16m.

Virgin is to release the new Simple Minds album, *Real Life*, on four formats including DAT. The release on April 8 is a one-off to see how the format sells. But the company has confirmed its commitment to DCC in the future.

**Sir Joseph Lockwood**, chairman of EMI for 20 years until 1974, died aged 86 on March 6. Lockwood, whose death was kept secret until after his funeral on his own wishes, is credited with steering EMI into the future by recognising the importance of pop music.

*I Got To Have It* by Ed O G & Da Bulldogs is the first release on PWL America on April 1. The hard core dance label is part owned by PWL Records in the UK.

The British Association of Concert Agents is paying for three tour agents from the USSR to attend its first international conference, Expanding the Market, at London's Portman Hotel, from May 7 to 10.

Former MCA TV promotions staffer Nicki Chapman joins RCA as head of TV promotions reporting to director of promotions Nick Godwyn.

PolyGram Music Video is introducing its name to PolyGram Video International to reflect the company's expansion into non-music product.

Chrysalis is launching a national TV advertising campaign on April 1 to promote the Chesney Hawkes/ film soundtrack album, *Buddy's Song*.

A&M is linking up with *Rage* magazine to release the dance compilation album *Make Some Noise Vol. 1* on April 8.

Industry lobbyist **The Music In Scotland Trust** has helped fund a new label *My Dark Star*, based in Glasgow.



Radcliffe: New R1 job

## R1 reveals its spring line-up

Radio One's new spring schedule features a new DJ and a programme focusing on the music industry.

Mark Radcliffe formerly one of Radio One's Manchester-based producers, begins hosting the one-hour show *Out On Blue Six* each Monday from April 8.

The Mancunian hosted the weekly show *Hit The North* on Radio Five and the one-off documentary *Manchester, So Much To Answer For*.

Also starting on April 13 is a three part documentary called *Don't Believe The Hype*, produced by award-winning producer Kevin Howlett.

Simon Bates, Mark Goodier and Steve Wright will broadcast from across Europe as part of the European Radio Week, beginning on April 8.

Other new programmes include a week of live concerts and Pete Tong will host *The Rap Selection* on Thursday evenings at 9pm from April 4.

## PolyGram scoops lion's share of Irish market

PolyGram has duplicated its success in the UK marketplace in the latest market share figures for Ireland.

The distributor came top in 1990 taking 19.3 per cent of the total output of record sales in the Irish Republic. EMI and Warner Music are in second and third place with 16.1 and 15.5 per cent respectively.

PolyGram garnered the most album sales with 19.6 per cent, but was beaten by EMI and Sony Music in the singles market, EMI taking 18.5 per cent, Sony Music 16.1 and PolyGram coming equal third with Warner Music each hav-

ing 15 per cent.

Of the Irish labels Gael Linn performed best with a 2.6 per cent share of the market. Mother Records was the second biggest native label with 0.8 per cent.

However, Mother did well in the singles market coming fifth behind the majors with 9.6 per cent of the year's sales.

The Irish market share figures for the year ending December 31 1990 are compiled by the Irish Federation of Phonographic Industries.

Gael Linn label manager Seamus O'Neill says the indigenous labels have always

lagged behind the majors, mainly because the major labels' product enjoys the same exposure in Ireland as in the UK as a result of British media being widely accessible to Irish consumers.

"There is also a tendency for retailers to stock UK product rather than Irish product because they see them charting in the UK and local radio stations home in on material that performs well on the UK chart," O'Neill says. "There is a lot of scepticism over the Irish chart because it is compiled from wholesalers figures and not from retail sales."

## Nipper nixed in EMI logo switch

The most famous trademarks in classical music — HMV's Dog and Trumpet and the Angel — are being replaced next month (April) by a new EMI Classics logo.

The move has already provoked protest from consumers across the world. Nipper the dog is particularly popular. But the company says that modern trading practices make retention of the trademarks impossible.

"We have never had worldwide copyright for Nipper — it is owned by BMG/RCA in the



US and Japan," says Richard Lyttelton, managing director, EMI Classics. This makes its use on international releases impractical.

Lyttelton also argues that while the company has worldwide use of the Angel — the oldest EMI trademark, dating from 1898 — it doesn't reduce

well to fit on smaller product such as CD or tape.

"In France, it is known as The Knat, and in Germany as The Fishhook," he says.

But in an attempt to stem consumer opposition, Lyttelton explains that both Nipper and the Angel are not being killed off completely. They will still appear on some vinyl and tape releases on a local basis, and will be used in promotional material.

The HMV retail network will retain Nipper as a trademark, however.

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COLUMBIA

## ROUND-UP

A new weekly live venue is being set up London's West End by a collective brought together by manager of The Mothers Jim Chapman.

Fantom is to be a rock night held from 7 to 11pm every Thursday at The Brain. New and unsigned bands will play each week, with The Mothers headlining for the first four weeks starting from April 4. The Brain has previously been known as a dance venue, leading Chapman to welcome its management's "adventurousness".

"The whole of the live scene at a small level is almost dead," he says. "Record companies promoting new talent depend on getting stuff on the radio, which means the industry as a whole suffers from the lack of a good live scene. This is not a money making venture but an attempt to halt that decline..." Kennedy Street Enterprises is promoting Al Stewart's first UK tour for three years.

Stewart plays 19 dates throughout April and May starting in Lancaster on April 17. Kennedy Street is also promoting the seven-date Clannad tour which starts on May 10 in Manchester. Clannad are also confirmed to play the Cambridge Folk Festival on July 28.

Solo is promoting Alison Moyet's 17-date UK tour, her first for more than three years. She kicks off at Wolverhampton on May 14... promoting a special concert headlined by The Wander Staff on June 22 at the Walsall Football Club's Bescot Stadium. The ground has been revamped in line with the latest safety regulations and has an estimated capacity of 20,000. The band are believed to be in negotiation over a series of dates to follow the Walsall event, which if booked, will also be promoted by Phil McIntyre. However, no gig will be played in London "due to the lack of a suitable venue." Support acts for the Walsall gig have yet to be confirmed...

**International talent** Booking is promoting a rock all day at the Milton Keynes Bowl on July 6. ZZ Top are confirmed as the headline act, their only UK date scheduled for 1991. Bryan Adams, Thunder and Little Angels are also in the line-up...

**MCP** is the promoter of the one-off Guns N' Roses gig at Wembley Stadium on August 31... MCP is also promoting a mega event at the Stadium on July 13, headlined by INXS. The Australian band are expected to be supported by the Hothouse Flowers, Deborah Harry, Jesus Jones, Roachford and Jellyfish. Radio One is looking to broadcast the concert...

The Milltown Brothers' £6,500 buy-on fee for the La's tour was a sound investment, says Nick Robinson

# Money well spent

Playing support on a UK tour of the band-most-likely-to-is never likely to be an easy move.

But for A&M's The Milltown Brothers it looks as if the gamble has paid off — certainly if you believe some of the press reviews the gigs have received.

"How bitter it must be for a headlining band when the opening act starts to overtake them on the inside track," commented Marek Kohn in *The Independent*.

The tour has been exceedingly beneficial to The Milltown Brothers, admits manager Tim Paton. A certain amount of luck was involved in securing the support in the first place, however.

"The band had met The La's once before in a hotel so they were both certainly aware of each other. My company (Globeshine) also manages The Wedding Present and their agent is Dave Stacey at ITB who also happens to be The La's agent," says Paton.

So Paton heard plans for The La's tour as early as last year and immediately plagued the agent and The La's manager with material on The Milltown Brothers.

"We thought the support on their tour would be ideal as we have a similar sort of audience and it was also the right time — in March when the album was due," adds Paton.

The Milltowns had to pay £6,500 to buy on to the tour — a fee Paton describes as reasonable for a support act on 16 sold-out dates.

Paton says neither he nor the band were intimidated by the fact that the tour had been sold out because of The La's popularity.

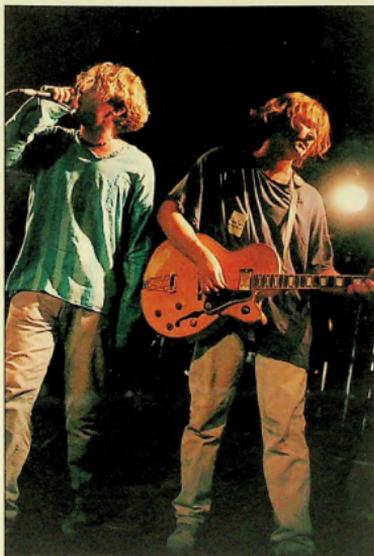
"It didn't worry us. Even if they did eclipse us a bit we knew that with the shows being sold out a lot of people would be there and would see us," he says.

"As it happens, with most of the shows, everyone there made an effort to watch the Milltowns and we got a great response every time."

Paton says the tour was an attractive billing and that most of the fans liked both acts.

So many bands are mismatched on tours but this one was just right and it was also all standing venues which makes a big difference to audience reaction and atmosphere," says Paton.

Financially, the tour stretched the group — who were out on a major tour for



Perfect match: The Milltown Brothers support The La's on a 16-date tour.

the first time since signing to A&M — but the end results more than made up for that expense.

Apart from the £6,500 buy-on fee, Paton and the band spent £15,000 on the tour, including crew wages, expenses and bed and breakfasts. The band were paid just £50 a night for the support slot.

Although Paton wanted to keep costs down, he and the group decided to take their own mixing desk with them on the tour.

"We wanted to make sure that we had the sound that we wanted. Also The La's take a notoriously long time sound checking so we thought if we

had our own desk and sound man we could make sure things were done quickly and properly," says Paton.

The crew consisted of the sound engineer, guitar technician, monitor engineer, lighting engineer and driver/merchandise salesman.

While little money was made in the short term, Paton says the long-term effects were more important.

"Basically, it meant that we went to number 27 in the albums chart as soon as the album was released this month," he says.

"We also played prestigious venues such as the Town & Country Club as well as selling about 100 T-shirts a night. This means that we are now well prepared for our next tour which we will headline."

A&M marketing director Elyse Taylor says: "They did even better than we thought they would."

"Having a single in the top 40 and some brilliant album reviews helped. It was extremely good timing. But it was the band's performances that made the whole thing so successful."

## FOCUS

## THE BRIGHTON centre

Venue: Brighton Centre, Kings Road, Brighton, Sussex BN1 2GR  
Capacity: 4,742 seated, 5,100 standing

**Last five acts:** Paul Young, Gary Glitter, INXS, Status Quo, George Benson

**Typical concert:** Main venue on the south coast, attracts major tours. Also hosts events such as *Holiday On Ice* and conferences.

**Manager's view:** "Most prestigious venue on south coast, and would be included in any major tour. Older audience than anywhere else in the country. Excellent facilities, helpful people but being a modern building the acoustics aren't great, very boomy. But the staff are very knowledgeable and friendly."

God Doherty, manager of Paul Young.

**Promoter's view:** "Brighton is very hard to sell; it always takes longer than anywhere else. Technically, the slight lines are the biggest problem, because the stage is forward so the equipment has to be 'flown' so that everyone can see. Getting the sound right is difficult when people are standing downstairs and seated upstairs. The reason we use it is the people there are so helpful and accommodating. The age profile of the area might be the reason it is so hard to sell concerts to younger people."

"It's more of an arena than a concert hall, it has a big capacity and should be treated like a Wembley Arena or an NEC." John Giddings, promoter for Paul Young.

**Merchandising:** Centre charges flat fee for individual tour merchandisers, and takes percentage of programme sales.

**PA:** Shutesound, but bands use their own system "99 per cent of the time".

(Audience for Paul Young). Security: 40-50 stewards used for bigger concerts in which standing system is used.

**Brighton Centre in 1990:** Hosted 81 acts to a total of 124,000 people.

**Average ticket price:** £10 standing, £18 seated.

**History:** Built in September 1977, large concrete hall purpose built as a conference centre and concert venue. Also hosts events as varied as *Holiday On Ice* and various tennis tournaments.

## BACKSTAGE

**Booking agent:** Nigel Hassler, Primary Talent  
**Promoter:** SJM, Phil McIntyre Promotions, Metropolis and Dance Factory

**Tour manager/production manager:** Alan Hopkinson  
**PA hire:** Britanna Row  
**Lighting:** Samuelsons  
**Venues:** 16-date UK tour

# Island back to A&R roots

Island's A&R policy is taking a step back to the future with its latest US signing Nine Inch Nails.

"The label is becoming what it used to be about," says A&R man James Dowdall. "In those terms this band are an obvious act for us in that they are new and different. They've got an element of danger."

Dowdall snapped up Ohio's Nine Inch Nails after hearing their debut "industrial pop" album *Pretty Hate Machine*, which was released in the US by the small independentTVT.

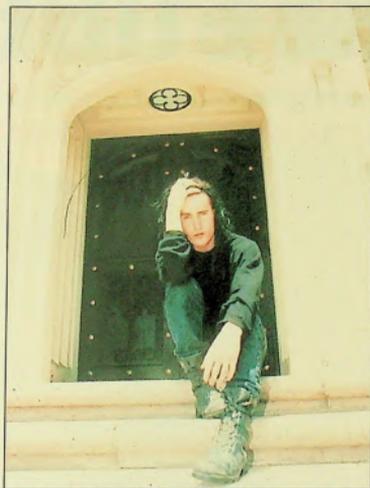
Fittingly, Island's first shot with the group was an uncompromising 12-inch limited edition single which, at 35 minutes long, was ineligible for a chart placing.

Dowdall explains: "Unlike the US, it's not wise to release an album before a single, so I chose to give people enough music to get their teeth into, with two different songs given quite different mixes."

Nine Inch Nails are led by Trent Reznor, a musician at the forefront of the US industrial scene.

The music may be strung around punk and hip-hop rhythms plus blasts of industrialised percussion, but Dowdall isn't daunted. "The important thing is not to see Nine Inch Nails as a pop band, or to panic, but to see them where they are at the moment. They can appeal to a wide audience because they have such freshness and energy."

Dowdall says Island's promotion of the band will continue to be unconventional.



Reznor: nailed down and industrial

"We've made some quite extreme plans — or at least the quaint English public will consider them extreme," he claims, although he will not divulge details.

"I'd rather let the chain of events unfold," he says.

The next single, *Head Like a Hole*, is due for release in April or May to coincide with a one-off gig at the Astoria.

The release of the album last month produced a clamour for live dates, and Island's campaign is expected to pick up when Nine Inch Nails arrive in the UK.

Dowdall believes Reznor and his band are pushing music forward into the Nineties; Island's promotion aims to keep up with them.

Martin Aston

## THE EAR

### MW's Talent Tipsheet

#### LONDON

##### VOODOO U

The marketing prospects look good for this quintet whose demo video reveals an outfit equipped with both confidence and visual appeal. Their sound, which resembles a funkier INXS, is aimed squarely at the AOR market and in *Let The Fire Burn* they have an above-average pop tune.

Contact: Richard Shipman  
Tel: 794 2677

#### MANCHESTER

##### DREAM BABY DREAM

Their name is inspired by New York minimalists Suicide, but this four-piece play a lighter brand of moody guitar rock. Stan Price's dreamy vocals provide the perfect foil to the

lush rock backing. All six songs indicate a band who know the meaning of "mood music".

Contact: Jon Wilson  
Tel: 061 275 2959

#### NEWCASTLE

##### SAID LIQUIDATOR

Flute and clarinet are added to the basic rock format on this demo, with charming results. Rise, the opening track, recalls *Orange Juice* while the mild salsa swing of *Lovely Day* seems designed for daytime radio play.

Contact: Stephen Bell  
Tel: 091 281 7593

#### LIVERPOOL

##### THE KING B'S

*Burn My Name*, the opener on this demo, reveals a band ca-

pable of combining classic pop in the style of the La's with a Manchester dance crossover influence. And they can do it with a sense of humour, as demonstrated by their use of ultra retro guitar and a Step On-soundalike riff.

Contact: Tony Flynn  
Tel: 051 207 4781

#### DUBLIN

##### THE BLOODSTONES

Citing influences as diverse as Thin Lizzy and The Fall, this four-piece produce a solid, bass-heavy indie sound which suggests broad appeal. *Midnight Dreams* is a brooding epic propelled by some neat guitar work, but the faster tracks such as *Fred and Strand* work best, showing a fine pop sensibility.

Contact: Keith Cooke  
Tel: 0001 374032



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# We don't need n

Lack of qualifications is no bar to success in the music industry, but behind the leather jackets

The record industry has always attracted drop-outs.

Consider two of its most visible success stories: Richard Branson left school at 15; Pete Waterman claims he is illiterate. They haven't a school certificate between them, reinforcing the view that the business is more about entrepreneurial spirit and a "good pair of ears" than qualifications.

There are no set entrance requirements for a career in the record industry. In theory any young hopeful can swagger his way to the top.

But contrary to the streetwise image, there are a surprising number of academic sorts lurking behind the leather jackets.

Of 60 key figures quizzed about their education, 64 per cent have degrees, eight per cent are Oxbridge graduates and four — BMG chairman John Preston, MCPS MD Bob Montgomery, MTV Europe director Brent Hans and PR Judy Totton — have an MA.

A look at the subjects they studied suggests that not many had fruitful relationships with their careers teachers.

Only a handful of the degrees are in economics or business studies and just one executive, BMG Music Publishing MD Paul Curran, has studied music at degree level.

"We could all probably be doing a lot of other things, and making a lot more money, with the qualifications we have," says PMI MD Martin Haxby, who has 12 O-levels, four A-levels and a law degree.

Haxby secured his clutch of certificates at Scarborough College, a public school, and is one of a sizeable number of industry executives to be nurtured by a private education.

A fifth of those questioned went to public school — three times higher than the national average. RCA MD Lisa Anderson tops the pile with her year at a Swiss finishing school.

For some, their "privileged" education did not bring immediate results, however. Our Price MD Richard Handover has just one O-level to show for his years at Blundell's public school.

Fortunately for Handover, a lack of qualifications is no bar to success in the record industry. Branson and Waterman are not alone in having left school at the earliest opportunity.

Today, Branson admits that he is "embarrassed" when he has to read the bulging CVs of potential employees, and most of the drop-outs agree that they regret not making the most of their school days.

In other industries, going to the right school or university can mean as much as passing the right exams. While no Oxbridge nepotism is reported in the music business, there is some evidence of an old boys' network. No-one denies doors often open as a result of who you know.

There are old school ties between Island MD Marc Marot and Island World Communications MD Andy Frain, who met when they were 11 at Princethorpe College public school.

Similarly Warner Music Vision vice-president Eay Shil and WEA chairman Rob Dickins were chums at Loughborough University while Chrysalis president Paul Conroy got A&R man Chris Briggs his first job at Charisma after meeting him at Ewell Technical College.

For those who don't know the right people, the only option may be to start at the bottom.

Both Our Price MD Richard Handover and HMV MD Brian McLaughlin worked their way up the ranks from being junior sales assistants in their teens.

At the other end of the scale, Woolworths' commercial director Mike Sommers has a BA in English from Emmanuel College, Cambridge. He describes Woolworths staff as "the intellectual ones".

The traditional view that there are no "proper" jobs in the record industry is changing. And the realisation that education plays a vital role in filling those jobs has led to the opening of the Brits school this autumn and the proliferation of courses such as the HNC in Music Management at Bathgate College.

Degrees carry more and more weight. EMI has an annual graduate recruitment scheme and BPI chairman Terry Ellis says that when he considers people for employment the first thing he asks them about is their education.

"In this industry a lot more value is placed upon previous experience than education, which is a pity," Ellis adds. "It would be better to bring more people into the business who are bright rather than experienced, otherwise you may turn away potential talent."

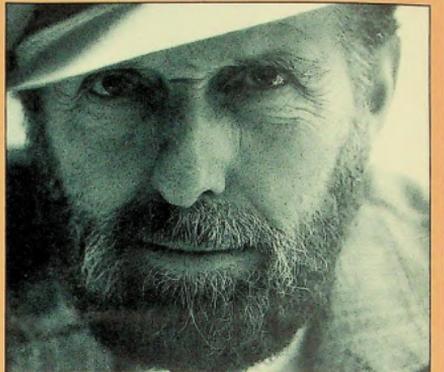
But Ellis's view has yet to find widespread acceptance. Hands-on experience is still the key to success.

Even among those who went to university, there's still a reluctance to admit to "too much" education. Most say they are more indebted to their time as social secretary or entertainments officer than their academic studies.

True to form, Pete Waterman has a theory which justifies his position: he reckons the industry is too clever.

"College-leavers view music as the intellectually and socially not with the passion of the old Tin Pan Alley boys who knew a good song and how to market it."

Waterman has proved his point by making a bundle out of that "working-class format" the single, but as the record industry becomes ever more sophisticated it's hard to see how a good education could hold anyone back.



## MAURICE OBERSTEIN

Chairman and chief executive, PolyGram UK  
Bachelor of Chemical Engineering Degree from Clarkson College of Technology, IJB degree from New York University Law School  
"Further education definitely qualified me to go into the business of music engineering and law are both disciplines that have broad use in our industry."



## LISA ANDERSON MD, RCA Records

Eight O-levels from Downham College boarding school for girls in Hatfield. Spent a year at Glad Des Abelles finishing school in Switzerland.



"I was supposed to marry a lord. Finishing school taught me how to speak French and shin down a drape. At boarding school, A-levels and the prospects for going to university were never discussed."

## HOWARD BERMAN

MD, A&M Records  
Seven O-levels and three A-levels from Brighton And Hove Grammar School. BA in

English and History from Portsmouth Polytechnic.

"The discipline my three-year degree imposed on me changed my whole focus and the way I approach everything. The industry is becoming more disciplined and an ability to bring an analytical approach to the issues within it is essential."

## PAUL CURRAN

MD, BMG Music Publishing  
Nine O-levels and three A-levels from Wimbledon College. BA in Spanish with Music from Exeter University.  
"There's no career planning in the music industry. My playing of music has been more useful experience than my academic studies."

# o education ...?

ets lurk a surprising number of swots, as Belinda Buckley (BA Hons in English) discovered



## ANTHONY WILSON

Chairman, Factory Communications  
Nine O-levels and four A-levels from  
Salford Catholic School. BA in English from  
Cambridge University.  
"They are all thick bastards in  
the music industry."

## RAY STILL

Vice-president, Warner Music Vision  
Fourteen O-levels and two A-levels from  
Abscross Technical School in  
Hornchurch. BSc in Civil Engineering from  
Loughborough University — where Rob  
Dickins was in the year above him getting  
his BSc in Politics.

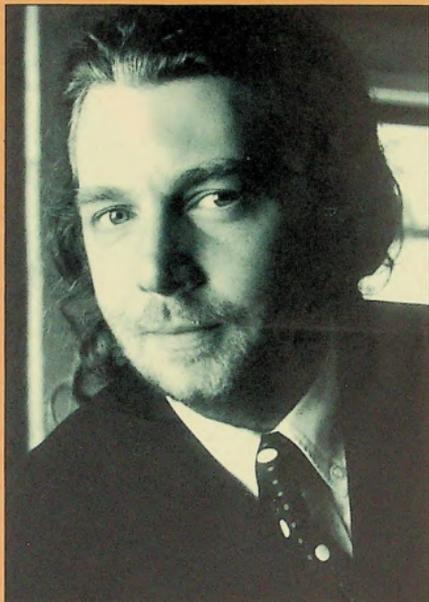
"When I left university I decided I  
wanted to get into music. Rob was  
already at WEA and employed me  
at Warner Music Publishing.  
Without all my support he wouldn't  
have reached the heights he has."

## JOHN DEACON

Director general, BPI  
Six O-levels and two A-levels from East  
Grinstead Grammar School. Left school at 17  
to become a junior estate agent. Spent three  
years in the RAF and eventually joined Philips  
as a management trainee in 1961.  
"I suppose I was fortunate in that I  
came into the record industry in the  
early Sixties when several record  
companies had management training  
schemes. The qualifications I had  
helped me on to that — along with my  
all-consuming interest in music."

## TERRY ELLIS

Chairman, BPI and Imago  
"A number of O-levels and three A-levels  
from Welwyn Garden City Grammar. BSc in



## GORDON McNAMEE

MD, Kiss FM  
Three CSEs in Physics, English/Maths and Technical Drawing/Woodwork from  
Walworth Secondary School. Completed two-and-a-half years of a three-year  
draughtsman's apprenticeship.

"I was thrown out of school at the end of the fifth year because of the  
mobile disco that I was running. I wish now that I had done a lot better  
at school, it would have saved me a lot of time trying to learn things  
later on."

Mathematics and Metallurgy from Newcastle  
University.

"When I became college social  
secretary, for the first time in history  
the social fund made a profit. The  
more education you have the better.  
University trains your mind and  
teaches you to think."

## ANDY GRAY

MD, Andy's Records  
Five O-levels and one A-level in Economics  
from Felixstowe Grammar School.

"I would have left school  
at 16, but I wanted to stay  
on to play rugby and  
cricket. I've been at the  
university of life ever  
since. You can sometimes be

over-educated and a large helping of  
common sense wouldn't go amiss with  
many people."

## RICHARD HANDOVER

MD, Our Price Music  
One O-level from Blundell's public school.



"I must be one of the most  
uneducated managing  
directors. When I left  
school I bummed around  
for a bit and then  
eventually joined WH Smith as a sales  
assistant."

"Not having a more refined  
academic ability can make life more  
testing at the top, for instance when  
you have to construct good sentences  
for letters."

## BRENT HANSEN

Director of programming and production, MTV  
Europe

BA in English and History from Otago  
University, Dunedin, New Zealand. MA (Hons)  
in English Literature specialising in Old  
English and Medieval Icelandic.

"I went to university to get mature  
and overcome the arrogance of being  
18. Yet the qualification itself is not  
such a big deal, what you really need  
in this business is enthusiasm."

## BRIAN McLaughlin

MD, HMV Group

No qualifications. Left St Augustin's School  
in Reigate at 14 and joined the Co-Op as a  
record sales assistant. Joined HMV's  
Portsmouth branch in 1968.



"One always regrets not  
staying on. But having  
said that, I have 25 years  
practical experience of  
record retailing. From an  
employer's point of view, if individuals  
have some qualification it proves they  
are prepared to sit down and better  
themselves."

## NICK PHILLIPS

MD, MCA Music

Five O-levels from Royal Russell boarding  
school in Croydon. Left at 16. Went to work  
at ATY Music, where his father was MD.

"Education doesn't make any  
difference on the creative side. Often  
later on people ask you what you have  
got, but they don't really give two  
shits. It's just a matter of being good  
at what you do, common sense and the  
experience of working your way up."

## JILL TOMALIN

General manager, music, vision, games,  
WH Smith

Ten O-levels and three A-levels from Torquay  
Grammar School for Girls. BA in English and  
Related Literature from York University.

"Education is a huge philosophical  
question. I dislike the idea that if you  
have been well educated you must be  
clever — it's just not always so."

## JUDY TOTTON

MD, Judy Totton Publicity

Ten O-levels from Howells School in Denby,  
Three A-levels from Lynn Grammar School,  
Cheshire. BA in English and American Studies  
from Exeter University. MA from the RCA.

"At times a good education does give  
you a kind of confidence, especially in  
some of the majors where there is a  
lot of male chauvinism. It helps you  
to realise as a woman that you are  
equal to them in brain power."

## JON WEBSTER

MD, Virgin Records

Eleven O-levels and three A-levels. BA in  
Geography from Birmingham University,  
where he was also social secretary.

"Being social secretary was the most  
important part of that education."

If you're talking re-issues



You're talking Castle



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# Resurrection rewards

Demand for nostalgia now almost outstrips new product, says Phil Hardy

In 1980, the year of Jerry Hopkins and Danny Sugerman's best-selling biography of Jim Morrison, Elektra sold more Doors product than throughout the group's existence. In 1991, the year of Oliver Stone's biopic *The Doors*, Elektra is confident it will repeat, and possibly top, that success.

There's always an anniversary in the world of back catalogue exploitation — last year was Jimi Hendrix's, 1989 was Sgt Pepper's. And if there's not an anniversary there's always a Levi's ad or a film soundtrack to give old product a new lease of life.

While new product and artists require substantial investment in time and money to gain the attention of a decreasing audience, there's always something to focus the attention of the stable audience of the thirty-fourty somethings on the music of their past.

As a result, the music industry is currently at its most financially successful for some time. Looking at the top of the charts you could be forgiven for thinking dance music is the newest phenomenon, but if you then examine the lower edges of the charts and look at the CD chart, it's clear that the past is the latest moneypinner.

Back catalogue now accounts for about 40 per cent of all album sales. And the flood of reissues seems unlikely to abate, with projects such as the Complete Works of Beanie Smith, Unissued Dylan Tracks (Columbia), a Black Sabbath box set (Castle), a Heavy Metal box, a Kinks and

George Shearing box (Sequel) and a Flanders And Swann triple CD (EMI) already on the way and releases such as a nine-CD set from WEA including virtually every Stax single (plus a few bonus tracks) at a recommended retail price of £99.99 in the pipeline. And most of it will be CD only.

When Charly stopped issuing product on vinyl a few months ago, fellow reissue specialists such as Demon and Sequel quietly followed suit. Now the major companies' reissues departments have also quit vinyl. Bob Fisher, MD of Sequel, blames growing dealer resistance for the demise of vinyl: "It's the dealers not the punters who have killed vinyl. They want to use the space for videos, rather than rack the same product in three formats."

Tom Chacksfield, senior product manager at EMI, says the decision to release vinyl product depends on demand in different territories. "Germany still likes vinyl, so sometimes if there's a call for it we put out vinyl product — The Stranglers Rarities, for example — but only if we can manufacture centrally, as we did with CDs in the early days."

For Steve Bunyan, marketing and acquisitions manager of the newly established reissue company Music Collection International, the sister company of Video Collection, vinyl isn't even an issue, "When we set up shop, we didn't consider it. Vinyl isn't the right carrier for us."

Clearly vinyl is dead as a *main*



*Rhythm Of Brazil*: budget price

music carrier: last Christmas the first mini systems without record decks came on the market and more are bound to follow.

But vinyl is not completely dead. Charly MD Tony Henebery applauds Ace's recent move to issue some product in limited vinyl editions, pointing to the American experience. Vinyl died some years ago in the US, but in its wake a boutique market has grown, with new and second-hand records side-by-side and vinyl now commanding higher prices than CD.

With the rise of record fairs and the spread of collectors' shops in the UK, it is likely the US pattern will eventually be repeated here.

As notable as the death of vinyl is the range of repertoire currently available. While in the past promotional strategies were limited to the cheap and cheerful, the plethora of reissued repertoire now demands more considered marketing policies.

Thus EMI's comedy classics are issued on cassette only, because

as Chacksfield says: "They didn't seem to warrant CD, and the BBC had done very well with its cassettes."

For MCI's Bunyan, the key element is price. "Our 16 releases, whether single artists like *The Move*, or thematic like *Rhythm Of Brazil*, are as good as anything on the market. They are nicely packaged, include informative sleeve notes and, at a dealer price of £3.65 a CD and suggested retail price of £5.99, are cheaper than standard mid-price CDs."

The box set, once only available at Christmas, is now a regular event. But what goes in it is changing. The blues (courtesy of Sequel — which promises another Blues Box later this year — and now Panther) remains the current flavour of the month but anything is possible. Thus, as well as planning obvious box sets for artists such as Ricky Nelson and Fats Domino, EMI is currently putting together a single CD devoted to French accordionists and exploring the possibilities of Irish balladeers of the Twenties and Thirties. In May, EMI is following up its successful *Barbra After Dark* with *Berlin By Night*.

It is significant that it is EMI, a major with a huge back catalogue, which is contemplating such a wide ranging reissue programme. The smaller reissue companies which depend on licensing material at a time when the likes of BMG, EMI and Sony are less inclined to license their repertoire, are having to be far more careful. ■

Extensive sleeve notes for reissues are fast becoming a *sine qua non*. Recent releases like the Beach Boys' complete set from EMI and *To Kingdom Come* (Capitol CDS 7 921692), an in-depth survey of The Band's career, have set the standard for other single artists compilations to follow. And perhaps soon it won't be record companies that are providing the notes. Next month's *Q* magazine comes complete with written notes for four "classic albums". The notes are manufactured so as to slip into the CD case alongside the original packaging. Dealers would like to get *Q* and stock up on the relevant albums.

## Dylan and The Doors lead April revivals

The biggies in the back catalogue stakes in April will undoubtedly be Dylan and The Doors.

On April 2, Columbia releases a three-CD, 58-track, Dylan set. The *Bootleg Series Volumes 1-3*. The highlight of the set, which includes material from most stages of his career, looks to be the old groaner's own version of *Farewell Angelina*. Expect intense press coverage, despite the bad press of his recent tour, and better sales than recent Dylan product.

Expect even bigger sales from The Doors. Limited in Oliver Stone's two hour-plus film (which was tagged "self-important and impossible to ignore" by *Variety*), The Doors look set to be the rock heroes of 1991. WEA's £250,000 marketing campaign will include both a

soundtrack album and back catalogue releases.

In view of the stir the movie is bound to cause, it's a fair bet that it could be like Christmas all year for those with stock.

Heavy metal (and associated) music would seem to be the flavour of the moment.

In March EMI released a triumvirate of metallic reissues: first out on March 5 was *Grand Funk Railroad — Capitol Collectors* (CDP 7396082), a cult group and probably the most reviled American success of the Seventies, on March 18 came a two-CD; *Anthology from Deep Purple* (CDEN 5013) who visited the UK as part of their European tour; and from Britain's best known "new wave" metal act came *The Best Of Saxon* (CDMS

1390) who are also currently touring the UK. All should do decent business, especially *Grand Funk*.

Even bigger should be April 2's *Black Sabbath, The Ozzy Osbourne Years* (ESBCD 142), a box set with a dealer price of £12.18 (rrp £19.99). Castle will be supporting it with competitors and features in the rock press, a special feature in *Kerrang!* and national and regional radio.

In the same net, but casting its net far wider, comes *Metal Box* (TMB CD 47007), a metal compilation from Knight Records, which is being supported by press ads in *Kerrang!*, *Q* and *Vox* in May. The vinyl edition — vinyl being the most important metal format — will be numbered and limited.

Castle will also be releasing Gilbert O'Sullivan — *The Album* (MCCD 207) on April 22 supported by an ad spend of £200,000. The TV ads will be shown nationwide throughout May. The album has a dealer price of £7.29 (rrp £11.99).

One May reissue for which Polydor has high hopes is *Ballads And Rockers*, a best of from Roger Daltry. With Daltry hitting the promotional trail for the movie, *Buddy*, The Who's former lead singer should be receiving a fair degree of media attention. Polydor is also releasing a trio of albums from Abba, the quartet's first two albums, *Ring Ring* and *Waterloo*, and, most intriguing of all, *Abba Live*, which has never been available before in this country.

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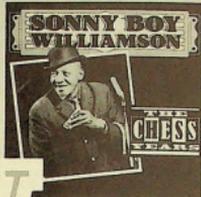


Django Reinhardt  
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The Meters  
Funky Miracle  
CD NEV 2

Sonny Boy Williamson  
The Chess Years  
CD RED BOX 1



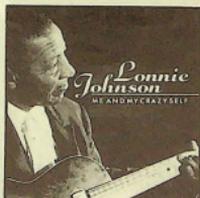
# The Thoroughbred

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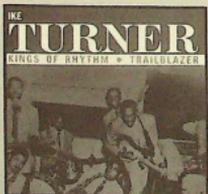
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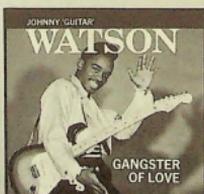
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# The digital dirtbusters

Phil Hardy reports on the computer solution to cleaning up old recordings

When Columbia's Robert Johnson's *The Complete Recordings* was reviewed in Vox it got a 10 for content but only a four for sound quality. The reviewer explained why in a telling couple of sentences: "It is a shame... that the sound quality fails to match its packaging. Unlike the other records in the Roots 'N' Blues series, this release has not made use of the Cedar system and often the sound is worse than previous reissues."

These damning comments didn't stop the Johnson recording deservedly becoming one of the great back catalogue sellers of recent times. It's not very often that 50-year-old recordings make the UK and US Top 100 chart.

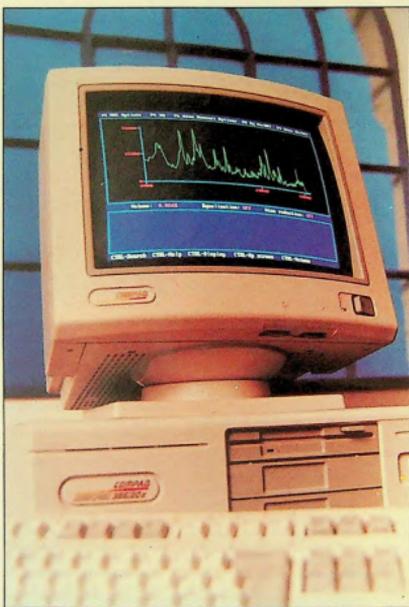
But the fact remains that today's consumers expect quality of sound to be high and this is where clean-up systems devised by both Cedar and Sonic Solutions are proving indispensable to record companies. EMI is currently pushing a Deep Purple anthology and Dylan's *The Trip on the Back* that the master tapes have gone through Sonic Solutions "to give them the highest quality".

Inevitably old records have scratches and clicks and even more recent master tapes have hiss which can be picked up on CDs. But they can be benignly removed. Indeed, the very process of transforming the analogue signal into the digital that is necessary for a CD master to be made makes one see and hear the fall-outs in music quality. Both Cedar and Sonic Solutions have developed computer software that allows one to correct these faults.

Moreover, since the digital master is so complete, whereas "fixing" analogue masters inevitably involves corrupting them (imposing a particular reading of the music on listeners), in synthetic hands digitally "cleaning up" recordings involves no such corruption of the original sound. Quite simply, you get to hear what Robert Johnson sounded like in 1937 or the Shadows in 1962 without the wear and tear of time.

Digital clean up systems give the best sound possible, one which precisely mirrors the sound carrying possibilities of the CD. EMI engineer Chris Buchanan says: "You can get a perfect sound. In the hands of someone who's only a computer person you can take away music, presence as well as noise, but when a digital clean up is used by a musical person, you can get perfection — exactly what was recorded."

EMI's senior product manager Tom Chacksfield, the man responsible for all the company's



Cedar's clean up system: no corruption of the original sound

British back catalogue from 1900, explains why companies are increasingly turning to such systems: "With back catalogue, the days have long gone since you could put out 12-track compilations. The expertise of the specialist reissue companies with their informative sleeve notes and 16-plus track CDs has made consumers want more."

"If you want to really go back into back catalogue, you need to offer the buyer more than he will get from a vinyl pressing. And remember, once you go back beyond 1940 you're out of copyright, so if you want to compete with someone who'll just



Armatrading: recent reissue

dub them from 78s, you must do it better. That's where Sonic and Cedar really help," he says.

Inevitably cleaning is expensive, costing about £1,500 per CD remastering for an ensemble, and accordingly it increases the numbers of units that must be sold before a back catalogue item can go into profit. But cleaning also enables companies to release what previously was unthinkable. For example, a recording of Maria Callas at her prime was previously thought to be unreleasable before it was digitally cleaned up at EMI's Abbey Road studios.

Similarly, spoken word product such as comedy, the kind of recordings that were originally low-fi and never well stored, can have their presence restored through digital clean ups, even if, as in the case of EMI's Comedy Classics series, they are released on cassette.

As always, it is the marketplace that determines what is viable. But, increasingly, as would-be listeners to recent reissues by artists such as Carroll

Gibbons, The Shadows, Joan Armatrading (whose recent A&M TV-advertised album was digitally cleaned by Abbey Road), and Jeff Beck know, it just sounds better.

Polydor's marketing executive manager George McManus, who recently digitally cleaned the Hank Williams singles collection, points out that if top quality master tapes are available, rather than tapes several generations old, it may not be necessary to digitally clean up the masters.

But as the CD revolution becomes commonplace and ears get attuned to "the best available sound", it is a sure bet that digitally cleaning masters will become an essential requirement as good design and informative sleeve notes.

It's not for nothing that Charly is putting the Cedar logo on its first year batches of "clean reissues", or that EMI press releases point out which back catalogue items have been processed through Sonic Solutions.

If *The Righteous Brothers, The Very Best Of*, which was promoted as new product, is the most visible example of the recent chart potential of back catalogue, Columbia's Robert Johnson's *The Complete Recordings* is the more revealing. The first really old recording — the 41 tracks it contains were recorded in 1936 and 1937 — to chart when it made the UK Top 50 and the American Hot Hundred, it confirmed the renewed appeal of the blues in all its forms.

## BC&O RECORDS YESTERDAY TODAY

- |   |                 |
|---|-----------------|
| 1. TUBES "Completion Backwards Principle"       | RGOLP/MC/CD 100 |
| 2. RAVI SHANKAR "Portals of a Genius"           | RGOLP/MC/CD 99  |
| 3. GEORGE THOROGOOD "Bad to Bone"               | RGOLP/MC/CD 94  |
| 4. OTIS SPAIN "Bottom of Blues"                 | RGOLP/CD 92     |
| 5. BIG BILL BROONZ "Remembering"                | RGOLP/CD 91     |
| 6. BLOODSWYNG "Getting to This"                 | RGOLP/CD 81     |
| 7. SHADOVNS "Rocking with Curly Leads"          | RGOLP/CD 84     |
| 8. DONOVAN "In Concert"                         | RGOLP/MC/CD 90  |
| 9. HOLLIES "Confessions of the Mind"            | RGOLP/CD 96     |
| 10. P J PROBY "Three Week Hero"                 | RGOLP/CD 87     |
| 11. BONZO DOG DOD DAW BAND "Guitar"             | RGOLP/CD 82     |
| 12. JOHN LEE HOOKER "Endless Boogie"            | RGOLP/MC/CD 70  |
| 13. GROUNDHOGS "Who Will Save the World"        | RGOLP/CD 77     |
| 14. BOBBY BLAND "Dreamer"                       | RGOLP/CD 63     |
| 15. KEVIN AYERS "Shooting at the Moon"          | RGOLP/CD 13     |
| 16. CANNED HEAT "New Age"                       | RGOLP/CD 85     |
| 17. LONG JOHN BARRY "Looking at..."             | RGOLP/CD 2      |
| 18. NITTY GRITTY DIRT BAND "All the Good Times" | RGOLP/CD 93     |
| 19. MOUNTAIN "Nantucket Sleighride"             | RGOLP/MC/CD 32  |
| 20. FAIRPORT CONVENTION "Tipples Tales"         | RGOLP/MC/CD 72  |

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## MAINSTREAM

### Albums

The largest individual contribution to this week's huge total of new releases came from Virgin, which launched more than 50 reissues in its Virgin Value campaign. With a dealer price of £2.73 for vinyl and cassettes, and £4.86 for CDs, the series includes many notable, among them some XTC titles never before issued on compact disc, Genesis' first two number one albums *Abacab* and *The Duke*, and Sparkle In The Rain, Simple Minds' critically lauded 1984 album that includes a trio of hit singles—Waterfront, Speed Your Love To Me and Up On The Catwalk.

Encouraged by reaction to its early releases, Dutch label Arcade looks to have another winner on its hands with Soft Metal Ballads, a not wholly appropriate title

for its latest 18 track compilation. Still, any album that includes You're My Best Friend by Queen, Sarah by Thin Lizzy and INXS's *Mystify* sells on content, not title.

Controversial it may be, but EMI's decision to take Talk Talk to the dancefloor on History Revisited is an almost unqualified success. Julian Mendelsohn, BBG and Four To The Floor are among the removers on an album that will more than pay for their fees.

### PICK OF THE WEEK

**PARADISO.** Various. *Rumour RAID 503.* Wander into any import shop and you'll find that they are once again crammed with prohibitively priced but mouthwatering Italian house records. This time the double album brings together the best mixes of a dozen of the best, including *A Piano In The Night* by Data Bass, Johnny Parker's *Love It For Ever*

and M.B.'s *NRGetically* throbbing and oddly titled, *You Do Get Stop* as well as UK released tracks by Velvet (Hold Me), the FPI Project (Everybody All Over The World) and R.J. and the Family (Them/Van Morrison's Gloria). Uplifting and irresistible.

### Singles

One of the most accomplished debut albums of last year was the self-titled offering from singer/songwriter Beverly Craven. Sadly ignored in this country, it became a major success on the continent, sparked by the success of the introductory single, *Promise Me*. That single, a soothing piano-based ballad providing a sympathetic showcase for Craven's stylish warbling, is about to be reissued. Likely to ignite this time around, and, more importantly, boost



Sparks in the Rain

sales of her album massively. Although Moyet has been silent for two years, Sadly, her first single in over three years, *It Won't Be Long*, is not one of her best. A hit to be sure but only of modest proportions, taken from her forthcoming album *Head*.

Chris Rea follows up his *Top 20* hit, *Aubeerge*, with *Heaven*—that's the track on the album seemingly based on the same chord sequences as Procol Harum's *White Shade Of Pale*. Another hit, and one that will be boosted

considerably by the fact that vinyl formats add extra previously unreleased tracks, while the CD, like *Aubeerge*, is a mini greatest hits package.

Rap record of the week has to be *A Tribe Called Quest* vinyl reissued, *I Left My Wallet In El Secundo*. Set against a reggae beat (initially at least, though there's an even better remix that utilises Donna Summer's hit *State Of Independence* as a pad) it underlines yet again that ATCQ are one of the genre's wittiest and most literate.

### PICK OF THE WEEK

**CLACK BOX: Strike It Up.** de/Construction PB 44559. Sparkling remixes of a Top 40 of the album, *Dreamland*, hit home. *Visual* energetic vocal delivery from Martha Wash nicely counterpointed by Stepz's rap. Should strike deep into the Top 40.

Alan Jones

## JAZZ

A highlight of current jazz recordings available is *John Hampton: 1929 to 1940* on BBC Records. It is another revealing example of the technical expertise and loving care taken by Robert Parker, who has long since elevated the role of an ever-growing repertoire of classic early jazz into something approaching art. And it is a satisfying reminder of the timeless artistry of one of jazz's chief catalytic performers/leaders with 20 well-chosen tracks.

**Diango Reinhardt: Swing In Paris, 1936-1940** on Affinity provides a comprehensive collection of the great Belgian guitar stylist's greatest recorded work for the period covered by this 110-track compilation. All elements of Reinhardt's wholly individual style are present throughout. Dealer price is £17.50 for this clean-sounding five-CD box set.

An eminently worthwhile addition to what is being widely acknowledged as one of the finest of all jazz-piano series on record is **John Hicks: Live At Maybeck Recital Hall, Volume Seven** (Concord Jazz). Hicks, a widely-travelled, highly-respected keyboardist, has never been better represented on record before.

### PICK OF THE WEEK

**DIANNE REEVES: I Remember.** EMI/Blue Note. Already a much-played favourite vocal performer on Jazz FM, Dianne Reeves' material is likely to be the result of the release of this marvellously satisfying album. With strong rumours of a first-time UK concert appearance later in the year, I

Remember could well provide the perfect prelude.

Stan Britt

## DANCE

Over the past year, fewer and fewer US (as opposed to European) import hits have been released here. During the "dance boom", UK labels have tended to create their own, wholly owned, product. While this makes good business sense, it does mean that the too much bandwagon jumping rubbish is still flooding the market, most of which deservedly gets lost. A current trend, of course, is for reissued genuine club floorfills from last year (like *Xpansions*) to have belated crossover success now having been kept out of the chart when new by the all-so-called "dance" pop records that Radio One plugged, kids bought, and no actual clubbers ever danced to. The next release to watch is the breezily bounding *N-Joi Anthem* (de/Construction PT 44446).

Check also **Monie Love's** *Adeva Ring My Bell* (coo's network COOLX 224), funk garage-soul with much red hot techno, played backwards from the centre out; **Ceylan Love** *So Special* (Atlantic A7721), radical gallinger **James S'Express** *Find 'Em Pool* (New Ferges' *Em* (Rhythm King STRAY 127)), powerful but strange wailing pent-up builder; **RumbleDuB** *Go Is In The House* (fr FX 153), classic basslines woven driver;

**Shades Of Rhythm Sweet Sensation** (ZTT ZANG18T, w/V), simple chugging raver; **N-R-Gee** *Posse N R Gee* (D Zone-DANCE 007, w/ SRD), sporting straggly bleeper; **Loose Ends** *Cheap Talk* (10 Records TENX 344), repetitive jiggle gentle burler; **Kenny Larkin** *Integration* (Champion CHAMP 12-274, w/ BMG), buzzing bleeper; **Bone-rollers** *One Step Ahead* (Reachin' REMU 1200, w/ P), scurrying bleeper; **Charlie Say's** ... *Bass N' Buzz* (Moving Shad's Top 004, w/ SRD), sonic house raver; **Synthesis** *One Way Only* (Deconstruction ZT 44034, w/ BMG), re-mixed jaunty raver; **Rum-DMC** *Janes* (Profile PROFIT 328, w/ P), new jack swing; **Land Of Fun** featuring **Carol Hall** in *The Basement* (Police 12EM 160, w/ E), terse bubbly jigger.

### PICK OF THE WEEK

**ADAMS AND GEE: Chung Koo** (Revisited). Debut **DEBEX 3108**, w/ P. Vangelis melody with the funky drummer beat, a potential smash worth checking.

James Hamilton

## CLASSICAL

**Yehudi Menuhin** remains one of the best-known classical music figures though his persona differs considerably to his more youthful EMI colleague Nigel Kennedy. Where Our Nige enthuses about Aston Villa, Menuhin is more comfortable with yoga, charity and the environment.

On April 22, he celebrates his 75th birthday and both EMI and Virgin Classics mark the event with releases.

Menuhin has made more than 250 recordings, almost

exclusively for EMI. The company draws on this considerable back catalogue for a special *Menuhin 75th Birthday Edition*, a five-CD set (CMS 7639492) covering concertos and chamber music. It includes the Bartok recordings, the Sibelius, Berg, Nielsen and Bloch Concertos; and, among the chamber works, Debussy's *Violin Sonata*.

Virgin Classics is releasing two new EMI titles this month. Menuhin conducts the RPO in *Ellis's Symphony No. 2* (VC 791182) and *Pomp and Circumstance* including the *Imperial March* and the *Cockaigne Overture* (VC 791175).

### NEW RELEASES

**NIGEL KENNEDY: Violin Concerto, Brahms, Lohengrin** Philharmonic, conducted by Klaus Tennstedt. EMI/CD 7541872 and on LP/Tape.

It remains to be seen whether Brahms' *Violin Concerto*, Brahms' *Lohengrin* is selling a million, but there is no doubt that Kennedy is more at home in its Romantic environment. All credit to Kennedy for taking the risk and, in a curious way, bringing Brahms up to date.

Nicolas Soames

## REISSUES

V is for various artists. *A Trip To The Moon* On Gossamer Wings (Parade, PAR 23004) is a timely 1938 track recording of the songs of Cole Porter. Sadly however, the celebrants are British dance bands of the Thirties (the BBC Orchestra, Lew Stone, Gerald, Jack Hylton, Victor Silvester, etc.). It is in whose (mostly) strarchy versions the sinuous rhythms of

Cole Porter took often get lost. For enthusiasts only, as are *Doo Wop*, *Laurie Vaulen* CDs (ACE CDCHD 309) and *32 Hit Rod Hits* (CDCHDF 303). The first collects together the doo-woppers who followed in the wake of Don and The Belmonts; the second star vocal group, while the second collects together De-Fi's excursion into car music.

Moving into the Sixties, from Piekwick there is a pair of *Hits Of... Love Songs* (PWS) and *Love Songs and Tears* (PWS 119). The former is from the *Pye* catalogue (Kinks, Donovan, The Searchers and second string acts like *The Rockin' Berries* and *Jimmy Justice*), the second more eclectic (Aphrodites Child, Dave Berry and the Righteous Brothers). Another Sixties collection is *Delilah* (Old Gold OG 3726), while *Hang On To Thee Baby* (OG 2725) takes us into the Seventies with the likes of Gloria Gaynor, De Clark, The Detroit Spinners and Disco Tex). A rather different Seventies is featured on *Punk!* (Music Club MCD 015), an interesting 16-track compilation featuring the likes of *The Sex Pistols* and *Buzzcocks*.

**PICK OF THE WEEK**  
**COMIN' HOME TO THE BLUES: Music Club MCD 016.**  
A selection from Alligator's best-selling catalogue, *Comin' Home* confirms just how healthy the blues is. As well as outings from current heroes (Robert Cray, Albert King) it includes a couple of marvellous performances by Clarence Gatemouth Brown and Willie Dixon.

Phil Hardy



# music week

# datafile

30 MARCH 1991

The Information Source for the Music Industry

## CHART FOCUS

**N**ineteen year old **Chesney Hawkes** is number one with his debut single *The One And Only*. He's the first teenager — and the first artist on the *Chrystalis* label — to reach the summit since 1989, when *Sonia* topped with *You'll Never Stop Me Loving You*.



*Hawkes'* single was released nine weeks ago, and has taken a good deal longer than most to reach number one. His album *Buddy's Song* is also off to a sluggish start. Featuring 11 youngsters culled from the mediocre movie of the same name, it has yet to reach the Top 75 artist album chart, though it does move up from number 106 to number 92 this week.

**Danni Minogue**, also 19, and sister of *Kylie*, makes her chart debut this week with *Love And Kisses* which makes its introductory appearance at number 31, as *Kylie's What Do I Have To Do* slips out of the listings. They thus just miss out on becoming the first

sisters ever to have simultaneous hits.

Several established acts make disappointing debuts with new singles this week, among them *INXS*, *Vanilla Ice*, *Rick Astley*, and *George Michael*, all of whom fall short of the Top 40. *George Michael*, in fact, debuts at a drab 59 with *Cowboys And Angels*, the fifth single from his album *Listen Without Prejudice Volume 1*.

By contrast, **James** achieve spectacular success, with their latest single *Sit Down* proving the seventh best selling single last week, though the band

has previously never reached the Top 30. It's all the more impressive in view of the fact that a 1989 version of *Sit Down* failed to chart at all.

If speculation that they may never work together again is correct, **Eurythmics'** *Greatest Hits* album is a fine way to go out, containing as it does the biggest hits in a decade of memorable work by *Dave Stewart* and *Annie Lennox*. It's clearly a collection that was long overdue; it debuts at number one after selling more copies last week than the next six albums combined. It is **Eurythmics'** third number one album, following 1983's *Touch* and *We Too Are One* from 1989.

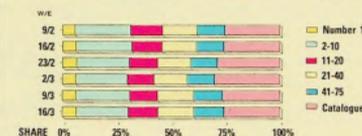
Finally, the surprise hit album of the year; **Barrington Pheolaug's** *Inspector Morse* holds at number five. With sales rapidly approaching 100,000 it will soon be certified gold.

Alan Jones

## UPDATE

Index of unit sales, 100 = weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	76	85	+11	-14
Singles	100	103	+3	+6
Music Video	64	82	+28	+2

## SHARE OF SINGLES MARKET BY CHART POSITION



© CIN Four-week rolling averages

## TOP 10 BEST SELLING ALBUM ARTISTS

Pos	Artist	Previous chart*	Pos	Artist	Previous chart*
1	CHRIS REA	(-)	6	ELTON JOHN	(3)
2	THE FARM	(-)	7	CHRIS ISAAC	(2)
3	OLETA ADAMS	(-)	8	MADONNA	(6)
4	GEORGE MICHAEL	(7)	9	GLORIA ESTEFAN	(5)
5	QUEEN	(1)	10	THE SIMPSONS	(-)

Compiled by EBA from Gallup data. Based on Top 200 album chart 18 February to 18 March. \*21 January to 18 February.

## ANALYSIS

**T**he recession bit hard during the first 10 weeks of 1991, according to analysis of information in *MW's* weekly Update panel, with both singles and albums down more than three per cent compared with 1990.

The Gulf war and the February cold snap also took their toll, and only the post-Brits show had any improvement in 1990.

Apparently singlehandedly defying the recession for retailers is video, which is showing astonishing year-on-year growth of 28 per cent.

However, chart compilers at Gallup do warn that the change by Woolworth — a huge force in the video market — to EPOS last year may be responsible for some of this increase.

Nevertheless despite the softness of the album and singles markets, music video's growth of up to 20 per cent shows the public still keen to invest in music. One reason

may be that a music video, with full hi-fi sound plus visuals, is on average cheaper at £9.99 than CD at £11-£12.

While the pre-Christmas *Greatest Hits* albums are slipping, two compilation videos released since the New Year, *INXS' Greatest Video Hits* and *Thin Lizzy's Dedication*, have given music video an additional boost.

PolyGram Video International's director of international marketing Andy

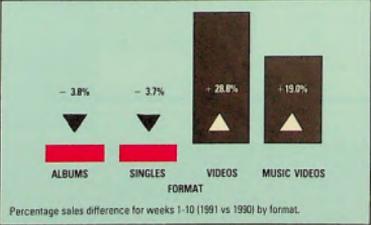
Murray says: "Video hasn't peaked yet, it is still growing, whereas records have peaked."

He argues that the concentration in the music video market on big name acts is paying off.

Music video is not in the business of breaking new acts. A successful album must still come first.

It means that in the long-term stagnant record sales are bad news for the music video business too.

## VIDEO BEATS THE RECESSION



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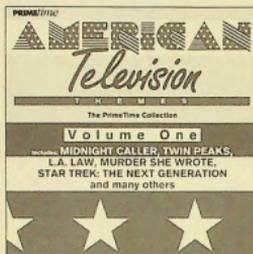


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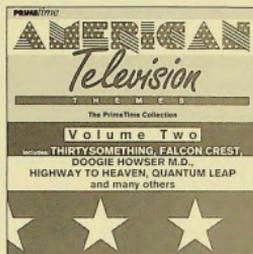


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  - 5) MANCUSO FBI
  - 6) NORTH AND SOUTH
  - 7) HOOPERMAN
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  - 9) SPENSER FOR HIRE
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  - 12) HUNTER
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CD: £6.08



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  - 2) FALCON CREST
  - 3) DOOGIE HOWSER M.D.
  - 4) HIGHWAY TO HEAVEN
  - 5) QUANTUM LEAP
  - 6) MACGYVER
  - 7) THE "SLAP" MAXWELL STORY
  - 8) HEAD OF THE CLASS
  - 9) ALF
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## TOP 75 SINGLES

THE OFFICIAL **music week** CHART

<b>1</b>	<b>THE ONE AND ONLY</b> Cherney/Travies Chrystalls
<b>2</b>	<b>THE STONK</b> Hale & Pace And The Stonkers London
<b>3</b>	<b>RYTHM OF MY HEART</b> Rod Stewart Warner Brothers
<b>4</b>	<b>WHERE THE STREETS.../...SERIOUSLY?</b> Pet Shop Boys Parlophone
<b>5</b>	<b>JOTRIDE</b> Roxette EMI
<b>6</b>	<b>LET THERE BE LOVE</b> Simple Minds Virgin
<b>7</b>	<b>SIT DOWN</b> James Fontana
<b>8</b>	<b>IT'S TOO LATE</b> Quartz introducing Dina Carroll Mercury
<b>9</b>	<b>SHOULD I STAY OR SHOULD I GO</b> The Clash Columbia
<b>10</b>	<b>SECRET LOVE</b> Bee Gees Warner Brothers
<b>11</b>	<b>BECAUSE I LOVE YOU (THE POSTMAN SONG)</b> Sister B Polydor
<b>12</b>	<b>YOU GOT THE LOVE</b> The Source featuring Carol Station Trojane
<b>13</b>	<b>SNAP MEGA MIX</b> Snap Arista
<b>14</b>	<b>I'VE GOT NEWS FOR YOU</b> Feargal Sharkey Virgin
<b>15</b>	<b>MOVE YOUR BODY (ELEVATION)</b> Xpansions Arista
<b>16</b>	<b>THIS IS YOUR LIFE</b> Benders London
<b>17</b>	<b>LOVE BEARS ITS UGLY HEAD</b> Living Colour Epic
<b>18</b>	<b>DO THE BARTMAN</b> ● The Simpsons Geffen
<b>19</b>	<b>LOSING MY RELIGION</b> R.E.M. Warner Brothers
<b>20</b>	<b>UNFINISHED SYMPATHY</b> Massive Wild Bunch
<b>21</b>	<b>LOOSE FIT</b> Happy Mondays Factory
<b>22</b>	<b>WEAR YOUR LOVE LIKE HEAVEN</b> Definition Of Sound Circ



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# C & C music factory

featuring Freedom Williams



<b>36</b>	<b>NEW</b> <b>CARAVAN</b> Imperial Carriots Cow
<b>37</b>	<b>HANGAR 18</b> Morgenthau Capitol
<b>38</b>	<b>38</b> <b>SAV HELLO WAVE GOODBYE '91</b> Soft Cell/Brian Auger Mercury
<b>39</b>	<b>39</b> <b>WORD OF MOUTH</b> Mike & The Mechanics Virgin
<b>40</b>	<b>40</b> <b>PRODUCT OF THE WORKING CLASS</b> Little Angels Polydor
<b>41</b>	<b>41</b> <b>ALWAYS ON THE RUN</b> Lenny Kravitz Virgin America
<b>42</b>	<b>42</b> <b>ALL RIGHT NOW</b> Free Island
<b>43</b>	<b>43</b> <b>BY MY SIDE</b> INXS Mercury
<b>44</b>	<b>44</b> <b>WHERE LOVE LIVES (COME ON IN)</b> Mission: Impossible Arista
<b>45</b>	<b>45</b> <b>PLAYING WITH KNIVES</b> Bizarre Inc Vivry Solidon
<b>46</b>	<b>46</b> <b>CHERRY PIE</b> Warrant Columbia
<b>47</b>	<b>47</b> <b>SONS OF THE STAGE</b> World Of Twist Circ
<b>48</b>	<b>48</b> <b>TODAY FOREVER (EP)</b> Ride Creation
<b>49</b>	<b>49</b> <b>GO FOR IT! (HEART AND FIRE)</b> Rocky Vloey, B. Ellis & Yvettia Hair Bust It
<b>50</b>	<b>50</b> <b>OVER RISING</b> The Christians Situation Two
<b>51</b>	<b>51</b> <b>LOVE YOU</b> Vanitas S&K
<b>52</b>	<b>52</b> <b>SAME SONG</b> Digital Underground Big Life
<b>53</b>	<b>53</b> <b>WHAT IS THIS THING CALLED LOVE?</b> Alexander O'Neal Tabu
<b>54</b>	<b>54</b> <b>SENZA UNA DONNA (WITHOUT A WOMAN)</b> Zucchero featuring Paul Young London
<b>55</b>	<b>55</b> <b>ME A CULPA PART II</b> Enigma Virgin International
<b>56</b>	<b>56</b> <b>REMEMBER THE DAY</b> Innocence Columbia
<b>57</b>	<b>57</b> <b>GET HERE</b> Ozru Adams Fontana
<b>58</b>	<b>58</b> <b>MOVE RIGHT OUT</b> Rick Astley RCA
<b>59</b>	<b>59</b> <b>COWBOYS AND ANGELS</b> George Michael Epic
<b>60</b>	<b>60</b> <b>ALRIGHT</b> Urban Soul Columbia
<b>61</b>	<b>61</b> <b>TOO WICKED (EP)</b> Aiswad Mango
<b>62</b>	<b>62</b> <b>BLACKWATER</b> Rain Tree Crow Virgin
<b>63</b>	<b>63</b> <b>DON'T GO MESS'N' WITH MY HEART</b>

# PLAYLIST CHART

## THE OFFICIAL music week CHART

Artist	Title	Label	Genre	Peak	Weeks on Chart	Points			
1	Rod Stewart RHYTHM OF THE HEART	Warner Brothers	A	B	A	49	3	89.1	
2	Bea Gans SECRET LOVE	Warner Brothers	A	B	B	A	43	12	87.6
3	Stevie B BECAUSE I LOVE YOU	Polydor	B	B	A	A	48	6	86.5
4	Roxette JOYRIDE	EMI	A	-	A	A	44	4	86.5
5	Banderas THIS IS YOUR LIFE	London	A	B	A	A	39	20	80.0
6	Quart Intend Dina Carroll IT'S TOO LATE	Mercury	B	A	A	A	43	8	79.2
7	Living Colour LOVE REARS IT'S UGLY HEAD	Epic	B	A	A	A	37	19	76.2
8	Madonna CRAZY FOR YOU	Sire	-	-	A	A	41	14	76.0
9	R.E.M. I MISSING MY RELIGION	Warner Brothers	B	B	A	A	41	19	75.5
10	Queen I'M GOING SLIGHTLY MAD	EMI	B	B	-	B	36	22	74.4
11	Savage feat. Carl Statton YOU GOT THE LOVE	Truelove	B	B	B	A	35	9	67.3
12	Pet Shop Boys WHERE THE STREETS HAVE NO NAME	Parlophone	A	B	A	A	38	7	66.3
13	Chesney Hawkes THE ONE AND ONLY	Chryslis	A	-	A	A	42	5	65.7
14	Susanna Hoffs MY SIDE OF THE BED	Columbia	-	-	A	A	40	23	65.3
15	Feargal Sharkey I'VE GOT NEWS FOR YOU	Virgin	B	A	B	-	39	68	65.6
16	The Simpsons DO THE BARTMAN	Geffen	-	B	B	-	29	11	62.4
17	Jesus Loves You YOU BOW DOWN MISTER	More Protein	B	B	B	A	31	27	62.2
18	Massive UNFINISHED SYMPATHY	Wild Bunch	A	B	A	-	33	16	61.7
19	Free ALL RIGHT NOW	Island	-	-	A	A	31	24	61.4
20	Simple Minds LET THERE BE LOVE	Virgin	A	B	A	A	35	13	61.0
21	Happy Mondays LOOSE FIT	Factory	A	B	B	-	31	17	60.7
22	Nomad feat. MC Mike Freedom I WANNA GIVE YOU DEVOTION	Rumour	-	-	A	A	25	18	56.4
23	Seriti Politi/Shabba Ranks SHE'S A WOMAN	Virgin	A	B	B	A	31	32	56.0
24	Alexander O'Neal WHAT IS THIS THING CALLED LOVE	Tabu	B	B	B	A	34	59	55.5
25	Expansions MOVE YOUR BODY (ELEVATION)	Optimum	-	-	A	A	24	10	54.4
26	Oleta Adams GET HERE	Fontana	-	A	-	A	37	31	54.1
27	Mike & The Mechanics WORD OF MOUTH	Virgin	A	B	B	-	35	50	53.5
28	OMD SAILING ON THE SEVEN SEAS	Virgin	-	A	-	-	23	-	53.4
29	The Clash SHOULD I STAY OR SHOULD I GO	Columbia	A	B	A	A	39	2	52.7
30	INXS BY MY SIDE	Mercury	-	B	A	-	28	-	52.2
31	Chris Rea AUBERGE	East West	-	-	B	-	38	62	51.4
32	Kenny Thores OUTSTANDING	Cooltempo	-	B	B	-	44	50	50.8
33	Rick Astley MOVE RIGHT OUT	RCA	A	B	B	-	34	-	50.2
34	The Charlatans OVER RISING	Situation Two	B	B	A	B	24	30	50.1
35	Jesus Jones WHO? WHERE? WHY?	Food	A	-	A	-	30	21	48.2
36	Echo And The Bunnymen PEOPLE ARE STRANGE	East West	-	A	B	A	32	48	47.2
37	L.L. Cool J AROUND THE WAY GIRL	Def Jam	-	B	A	B	27	37	44.1
38	Mantronix DON'T GO MESSIN' WITH MY HEART	Capitol	A	B	B	A	31	33	42.7
39	The Mock Turtles CAN YOU DIG IT?	Sire	B	-	B	A	20	-	41.4
40	Sting MAD ABOUT YOU	ASAP	-	-	B	A	23	39	41.5
41	George Michael COWBOYS AND ANGELS	Epic	B	A	B	A	26	-	41.1
42	Rocky V./JB Ellis/T Hare GO FOR IT! (HEART AND FIRE)	Capitol	-	B	A	-	12	28	39.5
43	Zucchero & Paul Young SENSU SENSA DONNA	London	B	A	-	-	31	-	39.4
44	Rolling Stones HIGHWIRE	Rolling Stones	A	-	-	-	23	-	38.7
45	Ralph Tresvant STONE COLD GENTLEMAN	MCA	-	B	B	-	18	-	38.3
46	Beautiful South LET LOVE BREAK UP ITSELF	Go! Discs	-	B	A	B	32	51	37.9
47	Aswad BEST OF MY LOVE	Mango	-	B	B	A	24	-	37.4
48	Vivaldi/Travolta/Newton-John GREASE - THE DREAM MIX PW/Polydor	Atlantic	-	-	A	-	23	47	36.5
49	Debbie Gibson ANYTHING IS POSSIBLE	Atlantic	-	-	A	-	25	-	36.7
50	Ned's Atomic Dustbin HAPPY	Furtive	-	B	B	-	19	41	34.8
51	Celine Dion WHERE DOES MY HEART BEAT NOW	Arista	-	-	-	-	19	-	34.7
52	Womack & Womack UPTOWN	KLF Communications	-	B	B	-	18	40	33.9
53	The KLF 3 A.M. ETERNAL	Warner Brothers	-	B	-	-	29	-	32.8
54	Ala FAIRLY MORNING	Savage	B	B	-	-	24	-	31.7
55	Soho LOVE GENERATION	London	-	-	B	-	18	1	31.6
56	Hale & Pace And The Stonkers THE STONK	RCA	-	-	A	-	20	52	31.5
57	Eurythmics LOVE IS A STRANGER	Dino	-	-	B	A	21	-	30.1
58	Timmy T ONE MORE TRY	East West	-	-	-	-	18	-	29.2
59	Jan Gravenon ANYONE WHO HAD A HEART	Capitol	-	B	-	-	12	60	28.9
60	MC Hammer HERE COMES THE HAMMER								

Compiled by Spotlight Research. Rating based on UK pop only. Station weights are based on total listening hours as compiled by JCRAR. 100% playing time represents A, 1 on B, 2 on B, 3 on B, 4 on B, 5 on B, 6 on B, 7 on B, 8 on B, 9 on B, 10 on B, 11 on B, 12 on B, 13 on B, 14 on B, 15 on B, 16 on B, 17 on B, 18 on B, 19 on B, 20 on B, 21 on B, 22 on B, 23 on B, 24 on B, 25 on B, 26 on B, 27 on B, 28 on B, 29 on B, 30 on B, 31 on B, 32 on B, 33 on B, 34 on B, 35 on B, 36 on B, 37 on B, 38 on B, 39 on B, 40 on B, 41 on B, 42 on B, 43 on B, 44 on B, 45 on B, 46 on B, 47 on B, 48 on B, 49 on B, 50 on B, 51 on B, 52 on B, 53 on B, 54 on B, 55 on B, 56 on B, 57 on B, 58 on B, 59 on B, 60 on B.

## US TOP 30 SINGLES

Rank	Artist	Title	Label
1	COMING OUT OF THE DARK	Gloria Estefan	Epic
2	ONE MORE TRY	Timmy T	Quality
3	THIS HOUSE	Trace Spencer	Capitol
4	HOLD YOU TIGHT	Tara Kemp	Capitol
5	I'VE BEEN THINKING ABOUT YOU	Londrobait	MCA
6	SOMEDAY	Mariah Carey	Columbia
7	YOU'RE IN LOVE	Wilson Phillips	SBK
8	SADENESS PART 1	Enigma	Cherry
9	GET HERE	Oleta Adams	Fontana
10	SIGNS	Tina Turner	Geffen
11	IESHA	Another Bad Crew	Motown
12	IT'S BEYOND YOUR SIDE	Stevie B	EMI
13	ROUND AND ROUND	Tevin Campbell	LMR
14	BABY BARE	Amy Grant	Paslay Park
15	RICO SUAVE	Gerardo	AMM
16	RESCUE ME	Madonna	Interscope
17	JOYRIDE	Roxette	EMI
18	MERCY MERCY ME	Robert Palmer	Sire
19	CRY FOR HELP	Rick Astley	Atlantic
20	STAR SPANGLED BANNER	Whitney Houston	Arista
21	ALL THE MAN THAT I NEED	Whitney Houston	Arista
22	SHOW ME THE WAY	Sway	AMM
23	WHERE DOES MY HEART BEAT	Celine Dion	Epic
24	I LIKE THE WAY (THE KISSING GAME)	Hi Five	Jive
25	AROUND THE WAY GIRL	L.L. Cool J	Def Jam
26	IT'S TOUGH BEING A MIGHTY LONG GUY	Chaka Demus	EMI
27	ALL THIS TIME I'VE BEEN	Atlantic	AMM
28	JUST THE WAY IT IS	Baby, The Rembrandts	Atlantic
29	IT'D DO 4 YOU	Father M.C.	Uptown
30	HERE WE GO	C&C Music Factory	Columbia

## US TOP 30 ALBUMS

Rank	Artist	Title	Label
1	Mariah Carey	Mariah Carey	Columbia
2	Gonna Make You Sweat	C&C Music Factory	Columbia
3	[G] The Soul Cages	Sing	Capitol
4	Wilson Phillips	Wilson Phillips	SBK
5	Shake Your Money Maker	The Black Crowes	Def American
6	To The Extreme	Vanilla Ice	SBK
7	Into The Light	Gloria Estefan	Arista
8	Heart Shaped World	Chris Isaak	Republic
9	I'm Your Baby Tonight	Whitney Houston	Arista
10	Please Hammer Don't Hurt Me	M.C. Hammer	Capitol
11	Some People's Lives	Bette Midler	Arista
12	Five Man Acoustical Jam	Tina Turner	Geffen
13	Empire	Queen	Atlantic
14	The Immaculate Collection	Madonna	Sire
15	MC/MC/A D	Enigma	Cherry
16	The Doors (OST)	The Doors	Arista
17	The Simpsons Sing The Blues	The Simpsons	Geffen
18	Hooked	Great White	Capitol
19	The Razors Edge	AC/DC	Atlantic
20	Circle Of One	Oleta Adams	Fontana
21	The Future	MC	MCA
22	Mama Said Knock You Out	L.L. Cool J	Def Jam
23	X-Files	Arista	Atlantic
24	Rhythm Of The Saints	Paul Simon	Warner Brothers
25	No Fences	Garth Brooks	Capitol
26	Cooler In The Playground	Another Bad Crew	Motown
27	Out Of Time	R.E.M.	Warner Brothers
28	Trixxter	Travis	Mechanic
29	Serious Hits	Live, Phil Collins	Atlantic
30	Damn Yankees	Damn Yankees	Warner Bros

Charts compiled by Billboard. March 30, 1991. Albums are awarded to those producing the greatest single and sales gain.



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# TOP 30 VIDEO

## THE OFFICIAL **D**music week CHART

Pos	Artist Title	Label	Pos	Artist Title	Label
NEW	Category/running time	Cat no.	NEW	Category/running time	Cat no.
1	<b>NEW</b> THE RESCUEES Children's/1hr 14min	Walt Disney D 240642	16	<b>17</b> MADONNA: The Immaculate Coll... Music/55min	Walt Disney 7598382143
2	<b>NEW</b> LICENCE TO KILL Action/2hr 7min	Warner Home Video FES 35137	17	<b>14</b> THE YOUNG ONES: Demolition/Bomb/Sick B/C Children's/1hr 44min	BBCV/C 4476
3	ROSEMARY CONLEY'S WHOLE... Special Interest/1hr	BBC BBCV 4457	18	<b>5</b> PAVAROTTI/DOMINGO/CARRERAS PolyGram Vid CFV 11122	
4	<b>NEW</b> BACK TO THE FUTURE PART II Comedy/1hr 44min	CIC VHR 1397	19	<b>26</b> ROSIE & JIM Children's/1hr	Central/Video Col VC 1156
5	<b>NEW</b> GULF WAR — THE COMPLETE STORY Documentary/2hr	Video Collection VHR 6150	20	<b>26</b> HIGHLANDER Sci-Fi/1hr 52min	Warner Home Video PES 38950
6	<b>2</b> PRETTY WOMAN Comedy/1hr 55min	Touchstone D416272	21	THE LITTLE MERMAID Children's/1hr 48min	Legend LGV 10035
7	<b>NEW</b> UNDER THE SEA Children's/24min	Walt Disney D205822	22	<b>9</b> THE SOUND OF MUSIC Musical/2hr 45min	CBS/Fox 105150
8	<b>7</b> LADY AND THE TRAMP Children's Cartoon/1hr 13min	Walt Disney D205822	23	<b>NEW</b> LIZZIE & JOGGY BEAR Special Interest/95min	Video Collection VC 1185
9	<b>12</b> DEBORAH HARRY & BLONDIE: Very... Musical/1hr 20min	Chrysalis CVHS 5040	24	<b>NEW</b> MARY POPPINS Children's/2hr 14min	Walt Disney D 200232
10	<b>11</b> CALLANETICS Special Interest/1hr	CIC VHR 1335	25	<b>NEW</b> LETHAL WEAPON 2 Action/1hr 50min	Warner Home Video PES 11876
11	<b>3</b> RAB C NESBITT: Drink/Offski/Holiday Comedy/1hr 26min	BBCV 4485	26	<b>24</b> GREASE Musical/1hr 45min	CIC VHR 2417
12	<b>NEW</b> THE BEAR Adventure/1hr 29min	RCA/Columbia CVR 21746	27	<b>NEW</b> GHOSTBUSTERS II Comedy/1hr 39min	RCA/Columbia CVR 21754
13	<b>4</b> THE NAKED GUN Comedy/1hr 21min	CIC VHR 2150	28	<b>12</b> JANE FONDA'S NEW WORKOUT Video Coll. LR 2218	
14	<b>6</b> RAB C NESBITT: Work/Rat/City Of Culture BBC Comedy/1hr 28min	BBCV 4484	29	<b>18</b> DIRTY DANCING Musical/1hr 43min	Vestron VA 15223
15	<b>10</b> STATUS QUO: Anniversary Waltz Musical/1hr 20min	Castle Music Pics CMP 6029	30	<b>13</b> THE KING AND I Musical/2hr 13min	CBS/Fox 100450

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# TOP 15 MUSIC VIDEO

Pos	Artist Title	Label
NEW	Category/running time	Cat no.
1	<b>3</b> DEBORAH HARRY/BLONDIE: Very Best Of Chrysalis Compilation/1hr 20min	CVHS 5040
2	<b>2</b> STATUS QUO: The Anniversary... Compilation/1hr 20min	Castle Music Picture CMP 6029
3	<b>18</b> MADONNA: The Immaculate Collection Compilation/55min	Walt Disney 7598382143
4	<b>10</b> PAVAROTTI/DOMINGO/CARRERAS PolyGram Video CFV 11122	
5	<b>7</b> INXS: Greatest Video Hits '80-'90 PolyGram Video CFM 2512	
6	<b>10</b> MADONNA: Justify My Love/MTV Vogue Video Single/2min	Walt Disney 7598382253
7	<b>15</b> MC HAMMER: Please Don't Hurt 'em Comedy/1hr	PMI MVR 991266 3
8	<b>6</b> PHIL COLLINS: Seriously... MCEG Virgin Vision VVD 783	
9	<b>11</b> ELTON JOHN: The Very Best Compilation/1hr 30min	PolyGram Video CFM 2756
10	<b>NEW</b> RED HOT CHILI PEPPERS: Positive... Compilation/1hr	PMI MVR 990623
11	<b>16</b> THIN LIZZY: Dedication-Very Best... Compilation/55min	PolyGram Video CFM 2568
12	<b>18</b> DANIEL O'DONNELL: Thoughts Of... Compilation/30min	Telstar TVE 1007
13	<b>14</b> DANIEL O'DONNELL: An Evening With Ritz RITZV 0008	
14	<b>19</b> SKID ROW: Oh Say Can You Scream Live/1hr 43min	Walt Disney 7567501793
15	<b>17</b> TINA TURNER: Live From Barcelona Live/1hr 30min	PolyGram Video CFM 2842

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## TOP 30 MUSIC VIDEO

1	PAVAROTTI/DOMINGO/CARRERAS	PolyGram
2	STATUS QUO: The Anniversary	Castle Music
3	DEBORAH HARRY & BLONDIE: Very Best Of	Chrysalis
4	MADONNA: The Immaculate Collection	Walt Disney
5	DEBORAH HARRY & BLONDIE: Very Best Of	Chrysalis
6	CLIFF RICHARD: From A Distance	PMI
7	INXS: Greatest Video Hits '80-'90	PolyGram
8	DANIEL O'DONNELL: An Evening With	Ritz
9	TINA TURNER: Live From Barcelona	PolyGram
10	DANIEL O'DONNELL: Thoughts Of Home	Telstar
11	SKID ROW: Oh Say Can You Scream	Walt Disney
12	DANIEL O'DONNELL: TV Favorites	Ritz
13	DANIEL O'DONNELL: Live In Concert	Ritz
14	ALDO SIMONE: The Making Of Pump	PMI
15	CLIFF RICHARD: Private Collection	PMI

Thu 4th	Halifax	Civic Theatre
Fri 5th	Carlisle	Sands Leisure Centre
Sat 6th	Carlisle	Sands Leisure Centre
Sun 7th	London	Wembley Conference Centre
Wed 10th	Llandudno	Arctic Theatre
Thu 11th	Manchester	Arctic Theatre
Fri 12th	Derby	Assembly Rooms
Sat 13th	Southport	Central Hall
Sun 14th	Oxford	Apollo Theatre
Tue 16th	Westcliff on Sea	Cliffs Pavilion
Wed 17th	Porsmouth	Guldhall Theatre
Thu 18th	Margate	Winter Gardens
Fri 19th	Northampton	Derngate Theatre
Sat 20th	Plimton	Festival Theatre
Sun 21st	Worcester	Grand Theatre
Sat 22nd	Lincoln	Ritz Theatre
Thu 25th	Lincoln	Ritz Theatre
Fri 26th	Stoke on Trent	Victoria Hall
Sat 27th	Edinburgh	Playhouse Theatre
Sun 28th	Sunderland	Empire Theatre



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23	14	CHAZY FOR YOU (PREMIUM CD)	See
24	22	SHE'S A WOMAN Scotti Pollitt (feat. Shaibu Rankisi)	Vigyn
25	NEW	HUMAN NATURE Gary Clark On-U Sound System	Perfecto
26	21	WHY? WHERE? WHY? Jesus Jones	Food
27	18	I! WANNA GIVE YOU DEVOTION Normed featuring MC White Freedom	Rumour
28	27	BOW DOWN, MINSTER Jesus Loves You	Moan Protein
29	NEW	HIGHWIRE Rolling Stones	Partophone
30	22	I'M GOING SLIGHTLY MAD Queen	Partophone
31	NEW	LOVE & KISSES Daniell Monroque	MCA
32	38	OVER TO YOU, JOHN (HERE WE GO AGAIN) Jive Bunny & The Mastersmixers	Music Factory
33	NEW	HERE WE GO C+C Music Factory (feat. Freedom Williams)	Columbia
34	34	BEN CAUGHT STEALING Jane's Addiction	Warner Brothers
35	29	CAN YOU DIG IT? The Mock Turtles	Sire



side

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## TWELVE INCH

1	NEW	SIT DOWN JAY-Z	21	18	LOVE REARSETS Deli
2	NEW	HUMAN NATURE System	22	NEW	SONGS OF THE STRAGE The Roots
3	NEW	SNAP MEGA MIX Snap	23	NEW	PRODUCT OF THE WONKING CLASS (feat. Angeli Simpson)
4	1	WHERE THE STREETS / SERIOUSLY / Part 2 Jagged Edge	24	13	I! WANNA GIVE YOU DEVIATION (feat. DJ Khaled, rapper)
5	1	IT'S TOO LATE Santana (feat. David Carradine)	25	NEW	REMEMBER THE DAY The Roots
6	7	BLANK WITH KNIVES Beyoncé	26	7	CAN YOU DIG IT? The Mock Turtles
7	2	YOU GOT THE LOVE The Source feat. Ciara & Sharon Phillips	27	8	RHYTHM OF AN HEART Rud Stewart
8	5	UNFINISHED SYMPATHY Kanye West	28	8	BACK BY DOPE DEMAND King Bee
9	NEW	HERE WE GO The Roots (feat. Jay-Z, Freedom Williams)	29	11	ADRENALIN (EP) Rage
10	2	LET THERE BE LOVE Simple Minds	30	22	JORDRE Rovibe
11	NEW	WHERE LOVE LIVES (COME ON IN) Jason Lytle & Luke Lambert	31	8	TODAY FOREVER (EP) Rage
12	NEW	CARAVAN The Roots	32	23	SHE'S A WOMAN Santana
13	4	MAKE YOUR BODY ELEVATION (feat. Jovanotti)	33	NEW	HIGHWIRE Rolling Stones
14	1	LOOSE FIT Heavy Mervyns	34	16	SHOULD I STAY OR SHOULD I GO? (feat. The Roots)
15	8	BEEN CAUGHT STEALING Jane's Addiction	35	22	WHY? WHERE? WHY? Jesus Jones
16	9	WE CAN'T STOP WHEELS (feat. The Roots)	36	13	WHAT IS SHE SAYIN' The Roots (feat. Busta Rhymes)
17	NEW	ALRIGHT Lil' Kim	37	7	WHAT IS THIS THING...? Alexander O'Neal
18	2	SAME SONG Digital Underground	38	NEW	PEARL Chaparrisse
19	2	THE ONE AND ONLY Bardot	39	2	LOVE ON NOTHING Shane
20	18	THIS IS YOUR LIFE Bardot	40	NEW	DADDY'S LITTLE GIRL Nicki D

64	41	GREASE - DREAM MIX Franco Vulliamy/John Travolta/Olivia Newton-John/Polydor	Capitol
65	37	AROUND THE WAY GIRL Dad J	Dad Jam
66	NEW	SAILING ON THE SEVEN SEAS OMD	Virgin
67	NEW	PEARL Chaparrisse	Dedicated
68	NEW	GOLDEN BROWN The Stranglers	Epic
69	41	HAPPY Ned's Atomic Dustbin	Funrise
70	53	GIMME SOME Part 2 / Mick	PWL
71	45	ADRENALIN (EP) N-Joi	deConstruction
72	49	3 AM ETHERAL The KLF/Children Of The Revolution	KLF Communications
73	51	BACK BY DOPE DEMAND King Bee	1st Bass
74	44	OUTSTANDING Kerry Thomas	Chameleon
75	NEW	DADDY'S LITTLE GIRL Nicki D	Dad Jam

# FATHER



the new single

7" . 12" . MC . CD

EMI



# MI-PRICE/BUDGET CLASSICAL ALBUMS

#	Title	Composer	Artists, Dir.	Label
1	CLASSICAL COLLECTION SAMPLER		Confer	CD: CDDCATAC; CDDCAT I (CA)
2	VIVALDI: FOUR SEASONS	Vivaldi	Emmanuel	EMX 412059/51EMX 412056/58 (E)
3	DUETS FROM FAMOUS OPERAS		Confer	CFP 44907/CFP 44908 (E)
4	ELGAR: VIOLIN CONCERTO	Elgar	Nigel Kennedy/Rosemary Po	EMX 412059/51EMX 412056/58 (E)
5	INTRODUCTIONS TO THE MOZART EDITION	Mozart	Neuwirth/Morawiec/ASM	CD: 401292/51 (E)
6	PUCCINI: ARIAS	Puccini	Confer	CCP 4569/7CCP 4570 (E)
7	THE WORLD OF GILBERT & SULLIVAN	Decca	D'Oyly Carte	CD: 430092/2MC; 430094 (E)
8	HOLST: THE PLANETS	Holst	Confer	CFP 40234/CFP 40235 (E)
9	TCHAIKOVSKI: 1812 OVERTURE	Tchaikovsky	Confer	CFP 1057/CFP 107 (E)
10	KING OF THE HIGH C'S	Decca Opera Gate	Luciano Pavarotti	CD: 421320/2MC; 421324 (E)
11	BEST-LOVED CLASSICS 1	EMI Laser	Various	CD: CD2 762503/2MC; L2 762504 (E)
12	ALBINONI/PACHELBEL	DG Gallenre	Herbert Von Karajan/BPO	419044/419044 (E)
13	ASMP 30TH ANNIVERSARY JUBILEE SAMPLER	Philips	Various	CD: 4350/2 (E)
14	MOZART'S GREATEST HITS	Maestro	Various	GL 8929/3 (CA); 8929 (BMG)
15	BIZET: CARMEN SENS AND ARIAS	Decca Opera Gate	Confer	CD: 421320/2MC; 421324 (E)
16	ALBINONI/CORELLI/VIVALDI/PACHELBEL	DG Walkman	Various	DVLP 2103/DVMP 2102 (TB)
17	WARSAW CONCERTO	Confer	Kevin Aleshin/RSCD/Adms	CFP 41449/31CFP 41449/34 (E)
18	HANDEL: WATER MUSIC	Decca	Richard Hickox/LSO	CFP 40090/7CCP 40092 (E)
19	PUCCINI: TURANDOT (HIGHLIGHTS)	Decca Opera Gate	Edlyn Martini/PVO	CD: 421320/2MC; 421324 (E)
20	THE COLLECTION	Decca NVL	Luciano Pavarotti	DVLP 2103/DVMP 2102 (TB)
21	HOLST: THE PLANETS	Imp. Classics	Richard Hickox/LSO	CD: CD2 762610/2MC; L2 762614 (E)
22	BEST-LOVED CLASSICS 2	EMI Laser	Various	CD: CD2 762610/2MC; L2 762614 (E)
23	GREAT CHORAL CLASSICS	Confer	Various	CFP458/2CCP458 (E)
24	MOZART: REQUIEM	Confer	New Philadelphia Chamber	CFP 4339/7CCP 4339 (E)
25	RAHAMANOV: PIANO CONCERTO 2	Confer	Martino Tomic/PVO	CFP 4343/7CCP 4343 (E)
26	MOZART: REQUIEM	DG Gallenre	Herbert Von Karajan/BPO	419867/419868 (E)
27	VERDI: ARIAS	Confer	Various	CD: CDDCF 492/MC; TCCP 492 (E)
28	VIVALDI: FOUR SEASONS	Emmanuel	New/Markham/LPCO	EMX 2009/2EMX 2009 (E)
29	SACRED ARIAS	Confer	Various	CFP 4532/7CCP 4532 (E)
30	A VIENNESE EVENING	Confer	Bramwell Tovey/Kate G	CD: CDDCF 493/MC; TCCP 493 (E)
31	MOZART: PIANO CONCERTOS 20 & 21	DG Gallenre	Friedrich Gulda/Bravo/Orf	415843/415844 (E)
32	BEST-LOVED CLASSICS 4	EMI Laser	Various	CD: CD2 762610/2MC; L2 762614 (E)
33	PUCCINI: ARIAS AND DUETS	Confer	Various	CD: CD2 762610/2MC; L2 762614 (E)
34	BEEHOVEN PIANO SONATAS	DG Walkman	Various	MC 413824/51 (E)
35	HOLST PLANETS/ELGAR ENIGMA VARIATIONS	DG Walkman	Various	MC 413824/51 (E)
36	ELGAR: CELLO CONCERTO	Confer	Charles Colwell/J	CFP 4430/7CCP 4432 (E)
37	BEST OF MOZART	Philips	Various	CD: 42269/2MC; 422696 (E)
38	BEEHOVEN SYMPHONY NO. 9	DG Gallenre	Herbert Von Karajan/BPO	415832/415833 (E)
39	BIZET/PUCCINI/VERDI DUETS	RCA Victor	Herbert Von Karajan/BPO	GL 87789/3 (CA); 87789 (BMG)
40	MOZART: OPERA HIGHLIGHTS	DG Walkman	Various	MC 415613/4 (E)

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# DISTRIBUTION: INDIE SINGLES†

#	Title	Artists	Label† (Distributor)
1	LOOSE FIT	Happy Endings	Factory FAC 217 (FAC 312) (E)
2	WANNIA (GIVE YOU) DEVOTION	Runarum/RUMMI 25 (E)	
3	TODAY FOREVER (EP)	Creation - ICORE 50071 (E)	
4	OVER RISING	The Charlatans	Situation Two SIF 96 (E) (RT)
5	PLAYING WITH KNIVES	Violent Solution STORM 2SR (STORM 25) (E)	
6	SAME SONG	Big Life BLR 401 (E)	
7	A. M. ETERNAL	KLF Communications KLF 0500 (E)	
8	GIMME SOME	PWL PWL71 (E) (E)	
9	BACK BY DOPE DEMAND	King Bee	1st Base (IRU)F 6A (E)
10	BEAT UP (ALL OVER THE WORLD)	Real Recordings RR 1 (E)	
11	TAKE ME AWAY	Network NKS71 (E) (E)	
12	BETTER OFF WITHOUT YOU	Network NKS71 (E) (E)	
13	BLINDFOLD (EP)	Anxious ANX011 (E) (E)	
14	WAITING FOR A STAR TO FALL	Hollywood HWD 2 (E) (E)	
15	IM READY	Profile PRO121 (E) (E)	
16	MIX BACK IN TIME	SMP SMC10 (E) (E)	
17	WHAT DO I HAVE TO DO	PAW PAA11 (E) (E)	
18	MASTY RHYTHM	Stress SS17 (E) (E)	
19	ONE MORE TRY	Dino 1127M4T 1 (E)	
20	UNDER SIEGE	Realunder RD 2426 (E)	
21	MAGIC	SLIPPERY MIRAGE SM71 (E) (E)	
22	LOLITA	Reverb/RVB1 (E) (E)	
23	N. R. GEE	DANCE DANCE 02 (E)	
24	FOUNTAIN O' YOUTH	Non Fiction YES10 (E) (E)	
25	ALL TOGETHER NOW	Producers MEX 102 (E) (E)	
26	WALK AWAY	Silvaco SIV 24 (E)	
27	LITTLE THINGS IN LIFE	Chenr WGR11 (E) (E)	
28	ANIMAL SHOUT	Outer Rhythm - IMMAN 31 (E) (E)	
29	THANK YOU FOR YOUR BODY	Big Life BLR 311 (E) (E)	
30	CELESTE	Creation CREO 102 (E) (E)	
31	TO HERE KNOWS WHEN	Creation CREO 85 (E) (E)	
32	BASS & BUZZ	Music's Shadows - (TOP 404) (SMD)	
33	MORNINGRISE	Creation - ICORE 88 (E) (E)	
34	SNAG	Way Cool/WAY 110 (E) (E)	
35	IF ONLY THESE LIPS COULD SPEAK	Play PLAY 25 (E) (E)	
36	RIDE (EP)	Creation CREO 87 (E) (E)	
37	X.O.CET	East Farm - (BR)301 (E) (E)	
38	DUNNO WHAT IS (ABOUT YOU)	Rhythm King LKST 44 (E) (E)	
39	TAKE ME AWAY	Raw Bass 178AS51 (E) (E)	
40	PLAY (EP)	Creation - ICORE 87 (E) (E)	

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# DISTRIBUTION: INDIE ALBUMS†

#	Title	Artists	Label† (Distributor)
1	SPARTACUS	Produce MMLKLP 1 (E)	
2	THE WHITE ROOM	KLF Communications JMSUP 006 (E) (RT)	
3	PHILLS 'N' THRILLS & BELLYACHES	Factory FAC 229 (E)	
4	30 SOMETHING	Rough Trade RT011270 (E) (E)	
5	THE REAL RAMONA	GAD CAD 1002 (E)	
6	PIQUOUD	Rough Trade RT021260 (E) (RT)	
7	NOWHERE	Creation CRELP 024 (E)	
8	SOME FRIENDLY	Situation Two STU 2 (E) (E)	
9	THE TRACKS OF MY YEARS	Dino DINTY 1 (E)	
10	RHYTHM OF LOVE	PWL HW 18 (E)	

# METAL CATH

#	Title	Artists	Label† (Distributor)
1	TIME'S UP	Emp 466004 (E) (E)	
2	DEICATION - THE VERY BEST OF	Venopu 860734 (E)	
3	YOUNG GUNS	Polydor 847604 (E)	
4	BACK STREET SYMPHONY	Emp 466004 (E) (E)	
5	THUNDER	COEMC 3570 (E) (E)	
6	PINK BUBBLES GO APE	EMI 86666 (E)	
7	A LITTLE ANIT ENOUGH	Warner Brothers WX 4032 (E)	
8	HOCKEY	Capitol TCE2 312 (E)	
9	CHERRY PIE	Atlantic ZEP 2 (E)	
10	REAZERS	ATM 745 (E) (E)	
11	LIVE AT THE BRITXON ACADEMY	Swash 832234 (E)	
12	CORNERSTONES 1967-1970	Capitol TCE2 312 (E)	
13	SLIPPERY WHEN WEY	Venopu 860734 (E)	
14	FIVE MAN ACOUSTICAL JAM	Gaffney/GEC 2431 (E) (E)	
15	RITUAL DE LO HABITUAL	Warner Brothers WX 300C (E)	
16	1916	Emp 467814 (E)	
17	RUST IN PEACE	Capitol TCE2 312 (E)	
18	SHAKE YOUR MONEYMAKER	Dat America 8425 (E) (E)	
19	BAT OF THE HELL	Cleveland INC 428249 (E)	
20	THE REAL THING	Swash 832234 (E)	
21	BLAZE OF GLORY/YOUNG GUNS II	Venopu 860734 (E)	
22	APPETITE FOR DESTRUCTION	Gaffney/WX 125C (E)	
23	HYSTERIA	Bludgeon RR/ HYSCAC 1 (E)	
24	MOURNING HAS BROKEN	Noisetr 10 1624 (BMG)	
25	THE RAZORS EDGE	Alco WX 364C (E)	
26	STILL GOT THE BLUES	Virgin TCY 26 (E) (E)	
27	NO PLAN FOR THE DYING	Emp 466004 (E) (E)	
28	OPPO GRAFFITI	AMM 395134 (E)	
29	RECYCLER	Warner Brothers WX 300C (E)	
30	HITS OUT OF HELL	Emp 466004 (E) (E)	

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BE AFRAID... BE VERY AFRAID



RETURN WITH THE SIZZLING NEW SINGLE

# 'HOUSEFLY'!



WARP RECORDS PRESENTS A NEW SINGLE FROM TRICKYDISCO: 'HOUSEFLY' OUT ON GENERAL RELEASE FROM APRIL 8TH. WAP 11 DISTRIBUTED BY PINNACLE.



# TOP 60 DANCE SINGLES

30 MARCH 1991

## THE OFFICIAL music week CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	NEW	<b>ALRIGHT</b> Urban Soul	Cooltempo COOLX 231 (E)
2	3	<b>PLAYING WITH KNIVES</b> Bizarre Inc	Vinyl Solution STORM 25 (SRD)
3	NEW	<b>HUMAN NATURE</b> Gary Clail On-U Sound	Perfecto PT 44402 (BMG)
4	NEW	<b>WHERE LOVE LIVES (COME ON IN)</b> Alison Limerick	Arista 614208 (BMG)
5	NEW	<b>HERE WE GO</b> C&C Music Factory	Columbia 6567556 (SM)
6	3	<b>UNFINISHED SYMPATHY</b> Massive	Wild Bunch WBRT 2 (F)
7	3	<b>SAME SONG</b> Digital Underground	Big Life BLR 401 (RT)
8	NEW	<b>SNAP MEGAMIX</b> Snap	Arista 614169 (BMG)
9	NEW	<b>REMEMBER THE DAY</b> Innocence	Cooltempo COOLX 226 (E)
10	NEW	<b>HOLD YOU TIGHT</b> Tara Kemp	Giant W 00201 (W)
11	4	<b>LOVE OR NOTHING</b> Diana Brown & Barrie K. Sharpe	flr FX 152 (F)
12	NEW	<b>INSIDE LIFE</b> Incognito	Talkin Loud TLKX 7 (F)
13	NEW	<b>FUNK FUNK FUNK</b> Reese	Network NWKT 23 (P)
14	RE	<b>SPICE</b> Eon	Vinyl Solution STORM 22 (SRD)

15	2	<b>IT'S TOO LATE</b> Dance introducing Dma Carroll	Mercury ITM 312 (F)
16	15	<b>WE SHOULD HOLD HANDS IN THE</b> L.A. Mix	A&M AMY 755 (F)
17	5	<b>YOU USED TO SALSA</b> Richie Rich's Salsa House	flr FX 156 (F)
18	2	<b>TAKE AWAY</b> True Faith With Final Cut	Network NWKT 20 (P)
19	14	<b>DADDY'S LITTLE GIRL</b> Nikki D	Def Jam 6567346 (SM)
20	27	<b>THIS IS YOUR LIFE</b> Banderas	London LONX 290 (F)
21	13	<b>BACK BY DOPE DEMAND</b> King Bee	1st Bass RUFF 6X (RT)
22	11	<b>YOU GOT THE LOVE</b> Source feat Candii Stanton	Truelove TLOVE 1 (BMG)
23	26	<b>WEAR YOUR LOVE LIKE HAVEN</b> Definition Of Sound	Citra YRT 61 (F)
24	17	<b>EVERYBODY (ALL OVER THE WORLD)/P.1 Project</b> F.P.I. Project	Rumour RUMAT 29 (P)

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### ADVERTISEMENT

#### REGGAE DISCO CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	(1)	<b>STRONG LOVE</b> Vivian Jones	Virgo Vmstach VG 024
2	(2)	<b>MOVIE OVER</b> India/Apeche/Indian	City-city Sireco 001
3	(3)	<b>WE NO LOTION MAN</b> Capleton	Charm CRT 47
4	(5)	<b>I CAN'T WAIT</b> Sanchez	Blue Mountain BMD 112
5	(6)	<b>SET ME FREE</b> Gregory Isaacs & Ninjaman	BMD 111
6	(8)	<b>SHE WANT IT</b> Sweetie Bie	Mango 12MNG 772
7	(13)	<b>LENGTH AND STRENGTH</b> Super Barry	Charm CRT 49
8	(15)	<b>LOVE ME HAF FI GET</b> Cuty Ranks	Greenleaves PR 84
9	(10)	<b>KNOW HOW FE WORK</b> Capleton	Mr Doo MDD 0031
10	(7)	<b>LITTLE MISS</b> Reggae Stepper	Steeley & Cleve SCT 23

This Week	Last Week	Title Artist	Label (12") (Distributor)
25	16	<b>IT NEVER RAINS (IN SOUTHERN...)</b> Tony! Tony! Tone! Tony! Tony! Tone!	Wing WINGX 10 (F)
26	NEW	<b>RAPPIN' IS FUNDAMENTAL</b> RAPPIN' IS FUNDAMENTAL	A&M AMY 751 (F)
27	NEW	<b>POSSESSED</b> Awesome 3	A&M AMY 734 (F)
28	25	<b>SUCH A GOOD FEELING</b> Brothers In Rhythm	4th + B-way 12BRW 210 (F)
29	10	<b>ADRENALIN (EP)</b> N-Joi	deConstruction PT 43444 (BMG)
30	25	<b>SERIOUSLY?/WHERE THE STREETS</b> The Shop Boys	Panophone 12R 6285 (E)
31	5	<b>DON'T GO MESSIN' WITH MY...</b> Mantronix	Capitol 12CL 608 (E)
32	32	<b>LOLITA</b> Apollo 440	Reverb RVBT 001 (SP)
33	20	<b>SHE'S A WOMAN</b> Scrini Politti (feat Shabba Ranks)	Virgin VST 1333 (F)
34	NEW	<b>STONE COLD GENTLEMAN</b> Ralph Tresvant	MCA MCST 1521 (BMG)

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title Artist	Label/Picassone (Distributor)
1	NEW	<b>THE INCREDIBLE SOUND MACHINE</b> Mantronix	Capitol EST 1397CEST 2139 (E)
2	NEW	<b>TRY MY LOVE</b> Wooton Brothers	A&M 5331253314 (F)
3	5	<b>TRULY BLESSED</b> Teddy Pendergrass	Elektra EKT 82/EKT 82C (W)
4	6	<b>MARVA HICKS</b> Marva Hicks	Polydor 8472091/8472094 (F)
5	3	<b>EX-CEL</b> Bob State	ZTT ZTT 60/- (W)
6	NEW	<b>HARDCORE UPROAR</b> Various	Dino DINTV 20/DINMC 20 (P)
7	3	<b>A DREAM FULFILLED</b> Will Downing	Island (USA) 8482781/- (Import)
8	4	<b>FOREVER YOURS</b> 101 North	Capitol (USA) C 1925/101 (Import)
9	NEW	<b>THIN ICE - THE FIRST STEP</b> Various	Telstar STAR 2500/STAR 2500 (BMG)
10	2	<b>THE WHITE ROOM</b> KLF	KLF Communications JAMSLP 6/JAMSMC 6 (RT)

### ADVERTISEMENT

#### REGGAE CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
11	(12)	<b>GAL GORDON</b> Buba General	Mask Street MAS 006
12	(4)	<b>RUSSIA AND AMERICA</b> Cuty Ranks	Panhouse PH 91
13	(17)	<b>COMING DOWN TO SEE ME</b> Kuti	White Label ARR 118
14	(21)	<b>100% OF LOVE</b> Beres Hammond	Charm CRT 52
15	(20)	<b>I DON'T WANNA ...</b> Trevor Sparks & Frankie P	MDO 034
16	(11)	<b>GRIZZLE</b> Cuty Ranks	Steeley & Cleve SCT 24
17	(22)	<b>TELL ME NOW</b> Slaggy Ranks	Shelly's SLD 026
18	(14)	<b>MY SPECIAL LADY</b> Richie Davis	Unity FEJA 030
19	(9)	<b>DAN DA-DA</b> Super Cut	Wild Apache WAD 024
20	(15)	<b>WHAT KIND A WORLD</b> M.C. Ninja	Fashion FAD 084

This Week	Last Week	Title Artist	Label (12") (Distributor)
35	30	<b>LOOSE FIT</b> Happy Mondays	Factory FAC 312 (P)
36	37	<b>THE WORLD IS A GHETTO</b> Will Downing	4th + B-way 12BRW 211 (F)
37	NEW	<b>GOD IS IN THE HOUSE</b> RumieDub	flr FX 153 (F)
38	16	<b>SONS OF THE STAGE</b> World Of Twist	Citra YRT 62 (F)
39	28	<b>LOVE THE LIFE</b> James Taylor Quartet	Urban URBX 67 (F)
40	9	<b>AROUND THE WAY GIRL</b> LL Cool J	Def Jam 6566088 (SM)
41	36	<b>MOVE (DANCE ALL NIGHT)</b> Slam Slam	MCA MCST 1503 (BMG)
42	34	<b>WHAT IS THIS THING CALLED LOVE</b> Alexander O'Neal	Tabu 6567316 (SM)
43	22	<b>THROUGH</b> Victoria Wilson-James	Epic 6566556 (SM)
44	21	<b>MOVE YOUR BODY (ELEVATION)</b> Arista	613683 (P)
45	12	<b>LOST IN MUSIC</b> Stereos MC's	4th + B-way 12BRW 198 (F)
46	NEW	<b>NEW JACK HUSTLER</b> Ice-T	Giant W 00137 (W)
47	19	<b>I'M READY</b> Caveman	Profile PROFIT 1330 (P)
48	4	<b>CAN YOU DIG IT?</b> Mock Turtles	Siren SRNT 136 (F)
49	39	<b>KISSAWAY</b> Wop Bop Torlorio	Ten TENX 363 (F)
50	NEW	<b>GET IT TOGETHER</b> Redhead Kingpin & The FBI	Ten TENX 361 (F)
51	24	<b>(I WANNA GIVE YOU) DEVOTION</b> Nomad feat MC Mikee Freedom	Rumour RUMAT 25 (P)
52	31	<b>INTEGRATION</b> Kenny Larkin	Champion CHAMP 12274 (BMG)
53	23	<b>Cheap Talk</b> Loose Ends	Ten TENX 344 (F)
54	41	<b>LOVES HEARTBREAK</b> Lisa M	Polydor PT 125 (F)
55	33	<b>NASTY RHYTHM</b> Creative Thieves	Stress SST 3 (SP)
56	NEW	<b>FIND 'EM FOOL 'EM FORGET 'EM</b> S'Express	Rhythm King SEXY 02T (RTD)
57	NEW	<b>B-SIDES VOL 4</b> Various	Music Man MMI 8024 (Import)
58	29	<b>N-R-GEE</b> N-R-Gee Posse	D Zone DANCE 007 (SRD)
59	NEW	<b>THAT'S IT</b> French Connection	Creed CREED 10T (SRD)
60	RE	<b>CRIME STORY</b> Gunshot	Vinyl Solution STORM 24 (SRD)

### ADVERTISEMENT

#### REGGAE ALBUM CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	(1)	<b>SUNSPASH</b> Ninjaman	Pick-out PICUP 14
2	(4)	<b>AT HIS BEST</b> Frankie Paul	Techniques WRIP 26
3	(2)	<b>THE STOPPER</b> Cuty Ranks	Fashion FADL 020
4	(5)	<b>LOVE SONGS</b> Richie Davis	Progressive PSRPL 001
5	(6)	<b>WAYNE WONDER</b> Wayne Wonder	Panhouse DGP 20
6	(8)	<b>WAYNE WONDER &amp; SANCHEZ PT2</b>	Panhouse DGP 21
7	(7)	<b>MOONLIGHT</b> Dean Fraser	Greenleaves GREL 154
8	(3)	<b>ALL THE HITS</b> Bob Marley	Rohi RLP 7757
9	(10)	<b>GUILTY OF LOVING YOU</b> Gregory Isaacs	Jummys JIMP 005
10	(9)	<b>MY KINDA GIRL</b> Foxy Brown	Rax Records RAS 3070



# Songs seek ad angle

## EXPOSURE

The recent ad-triggered success of Praise, The Clash and Free has spurred the record industry towards actively pursuing slots for songs in TV advertising campaigns.

Leading the way is former Island Music business affairs manager Tony Orchudesch who helped place Free's All Right Now with Wrigley at the end of last year.

But the first to take the initiative have been songbrokers such as Songseekers, Search and newcomer Music Agency.

Songbrokers provide an off-the-peg song service for ad agencies. They charge a flat research fee of between £100 and £200 for which the agency will be sent a tape or a list of up to 500 appropriate songs to choose from.

If an agency already has its eye on a particular song, the broker earns its money by negotiating with the copyright holders, taking a percentage of the eventual licence fee.

According to Tara Morris, head of licensing at Songseekers, songbrokers never reveal the name of the product when approaching publishers. "We want to negotiate on the strength of the song rather than the strength of the product," she says.

The use of a master for a one-off network campaign can fetch £20,000 and rates rocket skywards for songwriters. Carole King's songs are expensive and difficult to



Commercial break: songbrokers never reveal the product's name

clear. Lennon-McCartney songs are unworkable in their original recordings and even the right to re-record might cost as much as £100,000.

Recordings by Yello, particularly Oh Yeah, have been used in a dozen countries to sell tobacco, sweets, cars and glass. The duo's management company, Spidercom, says it is preparing to move into songbroking itself, abandoning the back catalogue approach in favour of plugging "new acts for new products". Spidercom director Debbie Bourne is unenthusiastic about the existing songbroking network. "They aren't that great because they don't come from a music background," she says. Bourne predicts that the initiative will increasingly come from publishers or record companies as the

use of songs to sell products becomes more acceptable.

In fact the most successful oldie campaigns, those for Levi, are negotiated without brokers or pluggers.

According to Gwyn Jones, Levi's account manager at Bartle Bogle Hegarty, the choice of song is always made within the agency.

"We are contacted occasionally by these people but more often we get letters from consumers suggesting songs we can use. The one thing that both have in common is that they are absolutely 'no avail'," he says.

Song owners can benefit twice from a high profile campaign, picking up a hefty fee and amount of promotion but no amount of plugging can guarantee a place on the right ad. **Russell Brown**

**Magazine:** *MixMag*, launched 1983 by DMC Publishing  
**Cover price:** £1.50  
**Editorial profile:** Club/dance/style monthly  
**Key staff:** Editor — Dave Seaman, Joint MDs — Tony and Christine Prince.  
**Circulation:** 45,000 average  
**Age profile:** 18-24  
**Sex profile:** 65 per cent male  
**Music policy:** Positive coverage for dance across the spectrum. "If it's good we'll cover it, if not we don't. We're not in the NME style of 'let's slag this off'." Dave Seaman  
**Typical issue:** KLF, Taxman, Victoria Wilson-James, Frazier Chorus, Dave Norrell, Italo House '91.  
**Special features:** Specialist dance charts compiled by Bluebird Records. Monthly in-depth articles  
**PR view:** "Very good for dance music/specialist acts, but not sure about any other sort of music. Good for an act like Victoria Wilson-James who can sell in immediately into non-specialist magazines."  
**Matt Reynolds**, Epic press officer  
**Ad cost per thousand:** £45 based on one-off colour page at £1.400  
**Ed/rad ratio:** 75/25  
**Typical ads:** MC's, BMG Video, Bluebird, Manchester Underground, Technics  
**Advertiser's view:** "We advertise week in week out. DJs see *MixMag* open in specialist shops and see our ad" — **Bill**, label manager, Cardiac and From A Whisper To A Scream

### MONDAY MARCH 25

Snub featuring Rebel MC,  Soul Family Sensation, Wolfgang Press and Top. BBC2: 6.55-7.25pm

### TUESDAY MARCH 26

Music In Our Time featuring Robert Saxton, Radio Three: 10.35-11.35pm

### WEDNESDAY MARCH 27

Rapido featuring Flowered Up, St Etienne, Manic Street Preachers, Charlatans and Simple Minds, BBC2: 7.40-8.10pm

### THURSDAY MARCH 28

Classic Documentary featuring U2 (part two) Radio One: 9-10pm

Top Of The Pops, BBC1:  7-7.30pm

### FRIDAY MARCH 29

In Concert featuring Shirley Bassey, Radio Two:  4.02-5.02pm

Omnibus featuring Tom Jones, BBC1:  10.10-11pm

### SATURDAY MARCH 30

In Concert featuring Bebe and Cece Winans, Radio One: 10-11pm

The ITV Chart Show: 11.30-12.30am

Rhythms Of The World featuring artists from ethnic communities in New York, BBC2:  9.20-10.10pm

### SUNDAY MARCH 31

Maestro, Channel Four:  8-9pm



Brits are tops

## ADVERTISING SURVEY

Telstar tops *MW's* advertising survey for February after spending £192,000 on TV, press and radio advertising for its Brits '91 release.

Also in the top 10 (spends in £000s) were Parlophone for Queen's Innuendo (152), PolyGram for Soul Reflection

(150), EMI for Awesome (132) and Missing You (85), Epic for George Michael (82), Phonogram for Thin Lizzy (74), Epic for Gloria Estefan (63), Virgin for Belinda Carlisle (61) and Telstar for Unchained Melodies (59). **Source: MEAL**

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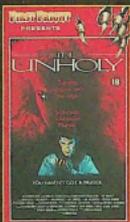
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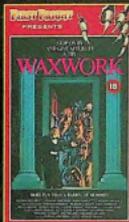
**PARENTS**  
81 mins. approx. VA 30123.



**BLOOD DINER**  
82 mins. approx. VA 30124.



**ZOMBIE HIGH**  
87 mins. approx. VA 30125.



**WAXWORK**  
90 mins. approx. VA 30126.



**DEATHSTALKER III**  
81 mins. approx. VA 30127.



**SLAUGHTER HIGH**  
85 mins. approx. VA 30128.



**RAWHEAD REX**  
85 mins. approx. VA 30129.



**C.H.U.D. II**  
81 mins. approx. VA 30130.



**LAIR OF THE WHITE WORM**  
90 mins. approx. VA 30131.



**CLASS OF 1999**  
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FIRST INDEPENDENT

# Small screen's silver lining

Sales of recent box office blockbusters are booming, says Matthew Cole

It takes a fertile imagination to picture Rosemary Conley's Hip And Thigh Diet playing on packed cinemas. But it is not long since the prospect of Hollywood's blockbusters leading a video retail boom would have appeared equally perverse.

Retail business is now three times its 1987 level with growing interest in high-budget movies a major market trend, however. But cinemas, too, continue to prosper. The video industry has shown itself to be a comfortable bedfellow of the box office where once the two may have seemed an unlikely match.

The establishment of a consumer demand that has seen sell through gain on rental revenue each year has been a significant achievement. But marketing departments are now looking at new ways of developing that trend into a sales fixture as reliable as those of the record industry.

A landmark was set by Touchstone with the successful simultaneous sell through and rental release of *Pretty Woman*. No longer can retail be seen as rental's little brother.

Buena Vista Home Video, distributor of Touchstone product, hopes to see the title top a million sales by this summer with retail taking a rare lead in revenue at estimated units sales of 650,000 over rental's 150,000.

"Clearly there are a lot of people who have seen it at the cinema, go back or maybe rent it and then buy the video," says Ian Driver, Buena Vista's sales



Creative pricing: RCA/WHV's mid-priced Screen Classics series

manager. "We did it to assist the retail market but the release was also a Christmas present for the rental sector."

That timing was crucial; the backing of a major box office success coupled with the December sales surge. The company had considered a similar dual release with *Who Framed Roger Rabbit?* in 1989. But it felt the retail market was not then strong enough.

Those anxieties remained before the release of *Pretty Woman* but the romantic comedy proved it could succeed where a similar release of *Rain Man* had failed for Warner Home Video.

While labels recognise this trend, none has yet to pinpoint a release as *Pretty Woman*'s successor. "What you need is two sexy stars, a massive box office

and a soundtrack that charts," says Driver.

That formula does, however, tend to describe CIC Home Video's *Ghost*, the UK's biggest yet box office success and the launched for the Righteous Brothers' number one single, *Unchained Melody*. But CIC managing director John Bickley is yet to be convinced. "Buena Vista had an obvious opportunity with the timing of *Pretty Woman*," he says. "I am not sure the same sales could be achieved outside the Christmas period."

An undoubted bonus of shorter embargoes before which a title attains sell through status is the freshness of promotion around the film's theatrical release. But Driver also points out that it makes a full price tag of £12.99 easier to stomach. "If *Pretty*

Woman had been out for six months on rental, it would've been hard to charge more than £9.99," he says. "Doing a simultaneous release can instantly gain £3 on each sale."

Creative pricing policies have been commonly used as a spur by distributors to encourage sales. RCA/Columbia Pictures' launch of Video Value sees the label join Warner Home Video and CIC in marketing a mid-priced range. RCA/Columbia retail division director Frank Brunger believes all three companies can only gain from entering the market together. "The more people that come in the better," says Brunger. "We are launching a £7.99 price point as an industry."

But despite the gesture of solidarity Brunger believes Warner's Video Value range is set apart from the others by its less obtrusive packaging. As gift buying is a crucial part of the market, he decided the product should never look out of place.

Brunger reckons a removable sticker is the way to maintain a quality appeal. Warner Home Video marketing manager Trevor Southam, on the other hand, says his label's Screen Classics series create the same effect with more identifiable packaging. "The key thing is quality and collectability. We want people to see the Screen Classics logo and want to buy more," he says.

The same emphasis on quality is evident throughout the industry. Medusa is one label recently to launch a sell through operation in order to keep pace with the change in emphasis.

"We built our reputation on B-movies and horror but they are not good sellers," says Medusa's press manager Dave Lewis. "Support titles are being squeezed out and we have had to move into sell through as the market re-shapes around quality high-budget films."

If the industry needs convincing of its entry into Hollywood's movie world it should consider the importance of its revenue to film-makers. In the US, video accounted for 41 per cent of Who Framed Roger Rabbit's total gross. *Batman* earned \$251m at the box office and \$180m through video. While UK figures are not yet available the trend is apparent.

The industry's priority is now to keep its balance amid the shifting sands of sell through release, embargoes and price points. "What we must never do is undervalue video, pricing things down and looking for quick sales," says CIC's John Bickley. Once these growing pains pass, film on video looks to be for a future as the cream of sell through product.

Sell through is gaining on rental all the time, according to BVA figures. In 1987 retail revenue was less than a quarter of rental income. By 1988 sell through earned a third of the rental total and in 1989 its sales were £300m, over half of rental's £560m. In 1990 as rental business fell retail boomed, earning an estimated £330m over 40m units sold. Industry surveys show that film now accounts for around a third of retail business, closely followed by children's video.

## Blockbusters head the pack

**Godfather: The Epic. CIC Video. £29.99**

Timed to capitalise on the buzz surrounding *The Godfather III*, this three-tape boxed set has collectable appeal. Includes unseen footage from *The Godfather I* and II. Ads in *Empire*.

**Field of Dreams. PolyGram Video. £9.99**

This sell through campaign backed by £300,000 TV advertising across all regions comes 11 months after rental



Godfather: capitalising on III



Back To The Future: TV push

release. Campaign highlights Kevin Costner's appeal since *Dances With Wolves*.

**Roadhouse. Warner Home Video. £9.99**

Patrick Swayze stars in this former rental number one, which goes on to sell through after seven months embargo. £200,000 TV and national press campaign focusing on Swayze. Window displays in HMV and Our Price.

**Back To The Future II. CIC. £12.99**

A £200,000 TV campaign aims to repeat theatrical success based on reputation of both parts I and II. Full price not expected to hinder sales.

**Ghostbusters II. RCA/Columbia. £9.99**

Follows sell-out success of last year's I and II limited edition set. Promotions include tie-in with Sodastream and free cartoon on each tape.

**National press China O'Brien. Entertainment in Video. £9.99**

First major role for Cynthia Rothrock, adds sex appeal to cult status of martial arts films. Spent 17 weeks in rental chart, sequel to follow.

# Specialists find a niche

Specialists rely on keen marketing to muscle in on a mainstream-dominated sales

The division of sell through into genres can often create more confusion than clarity. Taken together feature films can claim a lead in the retail league but are more usually divided into categories leaving children's titles the clear leader in 1990. Music tapes come second, pushing film's most popular genre, comedy, into third. Thriller and adventure movies follow with horror films bottom of the league behind sport and educational titles. But a 1990 poll of labels, distributors and retailers by CIN showed feature film as the leading super-genre with 32 per cent of the market ahead of children's 30 per cent. Sport, music and special interest shared the remainder.

Something to keep the kids quiet or a bit of a laugh after the pub shuts — video films are sometimes easier described by use than genre. As a result the pigeon-holing of a title often says more about its audience than its content.

"The classic idea of what video was all about when it started was kung fu or sex films," says Dave Lewis, of Medusa Communications, a company which has specialised in action and horror films. But these special tastes have been bulldozered aside by a wealth of mainstream movies.

As video embraces the Hollywood ethos of big budgets and big names, a film's star is far more significant an indicator of potential sales than plot. Without a name like Willis or Schwarzenegger to push action movies, sales can be insignificant.

Warner Home Video's Bloodsport is one of the genre's biggest sellers this year. "It is the classic example of an action film selling fantastically well because of its star," says Warner marketing director Trevor Southam. "Jean-Claude Van Damme is building up a huge following. It is the same as Mel Gibson selling Lethal Weapon."

Even a genre as specialist as martial arts is reliant on stars rather than just the guarantee of action to achieve big sales. While many have come and gone as pretenders to Bruce Lee's throne, Cynthia Rothrock has taken the martial arts market by storm.

China O'Brien, released on sell through on March 25, is her first major retail outing. Following the film's durable rental performance Entertainment In Video is hoping for another chart run.

While horror titles have their own cult stars the genre is unique in offering plot and special effects rather than the cast.

"Horror fans are a special breed, very dedicated," says Tim Doust of First Independent which this month launches a new horror series First Fright.

Head of marketing Doust has tried to give the genre a boost by stressing the collectability of the series. "Horror is not flavour of the month right now," says Doust. "We haven't spent a fortune on marketing First Fright but try to target as precisely as possible."

The horror series will be trailed on other tapes to establish the series' identity. Press advertising is confined to *Screen, Tracks* and *Insight*.

"Horror fans are a bit like heavy metal music fans; they don't die off and love to collect fanatically," says Doust.

"Although many of the label's titles never make the



First Fright — packaged to appeal to the genre's dedicated fans

transformation from rental to sell through, Doust hopes the First Fright series sales of around 10,000 by Christmas. Lead title for April in the series is Class Of 1999. "It is made to sell well on video," says

Doust. The film had no theatrical release but reached 16 in the rental chart in a six-week run.

The dedication of music fans is relied on more directly in marketing Prince's Graffiti Bridge. This also missed out on

a cinema release but Warner opted for an immediate sell through launch. "We could sell a couple of thousand on rental but that would only hold up the sell through release which is most important to the fans," says Southam.

"With a music title like this tied in with audio product the closer you can get the two releases the better. The album has been out since July and has already sold 200,000 copies. So the video needed to be available as soon as possible," he adds.

While genres can dictate how a film is marketed they can also influence sales. The Video Trade Association's chairman Derek Mann sees the value of re-issue series as attracting a new market to titles by genre identity. "The same Humphrey Bogart film could appeal to one buyer in the Gangster Collection and another in the Weepies Series. The possibilities are legion and marketing departments are doing a very good job," he says.

But while Mann says clever marketing has "produced sales on some real dummies", few marketing departments agree.

"The role of genre marketing can never be to deceive," says CIN Home Video managing director John Bickley. "But there may be a way you can promote the title to make it work better."

While romance, comedy and children's titles are clear market leaders, their popularity comes down to the simple fact they have an element everyone can enjoy. "You can read too much into genres," says Bickley. "Comedy titles are the most popular but we already knew that people like to have a laugh. It is that simple."

## Ghostbusters II gets an extra shove

Despite the work that goes into marketing specialist genres even the broadest and most successful categories of film can benefit from an extra shove. Ghostbusters II has the cast, reputation and comic appeal to ensure good sales. But RCA/Columbia retail division director Frank Brunger devised a special limited edition package to lengthen its appeal.

Having sold all 150,000 of the Ghostbusters I and II package priced at £14.99, the label has now released Ghostbusters II on its own. "I calculated that I should have another 100,000 units to go. The March launch is at a more attractive price (£9.99) and has a couple of promotional offers," says Brunger.



A special double pack lengthened Ghostbusters II's consumer interest

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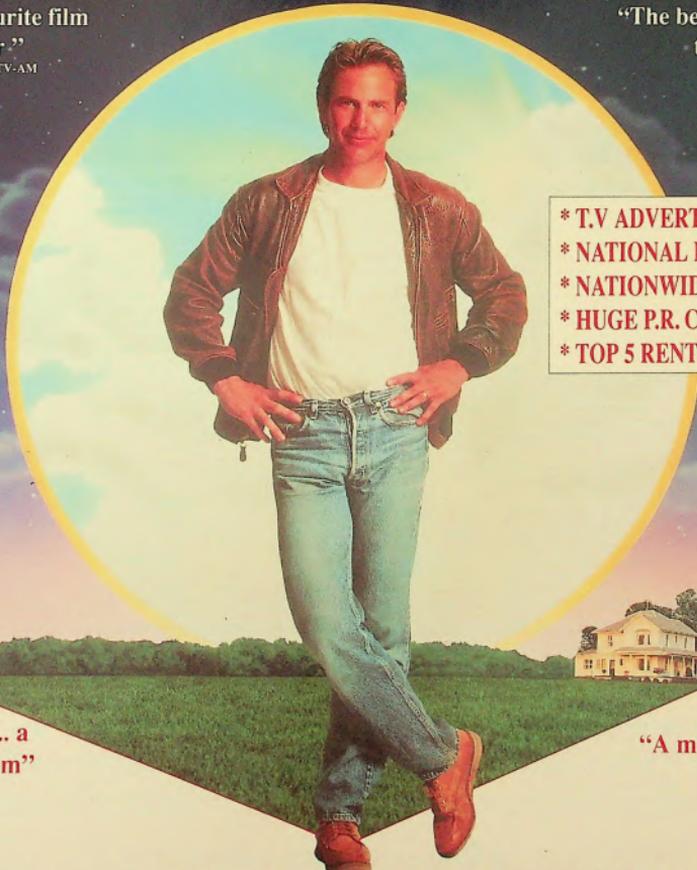
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# A window of opportunity

What factors influence the video buyer's decisions? Robin Cobb reports

## RICHARD GREEN

Head of video buying,

Woolworths/Entertainment UK  
"It has to be borne in mind that we are buying not only for Woolworths but also for a wide spread of independent retailers. Entertainment UK supplies 2,000 outlets altogether and of these we supply videos to more than 1,500."

"In deciding what to buy, and in what quantities, we have to take into account the customer profile within each of our different retailers. We have to ask whether a product is right for any of our retail customers or only some of them. Some, for instance, have a ban on 18 certificate videos."

"Naturally, we are influenced by cinema box office success but not in isolation. Sometimes a film does as well in proportion to its cinema success and that gives clues as to what we can expect in sell through."

"We find that films with a strong music element do well in sell through, particularly if there is an album or single release planned. *Pretty Woman* and *Dirty Dancing* are examples of where there are cross-audio possibilities."

"We support the relaxation of the time window between rental and sell through. We don't believe it will affect the rental market and, in fact, there is evidence that it stimulates it."

"While feature films may be generally considered to be the best selling video product, in our case features are outsold by children's video. We have about 60 per cent of the children's market. There is a lesson here for feature films. Children's product is now being released throughout the year rather than mainly in the late autumn."

"I would like to see feature film companies follow suit and not keep their best titles until the autumn. At present there is too much bias towards the back end of the year. It means that we cannot support all of the product that comes out in the autumn and we are more selective."

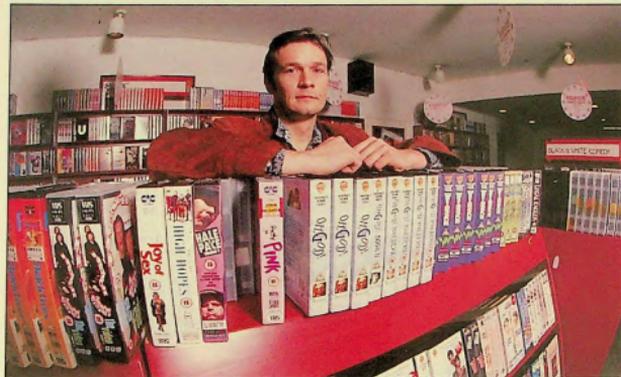
"Video sell through is a year-round market and we need the product to exploit that."

## TIM FORRESTER

Product group manager, WH Smith

"Most of the factors which influence purchasing decisions are fairly obvious. They include a film's success at the cinema and in rental and we keep tabs on these figures."

"We also look at the sales history of comparable titles of features. This is where our electronic point of sale (EPOS) records come in useful. In looking



## TARA GORDON

Video manager, Tower Records, Piccadilly, London

"At Tower, we don't have central purchasing and each shop does its own buying. But I compare notes with other Tower stores at least once a week. The purchasing habits are similar at all our London stores, with perhaps some minimal differences at our shop in Scotland."

"As well as the normal sell through video we also carry 'premiere' videos of feature films. This is where we pay the full price of a rental tape for retail sale before it comes on

at any new title we are able to refer back to how any comparable products sold."

"There are other factors such as the amount of marketing behind a title, how strong the sleeve is, the price point and how well we know the supplier."

"Other considerations are: the stars in the film and whether they are still current names; the timing of the release and what else is coming out in the same period to compete with it; and whether we are planning marketing around the film."

"It is noticeable that the time windows between cinema, rental and sell through releases are being eroded. The standard was once 12 months between each but now there are more and more exceptions. One recent example was *Pretty Woman*, where there was a simultaneous release on rental and sell through."

"We welcome this trend. If you can get the product out while it is more fashionable and topical you can sell more. It can be anticipated that this trend will

to the sell through market. The price to customers can be from about £70 to more than £90 but, surprisingly, there is a significant demand."

"These are presumably wealthy fanatics who can't wait for a product to come on to the sell through market. Because of their high cost, we have to be careful and we stock only the really high profile films. For instance, we sold more than 10 copies of *Total Recall* at over £70 each in a fortnight."

"But for normal sell through there can be quite a few variations between cinema

continue, since it does not appear to damage the rental sector."

## SHIRLEY SMEATON

Marketing and buying manager, Our Price Video

"The product is judged ultimately on its own merits. Its history on the cinema circuit is an indicator but that doesn't always work."

What has to be taken into account is how watchable it is. Is it the sort of thing that collectors will buy and watch repeatedly — does it have longevity? *Fatal Attraction* is a good example. It was a huge box office hit but didn't sell that well on video."

"The technical quality is important and the value-for-money element in its pricing. Then there is marketing activity by the video company, which makes a difference."

"Sleeve design is another factor: will it catch people's eyes on the shelves? Next is how appropriate it is for our target market. Our Price Music has a relatively young customer profile,

success and retail sales. It is often more to do with the stars of a film. While box office achievement is obviously a factor, current promotional campaigns for the video are also important."

"Since we don't rent, we are pleased when there is a simultaneous release on the rental and sell through markets. There have been a few instances recently and we would like to see more."

"Movies represent about 65 per cent of our video sales, which in turn represent between 15 and 20 per cent of the total shop business."

while Our Price Video covers a broader market. The video chain is very new and we are learning about our customers and their habits but the intention is that we cater for all interests."

"With regional variations of interest, we rely very much on the local knowledge of our individual branch managers. This applies less to feature films than, say, to sports videos. But the managers have quite a lot of latitude in selection and stocking."

"Music video product has traditionally been important for the music chain but feature films are an increasingly important part of the market for both chains. Films with a strong music element such as *Top Gun* will particularly appeal to the Our Price shopper."

"The video chain now has more than 20 outlets and the plan is to open quite a few more shops over the next couple of years."

*Shirley Smeaton has video buying responsibilities for both Our Price Video and Our Price Music.*

Although WH Smith does not stock rental copies of videos for sell through, it does accept customer orders for them.

Product group manager Tim Forrester says: "The retail price you have to put on a current rental title is about £90, but we do get a few orders for these."

# Scots now self-sufficient

The nascent SRIA faces a tough challenge to establish a separate identity

Scotland still boasts a constantly emerging pool of talent. Dance Factory director Stuart Clumpas picks Bhudha Grass Harbour as a band who have started to pull good crowds. A Gentle Sound and new Factory signings The Wendys are two of the few Manchester-style bands in Scotland, he says. Like Clumpas, Bruce Findlay tips The Lost Soul Band, in the Hothouse Flowers vein, and Pure Blind Panic, Barky Barky and The Electric Daiseys.

It was a £60,000 grant from the Scottish Development Agency which finally turned Scotland's dream of promoting and developing the interests of Scottish music-makers into reality in 1990.

Now the Scottish Record Industry Association employs a full-time administrator, has its own office and can pursue its cause: to create a "Mac-Tin Pan Alley".

The development of a self-sufficient business infrastructure will, it is hoped, reap the benefits of such internationally-successful and locally sown acts as Wet Wet Wet and Simple Minds.

Simply by presenting a unified front, the SRIA was able to lure the MCPS up to Edinburgh to discuss changes in copyright law. Discussions have also been held with the Musicians' Union over session rates so that new bands, hungry for airtime, could take a lower fee. Talks with the PRS, as SRIA vice chairman Brian Guthrie explains, enabled both sides "to fine-tune a system whereby we get a bigger chunk of money that's generated here."



Wet Wet Wet generate the kind of resources the SRIA seeks to tap

"I've already suggested a two to three per cent levy to administer a trust fund for labels, so money that floats back to those who already have it can be put back into the industry which launched them," he says.

New talent workshops are another SRIA initiative, both on its own, through the New Music World seminar, and supporting a recent MCPS seminar.

But while the SRIA's platinum/gold/silver disc sales awards have been presented for the last 15 months, the proposed Brits-style ceremony has yet to

name a sponsor, even though SRIA chairman Robin Morton says it has one.

More importantly, the controversial Scottish chart — highlighting the country's individual sales base and those acts and labels who find themselves swamped by national trends — has now got off the starting blocks after a series of false starts (see right).

The chart has highlighted the fragility of an umbrella association run on a largely part-time basis. Eilat Davis, whose Precious Organisation embraces

the management of Wet Wet Wet, a record label and a studio, claims he was close to pulling off a sponsorship deal for the chart with a Scottish bank. But the SRIA executive "blew it" by upsetting the elected go-between. Davis then resigned from the executive and the association "My credibility is at stake," he says, "when PolyGram's marketing manager asks me where is the Scottish chart a year after I told him about it."

Davis is highly critical of the SRIA's leadership. "They don't have the credibility, professionalism or the profile necessary to gain enough respect," he says. "There are some good, articulate entrepreneurs in the SRIA who don't need such representation. That the SRIA purports to represent the Scottish music industry is in fact a total lie — they don't represent major acts or management companies or agencies."

Davis points to the fact the SRIA's original instigators were folk/roots labels such as Robin Morton's Temple Records. This woolly jumper-identity, he says, tended to alienate the rock labels

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- MIDEM Representation
- Scottish Sales Awards
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—like Brian Guthrie's *Nightshift*. But Guthrie says: "When issues like the MCPS came up, we realised the gaps between the two sectors was much narrower.

"The media here also have the idea that we're not in a position to make statements on national or musical issues because we have small labels. Unfortunately, one's reputation here is moulded by the size of your wallet."

Guthrie says he has had offers to realign himself with other pop/rock members under a separate association. "But I believe we should all be there together," he says. "There's a tradition of being fragmentary in Scotland which I don't subscribe to. If Davis is right about us not representing the industry, why is our membership three times what it was a year ago?"

"If Davis doesn't want to rejoin, fair enough, but we'll be stronger for having him back."

Guthrie does admit to occasions when the executive might have been "a little amateurish and over-enthusiastic." "But we have fully established the profile of the Scottish music industry," he says. "For our first year, the BPI didn't even recognise us. People must accept that not that much can be achieved in the short-term."

Bruce Findlay's Schoolhouse Management company joined the SRIA in October after severing ties with Simple Minds. While castigating Davis for "being very

presumptuous in condemning an association that has been struggling to get things done for the industry," Findlay has his own criticisms: the SRIA should become the Scottish Music Industry Association to reflect the membership's shift away from its label base; and it set its sights too low at Midem by not showcasing Scotland's top-level achievements — such as Simple Minds and Deacon Blue — alongside the smaller labels and acts. "We have to look bigger and boast about what we have if we're to retain more of our income," says Findlay.

He stresses that rock labels should recognise that the "heather-and-haggis" element in the Scottish industry will always exist. "You can't ignore Robbie Burns because we have *Wet Wet Wet*. But we have to improve the rock label scene in Scotland, and get more rock members on the committee so that we can change things from within."

As Lisamor Recordings' Ronnie Simpson sees it: "The SRIA has to go from the sharp end of the business, like *Wet Wet Wet*, down to the guy with one release on a bedroom label."

"But quite a lot has been achieved. At least it's given the MCPS and the BPI a reasonable insight into our industry, that we aren't all mad Highlanders who want to attack the world."

Martin Aston

## Local pride is key

Glasgow band The Silencers' entry into the Scottish album chart at number six with *Dance To The Holy Man* is a clear illustration of the region's receding buying preferences.

It debuted last week in the Gallup UK chart at only 39. But in the first official Scottish chart printed in *Music Week* numbered at six. While the number one slot in both charts was REM's *Out Of Time*, Scottish bands traditionally win strong loyalty north of the border.

The table shows the difference in sales between

the UK as a whole and Scotland. The axis at zero represents sales for the whole of the UK. The entries show how much more or less popular titles were in Scotland than the rest of the UK. *Dance To The Holy Man*, for example, shifted 500 per cent more units in Scotland than in the UK. Music From Inspector Morse, however, sold 50 per cent more in the UK than it was expected to, but sold less in Scotland.

The 10 entries are the top and bottom five sellers in the new Scottish Top 20 album chart.

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## SCOTLAND

# True to their roots

Four views of the Scottish music industry. By Martin Aston

### ROBIN MORTON

Chairman, SRIA

"We're hurting here from the recession, the same as the rest of the UK, but there is a huge amount of talent and plenty of live music playing in Scotland."

"We have a very strong tradition of ethnic labels. It isn't fashionable music — but once we're established, the music sells forever."

"We're a bit weak at the rock'n'roll end. Fast Forward's failure knocked several small rock labels on the head. My sales in Scotland are very good, as you would expect, but what's important is to shift sales into Britain and abroad. We've noticed that independent rock labels have the same distribution problems as us."

"We need to develop the rock'n'roll end and get more independent labels like Postcard, rather than have rock bands chase the majors. We run 'So you want to run a record company'-type courses for the unemployed on publishing and distribution, and pass on information to members and non-members alike. But we need more funding."

"The main problem is that Britain has one of the most powerful record industries in the world — politicians think we all earn a fortune."

"In Canada, where there is a similar environment, there are government-assisted education courses, funds for tours and so on. That's what we need."

### BRUCE FINDLAY

Artist manager and radio presenter

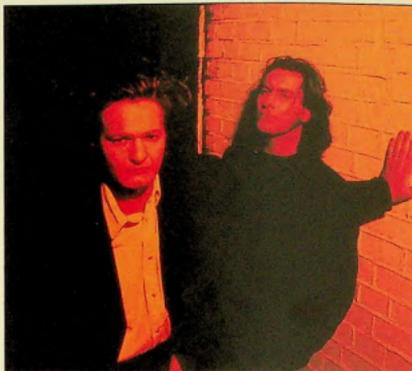
"Scotland currently has more successful artists than at any time in its history — more than 20 acts with record deals, relative chart success and credibility, which they've shown they can achieve while remaining based here."

"I don't like nationalism, but it's important that areas retain their cultural identity, particularly on a business level, because this isn't just about art. It takes two to tango, and artists need marketing."

"We have an excellent music business management course in Bathgate but there's still a brain drain to London because jobs aren't available here."

"In terms of creating a business infrastructure, I'd like to see more of the profit from record sales retained in Scotland. We're in the middle of a recession so it's not a good time for majors to open offices here, as they did in the Sixties. I'd rather see them funding independent labels, but letting them have their own identity."

Former Simple Minds manager



### STEVEN LINDSAY

Songwriter (above left) with The Big Dish

"It became easier for Scottish acts to become nationally accepted about seven or eight years ago, when we were trying to get a record deal. There was a real buzz after The Postcard thing with Orange Juice and Aztec Camera which identified a Scottish sound, and that got record companies up to Scotland, though most bands, like ourselves, did sound more American. But it's all faded slightly, with not many bands being signed at the moment, obviously because Manchester is the hip sound now."

"Maybe a lot of younger bands looked to Deacon Blue

Bruce Findlay currently manages The Silencers and producer Callum Malcolm, and runs his own Zoom label.

### STUART CLUMPS

Director, Dance Factory

"I'd say Scotland has the most committed live music audience. They're certainly regarded as the warmest — Barrowlands in Glasgow is often seen as the best gig of the tour. Tastes are markedly different from England, with a strong tradition of American folk and country music. Irish bands and quality guitar-oriented rock is very strong too."

"There's no indigenous black population so you don't get that inherent fan base or enthusiasm for an MC Hammer or Adeva or black dance music that Londoners go for, but the whole Manchester indie-dance scene has now taken off enormously. Happy Mondays sold out faster here than in Manchester."

and, to a lesser extent now, Simple Minds, and have seen what's been successful for Scottish bands. They're still trying to concentrate on writing songs rather than trying to set up a scene like Manchester."

"Scottish bands, including us, have been accused of being a bit old fashioned. In some ways we are, which is perhaps a good thing in that we aren't willing to jump on the bandwagon but to stick to our guns. From what I hear in rehearsals, the dance scene doesn't seem to have affected Scottish bands at all. They still sound like The Velvet Underground, which is where a lot of Scottish groups have grown from."

"That so many bands have come out of Scotland in the past few years points to a very creative base, and it's also a very healthy place to live, without London's intensity. And we're an hour closer to America by plane; it's very good for connections. We're over-ABR-ed here since they discovered the shuttle and that Glasgow has nice hotels. But it would be better if labels set up regional offices so that they could understand where bands were coming from and provide more contact as well as give everyone more focus. But the time that was two years ago when so many bands were forming, rather than in the current climate."

"Only when the Scottish music business becomes as developed as the Irish and we have our own charts, and people accept the Scottish market as a separate territory, will people see the merits of an office here."

Concert promoter Stuart Clumps also manages Love And Money.

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## DIARY

Funny how whenever I ring the MCPS these days I keep being told that Bob Montgomery has resigned. Maybe that's just the way it is feeling at the moment. ... Strange how things turn out just as Chrystalis celebrates Chesney Hawkes heading for the top of the charts, the man who signed him — former A&R director Peter

Robinson — is sitting at home having been laid off three weeks ago. ... Virgin staff were the ones to celebrate last week when four of their acts (including AVL artists) made appearances on Top Of The Pops. Virgin general manager Mark Williams promptly organised a works party. ... PWL setting up a hardcore rap label? Surely it must be an April fool. ... EMI classics MD Richard Lytton's decision to put Nipper into kennels was not really easy. One original painting from 1900 hangs over Lytton's Gloucester Place desk. It must now have even more of a handgrip expression about it. ... A bright sparking ring to tell me that BMG's release of the rhythyms on Laserdisc is failing to entuse staff. "What's a Laserdisc?" was the response to an enquiry to BMG distribution. ... That bootleg of Linda McCartney's astounding vocal performance at the Knebworth concert last year is getting more and more popular. Radio One DJ Simon Mayo even played it last Thursday. Surprisingly, Parlophone says there are no plans for an official release, but why not? It could be a big money-spinner for Music Therapy. ... Readers of The Sun last Friday may have noticed "A Wham-ette's view" of George Michael in the phone, calling the change "a political cheap shot" by the chancellor.

Like Sony Music press director Jonathan Morrish, he couldn't do without it. "By making me more easily available, it makes me more efficient," says Morrish.

Bob Lewis is getting out at the right time. He won't need it when he becomes full-time general secretary of retailers' association BARD in June.

"It will be an office-based job," he explains, from his car driving along the motorway.

Tom Dooley

## THE LAST RECORD I BOUGHT

by JODY SHARP



"The last record I bought was Playing With Knives by Bizarre Inc. It's got to be the most happening dance track at the moment and it's got a brilliant female vocal that gives you a rush."



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"I buy nearly every dance record that comes out so that I can keep up with the market. I suppose I should be a DJ really. Every single I buy is on CD but I nearly always buy singles."

"Apart from dance music, I like Dan Reed Network and I used to like a bit of Ten Jerico. Duran Duran are always good for when I'm doing the cleaning."  
Jody Sharp is the label manager at Atomic.



News of a forthcoming Bob Marley tour may come as a shock. The reggae star, after all, died 10 years ago.

But for photographer Adrian Boot it is something of a dream come true. For he is mounting an exhibition due to tour the world to mark the 10th anniversary of Marley's death.

Boot, 45, first met Marley in London in 1972 when he was commissioned by Island Records to photograph him.

"He was always a shy

person and at that time he spoke in more of a Miami drawl than Patois. But with the people surrounding him he could seem a little intimidating," says Boot.

The two struck up a rapport and Boot continued to take pictures of the star until his death.

His most memorable moment was at The National Stadium Peace Concert in Kingston, Jamaica in 1978, when Marley brought together on stage the Jamaican Prime Minister and the leader of

the opposition who were then embroiled in a bitter election campaign.

"Suddenly the historic moment happened right in front of me and I was the only one to get the picture," says Boot.

Now the "honky photographer" as Marley called him, is busy organising more than 100 photographs and other artifacts for the exhibition which opens at The Special Photographers Company in London on April 10 before visiting the rest of the UK.

## Morse's coda is mystery hit

Singing detectives have a history of chart success, from Kojak to Van Der Valk to Miami Vice.

But few would have expected a hit from the pensioner TV sleuth from Oxford, Inspector Morse.

Yet the Music From Inspector Morse is a top five album chart hit and Virgin Records general manager Mark Williams is delighted.

"It must be all part of the master mystery plan of the detective," he muses.

Virgin put the album together to coincide with the latest series of the TV detective show, after it was approached by Central Television.

"I'll be honest, it has taken us by surprise," admits Williams. "It's a perfect Sunday morning album, conjuring up images of Englishness, Oxford and classic cars — that's definitely what the public is responding to."

The theme music was composed and performed by Barrington Pheloung who also conducts several of the Mozart pieces to which Morse listens while pondering his latest murder case.

Williams says he was not a

Morse fan before this series. Perhaps it is the fact he is within an ace of having a gold disc, but now he says he's a confirmed addict. ...

## Sun goes down on desert songs

What have *The Sun* and *Mingles MD* got in common? They are both casualties of the Gulf war.

Both put together songs in support of Our Boys. But now the war is over and no-one seems to care.

Mingles MD David Mindel has been left with an unsigned masterpiece of screaming guitars and helicopter engines.

*The Sun*, meanwhile, released a charity single *As Time Stood Still* by Gulf Aid — a posse of celebrities and a point of Page Three girls — four days after the war stopped.

The *Mingles* tune was written as a theme for a show for the troops which was to be headlined by *Go West* and *Status Quo*. Mindel is convinced this "brilliant piece of moody rock" would be ideal as a single or a TV theme tune.

"It would be a shame if it were never heard," he says. "It would be perfect for a commercial. Anything where there are wide open spaces like in a

tyres or car advertisement." Or holidays in Kuwait, perhaps?

The *Sun* single is intended to raise funds for the official Gulf Trust charity. But two weeks after release through EMI it has only just scraped into the Top 100.

*Sun* senior executive Chris Davis says: "People are now thinking that they don't need to give to the Gulf Trust anymore because the war is over."

Plugging the single in the paper has now stopped after a two-week daily campaign.

"We don't want to bore our readers to death," confesses Davis.

IT was great reading that Betty Boo is a role model for today's youngsters.

Betty certainly makes the most of every moment as she climbs to the top of the pop charts, but she is doing so in a healthy and responsible way.

She has proved that you don't have to wallow in drugs, drink and debauchery to live life to the full.

From *Live Boomania* M Heath Bristol

(From Today newspaper) ... So that's what Rhythm King's MD does all day!

music week

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ABC

average weekly circulation January to June 1995: 11,200

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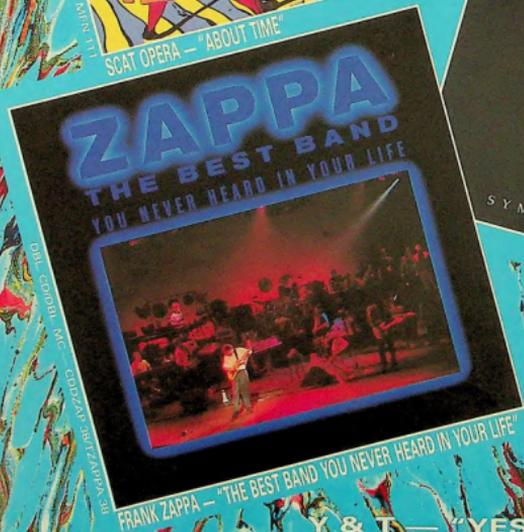
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