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night-time playlist



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the week's charts



RECORD MARKET UPDATE  
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SPECIAL

# music week

The Business Magazine for the Music Industry

20 APRIL 1991 £2.25

## Indies face identity crisis

The Rough Trade crisis is forcing indies' trade association Umbrella to rethink its definition of independence. The organisation is also lobbying for far-reaching changes to the industry's independent charts. It is even considering admitting majors as full members and effectively going in direct competition with the BPI.

Umbrella's current membership is restricted to independent labels with independent distribution. But the Rough

Trade crisis has thrown such definitions in doubt, particularly in regard to the charts. *Music Week* adopted the independent distribution criterion for the industry's official indie charts in October 1987.

Umbrella chairman Brian Leaf says: "We have been mulling it over for six months, but the Rough Trade situation is forcing a rethink."

"At the moment there are only two major indie distributors, if Rough Trade left the scene there would only be one."



Leaf: rethink

Pinnacle chairman Steve Mason acknowledges the problems. "The situation of the independents has changed since

the parameters of the indie chart were decided. I welcome the debate."

Meanwhile, CIN from which *Music Week* commissions the independent chart, is also re-examining the indie charts.

CIN chief executive Adrian Wistreich says: "We are responding to the disquiet of some of our users. Everybody recognises the big shortcoming that independent distribution does not relate 100 per cent to independent music."

The industry is now faced

with a decision about whether its indie chart should be a musical genre chart or whether it should continue as an internal business chart. Both Umbrella and CIN are committed to wide consultation on the issue.

Meanwhile, the Chart Supervisory Committee, comprising members of BARD, the BPI and the BBC, will also be canvassing views.

The new chart could be in place by late summer. Background: see p5.

## 140 jobs go at EMI

EMI is halving its distribution workforce by moving out of its current warehouse in Hayes, Middlesex.

Some 280 staff — 140 full-time and 140 part-time — will be made redundant over the next year as it prepares to move to a new purpose-built warehouse in Leamington Spa, Warwickshire, next spring.

EMI's vinyl and cassette manufacturing plant will remain at Hayes along with the royalties and record token departments.

Work on building the new warehouse will begin this week. It will employ 100 full-time and 40 part-time staff, but it is unlikely that many of

the current workers will be given the chance to move.

The new centre will operate using high-tech automated equipment designed for dealing with large volumes of albums instead of the singles for which the current warehouse was built in the early Seventies, says managing director of EMI Music Services Jim Leftwich.

Few of the jobs available will be compatible with those at the old base, he says.

"The nature of the business has completely changed since we first moved in. Then we were shipping singles out in the boxload. But you rarely get 100,000-selling singles any more."

Although the lease on the property runs for another 25 years, it is due for a rent review in 18 months, says Leftwich.

The sale of the lease will be handled by Thorn Properties — the property arm of Thorn EMI — and EMI Records will not make a profit from any sale, he adds.

The company has made the announcement a year in advance to give current staff the chance to find other jobs, says Leftwich.

EMI has been based at its Hayes centre since the beginning of the century. The distribution centre was moved in from Blyth Road, a mile away, in 1971.

## MPA gets tough on samplers

The Music Publishers' Association is cracking down on sampling with plans for an educational campaign telling samplers where they stand.

The organisation is writing to DJs, samplers and dance magazines to warn them of the sampling laws and advising them to seek permission from copyright owners first.

There are also plans to set up a system of arbitration whereby publishers, record companies and samplers can reach an agreement without resorting to the courts.

Island Music, Minded Music and Virgin Music are currently arguing over the rights to the N-Joi single Anthem on RCA's deConstruction label.

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## PolyGram market lead narrows

The UK's biggest record company, PolyGram, is hanging on to its market leadership but its rivals are closing in. PolyGram remains top overall but it was static in many categories. While its year-on-year company shares were static, the last quarter shows a drop from 26.3 per cent (Oct-Dec 1990) to 22.2 per cent (Jan-Mar 1991) in the albums market.

In the singles market, the company slipped from 24.4 per cent to 18.3 per cent over the

same period. Arch rival EMI fared a little better in the album share, going up from 15.2 per cent to 13.4 per cent.

Leading album labels for the quarter are EMI, Columbia and Teistar but all have dropped both quarter-on-quarter and year-on-year.

Similar drops were seen in the singles market with London the only one of the top three labels to increase share.

The top three album distributors were PolyGram, EMI and BMG with Rough Trade

suffering the most significant decline — dropping 24.2 per cent year-on-year.

In singles, PolyGram is followed by EMI and WEA — the only one of the top three to increase its share over the quarter, from 9.6 to 14.7 per cent.

In sell through, Video Collection leads the companies market (up 2.5 per cent to 13.9) but coming second to Sony Music in distribution.

In music video, PolyGram topped both the distributor and company shares.

## RAMBO - FIRST BLOOD

### PART II

-Stars Sylvester Stallone

LED 80002

Running Time 93 mins

## RAMBO III

-Cinema and rental blockbuster

LED 80017

Running Time 98 mins

## RETURN OF THE PINK PANTHER

-Stars the legendary Peter Sellers

LED 80022

Running Time 108 mins

## LABYRINTH

-Starring David Bowie

LED 80032

Running Time 98 mins

## THE HOWLING

-Stars Patrick Macnee

LED 80062

Running Time 90 mins

## PRIZZI'S HONOUR

-Nominated for eight Academy Awards

LED 80072

Running Time 124 mins

## A CHORUS LINE

-Starring Michael Douglas

LED 80082

Running Time 112 mins

## HALLOWEEN

-Stars Jamie Lee Curtis

LED 80042

Running Time 90 mins

## FLASH GORDON

-Music by Queen

LED 80052

Running Time 109 mins

## BON JOVI - SLIPPERY WHEN WET

-One of the most successful bands of the last decade

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LED 80102

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**WET WET WET - THE VIDEO SINGLES**

-Their most popular tracks, personally introduced by the band

LED 80112

Running Time 25 mins

**THE SHADOWS - AT THEIR VERY BEST**

-Includes 'Apache', 'FBI', 'Wonderful Land' and the theme from the Deer Hunter'

LED 80122

Running Time 60 mins

**ROD STEWART - TONIGHT HE'S YOURS**

-Recorded live at the Forum in Los Angeles, with special guest star - TINA TURNER

LED 80132

Running Time 90 mins

**ELTON JOHN - A SINGLE MAN IN CONCERT**

-Includes 27 of his greatest hits

LED 80142

Running Time 74 mins

**STATUS QUO - ROCKIN THROUGH THE YEARS**

-26 video hits, all reaching Top 20 chart positions

LED 80152

Running Time 103 mins

**TINA TURNER - RIO 88**

-13 of her very best tracks

LED 80172

Running Time 75 mins

**LEVEL 42 - LEVEL BEST**

-Includes every major hit they ever recorded!

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Running Time 67 mins

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Running Time 50 mins



it's good news week...

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**on radioactive records**

**billboard** *number one*

**dance 12"** *number one*

**mtv** *number one*

**radio and records** *number one*



**radioactive**

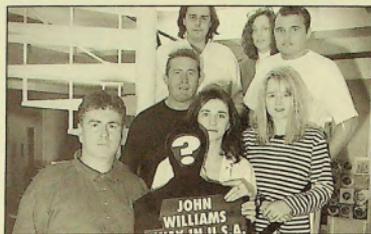
# Conroy shakes up A&R

Chrysalis is reorganising its A&R department following the departure of director Peter Robinson last month.

There will not be a direct replacement for Robinson but his duties will be shared, with international president Paul Conroy taking a more active involvement.

John Williams remains as A&R executive and senior staff producer and Sam Durrant joins the department as A&R manager.

Durrant leaves Warner Chappell Music where she was involved with EMF and The Charlatans. Tony Smith is promoted to A&R manager and Maureen O'Donnell becomes head of corporate A&R administration.



Conroy (left) and his new team

Two assistants, Ronnie Douglas and Jacqui Chantrell complete the new appointments at Chrysalis Records.

At the company's Cooltempo label, Lisa Bielefeld becomes co-ordinator and Sarah Simpson label assistant.

Conroy says the A&R moves complete his restructuring of the department. "It is a refocusing on the type of acts that we are signing and making sure we follow projects through," he says.

The departure of Robinson also marks a change in philosophy within Chrysalis A&R. "It has taken away that top layer and now everyone takes a more equal share of what happens," Conroy says.

"I will also be throwing myself into it a little more. I have always been fairly hands on and, as the bucks stop here, I might as well get involved."

Robinson left Chrysalis in March, but he will continue to work for the company as a consultant until June.



So, after What is pop? and What is classical? the industry is now grappling with the question: What is independence?

Umbrella's decision to reopen the debate is welcome if a little brave considering the controversy there's bound to be.

There is no doubt that independent record companies do promote new talent and that they have become accustomed to using the current "indie" chart to help with marketing overseas.

If the industry wants to continue to promote its new grassroots talent it must find an alternative which is at least as effective.

There are clearly problems with the current definition. The rampant speculation this week that Pinnacle is to in some way absorb Rough Trade

Distribution is the ultimate proof of this. The result at the moment would be an indie chart which was little more than a Pinnacle chart.

That would be silly.

There are other ways of defining independence, but almost all are fraught with difficulties. One Umbrella suggestion for its membership criteria was that it should be restricted to "independently-minded labels."

Unfortunately, you would be hard-pressed to find a single person in the music industry who is NOT independently-minded.

Without attempting to forestall the debate before it starts, I believe that any attempt to create a chart based on an "ethic" of independence is doomed: you can't measure philosophies in charts.

The only sensible option may be to abandon the idea of an independent companies chart and instead focus on musical genre.

Indies will then be free to compete in the same marketplace as everyone else and prove once and for all their contention that it is they who are closer to pop music's cutting edge.

Steve Redmond

## Joy Division mentor dies

Influential producer Martin Hannett, famed for his work with Joy Division and New Order, has died aged 42.

Hannett, a founder of Factory Records, also produced the Bummled album for Happy Mondays, which spawned their first hit, *Write For Luck*.

He had recently been in hospital with a chest infection but died at his home in Burnage, Manchester, last Thursday (11). He was known to have had a long-term drug problem.

Factory chairman Anthony Wilson says he was "the man who changed the way drums sound in modern music." Wilson adds: "It is a great privilege to have worked with someone like this, there are not many of them around."

Hannett produced Joy Division's *Unknown Pleasures* album and New Order's influential *Blue Monday* single. Hannett leaves a wife and two children.

## Hacienda to rave again

The Hacienda is to re-open on May 10, just three months after an incident with a gunman inside the Manchester club forced its closure.

Co-owner Factory Communications says in a statement that it announces the reopening "with some pleasure."

"We believe that the climate in which we work has changed sufficiently to allow us to

make a fresh start. At last there seems to be a new understanding in the city," it adds. Factory chairman Anthony Wilson is unwilling to comment further.

"It is all going to be very sensitive when we open up," he says.

It is understood that security has been improved at the club, which closed on January

31 after a bouncer was threatened with a Uzi machine gun. It was feared someone might be killed.

The club, which is partly-owned by Factory band New Order, will retain its policy of "progressive dance music" when it returns, says a Factory spokesman. "It is a reopening not a relaunch," he adds.

## BPI in Court ruling victory

The BPI is claiming a significant victory in the fight against bootleggers and pirates.

A High Court judge has ruled that Swindon-based CD Specialists could not rely on European law to legalise the import of CDs of previously unreleased material by The Beatles and Prince among others.

Mr Justice Hoffman said:

"The fact that CD Specialists bought the records from a supplier in Germany certainly does not put them in a stronger position than if they had bought them in England."

CD Specialists had argued that under EC law, the CDs were freely available on the German market, so they could be released in the UK.

The BPI, on behalf of EMI Records, WEA Records and

Warner Brothers Records, raided the CD Specialists premises in June last year following complaints from retailers.

The BPI's lawyer Laurence Gilmore comments: "The court's decision maintains the integrity of the UK's strong national copyright laws and will make it exceedingly difficult for European pirates to try and market and sell their illicit CDs in this country."

## 'Indie' debate is now a decade old

The very first indie charts appeared in *Music Week* in February 1982. Mute had the number one single with Depeche Mode's *See You*. Stiff had the top album, the Damned's *Machine Gun Etiquette*.

Then "independently" clearly identified a particular type of left field music. But it was a genre which also came from a new brand of record label.

Some had started such labels in response to a lack of interest from majors; others did it in a neo-Marxist, political spirit that only by creating a new means of production could there be a new music;

still others did it because it was fashionable.

The problem was that "indie" as a description of musical genre and a description of a type of label soon became confused.

*Music Week* tackled the issue in October 1987, when it redefined independence in terms of distribution and created the "Other Chart" to cater for the musical genre.

This itself became confused as musical genres began to fragment. Hard rock and dance music can both claim at times to be "indie".

At the same time, the indie

distribution charts have been shared between the duppy of Pinnacle and Rough Trade. Pinnacle had five per cent of the album market and 8.2 per cent of singles sales. In 1990 Rough Trade had 3.1 per cent of albums and 7.2 per cent of singles.

The options now being considered separately by Umbrella and CIN for a new-look indie chart include:

● **Omitting majors**  
Take the existing CIN singles and albums charts and then omit all acts on majors.

Disadvantage that Virgin, for instance, could claim to be

independent.

● **Focusing on labels**  
Include only labels which are wholly-owned by working directors.

Disadvantage is administrative cost of verification.

● **Focusing on music**  
Using the example of the *MW* dance chart, identify specialist panel of shops which sell proportionately high level of what is agreed to be "indie" music, and thereafter let consumers decide, disregarding label ownership.

Disadvantage is need for specialist decision as to what constitutes "indie" music.

# R1 adds playlist to late-night service

Radio One is launching a night-time playlist to get away from the laidback image of small-hours broadcasting.

With the national station going 24 hours from May 1, night-time producer Phil Swern has decided to start an album track playlist to maintain continuity in the programmes.

"It is not going to be a strict playlist. It is more like a list

of songs," says Swern. "It will be a mix of old and new, in keeping with the music that we normally play."

About 12 songs will be selected from a list of 100, which will be changed every three to four weeks and the full list every four months.

"The idea is to keep the style of music varied."

"We don't want to be a doom radio service that's always

slow and laidback," says Swern.

"You need night music that you can change around and adjust as you go along. It also just makes programming a lot easier if you have got a base to start from."

The playlist will be compiled by Swern and the night-time presenters Bob Harris, Jenny Costello, Andy Peebles, Gary King and Neale James.

# Sprout plans label

Two new record labels are being set up to provide compilations of unsigned talent.

Prefab Sprout drummer Neil Conti, who runs the Backstage Club at London's Borderline, is launching the labels with former CBS Paris marketing director Luc Vergier.

The two-year-old Backstage Club regularly showcases new acts. Now Conti has decided to capture some of the performances on record.

"I started the club to help new talent and this is just an extension of that," says Conti.

"We have set up the label Backstage which will feature acts recorded live.

"It means we can get away from the problem of acts having to be able to sell thousands of records to ensure a record deal. I just want to provide a way of getting these bands heard," he says.

At the same time, Conti plans to start another label featuring studio-recorded ma-



Conti: promoting new talent tried, called Offstage.

Conti has not run the club while setting up the labels but it is due to return in the next two months.

He is committed to pushing new acts during the time that he is not working with Prefab Sprout.

"It seems that most record companies have lost the ability to develop talent and have

pushed that responsibility onto management companies. This is a move away from that," he says.

Conti has also set up a sub-publishing deal with Rondor Music but is still looking for a distribution deal for the labels.

Conti says his Backstage Club is not related to the mystery direct response highlighted in *MF* April 6.

# Profits up as Prism links with Plaza

Mid-price specialist Prism Leisure is predicting record pre-tax profits of more than £700,000 for the financial year 1990-91.

The UK-owned company expects to report a turnover of around £12m when its figures are officially released in July, says director Steve Brink.

Most of its success is due to three 100,000-selling albums — Patsy Cline's *Dreaming*, Boy From Donagay by Daniel O'Donnell and the love songs compilation *Devoted To You*.

The company — which floated a 30 per cent share on the Unlisted Securities Market in 1987 — has also been boosted by the success of its computer games distribution arm.

"It was a great year," says Brink, "and on the financial side it also gives us more opportunity to originate our own products."

The news came as Prism announced its first ever exclusive full-price distribution deal, with Plaza Records.

Plaza, run by composer/arranger/producer Roberto Danova, has been with Spartan Distribution for seven years.

The first release will be Pierrat by General Lafayette, out on April 22. All Plaza catalogue — including two previous General Lafayette albums which have sold a total of 100,000 copies — will also be available from Prism.

Brink says: "This is a pioneering deal for Prism because before we have always had catalogue and mid-price products."

Danova says the move to Prism was a natural one because it specialises mostly in MOR music and will hopefully help him reach a wider audience.

# Classical fails the radio grade

The Sony Radio Awards 1991 will not make a presentation for best classical music programme because the standard of entries was so poor, the judges have decided.

The move comes after the best ever year for classical in which trade deliveries virtually doubled to £67.3m.

The number of entries reached an all-time low of 12 — half 1990's number — and the judges decided it was not worth making an award.

One of the three judges, the BBC's public relations director Jeremy Silver, says: "None of the nominations really reflected the amazing growth in

popularity of classical music over the last year, in our view. Rather than downgrade the award we decided to reserve it."

Likewise, there will also be no presentation for radio reporter of the year.

Two-thirds of the 78 nominations for the awards — to be presented at a ceremony at the Grosvenor House Hotel, London, on April 29 — go to BBC stations.

Independent stations fare better in music programmes, sharing the spoils equally with the BBC. The nominations include:

Best Breakfast show: Chris

Tarrant (Capital FM), Network Africa (BBC World Service, Africa), The Breakfast Show (BBC Gloucester), Best Rock/Pop Programme: Simon Davies Show (BRMB FM), Cousin Matty (City FM), The Big Day (Radio Clyde), Best Specialist Music Programme: The Phoenix Portrait Of Trumpeter Miles Davis (BBC Radio 3), A Kind Of Country (Moray Firth Radio), Capital Rap Show (Capital FM), Best Documentary Feature — *Rock & Pop: Will You Still Love Me Tomorrow* (BBC Radio 1), Last Night A DJ Saved My Life (BBC Radio 1), The World Of Rap (BBC World Service), Best

Documentary Feature — *Music & Arts: I Is A Long Memories Woman* (BBC Radio 3), New Year, New World (BBC Radio 3), Gerontius (BBC Radio 4).

Local Station Of The Year: BBC Radio Hereford & Worcester, Radio Borders, Radio Tay, *Smash Hits Best Local DJ: P. Sharp* (Capital FM), Robin Gallaway (Northsound Radio), Les Ross (EXTRA AM), Neil Fox (Capital FM), Tim Finley (Viking), Paul Welsh (Radio Clyde), *Smash Hits Best National DJ: Simon Mayo* (BBC Radio 1), Bruno Brookes (BBC Radio 1), Steve Wright (BBC Radio 1).



As UK record companies are aware of the decline in US chart presence of British acts. It's a worrying trend because most companies' A&R strategies have to assume a significant level of royalty recoupment from the US market.

But there is one area in which we are quietly growing, and in which we can do a whole lot better still: British black music.

Beginning with Heatwave in the Seventies, a host of UK acts cracked the upper reaches of the US urban charts in the Eighties, including Billy Ocean, Imagination, Loose Ends and, of course, Soul II Soul.

It continues in the Nineties. Last month I noted five UK acts in the Black/Urban singles charts — Monie Love, Loose Ends, Harriet, Mica Paris and Caron Wheeler. Not all of them will necessarily cross over to pop success, but a solid urban base can go a long way towards making an act viable.

Britain has a wealth of great soulful voices and dance music innovators, and an increasing number of them are being signed by UK labels. But on a cautionary note, they are expensive to develop properly.

British black acts can rarely justify their investment on domestic sales alone and, although European markets are now embracing more soulful and dance-based acts, some US success is vital.

It is a major challenge for A&R men to walk that tightrope of coming up with a club-orientated record to gain British success, while also being mindful of the ingredients needed for American acceptance.

Much is spoken about the formalised nature of American black radio, with its reliance on "producer sound" records that are considered passé over here, but it remains the marketplace to compete in.

Peter Robinson, formerly A&R director for RCA and Chrysalis, is currently a consultant to Chrysalis.

## Gray's new label puts faith in 'real music'

Retailer Andy Gray has decided to put his money where his mouth is and start a record label for new acts.

The former BARD chairman, who already owns the Beat Goes On releases label, is a long-time campaigner for "real" music as opposed to "synthetically" produced songs.

"I've often criticised certain trends in music so I thought this would be one way of backing up what I have been saying. If it fails then I'll just shut up from now on," says Gray, chairman of the 15-strong Andy's Records chain in East Anglia and Yorkshire.



Andy Gray and brother Billy (left)

He has set up the rock-based label with his brother and co-director Billy Gray. They say it is something they have

wanted to do since they first started touting demos for a band two years ago.

"That didn't work. But a

year-and-a-half ago, I saw the band Mean Red Spiders in Ipswich. Billy worked in the studio with them and we decided to set up the label to get their record out," says Gray.

The new label is called Gray Brothers Records and is distributed by Pinnacle. No other acts have been signed to the label as yet.

"We will definitely sign other acts but we will have to see how the Spiders do first. I don't expect a gold disc overnight, that's for sure," says Gray.

The Mean Red Spiders album *Dark Hours* is released on May 7.

Rough Trade's creditor labels are expected to finalise one or more deals to secure the future of the beleaguered record and distribution group.

**The Stone Roses vs Silvertone** High Court battle over the band's contract is set to end early this week but Judge Humphries is expected to reserve judgement.

Pre-tax profits at an £2m to the **Wembley** group are up £2m to £13.2m for 1990 on turnover which doubled to £145m following acquisition of five US greyhound tracks last July.

CD manufacturer **Discotronics** is spending £1.5m on expanding its Sussex-based operation. The work, which will increase capacity from 1.6m to 2m, is expected to be completed by June.

**PolyGram Video** is launching new budget label 4 Front Video on May 7 with 19 music and film titles with a dealer price of £4.08. Titles include *Rambo II* and *III* and *Bon Jovi's Slippery When Wet*.

Sony Music director **Ray Davidson** has left to become studio director at The Hit Factory, London. He will not be replaced at Sony Music where his A&R duties will be shared between Epic, Columbia and the company's business affairs department.

**Kingdom Records** has ended its distribution deal with *Conifer Records* to take the service in-house.

MCA Music has signed a sub-publishing deal with *Frontyard Music* for the UK and Eire. Acts signed include *D-Shake* and *King Bee*.

**Squeeze**, the *Bay City Rollers* and *Desmond Dekker* are among artists appearing at *Jailbreak '91*, an open air concert at *Canterbury* on May 25 which celebrates 25 years of music.

## The show goes on at Brixton

Managers of London's Brixton Academy, which went into receivership last week, say the venue's future is secure.

The owners of the south London venue, Angelcrystal Ltd, called in receivers Edward Wacey and David Buchler of Buchler Phillips on Monday last week, because of loss of trade during the Gulf war.

Among the options suggested are a possible buy-out of the venue by its management, says director Simon Parkes. A short-term deal of some kind should be concluded shortly.

He adds: "Business is as usual and the concerts booked will go ahead as planned. People with tickets have nothing to fear."

The academy suffered heavily during the Gulf war when dozens of overseas acts cancelled visits to Europe because of fears over flying. The loss of income over the months dealt a severe blow, say the receivers.

The venue, which has hosted concerts by *The Fine Young Cannibals* and *James Brown* in the past, has *Lenny Kravitz* and *Transvision Vamp* lined up for the summer.

# TBD to launch 'Personics' system

Terry Blood Distribution is planning to launch its own version of the controversial personalised compilation tapes technology, pioneered in the US by *Personics*.

The technology is the same as that used in the *Software On Demand* computer games compilation system marketed by TBD and already installed in 50 John Menzies stores and 30 independents.

TBD MD Norman Smith says the company is now investing in expanding the technology to produce personalised audio compilations.

The audio system would offer up to an hour's worth of back catalogue recordings on cassette or perhaps CD with TBD making appropriate royalty payments to record companies.

TBD hopes to have 250 of

the games compilation sales computers in shops by next year and plans to fine tune the concept to accommodate audio recordings for a 1992 launch.

The US *Personics* company which offered similarly personalised compilations filed for bankruptcy in January and withdrew its machines last month. The company had been dogged by lack of co-operation from repertoire owners.

## Boosey profits signal acoustic revival

Acoustic instruments are drowning out the electronics boom according to the boss of one of the world's premiere instrument makers.

Chief executive of *Boosey & Hawkes*, *Richard Holland*, says the company's record profits last year signalled a return to the favour of traditional instruments like brass, woodwind and strings.

The company's pre-tax profits for 1990 rose by 32 per cent to reach £3.2m with turnover also rising to £49.1m from £47.2m in 1989.

Although the company's publishing arm improved its performance, to lift turnover by two per cent to £10.3m, instrument manufacture profits went up by 36 per cent to £2.9m with sales of brass in-

struments rising by 15 per cent.

"The instrument division has been down on the publishing side for some time and it was our plan to change that," he says.

"There is a very strong demand for acoustic instruments now. The demand for electronic instruments is starting to fall off."

Soul Family Sensation

I don't even know if I should call you baby

The Marshall Jefferson remix

Released April 29th

477P 12



One Little Indian Sensations

## THE EAR

MW's Talent Tipsheet

## LONDON

## THE CUCKOOS

A commercial band of rockabilly is on offer from this Clapham trio who sensibly avoid the psycho excesses of the early Eighties. Their demo's opener, Take It Or Leave It, may be too clean to impress an indie crowd, but Don't Cry with its echoes of Costello and The Jam could do the trick.

Contact: Simon Bennie  
Tel: 071 351 4333

**O** Flesh And Blood and Where Do I Belong recall a more focused Violent Femmes and succeed mainly because of singer Adrian Alexander's affecting vocals. The more upbeat If I Could Sell My Soul employs jittery Cure-like guitar to evoke a shuddering atmosphere, but ultimately this exiled Australian four-piece sound more like a band to be judged on their live performance.

Contact: Adrian Alexander  
Tel: 081 870 6706

## TANSICANE

This duo have yet to play live but if their performance matches the promise shown on their four-track demo they could easily become stars of London's indie circuit. Strawberry Kisses and Bleed owe an obvious debt to My Bloody Valentine, but they most impress with Follow Me Down, which sounds like Julee Cruise backed (and almost overwhelmed) by Sonic Youth.

Contact: Louise Trehy  
Tel: 071 703 0971

## BASINGSTOKE

## PAPA BRITTLE

This four-piece have been together for almost four years, and their experience shows. Their mix of indie and rock

guitar with techno grooves recalls both The Shamen and That Petrol Emotion, but with songs of such quality as Jesus In A Limo and Edward Earl Johnson under their belts, they're well worth a listen.

Contact: John Hole  
Tel: 0923 34361

## BOULTE

## SI-AN

A metal outfit who have already made their mark by winning Radio One's Rock Wars competition, Si-an play confident US-style noise. Cliches may abound with songs about "hot sex", but Dave Shiels' impressively over-the-top screeched vocals and the assured lead guitar give them a real vitality of their own.

Contact: Bob Young  
Tel: 081 668 6031

## MANCHESTER

## STAGGERIN' MAN

This Salford four-piece prove that not all of Manchester has gone dance crazy, producing a sound close in feeling to that of the Milltown Brothers. Their eight-song demo is occasionally let down by its murky production, but Casino Show and Hard Times are good old-fashioned indie pop songs. A good live bet.

Contact: Tony Braham  
Tel: 061 792 6308

## TROWBRIDGE

## BIG

Big are a two-piece previously signed, but never launched, by Island as Original Sin. They make an intriguing dance sound that falls between the Manchester scene and Erasus. Their single Swallow My Pride and Runaway have potential to be hits.

Contact: Mark Johnston  
Tel: 0225 762982

## Scat Opera break the mould at MFN

Few independents, let alone single genre specialists, can boast the kind of success in breaking new metal talent as Music For Nations.

In eight years the label has built a reputation for launching new acts — and an enviable brand loyalty. Now that metal is a sector which is as buoyant as, say, dance, MFN is poised to reap its rewards.

Scat Opera are the latest band to emerge from a stable that has nurtured such successes as Anthrax and Metallica.

Yet the band are something of a departure for the label as they are not in the typical hir-sute, blues-based rock mould.

MFN MD Martin Hooker was instrumental in signing them. "I'm excited about this; it could cross over. We were among the first to get into thrash and speed metal and now bands like Scat Opera are taking that lesson further," he says.

Scat Opera are a London-based four-piece who fuse Funkadelic bass lines with fevered thrash guitar. They have just released their debut album, About Time, and toured with US act Faith No More before being signed.

MFN's faith in the band is indicated by the extent of the five-album, five-year deal. The label also did not insist on having publishing rights, something which impressed drummer Mark Diment.

"We're not a major's act at all," he admits. "We wanted the facilities an independent could offer, but MFN also has the advantages of a major — there's not a lot they couldn't do that a major does and it has a grassroots feel. With a major, you're just another band



Scat Opera: pulling faces at the majors

on the roster."

Keeping a metal band "in the public eye", as Hooker explains, is often the key to success. For a band such as Scat Opera this will come either through press attention or "gig after gig after gig".

Live performance is where Scat Opera's strength lies, reckons Diment. And the band have already toured with Gaye Bykers to support the album's release.

"There are not many UK bands in our genre," he says. "Bands like the Atom Seeds are on the same level as us,

but they are looking to a major on the strength of their first album. We're happy where we are with an independent — we're sitting tight."

"Besides you only have to look in the press to see that the majors' trail is littered with casualties."

"MFN have taken us under their wing and now we've got the backing to tour plus the interest of promoters."

Despite a name that suggests chaos, Scat Opera seem set to establish themselves as a fixture on the live circuit.

Andrew Martin

## THE GENERAL IS COMING!

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MC: P2A009C

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## ROUND-UP

Central Music has joined forces with London's Town And Country Club and promoter, MCP, to provide a ready-made venue for future television music events and spin-off video releases. The deal with MCP is believed to be the first of its kind between a music programming company and a promoter. Rock band, Little Angels, were the first artists to be filmed under the new agreement... Dates have been confirmed for the ninth Capital

Radio-Coca-Cola Music Festival Running from June 7 to July 21 at a variety of venues in and around London, highlights include: Pet Shop Boys at Wembley Arena, June 7, 8, 9; Womack & Womack, Albert Hall June 17, 18; UB40 at Finsbury Park, June 22; a one-day event at Milton Keynes Bowl on July 6 featuring ZZ Top, Bryan Adams and Thunder; and The Moody Blues at Royal Albert Hall on July 7... Global Concerts and Kennedy Street Enterprises are co-promoting James Brown's Birmingham NEC concert on July 3 and the Wembley Arena concert on July 4. Global is also handling EMF's May 10 date at the Gloucester Leisure Centre... MCP is promoting the Joe Jackson tour, supporting his new album, *Laughter And Lust*. Dates are: Nottingham Royal Concert Hall, May 23; Manchester Apollo May 23; Symphony Hall, Birmingham, May 26; and two nights at London's Hammersmith Odeon, May 27, 28... Metropolis Music, MCP and Regular Music are promoting the seven date Transvision Vamp June tour, including a confirmed date at the troubled Brixton Academy (see p7), and dates in Manchester, Edinburgh, Newport and Nottingham and Portsmouth.

Gloria Estefan's return is a miracle. By Steve Redmond

## Gloria hallelujah

Danny Betesh, Barry Clayman and Barry Dickins have good reason to like Gloria Estefan fans.

When Estefan suffered her near-fatal road accident last March, the trio of promoters had just sold around 150,000 tickets for a series of gigs in October.

With Estefan in hospital, the concerts had to be rescheduled. And rescheduling gigs and dealing with returned tickets is no kind of fun.

"We have all gone through it before with other dates," says Betesh. "And it's normally a nightmare."

As it turned out, Estefan's accident resulted in two near miracles. Not only has she fully recovered — with the aid of two eight-inch steel bolts in her back, but the number of returns was minimal.

"It's been amazing," says Betesh. "We had just a thousand out of the 150,000 sold. We couldn't get over it."

So it was last Saturday that a 12,500 crowd finally got to see the "Queen of Latin Pop" play the first date of the delayed UK tour.

The worldwide tour started in Miami on March 1 and runs until September and a closing date at Madison Square Garden. Pete Edmonds of Field Services, who is charged with managing European production confuses, "It's certainly a very complex show. It's not as complex as a Pink Floyd, but a 10 truck show is above average for indoor venues."

"That complexity is not just a factor of the set, with its 20 feet high gleaming white motorised gantry, with lift and stair access, exploding confetti and twin video screens; it's also a factor of the sheer number of people on stage — eight musicians, five backing singers and four dancers.



And just to make things more difficult, the entire production had to move out on Wednesday for a Tom Jones show and return at 6am on Thursday and reassemble it.

As for the show, it was a triumph of sorts. Those looking for a real flavour of the southern Americas were in for a

disappointment: the current model Gloria Estefan is no more an authentic voice of Latin American culture than was Carmen Miranda.

But as showbusiness and lightweight US entertainment the show demonstrated real mastery of the form. There's nothing wrong with that. Estefan's record label, Epic, reports that UK sales of her latest album, *Into The Light*, have been faster than for the million selling *Anything For You*.

Inevitably Estefan's near fatal accident added a poignant touch to her ballads. And when she sang *Noi Wanna Lose You* the tears in the eyes of her audience were real.

So real in fact that one unfortunate chap (Block 10, Row F, Seat 79) had to be escorted from his seat a full 25 minutes later, still sobbing his heart out. The Happy Mondays are unlikely ever to have the same effect.

## BACKSTAGE

Booking agent: Jorge Tinos, Win Morris Agency  
Promoters: Kennedy Street Enterprises, ITB, BCC.  
Production manager: Harold Jones.

European production: Pete Edmonds, Field Services.

PA: MSI (Baltimore), Britannia Row Productions.

Lighting: LSD, Vari-lites Europe.

Video screens: Nocturne (California).

Merchandising: Brockum.  
Sponsor: Pepsi.

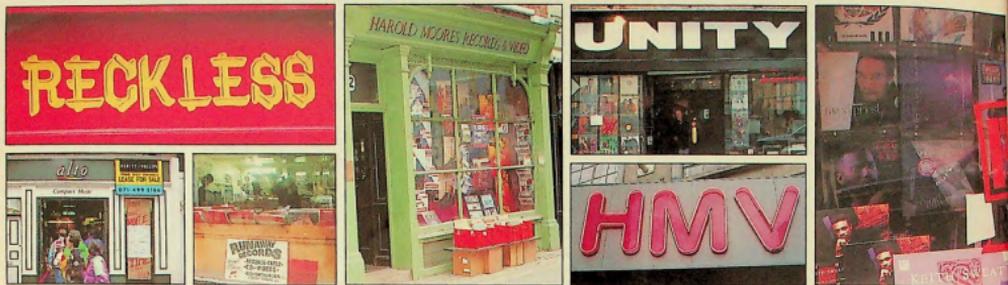
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ARTIST TITLE	Label Cat. no.	ARTIST TITLE	Label Cat. no.	ARTIST TITLE	Label Cat. no.	ARTIST TITLE	Label Cat. no.
1 THE CIVIL WAR Music from the original soundtrack	Eurodisc Nonesuch WGA 5076-24	6 BORODIN/TCHAIKOVSKY 6 String Quartets Bosticq/Capitol	Nonesuch 2232 4039-2	11 PUCCINI: La Bohème Hendricka Camargo/Chiff/Cantoni	Eurodisc JCO 2292 4317-2	16 WEILL/BRECHT The Threepenny Opera Lotte Lenya	Nonesuch 901 7029-2
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4 SCOTT JOPLIN: Piano Rags Scott JoPlin	Eurodisc Nonesuch 2563 7020-2	9 GLASS: Porgy and Bess Music from the original soundtrack	Eurodisc Nonesuch 901 7020-2	14 HOLST: The Planets New York Philharmonics/Melina	Nonesuch 2292 4039-3	19 MOZART: Lucia Silla Nonesuch/Chiff/Chiff/Trojan	Eurodisc JCO 2292 4039-2
5 MOZART: La Nozze di Figaro Cantoni/Chiff/Chiff/Trojan	Eurodisc JCO 2292 4039-2	10 VIVA MOZART! Record 10 (5 Budget price sampler)	Nonesuch 901 7020-2	15 VIVALDI: Mandolin Concertos Slovak Virtuosi/Slovenica	Eurodisc 2292 4039-2	20 POULENC: Piano Concertos Cantoni/Duchabois/Netherlands PGO Concert	Eurodisc 2292 4039-2

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# The Nineties retail

Record stores are on the brink of a retail revolution. Only those who can adapt

Those youths who spend their Saturday afternoons browsing in the rock section of Our Price will tell you that record shops are already the high spot of every High Street. But convincing the rest of the population will take a little longer.

In a Euromonitor survey conducted in November 1989, the five leading record retailers were all criticised for being boring, noisy, out-of-date and intimidating.

A resounding "none of them" was the strongest response to questions about which outlets had the best displays and staff expertise. Only Woolworths gained much support when people were asked who offered value for money or a satisfactory range of titles (see bar charts).

Although the responses were generally slightly more favourable among 15 to 24-year-olds, the public's perception of record shops clearly left a lot to be desired and, in 1991, the findings of the report have become all the more relevant.

Demographic changes, increasing fragmentation of the record market and the tough economic climate are all forcing retailers to pick up on criticisms and re-target their shops to a wider audience than the traditional youth buyer.

With Luciano Pavarotti and Nigel Kennedy making appearances in the pop chart, retailers can no longer risk scaring off oldsters with a speakers-throbbing, bodies-jostling approach to selling records. Something altogether more subtle is required.

Some retailers are already tackling the problem head-on. Virgin is spending £500,000 on a redesign aimed at making its stores seem less harsh and noisy — the perception of a fifth of those questioned by Euromonitor. It is turning down its in-store music in favour of more discreet "listening posts", switching to warmer colours and installing larger, clearer signposts to direct people around its stores.

Virgin Retail managing director Simon Burke explains: "I am concerned that our stores are intimidating and confusing, and we

are now trying to make them more user-friendly."

Increasingly, retailers are realising the importance of creating the right atmosphere for their shops. One in five consumers describes HMV, Our Price and Virgin as "noisy" and, although in-store noise can be an obvious selling tool, it can also put people off.

Tony Butler of Focus Sounds in Portsmouth jokes that he never plays Jive Bunny "because it would drive everyone away, including the staff", but he admits he is increasingly cautious about what he plays. "You can't afford to alienate anyone," he says.

Pessimists say this will inevitably lead to bland shops and a diet of in-store "lift" music, but retailers maintain that they can retain both a lively ambience and the invaluable ability to promote music to people in the buying mood. Virgin is compensating for its softer approach with its listening posts, an idea resurrected from the days when all record shops provided booths for customers to listen to potential purchases.

"Retailers should develop the idea," says Richard Hyman, MD of Verdict Research and a specialist in shop

design and layout. "To be able to hear music is so important, especially as tastes become more diverse and people are buying things they haven't heard before."

As well as being able to hear music, being able to touch the product is also important, says Hyman. But that can pose a security problem. HMV and Virgin say they have around two per cent of their "live" stock stolen, and that the cost of protecting it is almost prohibitively high.

In HMV's flagship Oxford Street store only CDs carry magnetic security tags because, as general manager Simon Pumfrey explains, "they cost three pence each and we just can't afford it".

Virgin has developed SAFER boxes which completely cover cassettes, but again they are too expensive to be widely used and make attractive displays virtually impossible. The alternative is to risk losing the tactile element and follow Our Price's example of holding stock behind the counter.

The increasing sophistication of record retailing owes much to advances in technology. In line with the rest of the High Street, most shops now have computerised till systems which enable shop managers to gauge

RETAIL I

**ENTRANCE:** Research has revealed that most people first look to the right when they walk into a record shop. The entrance is the main hot spot, where high turnover product and special promotions should be placed.

**TILL:** Most important information point, people believe authority lurks behind the till. Hot spot for impulse purchases such as blank tapes, record cleaners or magazines, although too many can slow down transactions.

**AISES:** Should be at least four feet between aisles to allow customers to form motorway-style lanes. This allows both browsers and quick purchasers to operate comfortably at different speeds.

**COLD SPOTS:** Can be overcome by lighting, strategic product placement, Top 10 displays or point-of-sale material. Specialist product such as jazz or reggae is most likely to be stacked in the corners and distant points.

**STOCK:** "Live" stock reassures customers that they are getting what they select, but results in around two per cent wastage through theft. Our Price's stock room policy is safer but is unpopular and slows down transactions.





# Retail renaissance

As the industry adapts to instantly changing market needs can hope to survive. Mike Martin reports

## DETAIL

**FLOOR:** New shops use Granwood, a timber-like flooring which provides good acoustics and is easy to clean. Carpet is best for customer comfort but is difficult to clean and has poor acoustics.

**DISPLAYS:** Displays and posters should supplement hotspots but they should not detract from the product. Too many can have a negative effect. If a customer walking in can't see the side and back walls, the shop is too cluttered.

**IN-STORE MUSIC:** The right choice of music can sell records and keep customers in the shop longer. Equally, the wrong choice can drive people away. The trend is towards quieter, blander music supplemented by in-store "listening posts".

**STACKING UNITS:** Contain blind spots. Product should be at least two feet six inches off the ground, and no higher than six feet.

**CHARTS:** In-store charts reflect what is selling on a very local level and can also provide an extra sales push. Some managers deliberately give lesser-known acts a chart placing to raise their profile.

the key sales areas and the effectiveness of promotions and merchandising.

The EPOS (electronic point of sale) machines are also used to provide accurate in-store charts which are used by increasing numbers of shops. Woolworths, which changed to EPOS last year, launched its chart on April 1.

But although in-store charts help to confirm existing shoppers' tastes, they generally fail to address the increasingly diverse nature of record buying, an issue which HMV has taken on.

West End general manager Simon Pumfrey deliberately features alternative independent acts in the HMV chart to promote them. "We will have Throwing Muses in our chart, for example, and hopefully they will turn up in the national chart three weeks later," he says.

And Alto Music's chart not only reflects the conservative tastes of its CD-only customers, it also provides an at-a-glance guide to its pricing to educate casual customers who believe it must be more expensive than Woolworths.

But all the measures designed to tempt people into shops will be undermined if, at the end of the day,

staff are perceived to be unfriendly or unhelpful.

One of the chief criticisms levelled at record shops is that their staff know nothing about music. In Euromonitor's survey, a third of those questioned believed that none of the record outlets had knowledgeable staff and even the independents, with their superior profile for customer service, received only modest support.

Woolworths and WH Smith acknowledge that there are occasionally difficulties when staff from the confectionery counter fill in for the record experts, but in general retailers claim they are doing their best.

HMV believes it is leading the way forward with its First Moves training scheme for sales assistants. To gain their City and Guilds certificate, new staff are examined on safety, shop layout, displaying product and categorising music. Trainees must also display a working knowledge of video and record companies.

The latter is vital, as it is not only changing customer profiles which are triggering the retail renaissance. Besides having to tackle their new customers and Government-imposed VAT increases, retailers must adapt to any changes initiated by the record

companies, most notably those involving formats.

Independent chain Andy's Records is undergoing a £60,000 refit to replace vinyl with CD and MD Andy Gray says: "You're basically trying to stock four formats — CD, tape, vinyl and video — but you can't fit it all in. Something has to go."

The BPI and BARD are now meeting more regularly to try to smooth the transition. Last month the BPI Council accepted a reduction in the number of formats which can qualify for the CIN singles chart. It is a move which has been welcomed by retailers. It will help retailers address one of their biggest problems — depth of stock.

Finding what you want in a record shop, particularly if it is not mainstream chart material, can be something of a gamble. And with most shops not actively offering an ordering service, it is one factor which is likely to discourage record buyers. Hyman believes some people don't even bother trying their local branch of a multiple because they assume it is too small to have what they want.

That traditionally has provided the gap which independents have exploited. But while the multiple members of BARD are assiduous in their support of their smaller competitors the logic of the market is increasingly threatening the indie's future.

BARD deputy chairman Mike Sommers, a director of Woolworths' holding company Kingfisher, is particularly gloomy.

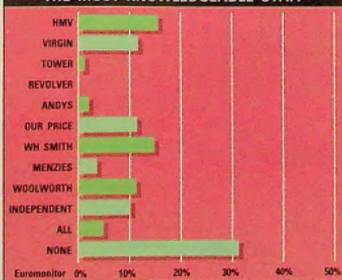
"I can't see how they are going to keep going, as profits are so slim and rents are increasing all the time," he says.

"I think next year will see the end of many of them."

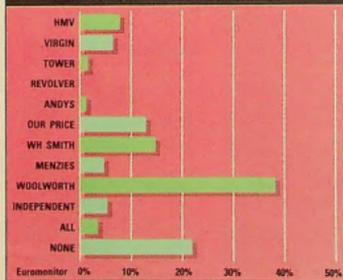
Sommers is undoubtedly right — up to a point. The days of the independent generalist store are undoubtedly numbered. But those who are willing to adapt to market conditions will continue to prove that quality in retailing is not a factor of size.

The best will, as ever, continue to flourish.

## THE MOST KNOWLEDGEABLE STAFF



## THE BEST VALUE FOR MONEY



## MAINSTREAM

### Albums

**Mike & The Mechanics' The Living Years** is both a romantic love song and a classic rock ballad. I know this because it is included on two new TV-promoted titles from Columbia. You're The Inspiration (16 Romantic Love Songs) and Free Spirit (17 Classic Rock Ballads). The company has something of an art form out of marketing titles like this, and these two should both do extremely well. Supporting cast includes: Gloria Estefan's Can't Stay Away From You and Elton John's Your Song (You're The Inspiration), Bruce's I'll Come Back Back Time and Bon Jovi's You Give Love A Bad Name (Free Spirit).  
 Meanwhile, Mike & The Mechanics' own new

album, named after their hit Word Of Mouth, is another notable new arrival this week, with Genesis stalwart Rutherford and his sideman providing stellar support to vocalists Paul Young and Paul Carrack. Nothing else here is likely to match the success of Word Of Mouth in the singles stakes, but it's still a solid sales prospect.

Touring for the first time in 15 years, Al Stewart is celebrated in *Chronicles*, a collection of his better known work, including some live tracks. Best known track, present here in its full glory, is Year Of The Cat, or Foot Of The Stage as it was known in an earlier incarnation.

#### PICK OF THE WEEK

**DWEZZIL ZAPPA:** *Cecefusions*. Barking Pumpkin GRUB 19. Frank's boy comes of age, with a fascinating album which

divides its time between parodying his father and paying homage to hard rock, with the additional and bizarre attraction of covers of the Beatles' *Any Time At All* and the Bee Gees' *Stayin' Alive*, the latter rendered in rock style by guest vocalist Donny Osmond. Promising, and Chrysalis may rue the day he was allowed to move on.

### Singles

Frankie Goes To Hollywood thought that the power of love was "a force from above", Huey Lewis adjudged it a "curious thing" and Jennifer Rush admitted she was "frightened, but I'm ready to learn the power of love". The latest hitmaker to put his faith in a single called *Power Of Love* is Luther Vandross. Initially disappointing, it is something of a grower, and



Vandross: *The Power*

though not likely to be as big a hit as any of the aforementioned, it should set up his forthcoming album of the same name very nicely.

With *Footsteps Following Me* all over the radio, and the sun shining, it's time for some summery grooves. The latest hitmaker to happen along so far is (I've Got) Love Enough For Two, the debut single for both Michael Patto and Imagine Records. The son of the late

Mike Patto of Spooky Tooth, his soothing style recalls some of Al Jarreau's work — no bad thing.  
 With *The Doors' film* attracting large audiences and *Select and Vox* both devoting 16 pages of editorial to the group this month, the bandwagon is rolling along nicely, just in time for Break On Through to become a massive hit 24 years after it was recorded. It sounds remarkably fresh.

#### PICK OF THE WEEK

**BLUR: There's No Other Way.** Fod. Piloted by Stephen Street, who assisted Morrissey in his more memorable post-Smiths work, Blur are bound to break big with this organ-bleeding, guitar-powered, post-psychotic delight, a dancefloor and radio-friendly monster in the making.

Alan Jones

## HEAVY METAL

In metal, tours build profiles. Ergo high profiles boost record sales. So although *Extreme's Wood* (A&M 390 113) was released last summer, a string of UK dates starting at the end of May will provoke renewed interest in the Boston quartet's vibrant blend of funk and rock.

Another UK band set to tour — but with a new album to push — is *White Lion*. *Mane Attraction* (Atlantic 7567-82193) is the band's strongest and most varied release to date and will benefit from the seven UK dates in early June.

Notable among other new releases is the debut album by *Mindfunk* (Epic EPC 467790). As more bands venture into the funk crossover sub-genre, this self-titled collection will stand out.

A new band already attracting a groundswell of complimentary reviews, and thereby prompting consumer interest, is *Tyketto*. *Don't Come Easy* (David Geffen Company DGC 24317).

Through the same label, the much lauded *Telsa* are certain to capitalise on the success of *Five Man Acoustical Jam* with the *VCR* long-form *Five Man Video Band* (MCA Music Video GEV-39507). Mirroring the platinum-selling album song-for-song it will benefit from the April release of the single *Signs*.

The infectious rhythms of the *Samba* seem strangely at odds with the frenetic onslaught of thrash. Yet Brazilian force *Septultura* defy all stereotypes with *Arise* (Roadrunner RO 9329). Already in the charts, the release of a CD digipack — which unfolds like a flower's petals — is sure to give it added impetus.

#### PICK OF THE WEEK

**TEMPLE OF THE DOG: Temple Of The Dog (A&M).** The members of the now defunct Mother Love Bone and fellow Seattle band Soundgarden have combined for a one-off tribute to the late Andrew Wood. Taut, tragic and all too brief, this confirms the promise that MLB's debut, *Appie*, hinted at.

Andrew Martin

## CLASSICAL

One of the highlights of the 1990 Carnegie Hall season was a meeting of the grandes dames, the two black sopranos, *Kathleen Battle* and *Jessye Norman* with James Levine conducting an evening of spirituals.

Deutsche Grammophon is this month releasing a record of the event, *Spirituals In Concert*, on all three formats (429 7902) and, later this year, on VHS/Laserdisc.

The concert set out to show that the spiritual as a musical form has moved on. Both *Battle* and *Norman* sing classics of the genre, such as *Sinner, Please Don't Let This Harvest Pass* and *Lord, How Come He Here*.

But there is also a new arrangement for soprano duet of *Scandalize My Name* which even hints at rap's patter.

It will be supported by co-operative advertising with leading stores. And June sees more promotion when *Jessye Norman* hits town to sing — and do a signing session.

Award for the oddity of the month goes to *BMG/RCA*. "Largely thanks to the sheep and the washing machine, Pachelbel is a household name," goes the sales blurb leading up to *Pachelbel's Greatest Hit*.

Yes, you guessed it. It is the Canon, played for over 40 minutes by such artists as *James Galway*, *Cleo Laine*, *Isao Tomita* and *Canadian Brass* (GD/GK 60712).

It is hard luck on Collins that *Sting* cetered into the charts with his *Peter And The Wolf*, rather eclipsing the (other) yellow label's version with *Peter Barkworth* out this month. However, it is worth noting that the Collins recording does contain a rare recording of children's writer *Roald Dahl* reading settings of three of his *Dirty Beasts* to music by *Martin Butler*.

#### PICK OF THE WEEK

**KRONOS QUARTET: Five Tango Sensations, Astor Piazzolla. Elektra Nonesuch/Warner Classics 7559 79254-2.** **Hunting: Gathering, Kevin Volans 7559 79253-2.** Two of the three new Kronos mix-price CD singles (25 minutes). Piazzolla joins the Quartet on bandoneon for his passionate, sensuous and intense tangos. Marvellous hot Latin stuff. And there is genuine menace in the Volans' post-minimalist quartet. Both are unusual, but highly recommendable.

Nicolas Soames

## DANCE

Check these: *Nomad* Just A Groove (Roumur RUMAT 33), hitbound cheerful canter; *Cubhouse* Deep In My Heart (Hfr FX 157), catchy Italo groove; *Intensity I Belong To You* (Phonon ETR 2), v.a. Ft. *Pathecker*; *Johnny's strong jigger*; *Wendell Williams* So Groovy (de/Construction PT 4436), languid funky rap; *Cathy Dennis Touch Me* (All Night Long) (Polydor CATH X), US hit breezy *Fonda* Ra revival; *Rodeo Jones* Get

*Wise* (A&M: PM AMY 762), husky girl's jaunty garage galloper; *Gerald Alston Slow Motion* (Cleo Zan 44102), gorgeous sexy slow soul; *Nicolette Waking Up* (Shut Up And Dance SJA 14, via P), Blossom Dearth-ish small voiced bubbly jitter; *Dee-Lite Good Beat* (Elektra EKR122T), repetitive chunky thumper; *Lady Love Looking For A Dope Beat* (Funk! Dred/Motown ZT 44344), sordid debut rap on Jazzie B's label; *Symphonica Can't Get Over Your Love* (RePublic LIC7028X, via RT), girl wailed classy garage loper;

**Quadrophonia** *Quadrophonia* (ARS 656768 6, via SM), D-Shake type Belgian raver; *Ben Chapman Erotic Animals* (de/Construction PT 44366), haunting mournful burbler; *PKA Temperature Rising* (Stress SST 4, via SP), Rav Silk quoting messy raver; *Omar Santana Come On And Jam* (Int Bass RUFF 10, via RT), jerkily bashing house; *Guy Her* (MCA MCST 1528), infectious jittery swingbeat; *Silver Bull Undercover Architect* (Parlophone 12R6284), ludicrously frantic Twilight Zone rap (an undanceable 142/4/bpm!).

#### PICK OF THE WEEK

**DE LA SOUL: Ring Ring Ring** (H&N Hev). **Big Life** BLR 42. Fat Larry's Band bass lined, and *Curiosity Killed The Cat* chorus lined, catchy rap.

James Hamilton

## REISSUES

If metal is your business, *The Metal Box* (Knight Records, TMBCD 47007) is essential. With a running time of more than three hours, the three CD box touches all the HM bases from *Black Sabbath* to

*Saxon* by way of *Motorhead* and *The Scorpions*. Along the way there's *Deep Purple* who are the subject of their own double CD, *The Anthology* (EMI 7 96129 2), which is precisely that, a well documented guide to through the group's complex history.

Much more straightforward is *Charly's* celebration of *The Meters*, *Funky Miracle* (CD NEV 2). The 38 tracks on the double CD include virtually all the group's Josie outings and show them to be past masters of the Crescent City's unique brand of funk.

Much gentler, but equally soulful, are *Glady's Knight* and *The Pips* whose *Buddah* days are celebrated on *The Way We Were* (Music Club, MCCC 005). Included are all the hits, notably 1973's international chart-topper *Midnight Train To Georgia* which remains one of the most poignant recordings of the Seventies. Also from *Music Club* is *The Very Best Of MelanC* (MCC 0011) which includes all her hits and confirms her as far more than the hippy/dippy songstress she is remembered as.

#### PICK OF THE WEEK

**JOHN FAHEY: I Remember Blind Guy Death.** De-mo. FIEND CD 207. With this album, America's most idiosyncratic, steel-stringed guitarist returns to his folk-blues roots with a series of formal but compelling tunes. The title evokes that of his first outing (1964's *Blind Guy Death*) and several of the tracks echo the atmospheric charms of that album's *On Long An Evil Deed Blues* and *Transcendental Waterfall* — Fahey's titles are the best short hand description of this guitar playing.

Phil Hardy



# Music week

# catalogue

The Information Source for the Music Industry

20 APRIL 1991

## CHART FOCUS

A strangely quiet week for singles chart action, but several interesting developments take place on the album chart, the least expected being Eurythmics' Greatest Hits holding at number one for a fourth week, narrowly beating off the challenge of Simple Minds' Real Life.

The last four Simple Minds albums have all debuted at number one, and a fifth would have given them a share in the all-time record for consecutive number one debuts. Their failure to overhaul Eurythmics reflects more on the immense popularity of Eurythmics' hits package than any falling off of their own support. Indeed, Eurythmics' album is already the biggest selling album of 1991, with sales set to top half a million this week.

Flashpoint debuts at number six to become the Rolling Stones' 29th Top 10 album, 11 more than any other group. An ostensibly live album (with many overdubs, and a couple of studio tracks)

### RollingStonesFlashpoint



it's also one of the longest albums around, with the single CD version checking in at nearly 77 minutes.

The Doors were the 149th best-selling album act in the UK last year, with over 100,000 albums sold, but Oliver Stone's biopic about the group and its enigmatic leader Jim Morrison, though still to be released here, has already generated a massive increase in sales. The newly released soundtrack album has settled into the Top 20, and sales of the group's back catalogue are increasing rapidly, with several of their albums among the Top 200, including a trio which are new entries to the Top 75 this week: The Best Of The Doors at number 32, The

Doors at number 55 and L.A. Woman at number 73. L.A. Woman last appeared in the chart 20 years ago, while the other two have never charted before. The success of the eponymous The Doors is particularly remarkable. The group's 1967 debut, it establishes a new record for lengthiest hiatus between initial releases and initial chart appearance.

Over on the singles chart, the highest new entry, at number 38 is Bananarama's restyling of the Doobie Brothers' 1973 Top Long Train Running, while Chesney Hawkes' The One And Only remains at number one for the fourth week in a row, the longest reign for any Chrysalis label release since Paul Hardcastle's five weeks at the summit with 19 in 1985. James continue to close the gap at number two, by virtue of the fact that their sales are falling less quickly than Chesney's, but both could be overtaken next week by Madonna's Rescue Me.

Alan Jones

## ANALYSIS

Ask some record company staff where they stand on DAT and you're liable to get the response: "Oh yeah, it went up two and a half per cent in the last budget."

But Virgin's decision to release Simple Minds' new album, Real Life, on DAT last week shows the industry, at least in some quarters, is persevering with it.

Since the inception of the format in 1987, there have been only a handful of mainstream DAT releases.

Indeed, the market is so small that neither the BPI nor Gallup compiles data on DAT.

The high cost of machines and the unwillingness of many major record companies to sell tapes — priced at around £12 — have kept the public at bay.

Virgin Records MD Jon Webster says: "The general public won't buy DAT machines if there aren't any DATs to play, and most record companies won't release LPs on DAT until they can see that there will be demand for them.



"But there are now enough people with their own DATs and I believe the figure will increase when cheaper machines become available."

The Simple Minds release on DAT is very much an experiment for Virgin, admits Webster, and he cannot predict what sales may be.

Classical label Chandos Records, which releases only

on CD, cassette and DAT, has 26 recordings on the format at present. DAT manager Pete Reynolds believes it will boom in the next six months with Sony DAT Walkmans and in-car DAT players released at the end of May.

Factory Records, which has released a number of LPs on DAT including The Happy Mondays' Bummed (pictured), is equally optimistic. A&R chief Phil Saxe says: "We only produce a negligible amount of tapes at the moment but I believe that will change."

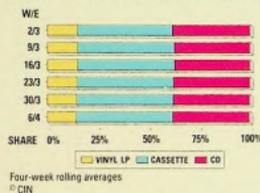
But not everyone in the business is convinced. EMI managing director Rupert Perry says: "At present the market doesn't justify it and we have no plans to release any material on DAT."

But with the recording industry's increasing demand for DAT, the advent of cheaper DAT machines aimed at the mass market and companies like Virgin willing to "give it a go", domestic DAT release cannot be consigned to the knacker's yard just yet.

## UPDATE

Index of unit sales, 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	76	75	- 2	-22
Singles	84	84	- 1	-13
Music Video	66	59	-11	-38

### ALBUMS MARKET SHARE BY FORMAT



### TOP 10 DISTRIBUTORS

1 POLYGRAM	6 PINNACLE
2 WEA	7 ROUGH TRADE
3 EMI	8 JETSTAR
4 BMG	9 PRISM
5 SONY MUSIC	10 PICKWICK

Compiled by ERA from Gallup data. Based on Top 200 album charts, 10 March to 6 April 1991.

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## TOP 75 SINGLES

THE OFFICIAL **music week** CHART

<b>1</b>	<b>THE ONE AND ONLY</b> Cherise Hawkes	Chrysalis
<b>2</b>	<b>SIT DOWN</b> James	Fonitona
<b>3</b>	<b>RESCUE ME</b> Madonna	Sire
<b>4</b>	<b>THE WHOLE OF THE MOON</b> The Waterboys	Felton
<b>5</b>	<b>THE SIZE OF A COW</b> The Wonder Stuff	Polydor
<b>6</b>	<b>RHYTHM OF MY HEART</b> Rod Stewart	Warner Brothers
<b>7</b>	<b>DEEP, DEEP TROUBLE</b> The Simpsons	Geffen
<b>8</b>	<b>LOVE &amp; KISSES</b> Dennis Minogue	MCA
<b>9</b>	<b>ANTHEM</b> N-Joi	Deconstruction
<b>10</b>	<b>JOURNÉE</b> Iris	EMI
<b>11</b>	<b>HUMAN NATURE</b> Gary Clail On-U Sound System	Perfetto
<b>12</b>	<b>SECRET LOVE</b> Bee Gees	Warner Brothers
<b>13</b>	<b>WORD OF MOUTH</b> Mike & The Mechanics	Virgin
<b>14</b>	<b>I'VE GOT NEWS FOR YOU</b> Fergal Sharkey	Virgin
<b>15</b>	<b>ROCK THE CASBAH</b> The Clash	Columbia
<b>16</b>	<b>STRIKE IT UP</b> Black Box	Deconstruction
<b>17</b>	<b>IT'S TOO LATE</b> Quartz introducing Dina Carroll	Mercury
<b>18</b>	<b>CAN YOU DIG IT?</b> The Mock Turtles	Siren
<b>19</b>	<b>SAILING ON THE SEVEN SEAS</b> DVID	Virgin
<b>20</b>	<b>RING MY BELL</b> Wolfe Love & Adeva	Colosmpo
<b>21</b>	<b>HERE WE GO</b> C & C Music-Factor feat Freedom Williams	Columbia
<b>22</b>	<b>SENZA UNA DONNA (WITHOUT A WOMAN)</b> Zucchero featuring Paul Young	London
<b>23</b>	<b>THE SHOOP SHOOP SONG (IT'S IN HIS KISS)</b>	



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The Brand New Single

GET



READY

# ROCK

97%

<b>36</b>	<b>SHE'S A WOMAN</b> Serrif Pointi (feat Shabba Banks)	Virgin
<b>37</b>	<b>MY HEAD'S IN MISSISSIPPI</b> ZZ Top	Warner Brothers
<b>38</b>	<b>LONG TRAIN RUNNING</b> Barbara Streisand	London
<b>39</b>	<b>FOOTSTEPS FOLLOWING ME</b> Frances Nero	Debut
<b>40</b>	<b>GET READY!</b> Richard D. James	Columbia
<b>41</b>	<b>SILENT LUDDITY</b> NEW Queensryche	EMI USA
<b>42</b>	<b>I'M ALRIGHT</b> Katherine E	Dead Dead Good
<b>43</b>	<b>WICKEDEST SOUND</b> Rebel MC (featuring Temor-Fly)	Deprise
<b>44</b>	<b>THIS IS YOUR LIFE</b> 25 Banders	London
<b>45</b>	<b>I LOVE YOU</b> Vanilla Ice	SBR
<b>46</b>	<b>HERE I STAND</b> The Milltown Brothers	AKM
<b>47</b>	<b>SHOULD I STAY OR SHOULD I GO</b> 24 The Clash	Columbia
<b>48</b>	<b>YOU'RE SO VAIN</b> NEW Carly Simon	Elektra
<b>49</b>	<b>YOU'VE GOT TO...RHYTHM OF LIFE</b> 85 Oleta Adams	Fonitona
<b>50</b>	<b>SING YOUR LIFE</b> 23 Morrissey	HMV
<b>51</b>	<b>EAST EASY RIDER</b> NEW Julian Cope	Island
<b>52</b>	<b>IT WON'T BE LONG</b> 56 Alison Moyet	Columbia
<b>53</b>	<b>CARAIVAN</b> 31 Inspiral Carpets	Cow
<b>54</b>	<b>SWEET SENSATION</b> 24 Shades Of Rhythm	ZTT
<b>55</b>	<b>HOUSE FLY</b> NEW Tricky Disco	Warp
<b>56</b>	<b>UNFINISHED SYMPATHY</b> 65 Massive	Wild Bunch
<b>57</b>	<b>LOVE IS A WONDERFUL THING</b> NEW Michael Bolton	Columbia
<b>58</b>	<b>PROMISE ME</b> NEW Beverly Craven	Epic
<b>59</b>	<b>MOVE YOUR BODY (ELEVATION)</b> 40 Xpansions	Arista
<b>60</b>	<b>DEEP IN MY HEART</b> NEW Clubhouse	London
<b>61</b>	<b>SOMETHING SO GOOD</b> NEW The Railway Children	Virgin
<b>62</b>	<b>RAW</b> 51 The Alarm	IRS
<b>63</b>	<b>THE STONK</b> 38	

# PLAYLIST CHART

## THE OFFICIAL **music week** CHART

Week	Artist	Label	Genre	Chart	Weeks on Chart	Peak		
1	Bee Gees SECRET LOVE	Warner Brothers	A	A	A	49	11	91.8
2	Rod Stewart RHYTHM OF THE HEART	Warner Brothers	A	A	A	50	5	89.3
3	Banders THIS IS YOUR LIFE	London	A	A	A	41	25	86.3
4	Quart Introd. Dina Carroll IT'S TOO LATE	Mercury	-	A	A	41	16	86.6
5	Fergal Sharkey I'VE GOT NEWS FOR YOU	Virgin	A	A	A	46	13	86.6
6	Mix & B The Mechanics WORD OF MOUTH	Virgin	A	A	A	47	23	85.1
7	Roxette JOYRIDE	EMI	A	A	A	43	7	84.0
8	James SIT DOWN	Fontana	A	A	A	42	2	80.3
9	Chesney Hawkes THE ONE AND ONLY	Chrysalis	A	A	A	47	1	80.0
10	Simple Minds LET BE BE LOVE	Virgin	A	A	A	43	15	79.7
11	Rolling Stones HIGHWIRE	Rolling Stones	B	A	A	37	43	76.4
12	Pat Sharp Boys WHERE THE STREETS HAVE NO NAME	Parlophone	-	A	A	43	17	74.0
13	Dannii Minogue LOVE & KISSES	MCA	-	A	A	31	10	70.8
14	Black Box STRIKE IT UP	deConstruction	-	A	A	37	18	70.6
15	Glória Estefan SEAL OUR FATE	Epic	B	A	A	42	44	70.5
16	The Waterboys THE WHOLE OF THE MOON	Ensign	-	A	A	43	3	70.3
17	U. Scritti Politti/Shabba Ranks SHE'S A WOMAN	Virgin	A	A	A	40	21	69.8
18	R.E.M. LOSING MY RELIGION	Warner Brothers	-	A	-	38	28	66.0
19	MADONNA RESCUE ME	Sire	A	A	A	40	4	63.2
20	George Michael COWBOYS AND ANGELS	Epic	-	A	A	42	61	62.2
21	C&C Music Factory HERE WE GO	Columbia	-	A	A	32	20	61.1
22	Snap MEGAMIX	Arista	-	A	A	27	14	61.1
23	Massive UNFINISHED SYMPATHY	Wild Bunch	B	A	A	30	45	61.1
24	The Mock Turtles CAN YOU DIG IT?	Sire	-	A	-	35	22	59.4
25	Chris Rea HEAVEN	East West	-	A	-	40	59	58.8
26	Stevie B BECAUSE I LOVE YOU	Polydor	-	A	-	33	42	58.0
27	Gary Clail On-U Sound System HUMAN NATURE	Perfecto	A	A	A	27	12	57.6
28	INXS BY MY SIDE	Mercury	A	-	B	35	57	56.7
29	Roachford GET READY	Columbia	B	A	-	32	62	56.3
30	Alison Limerick WHERE LOVE LIVES	Arista	-	A	A	35	29	54.9
31	OMD SAILING ON THE SEVEN SEAS	Virgin	B	A	-	33	36	54.9
32	The Wonderstuff SIZE OF A COW	Far Out	A	B	A	36	6	50.4
33	Robert Palmer HAPPINESS	EMI	B	-	A	33	-	50.0
34	The Clash SHOULD I STAY OR SHOULD I GO	Columbia	-	A	-	36	26	49.7
35	Zucchero & Paul Young SENZA UNA DONNA (WITHOUT A...)	London	B	-	A	39	34	49.5
36	Monie Love vs Adava RING MY BELL	Cooltempo	-	A	-	20	27	49.4
37	Alison Moyet IT WON'T BE LONG	Columbia	-	A	B	40	50	49.4
38	Chris Isaak DANCIN'	Reprise	-	A	-	32	-	48.9
39	The Simpsons DEEP DEEP TROUBLE	Geffen	B	-	A	24	9	45.8
40	Luther Vandross POWER OF LOVE/LOVE POWER	Epic	-	A	-	18	-	45.6
41	Source feat Candi Staton YOU GOT THE LOVE	TrueLove	-	A	-	28	46	45.1
42	Bananarama LONG TRAIN RUNNING	London	B	-	-	36	-	44.3
43	Transvision Vamp I JUST WANNA B WITH U	MCA	B	A	-	21	-	39.9
44	Cher SHOOP SHOOP (IT'S IN...)	MCA	B	A	-	34	58	37.4
45	Vanilla Ice I LOVE YOU	SBK	-	A	-	19	49	36.8
46	Living Colour LOVE HEARS IT'S UGLY HEAD	Epic	-	A	-	20	69	36.1
47	Belinda Carlisle VISION OF YOU	Virgin	-	A	-	25	36.0	
48	Xpansions MOVE YOUR BODY (ELEVATION)	Optimism	-	A	-	18	40	35.9
49	The Clash ROCK THE CASAB	Columbia	-	A	-	21	32	35.0
50	Rick Astley MOVE RIGHT OUT	RCA	-	-	-	30	-	34.4
51	Aswad BEST OF MY LOVE	Mango	-	A	A	24	-	33.6
52	Happy Mondays LOOSE FIT	Factory	-	A	-	18	53	32.7
53	Pepsi & Shirlee SODEMAY	Polydor	-	A	-	22	-	28.6
54	Pete Wylie (With The Firm) SINFUL (SCARY JIGGIN...)	Siren	A	-	A	27	39	28.5
55	The High Modcs	London	B	-	B	21	70	27.9
56	Inspiral Carpets CARAVAN	Cow	B	-	A	20	27	27.9
57	Zin A Room SHE'S GOT ME GOING CRAZY	SBK	-	B	A	16	60	27.1
58	Enigma MEA CULPA PART I	Virgin International	-	A	-	16	67	26.3
59	Bingo Boys feat Princess HOW TO DANCE	Atlantic	-	B	-	17	-	25.8
60	Nils Lofgren VALENTINE	Essential	-	-	-	24	-	25.2

Compiled by ERA. Rating based on UK playlist only. Station weightings are based on total listening hours as calculated by JCMR. 100% playlist inverts represents 'A' list on all UK stations.

# US TOP 30 SINGLES

Week	Artist	Label	Genre	Chart	Weeks on Chart	Peak
1	YOU'RE IN LOVE, Wilson Phillips	SBK	-	-	-	-
2	BABY BABY, Amy Grant	AMM	-	-	-	-
3	I'VE BEEN THINKING ABOUT YOU, Londonbeat	MCA	-	-	-	-
4	HOLD YOU TIGHT, Tara Kemp	Gore	-	-	-	-
5	JOYRIDE, Roxette	EMI	-	-	-	-
6	SADNESS PART 1, Erigma	Charisma	-	-	-	-
7	ROCK SUAVE, Georgia	Interpol	-	-	-	-
8	I LIKE THE WAY (THE KISSING GAME), Hi Five	Jive	-	-	-	-
9	CRY FOR HELP, Rick Astley	RCA	-	-	-	-
10	HERE WE GO, C&C Music Factory	Columbia	-	-	-	-
11	TOUCH ME (ALL NIGHT LONG), Cathy Dennis	Polydor	-	-	-	-
12	TOUCH MYSELF, Divinyls	Virgin	-	-	-	-
13	IESHA, Another Bad Crew	Motown	-	-	-	-
14	VOICES THAT CARE, Voices That Care	Giant	-	-	-	-
15	RHYTHM OF MY HEART, Rod Stewart	Warner Brothers	-	-	-	-
16	MERCY MERCY ME, Robert Palmer	EMI	-	-	-	-
17	SIGNS, Tesla	Geffen	-	-	-	-
18	JUST THE WAY IT IS, Baby, The Rembrandts	A&O	-	-	-	-
19	COMING OUT OF THE DARK, Gloria Estefan	Epic	-	-	-	-
20	ONE MORE TRY, Tommy T	Quality	-	-	-	-
21	ROUND AND ROUND, Terri Campbell	Paisley Park	-	-	-	-
22	SILENT LUCIDITY, Queensrÿche	EMI	-	-	-	-
23	I DON'T WANNA CRY, Mariah Carey	Columbia	-	-	-	-
24	MORE THAN EVER, Nelson	DGC	-	-	-	-
25	SAVE SOME LOVE, Keedy	Atlantic	-	-	-	-
26	WRITTEN ALL OVER YOUR FACE, Ruks Boys	Atlantic	-	-	-	-
27	THIS HOUSE, Spice Spenner	Capitol	-	-	-	-
28	SOMEDAY, Mariah Carey	Columbia	-	-	-	-
29	YOU DON'T HAVE TO GO HOME, The Troggs	Motown	-	-	-	-
30	MORE THAN WORDS, Extreme	AMM	-	-	-	-

# US TOP 30 ALBUMS

Week	Artist	Label	Genre	Chart	Weeks on Chart	Peak
1	MARIAH CAREY, Mariah Carey	Columbia	-	-	-	-
2	GONNA MAKE YOU SWEAT, C&C Music Factory	Columbia	-	-	-	-
3	WILSON PHILLIPS, Wilson Phillips	SBK	-	-	-	-
4	OUT OF TIME, R.E.M.	Warner Brothers	-	-	-	-
5	SHAKE YOUR MONEY MAKER, The Black Crowes	Del American	-	-	-	-
6	I'M YOUR BABY TONIGHT, Whitney Houston	Arista	-	-	-	-
7	HEART SHAPED WORLD, Chris Isaak	Reprise	-	-	-	-
8	THE DOORS (OST), The Doors	Elektra	-	-	-	-
9	MCMXC A D, Erigma	Charisma	-	-	-	-
10	THE SOUL CAGES, Sting	AMM	-	-	-	-
11	TO THE EXTREME, Vanilla Ice	SBK	-	-	-	-
12	INTO THE LIGHT, Gloria Estefan	Epic	-	-	-	-
13	EMPIRE, Queensrÿche	EMI	-	-	-	-
14	FIVE MAN ACCTUALJAM, Tesla	Giant	-	-	-	-
15	PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Capitol	-	-	-	-
16	NEW JACK CITY, Soundtrack	Giant	-	-	-	-
17	COOLIN' AT THE PLAINS, Another Bad Creation	Motown	-	-	-	-
18	SOME PEOPLE'S LOVE, Bette Midler	Atlantic	-	-	-	-
19	THE IMMACULATE COLLECTION, Madonna	Sire	-	-	-	-
20	VAGABOND HEART, Rod Stewart	Warner Brothers	-	-	-	-
21	MAMA SAID KNOCK YOU OUT, L.L. Cool J.	Del Jam	-	-	-	-
22	HOKED, Great White	Capitol	-	-	-	-
23	CIRCLE OF ONE, Oleta Adams	Fontana	-	-	-	-
24	HEART IN MOTION, Amy Grant	AMM	-	-	-	-
25	DIVINYLS, Divinyls	Virgin	-	-	-	-
26	THE RAZONS EDGE, ACDC	A&O	-	-	-	-
27	THE SIMPSONS SING THE BLUES, The Simpsons	Giant	-	-	-	-
28	THE FUTURE, The Roots	MCA	-	-	-	-
29	AFTER THE RAIN, Nelson	DGC	-	-	-	-
30	IN THE BLOOD, Londonbeat	Radiant	-	-	-	-

Chart courtesy of Billboard. 20 April 1991. \*Bulleted albums are available in those products demonstrating the greatest artistic and sales gain.

UK SINGINGS

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# RECORD MIRROR

APRIL 20, 1991, FREE WITH MUSIC WEEK

U P D A T E

## Chart news

BY ALAN JONES

### BLAME IT ON THE NAME

Only rarely does the Top 40 include hits by two different vocalists with the same name, but that's the situation at the moment with former Streetband/O'Jays singer Paul Young, a frequent solo

namesake, who used to be lead singer with late Seventies/early Eighties hitmakers Sad Cafe. Perhaps the most remarkable instance of hitmakers sharing the same name occurred in 1978, when the Jacksons (lead singer Michael Jackson) scored a Top 10 hit with 'Blame It On The Boogie', which was written by an entirely different Michael Jackson, an Englishman who lived in Germany, and recorded his own recording of the song as Mick Jackson which entered the chart a week after the Jacksons' cover, and ended up in the Top 20.

In 1960, British singer Gary Mills scored a hit both at home and in America with the Tony Hatch composition 'Look For A Star'. It reached number 25 in the US, but would probably have fared much better except for the confusion caused by a rival recording of the song by near-namesake Gary Miles, which reached number 16. It would appear that Miles was so-called in order to split sales of the song, since he was previously and subsequently known as Buzz Cason.

James Brown used to be known as the hardest working man in showbusiness, and in recent years that's an epithet that has frequently been applied to Messrs Stock, Aitken and Waterman — but their workrate pales into insignificance compared to that of Ian Levine.

Since Levine set up his Motortory label four-and-a-half years ago, with the avowed intention of bringing together as many former Motowners as possible, he has cut a phenomenal 600 tracks, half of which he also wrote, with 107 acts. Among this impressive roster are many former hitmakers, yet ironically the artist whose current release breaks a six year chart drought for Levine is Francis Nero (below), an obscure 40 year old, who made only a couple of unsuccessful singles for Motown's Soul Records subsidiary in 1966. Francis is the singer of 'Footsteps Following Me', which debuted at number 57 last week, having previously been released last February and again last November.

For an English writer/producer, Levine, originally from Blackpool, but now living in Acton, must be unique — each of the six acts for whom he has written and produced a total of 11 hits is American.

Levine has also mixed several major hits produced by others, among them 'Searching' by Hazell Dean, 'It's A Sin' by the Pet Shop Boys, 'You Keep Me Hanging On' by Kim Wilde, 'Hit That Perfect Beat' by Bronski Beat and 'Venus' by Bananarama.

Ironically, though most of Levine's success has been in this country, his biggest seller

TITLE	Artist	Date of chart debut	highest position
REACHING FOR THE BEST	The Exponents	4 Oct 1975	31
WEAK SPOT	— Evelyn Thomas	24 Jan 1976	26
YOUR MAGIC PUT A SPELL ON ME	— L.J. Johnson	7 Feb 1976	27
DOOMSDAY	— Evelyn Thomas	17 Apr 1976	41
HE'S A SAINT, HE'S A SINNER	— Miguel Brown	18 Feb 1984	68
HIGH ENERGY	— Evelyn Thomas	21 Apr 1984	5
MASQUERADE	— Evelyn Thomas	25 Aug 1984	60
FAN THE FLAME	— Barbara Poretington	27 Jul 1985	62
ON A CROWDED STREET	— Barbara Poretington	27 Jul 1985	57
CLOSE TO PERFECTION	— Miguel Brown	24 Aug 1985	63

worldwide missed out here entirely. It was Miguel Brown's 'So Many Men, So Little Time', which sold over two million copies, and topped the chart in France.

See table for the Levine compositions/productions which did hit paydirt.



● THE OTHER PAUL YOUNG

hitmaker, presently climbing the chart via 'Senza Una Donna', his duet with Italian superstar Zucchero. Meanwhile, Mike & The Mechanics have a rare hit with 'Word Of Mouth', on which lead vocals are handled by his



Walt Disney	D 246642
Warner Home Video	PES 99704
HOLE...	BBC BBCV 4457
RE SHOW	Foxvideo 142450
er	CIC VHR 2374
Touchstone	D416272
	BBC BBCV 4492
	BBC BBCV 4491
II	CIC VHR 1397
79	CIC VHR 2436
	Virgin VVO 830
BMG Video	791 012
Walt Disney	D205822
Warner Home Video	PES 35137
	CIC VHR 2435



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  - 2 Rod Stewart THIS IS Y
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  - 4 Quartz introd. Din
  - 5 Fearful Sharky? 1
  - 6 Mike & The Mechs
  - 7 Rosette VOYAGE
  - 8 James SIT DOWN
  - 9 Chesney Hawkes
  - 10 Simple Minds LET
  - 11 Rolling Stones HG
  - 12 Pet Shop Boys WH
  - 13 Danni Minogue LU
  - 14 Black Box STRIKE I
  - 15 Gloria Estefan SEA
  - 16 The Waterboys TN
  - 17 Scritti Politti/Sha
  - 18 R.E.M. LOSING MY
  - 19 Madonna RESCUE
  - 20 George Michael C
  - 21 C&C Music Factor
  - 22 Snap MEGAMIX
  - 23 Massive IMPHISH
  - 24 The Mock Turtles
  - 25 Chris Rea HEAVEN
  - 26 Steve B BECAUSE
  - 27 Gary Clail ON-U SE
  - 28 INXS BY SIDE
  - 29 Roadshow GET REZ
  - 30 Alison Limerick W
  - 31 OMD SAILING ON T
  - 32 The Wand'ring
  - 33 Robert Palmer HA
  - 34 The Clash SHOU
  - 35 Zucchero & Paul Y
  - 36 Monie Love vs Ad
  - 37 Alison Moyet IT V
  - 38 Chris Laak DANC
  - 39 The Simpsons DEE
  - 40 Luther Vandross I
  - 41 Source feat. Dani
  - 42 Bananarama LONC
  - 43 Transvision Vamp
  - 44 Cher SHOOP SHO
  - 45 Vanilla Ice I LOVE Y
  - 46 Living Colour LOV
  - 47 Belinda Carlisle W
  - 48 Xpansions MOVE
  - 49 The Clash ROCK T
  - 50 Rick Astley MOVE
  - 51 Aswad BEST OF M
  - 52 Happy Mondays L
  - 53 Pepsi & Shirlee SO
  - 54 Pete Wyllie (With 1
  - 55 The High More
  - 56 Inspirational Carpe
  - 57 21st Room SHE'S
  - 58 Enigma MEA CULPY
  - 59 Bingo Boys VALE
  - 60 Nils Lofgren WEST

TWLW

1	2	HUMAN NATURE (ON THE MIX)	Gay Clail On-U/Sound System	Perfecto	50	41	DADDY'S LITTLE GIRL (MAIN MIX)	N&J/D	Def Jam
3	1	ALRIGHT (ORIGINAL MIX)	Urbansoul	Coolempo	51	38	GET WISE (FOUNDATION MIX)	Rodriguez	A&M promo
4	3	THE POWER OF THE PRINCIPAL (ORIGINAL MIX)	Honey Love versus Advice	Coolempo	52	45	THE POWER OF THE PRINCIPAL (ORIGINAL MIX)	Urbansoul	Epic
4	10	JUST A GROOVE	Insoul	Rumour promo	53	58	OUT THERE	Friends Of Malibu	Pulse-8
5	5	I'M ALRIGHT (EXTENDED MIX)	Katherine E	Dead Dead Good	54	55	COME AND JOIN (ORIGINAL MIX)	Chris Sarantou	First Bass white label
6	4	ANTHEM (THE POWER OF LOVE)	Jo Jo	doConstruction	55	65	LOVE DANCIN' (EXTENDED VOCAL)	Underground Sound/Rosling/James	Ten promo
7	8	PLAYING WITH KNIVES	Boss	Vinyl Selection	56	65	CHUNG KUD (REVISITED)	Adrian & Gee	MCA promo
8	6	HERE WE GO (REMIXES)	C&C Music Factory	White	57	66	I'LL DO 4 U (EXTENDED VERSION)	Fisher M.C.	Siren
9	7	FAITH (IN THE POWER OF LOVE)	Heaven	Pulse-8 white label	58	73	SHINE KUD (REVISITED)	Adrian & Gee	Debut
10	11	ROTTENFEELS FOLLOWING ME (SLOW MIX/LACE UP MIX)	Francis & The Lights	Debut	59	42	APPARENTLY NOTHING	Young DiGiCo	Talkin Loud
11	9	STRIFE IT UP (DJ LEWELW MIX)/RIDE ON TIME (THE BRIGHT ON MIX)	Black Box	doConstruction	60	39	THE WICKEDEST SOUND (DOD GORGON MIX)	Rosie M&C/Reaching For The Top/H	Desire
12	15	WHERE LOVE LIVES (COME ON IN) (MIXES)	Alison Limerick	Arista	61	49	SEE'S A WOMAN (MIXES)	Scotti Polo & Shabaz/Rosie	Virgin promo
13	13	SO GROOVY THIS JAZZ IS NOW	Wendell Williams	doConstruction	62	—	GOD'S THING (PUMPHOUSE SURVIVAL MIX)	Danna Gardner	Urban
14	12	COME FLY WITH ME (FLY HIGH MIX)	Jo Jo	Virg Chicago	63	47	LOVE THE LIFE (GUARANA DJ VERSION)	James Tisdler/Quartet	Virgin
15	18	LOVE OR NOTHING	Diana Brown & Barrie K/Sharpe	fttr	64	100	SAY TEAH (BIRUCE FOREST'S LONG MIX)	Scotti Polo/Reaching For The Top/H	Epic promo
16	14	ONE WAY ONLY (R.U.D.E. VOCAL MIX)	Urbansoul	Dedicated	65	61	THANKS & THE FUNK (MIXES)	The Boss	Motown
17	17	I LEFT MY WALLET IN EL SEGUNDO (INDEPENDENCE MIX)	A Ince Called Quoi	Jive	66	62	TALK MUCH (BLIND MICE MIX)	Temper Temper	Ten
18	27	BACK FOR MORE (GERV'S RUB)	From A Whisper To A Scream promo	67	64	HYPOCHYTHU YU (FTD MIX)	Hypercube	Creation promo	
19	16	SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX)	Carl & Crew	4th & B'way	68	44	MOVE YOUR BODY (ELEVATION) (1991 REMIX)	Xpansions	Optimism
20	20	HOLD YOU TIGHT	Lara Kemp	Big	69	100	WORLD PARTY 7	For Joy	Mercury white label
21	25	HOUSE FLY	Indy Disc	WARP	70	—	SHINE ON (ANDALUCIAN 12" REMIX)	Sold Out	Columbia promo
22	22	HYPERVAL (WILLIAM ORBIT MIX)	The Sharmen	One Little Indian	71	71	EVERYBODY (ALL OVER THE WORLD) (DANCE VERSION)	BT Project	Rumour
23	18	LOOKING FOR A DOPE BEAT (CLUB MIX)	Lady-Lee	Funk! Dreads promo	72	57	CHEAP TALK (EXTENDED VERSION)	Loose Ends	Ten
24	28	EROTIC ANIMALS (MIX)	Ben Chapman	doConstruction	73	86	QUADROPHONIA (REMIX)	Quadrophonia	AMS
25	29	THE GOOD THING (THICK AND THROBING)/GIVE IT ALL I GOT	US One Voice	Wild Bunch	74	77	HEROES (INSPICIOUS CLOUSEAU MIX)	3rd Preston	Italian Outer Space
26	19	UNFINISHED SYMPHONY (PAUL OAKENFOLD MIX)	Plastive	Wild Bunch	75	—	WARD Come Loud	AMS	8 promo
27	17	TAKES ME AWAY (PINNED UP MIX)	Too Fast For Angels/Groove/Groove with Ind. Cat	Life Force	76	—	HARDCORE (BIG FLUTE)	BJ & Warren	Rumour promo
28	35	DEEP IN MY HEART (EXTENDED MIX)	Clubhouse	fttr	78	59	MOVE THAT BODY (12" VERSION)	Exochordate feat. Reggie Rapping Is Fundamental	AMS promo
29	22	SANE SONG (CJ'S MIX)	Lizelle Underground	Network	80	78	I WANT TO KNOW (THE ONE MIX)	A Man Called Adam	Big Life promo
30	42	ANOTHER SLEEPLESS NIGHT (CLASSIC MIX)	Shawn Christopher	Big Life	81	78	I GOT TO HAVE IT (CLEAN VERSION)	AMS	PWL America/Polydor
31	31	MAKE THIS WORLD (SO DENIER MIX)	Circut	US Polyester	82	79	SHAP MEGA MIX	Snap	Arista
32	—	BLUE IS THE COLOUR OF PAIN	Laron Wheeler	Coolempo promo	83	—	LOUDER THAN A SHOTGUN (SUB-TECHNO KILLER CLUB)	Smo Heats	Living Beat promo
33	34	TOUCH ME (ALL NIGHT LONG) (MIXES)	Cathy Dennis	Wing	84	—	COLOUR MY LIFE M.H.	AMS	doConstruction
34	36	RING RING RING (HA HA HEY)	Da La Sol	Big Life	84	50	YOU USED TO SALSA (MIXES)	Ricke Rich's Salsa House feat. Ralph Rosario	fttr
35	35	REMEMBER THE DAY (FINAL MIX)	Impromove	Coolempo 85	—	—	KEEP THE DREAM ALIVE	Eyes Of The World	Coolempo
36	30	GOT YOU WHERE I WANT (SOI MIX)	Marcia Hicks	Supremc	85	41	IT'S BE WAITING (DANCE MIX)/REDO SOME MIX	Chris Griffin/Mercury promo	Creation white label
37	37	WE SHOULDN'T HOLD HANDS IN THE DARK (THE CANDLELIGHT MIX)	LAHE	AMM	86	77	CAN'T STOP DANCING (WICKED MIX)	Boss/Burpers	Profile
38	51	GONNA CATCH YOU (LINO MIX)	Lorenz Gordon	fttr	87	61	WIPE THAT NEEDLE (MIXES)	Hugga Tugga	Shut Up And Dance
39	41	GET IT TOGETHER (12" Extended Kingz And The FBI)	Alexander O'Jays	Tabu	90	80	GO GO BARABAJAL (THE RONIN BOB TENG)	The Love vs	From A Whisper To A Scream
40	26	SWEEP SENSATION (REDOXED MIX)	Shades Of Rhythm	Elektra	91	81	SEX CYMBAL (MIXES)	Paula L	doConstruction promo
41	31	WHAT IS THE THING CALLED LOVE (ONE WORLD REMIX)	Whitney Houston	Supremc	92	84	LET'S BECOME TRUE	Before Meas feat. Sergio Sigg	Creation
42	48	GOOD BEAT (EXTENDED THE BEAT MIX)	Dee-Lee	One Little Indian	93	—	THE LOVE GROOVE	Colobon feat. Tara Brown & Ray Carbone	Warner Bros
43	67	BABY (ORIGINAL INSPIRING MIXES)	Soul Factory	Eternal promo	94	—	THE LOVE GROOVE	Colobon feat. Tara Brown & Ray Carbone	Profile
44	—	WONDERFUL THINK (CJ'S DOFFIN' IT IN THE PARK MIX)	Musics Of Love	US Grant	95	—	DIFFERENT WORLD (EVERYBODY) (BULLY MIX)	AMS	MCA
45	62	SEASONS OF LOVE (MIXES)	Keith Munnally	US Grant	96	—	GUSH FORTH MY TEARS (AMBIENT MIX)	Munda Sex Garden	Atomic promo
46	51	PROTEIN (GET STUCK IN MIX)	Sonic Experience	Strictly Underground promo	97	93	ACTIVITY JUMP UNITE	Ungus 3	Mute promo
47	52	BEAT AUTHOR (TIM DORNEY GULY OF EVERYTHING MIX)	SPL/Soul Factory Sessions	One Little Indian white label	100	100	CAN YOU DICE IT (MIXES)	The Mack-Turks	Ten promo
48	59	LAST TRAIN TO TRANSCENDAL (LIVE FROM THE LOST CONTINENT)	KLF Communications promo	100	—	—	FALLING (LOADY MIX)	One-Eyed Jakes & Zip/Rapper	RCA
49	31	FIND 'EM FOOL 'EM FORGET 'EM (STAX MIX)/LIKE IT	Stax/Rhythmic King	100	—	—	—	—	—

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# dj directory

## Hot vinyl

BY JAMES HAMILTON

### DEEE-LITE 'Good Beat'

(Elektra EKR122T)

Better than their last disaster though not another 'Droove', this chunky sampling and chunking purposeful thumper is a proper if repetitive song in its 117bpm Shake Your Body



### DEEE-LITE

To The Beat Mix, with a different jazzier percussion wiggled 119bpm Extended The Beat Mix and jerkily percolated wailing 122.9bpm Beatopia.

### KATHERINE E

'I'm Alright'

(dead dead good GOOD 2T, via WEA)

This rappingly wailing glamorous Los Angeles' powerful if clichéd italo house stomper hit first in jumpy jittering Black Box-ish 12" Original Mix and more acidically twittered though still jangly E Sling Version 0-125.7bpm treatment, but hotter now is its Remix (GOOD 2T) with Dave Lee's really twittily cantering Joey Negro Mix and Andy Carroll & James Basso's funky drum jiggled Pool Of Life 124.5bpm treatment.

### NOMAD

'Just A Groove' (Runout Records RUMAT 33, via Pinnacle)

Huge on promo ahead of release this week, Damon Richford's latest Sharon Dee Clarke waiker and this time Kaven Bruno rapped 0-121.5bpm cheerfully cantering bouncer maybe lacks the weight of 'Devotion' but will obviously take off faster than that did (two sparser dubz are in it).

### D.J. PIERRE presents Phantasia

'Come Fly With Me'

(Live Chicago LIVE T 269)

Largely ignored when first on an EP, this play-

## Beats & Pieces

DJ DAVE from Germany, last year's champ, again won the World Mixing Championships with a remarkable display of big dancing on the actual decks, somehow spinning around in mid-air supported by his hand on the label while the record below him continued playing faster and faster (USA and Japan were runners-up)... Roger Tovell, previously head of presentation/evening drive time jock at Severn Sound, is now programme organiser/breakfast jock at Bristol's dance music station Galaxy (formerly FTP), which is still not serviced by every record company and needs promo at 25 Portland Square. Bristol 852 BRZ... Bristol's biggest current local white label is the fierce ragga rapped and funky drum jiggled 0-123.1bpm Bug Kan & Plastic Jam Made In Two Min-

utes' (DTYD-01)... De La Soul's promo of Ring Ring Ring (Ja Ha Hey) was indeed a remix, the first commercial version being DJ Mackintosh's 0-103.8bpm Party Line Mix, flopped by a 0-103.9-104.1bpm US Mix and David 'Pie' Conley fluted 104.1bpm instrumental)... Tara Newley, daughter of Anthony Newley and Joan Collins, has been signed as a dance music singer by Boy George to his More Protein label... 'Anasthasia' is the correct tricky title of T.99's hot import (nothing to do with either Anastasia or the last Czec's daughter, Anastasia), picked up here by XL Recordings... I am delighted that our proper review service has now been resumed, complete with full Beats-Per Minute)... AND THE BEAT GOES ON!

ive Cynthia M cooed breezy house strider is now remixed by Graeme Park in a sparsely tapping and plonking 124-123.7bpm Fly High Mix, flopped by Anso Saunders' bass chugged wailer 123.7-123.6bpm Hyde Instrumental Mix.

### ETERNITY

'I Belong To You (The Well-Hung Parliament Remixes)'

(Photon Records ETER 1, via Pinnacle) Soudily created by Phil Ramone with some MC Valentino rap in its Judy Garland introed 0-100bpm R.U.D.E. Mix, a complex funky drummer and early '70s with waltz wovyn wiggly jiner, this is already hottest in the flip's Fatback 'I Found Love/Cheryl Lynn' Encore-ishly jiggled jingly swaying 101.1bpm Return To The Soulmaine version.

### PKA

'Temperature Rising (Music For

### The Masses)'

(Stress SST 4, via Spartan)

Noisy but not very rhythmic for its first third, this cheering crowd overdubbed, Raw '84 'Da B To The Music' quaking, 0-123.7bpm jittery raver is flopped by a bleakly jittered 0-122.2-0bpm Bass Bins At Dawn Mix of the older 'Let Me Hear You Stay Here', the Club Mix of T.K.J.'s cover version, reviewed last week, is 125.4bpm.

### WALLY BADAROU

'Chief Inspector (Nomad Soul Rem- mix)'

(4th + B' way 12 BRW 213)

The formerly Level 42 associated keyboardist's sleekly wiggling 1985 jazz-funk instrumental was an influential groove in its day, now quietly infectious in jaunty percussion tapped 100.3bpm Inspector Nomad, Inspector Beats, and 100.2bpm Inspector Dub remixes. Vic, no Inspector Mouse!

- THE O
- 1 Bee Gees SEC  
2 Rod Stewart  
3 Banderas THH  
4 Quartz introd  
5 Feargal Sharf  
6 Mike & The R  
7 Rocketts JYD  
8 James Stiv O  
9 Chesney Haw  
10 Simple Mind  
11 Rolling Stone  
12 Pet Shop Boy  
13 Danni Minog  
14 Black Box ST  
15 Gloria Estef  
16 The Waterbo  
17 Scritti Politt  
18 R.E.M. LOSIN  
19 Madonna RES  
20 George Mich  
21 C&K Music F  
22 Snap MEGAM  
23 Massive UNI  
24 The Mock Tu  
25 Chris Bra HEA  
26 Steve B BECP  
27 Gary Clail ON  
28 INXS BY MY S  
29 Roachford GE  
30 Alison Limer  
31 OMD SAILING  
32 The Wonders  
33 Robert Palme  
34 The Clash SH  
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36 Monie Love v  
37 Alison Moyet  
38 Chris Isaak D  
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40 Luther Vandr  
41 Source feat C  
42 Bananarama  
43 Transvision V  
44 Cher SHOOP S  
45 Vanilla Ice LL  
46 Living Colour  
47 Belinda Carlis  
48 Xpansions MI  
49 The Clash RO  
50 Rick Astley M  
51 Aswad BEST C  
52 Happy Mond  
53 Pepsi & Shirli  
54 Pete Dinklage  
55 The High Mod  
56 Inspiral Carpe  
57 2 In A Room I  
58 Enigma MEAL  
59 Bingo Boys f  
60 Nils Lofgren \

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# TOP 30 MUSIC VIDEO

## THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label
1	2	3	4
Category	Category	Category	Category
Running time	Running time	Running time	Running time
1	3	<b>EURHYTHMICS: Greatest Hits</b>	BMG Video 791 012
2	30	<b>PAVAROTTI/DOMINGO/CARRERAS</b>	PolyGram Video CFM 71122
3	2	<b>DEBORAH HARRY/BLONDIE: Very Best Of</b>	Chrysalis CVHS 5040
4	24	<b>MADONNA: The Immaculate Collection</b>	WVW 7599382143
5	3	<b>GENESIS: A History</b>	Virgin VVD 739
6	23	<b>PHIL COLLINS: Seriously Live...</b>	Virgin Vision VVD 783
7	6	<b>STATUS QUO: The Anniversary...</b>	Castle Music Picture CMP 6029
8	9	<b>INXS: Greatest Video Hits ('80-'90)</b>	PolyGram Video CFM 2572
9	11	<b>MADONNA: Justify My Love/MTV Vogue</b>	WVW 7599382253
10	7	<b>CLIFF RICHARD: Rock In Australia</b>	Music Club/PMI MC 2056
11	14	<b>TINA TURNER: Live From Barcelona</b>	PolyGram Video CFM 2842
12	23	<b>ELTON JOHN: The Very Best</b>	PolyGram Video CFM 2756
13	18	<b>MC HAMMER: Please Don't Hurt 'em</b>	PMI MVP 99 1266 3
14	10	<b>THE FARM: Groovy Times</b>	PolyGram Video 0833063
15	20	<b>DANIEL O'DONNELL: An Evening With</b>	Ritz RTZV 0008

Rank	Artist	Title	Label
16	17	18	19
Category	Category	Category	Category
Running time	Running time	Running time	Running time
16	11	<b>LUCIANO PAVAROTTI</b>	Music Club/Video MC 2003
17	21	<b>CLIFF RICHARD: From A Distance</b>	PMI MVB 99 1124 3
18	15	<b>PHIL COLLINS: At Perkins Palace</b>	Music Club/PMI MC 2058
19	25	<b>SKID ROW: Oh Say Can You Scream</b>	WVW 7597011753
20	12	<b>RIDE: Today Forever</b>	Virgin VVC 879
21	28	<b>R.E.M.: Tourfilm</b>	WVW 7599391843
22	23	<b>NEW KIDS ON THE BLOCK: Step By Step</b>	SMV 49869 2
23	2	<b>MC HAMMER: Hammer Time!</b>	PMI MVP 99 1240 3
24	24	<b>QUEEN: We Will Rock...</b>	Music Club/Video Col MC 2032
25	22	<b>THIN LIZZY: Dedication-Very Best...</b>	PolyGram Video CFM 2568
26	RE	<b>ERASURE: Wild!</b>	BMG 790 457
27	14	<b>DANIEL O'DONNELL: Thoughts Of Home</b>	Telstar TVE 1007
28	NEW	<b>THE DOORS: Dance On Fire</b>	CIC VHR 1182
29	RE	<b>PINK FLOYD: The Wall</b>	PolyGram Video CFV 08762
30	30	<b>CLIFF RICHARD/SHADOWS: Thank You...</b>	Music Club/PMI MC 2012

# TOP 15 VIDEO

Rank	Artist	Title	Label
1	2	3	4
Category	Category	Category	Category
Running time	Running time	Running time	Running time
1	4	<b>THE RESCUERS</b>	Walt Disney D 249642
2	3	<b>ROADHOUSE</b>	Warner Home Video PES 99704
3	4	<b>ROSEMARY CONLEY'S WHOLE...</b>	BBC BBC 4457
4	3	<b>THE ROCKY HORROR PICTURE SHOW</b>	Foxvideo Musical/1hr 35min 1424 58
5	NEW	<b>STAR TREK: The Final Frontier</b>	CIC Si-4/1hr 42min VHR 2374
6	5	<b>PRETTY WOMAN</b>	Touchstone D410272
7	NEW	<b>DOCTOR WHO: Planet Of ...</b>	BBC BBCV 4492
8	NEW	<b>DOCTOR WHO: Planet Of ...</b>	BBC BBCV 4491
9	6	<b>BACK TO THE FUTURE PART II</b>	CIC VHR 1397
10	NEW	<b>STAR TREK: Episodes 77/78/79</b>	CIC Si-4/2hr 27min VHR 2436
11	24	<b>THE 'Y' PLAN COUNTDOWN</b>	Virgin Special Interest/1hr 30min VVD 830
12	8	<b>EURHYTHMICS: Greatest Hits</b>	BMG Video 791 012
13	28	<b>LADY AND THE TRAMP</b>	Walt Disney Children's Cartoons/1hr 13min D205822
14	7	<b>LICENCE TO KILL</b>	Warner Home Video PES 35137
15	NEW	<b>STAR TREK: Episodes 75/76</b>	CIC Sci-Fi/1hr 38min VHR 2435

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25	SNAP MEGA MIX	Arda
26	LET THERE BE LOVE	Virgin
27	WHERE LOVE LIVES (COME ON IN)	Atilla
28	SINFUL (SCARY JIGGIN' WITH DOCTOR LOVE)	Siren
29	HYPERREAL	One Little Indian
30	(I JUST WANNA) B WITH U	MCA
31	WHERE THE STREETS... SERIOUSLY?	Parlophone
32	QUADROPHONIA	A&S
33	UNDERCOVER ANARCHIST	Parlophone
34	SEAL OUR FATE	Exc
35	LOSING MY RELIGION	Warner Brothers



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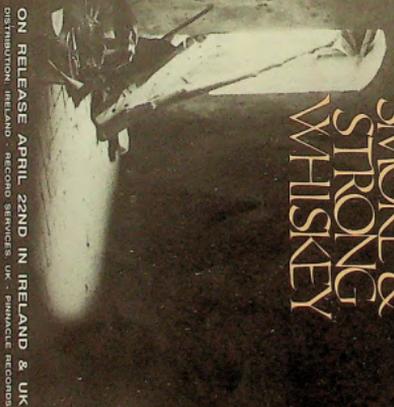
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1	RESOLVE ME	Madonna
2	ANTHEM	Nonesuch
3	THE SIZE OF A COW	The Waitresses
4	SIT DOWN	James
5	THE WHOLE OF THE MOON	The Waitresses
6	QUADROPHONIA	Parlophone
7	WICKEDEST SOUND	Robert Mc featuring Fever Fly
8	HUMAN NATURE	Gary Clail One-U Sound System
9	WHERE LOVE LIVES (COME ON IN)	Arda
10	I'M ALIGHT	Kidderminster
11	HYPERREAL	The Sharmen
12	UNDERCOVER ANARCHIST	Parlophone
13	JUST EASY RIDER	Severe Blues
14	DEEP IN MY HEART	Dee Dee
15	FOOTSTEPS FOLLOWING ME	Frances Bears
16	HERE WE GO	Princess Highway Williams
17	STREET UP	Black Box
18	HOUSE FLY	Black Box
19	SWEET SENSATION	DANC M&M RECORDS
20	MUSIC BY STELLA	MCA
21	TEMPERATURE RISING	MCA
22	(I JUST WANNA) B WITH U	Madonna
23	THE NEEDLE	Empire
24	IT'S TOO LATE	Quart Introducing Dave Carroll
25	HERE I STAND	The Millionaires
26	WITH THE SCARY JIGGIN'	Severe Blues
27	PLAYING WITH KNIVES	Severe Blues
28	WEAR YOUR LIKE HEAVEN	Definition Of Sound
29	CAN YOU DIG IT?	Yoni Kopp
30	HOW D YOU LIGHT	The One And Only
31	THE ONE AND ONLY	Cherry Heakles
32	ALRIGHT	Urban Soul
33	CHUNG KUO (REVISITED)	Urban Soul
34	SNAP MEGA MIX	Snap
35	HIGH ON HOPE	Hedonic Toner
36	SING YOUR LIFE	Grand
37	GIVE ME	Grand
38	WHERE THE STREETS... SERIOUSLY?	Pet Shop Boys
39	SOMETHING SO GOOD	Mercury Children
40	CALVA	Island/Capitol

64	HIGHWIRE	Rolling Stones
65	BY MY SIDE	INXS
66	OVER TO YOU JOHN (HERE WE GO AGAIN)	Jive Bunny & The Mastermixers
67	LOOSE FIT	Happy Mondays
68	TEMPERATURE RISING	MCA
69	BECAUSE I LOVE YOU (THE POSTMAN SONG)	Steve B
70	HOLD YOU TIGHT	Tara Kemp
71	VISION OF YOU	Belinda Carlisle
72	CHUNG KUO (REVISITED)	Urban Soul
73	THE TRUTH	The Real People
74	CRAZY FOR YOU (REMIX)	Madonna
75	ALRIGHT	Urban Soul
		London
		Rolling Stones
		Mercury
		Mercury
		Factory
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		Reverend
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# TOP 40 CLASSICAL ALBUMS\*

Rank	Title, Composer	Label
1	<b>BRAHMS: VIOLIN CONCERTO</b> Hilary Hahn/Vladimir Kravtsov	EMI CDS 00932/2 (2-disc)
2	<b>VIVALDI: FOUR SEASONS</b> Nigel Kennedy/Chamber Orchestra	EMI CD CDC 5216/2 (2-disc)
3	<b>MENDELSSOHN: BRUCH/SCHUBERT</b> Nigel Kennedy/Tate/Cello	EMI CD CDC 7429/3 (3-disc)
4	<b>ORCHESTRA</b> Gidon Kremer/Orchestra	Decca CD CDC 4303/3 (3-disc)
5	<b>ELGAR: CELLO CONCERTO/PICTURES</b> Barbara Stallone/Du Pre	HMV CD CDC 7429/3 (3-disc)
6	<b>ESSENTIAL HIGHLIGHTS OF SWAN LAKE</b> Robert Van Karjane/BPO	Royal Opera House CD ROR CD 0010/1 (1-disc)
7	<b>ELGAR: CELLO CONCERTO/ENIGMA VAR</b> Barbara Stallone/Du Pre	Columbia Masterworks CD MK 6620/3 (3-disc)
8	<b>SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO</b> Nigel Kennedy/Chamber Orchestra	Rough Trade CD RTR 0172/MC (4-disc)
9	<b>ALBINONI: ADAGIO/FACHS/BELZEL</b> Robert Van Karjane/BPO	Deutsche Grammophon CD 473326/MC (4-disc)
10	<b>PUCCHINI: MADAME BUTTERFLY (HIGHLIGHTS)</b> Herbert Von Karjane/BPO	Decca CD CDC 4212/2 (2-disc)
11	<b>HOLST: THE PLANETS</b> Robert Van Karjane/BPO	Deutsche Grammophon CD 460029/MC (3-disc)
12	<b>PUCCHINI: LA BOHEME</b> Herbert Von Karjane/BPO	Decca CD CDC 4212/2 (2-disc)
13	<b>SIBELIUS: VIOLIN CONCERTO IN D MINOR</b> Gidon Kremer/LSO	Decca CD BSCD 500 (1-disc)
14	<b>BACH: VIVALDI: SYMPHONY NO. 5</b> Herbert Von Karjane/BPO	Deutsche Grammophon CD 473327 (1-disc)
15	<b>ELGAR: CELLO CONCERTO</b> Barbara Stallone/BPO	Philips CD 416342/MC (4-disc)
16	<b>TCHAIKOVSKY: THE SLEEPING BEAUTY</b> Philips Emulsion/Orchestra	Royal Opera House CD ROR CD 0010/1 (1-disc)
17	<b>MUSIC FEATURED ON THE SOUTH BANK SHOW</b> Philips Emulsion/Talis Scholara	Gemini CD ROR CD 0010/1 (1-disc)
18	<b>ESSENTIAL HIGHLIGHTS OF NUTCRACKER</b> Max Emanuel Tenenbaum/Orchestra	Decca CD CDC 0009/MC (3-disc)
19	<b>LIEDER WEBER: REQUIEM</b> Herbert Von Karjane/BPO	HMV CD CDC 4174/2 (2-disc)
20	<b>BACH: VIVALDI: SYMPHONY NO. 5</b> John Eliot Gardiner/Baroque	Deutsche Grammophon CD 429779/MC (4-disc)
21	<b>VIVALDI: FOUR SEASONS</b> Christophe Hogwood/Orchestra	Decca CD 410136/MC (4-disc)
22	<b>BERNSTEIN IN BERLIN: BETHOVEN</b> Leonard Bernstein	Deutsche Grammophon CD 429852/MC (4-disc)
23	<b>MONTVERDI: VESPRI DELLA BEATA</b> John Eliot Gardiner	Deutsche Grammophon CD 429854 (1-disc)
24	<b>TCHAIKOVSKY: 1812 OVERTURE</b> Herbert Von Karjane/BPO	Deutsche Grammophon CD 429854 (1-disc)
25	<b>BIZET: CARMEN (HIGHLIGHTS)</b> Herbert Von Karjane/BPO	Deutsche Grammophon CD 413321/MC (4-disc)
26	<b>ROSSINI: OVERTURES</b> Christophe Hogwood/Orchestra	Deutsche Grammophon CD 418123/MC (4-disc)
27	<b>RACHMANINOV: PIANO CONCERTO NO. 2</b> Vladimir Ashkenazy/Orchestra	Decca CD 414470/MC (4-disc)
28	<b>FALBRE: REGINA OPERA</b> Charles Dutoit/MSC de Catania	Decca CD 421402/MC (4-disc)
29	<b>A VENETIAN CARNEVAL 1995</b> Gabriel Chahine/Orchestra	Virgin Classics CD VCL 3111/2 (2-disc)
30	<b>PACHEBEL/ALBINONI/BACH/PURCELL</b> Orchestra of the Age of Enlightenment	Deutsche Grammophon CD 429820/MC (4-disc)
31	<b>PROKOFIEV: PETER AND THE WOLF</b> Orchestra of the Age of Enlightenment	Deutsche Grammophon CD 429820/MC (4-disc)
32	<b>MOZART: REQUIEM</b> Neville Martin-Gaskell	Philips CD 420073/MC (4-disc)
33	<b>VAUGHAN WILLIAMS CONCERT</b> Neville Martin-Gaskell	Anglo CD 416542/MC (4-disc)
34	<b>CHOPIN: PIANO CONCERTOS NOS 1 &amp; 2</b> Neville Martin-Gaskell	Kyrus Classical CD SK 44023/MC (4-disc)
35	<b>ORFF: CARMINA BURANA</b> Franz Welz-Muschel	EMI CD CDC 754045/3 (3-disc)
36	<b>HOLST: THE PLANETS</b> Johnston Williams/Orchestra	Deutsche Grammophon CD 427302/MC (4-disc)
37	<b>NEW YEARS CONCERT FROM VIENNA</b> Christophe Hogwood/VPO	Deutsche Grammophon CD 427302 (1-disc)
38	<b>ROSSINI: OVERTURES</b> Roger Norrington/Orchestra	Decca CD CDC 754011/MC (4-disc)
39	<b>MOZART: PIANO CONCERTO IN C</b> Nigel Kennedy/Tate/Cello	Philips CD 415812/MC (4-disc)
40	<b>VIVALDI: FOUR SEASONS</b> Fidelio Rieger/Orchestra	Decca CD 436472/MC (4-disc)

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# DISCIBRITARY: INDE SINGLEST

Rank	Title, Artist	Label
1	<b>HYPERREAL</b> Shane & The Onyx	One Little Indian (48 7971) (1-disc)
2	<b>CARAVAN</b> Caravan	Cow DUNG 13 (1) (1-disc)
3	<b>FOOTSTEPS FOLLOWING ME</b> Frances Reid	Debut DEB (1) 3109 (1-disc)
4	<b>WICKEDEST SOUND</b> The 1000 Maniacs	Desire WANT (1) 40 (1-disc)
5	<b>LOOSE FIT</b> The 1000 Maniacs	Factory FAC 3127 (IFAC 312) (1-disc)
6	<b>PLAYING WITH KNIVES</b> The 1000 Maniacs	Virgin/Salsola STORM 258 (STORM 25) (1-disc)
7	<b>WE NEED THE NEEDLE</b> Magg Tavis	Shut Up And Dance SUAD 110 (1-disc)
8	<b>FACES</b> Temperature Rising	Profile PROF (1) 328 (1-disc)
9	<b>SAME SONG</b> Duggan Underground	Scene SS (1) 4 (1-disc)
10	<b>WAGNA (GIVE YOU) DEVOTION</b> Bonnie & Mac McFadden	Big Life BLR 40 (1) (1-disc)
11	<b>IF I WANTED YOU</b> The Charlatans	Rousay/RMUR 112 (1) (1-disc)
12	<b>EVERYBODY (ALL OVER THE WORLD)</b> Chung Lu	PAS BAS 1937 (BAS 193) (1-disc)
13	<b>CHUNG LU (REVISITED)</b> Chung Lu	Debut DEB (1) 3109 (1-disc)
14	<b>TODAY FOREVER (EP)</b> Ride	Creation CRE (1) 007 (1-disc)
15	<b>BEAR BY DOPE DEMAND</b> The 1000 Maniacs	1st Base 79 (1) 6 (1-disc)
16	<b>BACK TO DOPE DEMAND</b> The 1000 Maniacs	Andedicated STONE 02 (1) (1-disc)
17	<b>EVERYBODY (ALL OVER THE WORLD)</b> Chung Lu	Shut Up And Dance SUAD 110 (1-disc)
18	<b>EVERYBODY (ALL OVER THE WORLD)</b> Chung Lu	Rough Trade - (RT) 127 (1) (1-disc)
19	<b>EVERYBODY (ALL OVER THE WORLD)</b> Chung Lu	Anxious ANX 02 (1) 2 (1-disc)
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21	<b>TAKE ME AWAY</b> Yaz	Network NWK (1) 20 (1-disc)
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34	<b>EVERYBODY (ALL OVER THE WORLD)</b> Chung Lu	Network NWK (1) 20 (1-disc)
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39	<b>EVERYBODY (ALL OVER THE WORLD)</b> Chung Lu	Network NWK (1) 20 (1-disc)
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# DISTRIBUTION: INDIE ALBUMS\*

Rank	Title, Artist	Label
1	<b>HARDCORE UPROAR</b> The Firm	Dino DINTV 29 (1-disc)
2	<b>THAT LOVING FEELING VOL IV</b> Various	Dino DINTV 19 (1-disc)
3	<b>SPARTACUS</b> The Firm	Produce MLKLP 1 (1-disc)
4	<b>THE WHITE ROOM</b> The Firm	KLF Communications JAMSPL 006 (1) (1-disc)
5	<b>POSITIVE REACTION</b> Covenant	Factory FAC 426 (1) (1-disc)
6	<b>FILLS 'N' THRILLS &amp; BELLACHES</b> The Firm	Produce FAC 323 (1) (1-disc)
7	<b>ARISE</b> The Firm	Roadcorder RO 3208 (1) (1-disc)
8	<b>SCAPEGOATS</b> The Firm	Rough Trade R 201120 (1) (1-disc)
9	<b>SCAPEGOATS</b> The Firm	China WOL 1001 (1) (1-disc)
10	<b>NOWHERE</b> The Firm	Creation CREL 074 (1) (1-disc)

# COUNTRY ALBUMS

Rank	Title, Artist	Label
1	<b>NECK AND KNIFE</b> Chris Strickland	CBS 467434 (1) (1-disc)
2	<b>SWEET DREAMS</b> Patsy Cline	MCA MCCC 6003 (1) (1-disc)
3	<b>FROM THE REAR</b> The Firm	Telstar ST 2327 (1) (1-disc)
4	<b>THE LAST WALTZ</b> Daniel O'Donnell	Ray RTCL 0528 (1) (1-disc)
5	<b>FAVOURITES</b> Glen Campbell	Ray RTCL 0528 (1) (1-disc)
6	<b>THOUGHTS OF HOME</b> Daniel O'Donnell	Telstar ST 2327 (1) (1-disc)
7	<b>IN THE MOON</b> Daniel O'Donnell	Ray RTCL 0528 (1) (1-disc)
8	<b>NO FENCES</b> Glen Campbell	Capitol TCE 5173 (1) (1-disc)
9	<b>DON'T FORGET TO REMEMBER</b> Daniel O'Donnell	Ray RTCL 0528 (1) (1-disc)
10	<b>THE MYSTERY OF LIFE</b> Mercury 84855 (1) (1-disc)	
11	<b>COFFERED ROAD</b> Steve Earle	MCA MCCC 3426 (1) (1-disc)
12	<b>PUT YOURSELF IN MY SHOES</b> Clint Black	MCA MCCC 3426 (1) (1-disc)
13	<b>TRUE LOVE</b> Clint Black	RCA PW 8538 (1) (1-disc)
14	<b>THE HARD WAY</b> Steve Earle & The Dukes	MCA MCCC 6095 (1) (1-disc)
15	<b>TWO SIDES OF DANIEL O'DONNELL</b> Daniel O'Donnell	Ray RTCL 0528 (1) (1-disc)
16	<b>UNTOLD STORIES</b> Kathy Mattea	Mercury 848574 (1) (1-disc)
17	<b>NECK AND KNIFE</b> Chris Strickland	MCA MCCC 6066 (1) (1-disc)
18	<b>ABSOLUTE TORCH AND TWANG</b> The Firm	SW V 2585 (1) (1-disc)
19	<b>HEROES AND FRIENDS</b> Randy Travis/Variety	Warner Brothers 7599303 (1) (1-disc)
20	<b>THE STAR STATE OF MIND</b> Nanci Griffith	MCA MCCC 3384 (1) (1-disc)

# JAZZ & BLUES

Rank	Title, Artist	Label
1	<b>WE ARE IN LOVE</b> Mary McCormack Jr	Columbia 4667394 (1) (1-disc)
2	<b>STILL GOT THE BLUES</b> John Lee Hooker	Virgin TCV 2612 (1) (1-disc)
3	<b>THE HEALER</b> John Lee Hooker & Friends	Silverstone 0808 (1) (1-disc)
4	<b>THE ULTIMATE BLUES COLLECTION</b> John Lee Hooker	Cole-Camp C1746-2 (1) (1-disc)
5	<b>ICE MAN</b> Albert Collins	Pointblank V9BCT 3 (1) (1-disc)
6	<b>MIDNIGHT STROLL</b> Robert Cray	Mercury 8486624 (1) (1-disc)
7	<b>STRONG PERSUADER</b> The Firm	Mercury MHR9C 97 (1) (1-disc)
8	<b>HELL TO PAY</b> Jeff Healey Band	Arista 41015 (1) (1-disc)
9	<b>SAXUALITY</b> Post Malone	RCA PW 74661 (1) (1-disc)
10	<b>WHEN HARRY MET SALLY</b> Harry Connick Jr	MCA MCCC 3484 (1) (1-disc)

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## TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1		<b>WICKEDEST SOUND</b>	Rebel MC feat Tenor Fly	Desire WAXT4 0 (P)	
2	3	<b>QUADROPHONIA</b>	Quadrophonia	ARS 6567686 (SM)	
3		<b>DEEP IN MY HEART</b>	Clubhouse	London FX157 (F)	
4	5	<b>FOOTSTEPS FOLLOWING ME</b>	Frances Nero	Debut DEBXT3108 (P)	
5	NEW	<b>HOUSE FLY</b>	Tricky Disco	Warp WAP 11 (P)	
6	4	<b>WHERE LOVE LIVES (COME ON IN)</b>	Alison Limerick	Arista 614208 (BMG)	
7	13	<b>RESCUE ME</b>	Madonna	Sire W 00247 (W)	
8	6	<b>WIPE THE NEEDLE</b>	Ragga Twins	Shut Up And Dance SUAD 12 (P)	
9	15	<b>I'M ALRIGHT</b>	Katherine E	Dead Dead Good GOOD 2T (W)	
10	8	<b>PLAYING WITH KNIVES</b>	Bizarre Inc	Vinyl Solution STORM 25 (SRD)	
11	11	<b>HOLD YOU TIGHT</b>	Tara Kemp	Giant W 00207 (W)	
12	NEW	<b>ANASTASIA</b>	T99	Who's That Beat WHOS 56 (APT)	
13	7	<b>ALRIGHT</b>	Urban Soul	Cooltempo COOLX 231 (E)	
14	NEW	<b>GIVE-ME</b>	Good	D-Zone DANCE 4R (SRD)	
15	3	<b>UNDERCOVER ANARCHIST</b>	Silver Bullet	Parlophone 12R 6284 (E)	
16	NEW	<b>RAINBOWS IN THE SKY</b>	Hypnotic	Rising High RSN 1 (SRD)	
17	19	<b>SWEET SENSATION</b>	Shades Of Rhythm	ZTT ZANG 18T (W)	
18	12	<b>GOT YOU WHERE I WANT</b>	Ranga Hicks	Wing WINGX 11 (F)	
19	10	<b>MIND YU BELL</b>	Monie Love Vs Adewa	Cooltempo COOLX 224 (E)	
20	17	<b>HERE WE GO</b>	C&C Music Factory	Columbia 6567556 (SM)	
21	4	<b>HUMAN NATURE</b>	Gary Clail On-U Sound	Perfecto PT 44402 (BMG)	
22	26	<b>STRIKE IT UP</b>	Black Box	Deconstruction PT 44460 (BMG)	
23	NEW	<b>ONE STEP AHEAD</b>	Boneshakers	Rechin' Music REMU 1201 (P)	
24	18	<b>CHUNG KUO (REVISITED)</b>	Adams & Gee	Debut DEBXT3108 (P)	

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This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	18	<b>ESQ/SLAVES</b>	Rum And Black	Shut Up And Dance SUAD 13 (P)	
26	22	<b>HYPERREAL</b>	The Shamen	One Little Indian 48 PT12 (P)	
27	21	<b>OUT THERE</b>	Friends Of Matthew	Pulse 9 12LOSE 8 (BMG)	
28	30	<b>TEMPERATURE RISING</b>	PKA	Stress SST 4 (SPI)	
29	32	<b>LEFT MY WALLET IN EL SEGUNDO</b>	Jive JIVET 270 (BMG)		
30	43	<b>HIGH ON HOPE</b>	Hardcore Uphear	Absolute Mayhem 12HCORE 1 (BMG)	
31	24	<b>SAME SONG</b>	Digital Underground	Big Life BLR 40T (RT)	
32	37	<b>LUV DANCIN'</b>	Underground Solution	Ten TENX 374 (F)	
33	44	<b>LOVE ME (1991 VERSION)</b>	Yvonne Elliman	Urban URXB 69 (F)	
34	28	<b>UNFINISHED SYMPATHY</b>	Massive	Wild Bunch WBRT 2 (F)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	23	<b>FACES</b>	Run D.M.C.	Profile PROFIT 328 (P)	
36	38	<b>TAKE ME AWAY</b>	True Faith With Final Cut	Network NWT 20 (P)	
37	28	<b>SINFUL! (SCARY JIGGIN' WITH...)</b>	Friends Of Matthew	Siren SRNT 138 (F)	
38	17	<b>IT'S TOO LATE</b>	Quartz introducing Dina Carroll	Mercury ITM 312 (F)	
39	26	<b>INSIDE LIFE</b>	Incognito	Talkin Loud TLXK 7 (F)	
40	31	<b>LADIES WITH AN ATTITUDE</b>	Epitome Of Hope	Pure Bloomie SOX 002 (RTD)	
41	42	<b>H.O.U.S.E.</b>	Doug Lazy	Atlantic A 7720T (W)	
42	25	<b>RAPPING IS FUNDAMENTAL</b>	Rappin' Is Fundamental	A&M AMY 751 (F)	
43	29	<b>BACK BY DOPE DEMAND</b>	King Bee	1st Bass RUFF 6X (RT)	
44	36	<b>THIS IS YOUR LIFE</b>	Banderas	London LONX 290 (F)	
45	34	<b>WEAR YOUR LOVE LIKE HEAVEN</b>	Definition Of Sound	Circa YRT 81 (F)	
46	NEW	<b>IF U WANT MY LOVE</b>	Dionne	First Choice FC 9912 (Import)	
47	NEW	<b>TEAR YOUR SOUL OUT</b>	Liquan	4th + B'Way 12BRW 209 (F)	
48	45	<b>SPICE</b>	Eon	Vinyl Solution STORM 22 (SRD)	
49	46	<b>CAN YOU DIG IT?</b>	Mock Turtles	Siren SRNT 136 (F)	
50	33	<b>REMEMBER THE DAY</b>	Innocence	Cooltempo COOLX 226 (E)	
51	NEW	<b>TO MY DONNA</b>	Young Black Teenagers	MCA MCAST 1527 (BMG)	
52	56	<b>SHE'S A WOMAN</b>	Scorn Point (feat Shabba Ranks)	Virgin VST 1333 (F)	
53	RE	<b>KISSAWAY</b>	Wes Bos Torleto	Ten TENX 363 (F)	
54	NEW	<b>READ YOUR MIND</b>	K-Men	Mutant 12MUTATE 2 (SLT)	
55	RE	<b>WHAT EVIL LURKS</b>	Prodigy	XLXL 17 (W)	
56	53	<b>I GOT TO HAVE IT</b>	Ed O.G. & De Bullfords	PWL America PZ 138 (F)	
57	RE	<b>GET IT TOGETHER</b>	Redhead Kingpin & The FBI	Ten TENX 361 (F)	
58	52	<b>TO NITE</b>	Those Guys	MCA (USA) MCA 1254069 (Import)	
59	RE	<b>JUST WANNA HOLD YOU TIGHT</b>	Tara Kemp	Big Beat BB 9102 (Import)	
60	34	<b>FUNKY FUNK FUNK</b>	Reese	Network NWT 23 (P)	

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	NEW	<b>BLUE LINES</b>	Massive	Wild Bunch WBRL 1WBRCM 1 (F)	
2	2	<b>NEW JACK CITY</b>	Original Soundtrack	Giant 7599244091/7599244094 (W)	
3	1	<b>POSITIVE REACTION</b>	Caveman	Profile FILER 406/FILECT 406 (P)	
4	6	<b>OMAR CHANDLER</b>	Omar Chandler	MCA (USA) MCA 100571 (Import)	
5	3	<b>PERSERVERANCE</b>	Viciona Wilson-James	Epic 467431/4674734 (SM)	
6	4	<b>A DREAM FULFILLED</b>	Will Downing	4th + B'Way BRLP 555/BRCA 565 (F)	
7	8	<b>IN PURSUIT OF THE 13TH NOTE</b>	Galliano	Talkin Loud 984931/984934 (F)	
8	7	<b>THE INCREDIBLE SOUND MACHINE</b>	Mantimara	Capitol EST 2138/CEST 2139 (E)	
9	5	<b>THIN ICE - THE FIRST STEP</b>	Various	Telesar STAR 2500/STAR 2500 (BMG)	
10	RE	<b>PARADISO!</b>	Various	Rampour RAID 503/2CRAID 503 (P)	

## ADVERTISEMENT

## REGGAE DISCO CHART

PREVIOUS WEEK	LAST WEEK	Title	Artist
1	1	<b>CAN'T WAIT</b>	Sanchez
2	3	<b>SET ME FREE</b>	Gregory Isaacs & Ninjaman
3	4	<b>LENGTH AND STRENGTH</b>	Super Barry
4	2	<b>MOVIE OVER</b>	India/Apache Indian
5	6	<b>IDONT WANNA</b>	Tommy Sparks & Frankie P
6	5	<b>WE NO LOTION MAN</b>	Capetown
7	8	<b>100% OF LOVE</b>	Heese Hammond
8	7	<b>COMING DOWN TO SEE ME</b>	Kul
9	10	<b>LAMBADA</b>	Wayne Wonder & Cuffy Ranks
10	11	<b>COOL DOWN</b>	Cuffy Ranks

J.I.T.S.T.A.R.  
1 2 3 4 5  
081 961 5818

## REGGAE CHART

PREVIOUS WEEK	LAST WEEK	Title	Artist
11	19	<b>THE TIME IS...</b>	1...Babitt, Shobba & Ninjaman
12	15	<b>THE GOING IS GOING</b>	Ruffy Ranks, Coco T, Home T
13	16	<b>TELL ME NOW</b>	Sugga Ranks
14	18	<b>GOLDEN RULE</b>	Coopal Fah
15	20	<b>UNDYING LOVE</b>	Fredrica Tibbs
16	17	<b>WILD ANIMAL</b>	Jungo Dan & General Levy
17	14	<b>LITTLE MISS</b>	Reggie Stepper
18	12	<b>STRONG LOVE</b>	Wesley Jones
19	21	<b>POWER OF LOVE</b>	Thriller
20	25	<b>HARDE BOY SADDAM</b>	Gregory Isaacs/Black Scorpio/Cdbs 32

## ADVERTISEMENT

## REGGAE ALBUM CHART

PREVIOUS WEEK	LAST WEEK	Title	Artist
1	1	<b>PURE LOVERS VOL. 3</b>	Various
2	2	<b>SUNSPASH</b>	Ninjaman
3	4	<b>GUILTY OF LOVING YOU</b>	Gregory Isaacs
4	6	<b>WAYNE WONDER &amp; SANCHEZ PT2</b>	Penthouse
5	3	<b>WAYNE WONDER</b>	Wayne Wonder
6	8	<b>TWO FRIENDS</b>	Ting & Ting
7	7	<b>ALL THE HITS</b>	Bob Marley
8	5	<b>AT HIS BEST</b>	Frankie Paul
9	11	<b>RETREAT</b>	Cuffy Ranks
10	12	<b>HAPPY MEMORIES Vol. 2</b>	Klaunew Harmonia/Discos/OTLP 7

FOCUS



**Video magazine: Hard 'N' Heavy.** Launched May 3, 1989 by Directors International. Price: £9.99.

**Circulation:** 60-100,000 worldwide (estimated viewing figures 500,000).

**Target audience:** 18-30 year-olds.

**Sex profile:** 65 per cent male.

**Key staff:** Executive producers — Lindsey Cennell, John Cairns. Producer

director — John B. House. UK director — Nicky Picasso. UK production co-ordinator — George Greene.

**Music policy:** No holds barred mix of entertaining, informed interviews, concert footage, video clips and cartoons. The sexist/violent content of the latter has been toned down since early issues.

"Our primary function is to provide a service to HM fans around the world, from mainstream hard rock to thrash, speed and death metal. We push new bands: there are sections for unsigned and newly signed bands." George Greene.

**Typical issue:** Dave Lee Roth, Sepultura, Jane's Addiction, Billy Idol, Great White.

**Special features:** Lemmy's Agony Column; Trick or Treat Bag; behind the scenes scoops.

**Industry view:** "In the absence of rock TV (with the exception of Raw Power and Headbangers) this is a great outlet for bands that wouldn't be seen otherwise. It's important for our bands coming in from the US." Mary Houston, European manager, marketing and publicity, Atlantic Records.

# The space invaders

Blur are currently prime candidates for the title of unluckiest band in the business; the London-based guitar group was lined up for cover stories in both *Sounds* and *Record Mirror* this month before both titles disappeared from the news-stands.

The band's label, Food Records, is one of many coming to terms with the upheaval following United Consumer Magazines' withdrawal from the consumer music market.

With *Record Mirror* incorporated into *Music Week*, *Sounds* closed and *Select* and *Kerrang!* sold to Emap Metro, the market is now dominated by a duopoly.

Fears that Emap and IPC's stranglehold could force up advertising rates have added an extra dimension to the recessionary worries preoccupying marketing departments and media buyers.

"We don't like the duopoly situation," says Martin Shaxton, managing director of media buyers The London Media Company. "The more choice we have for our clients the better we like it."

He points out that Emap already charges the highest ad rates (see table) but it is unlikely that either Emap or IPC could afford to push prices up in the current climate.

"All the music press are fighting very hard for business," he says. "Between January and March record com-

## MUSIC MAGAZINES' AD PRICE LIST

EMAP	Ad cost*	CPT†	IPC*	Ad cost*	CPT†
Smash Hits	£13,300	£8.54	NME	£4,595	£7.24
Q	£4,900	£9.37	MMaker	£3,650	£10.14
Raw	£1,440	£5.35	Vox	£1,995	N/A
Average	£6,547	£7.75	Average	£3,413	£8.69

\*Full page colour ad prices. †Cost per thousand readers.

Source: Zenith Media

panies have been able to consider TV and radio as an option because the rates have been so good."

With TV ad rates down 20 per cent on last year, a £15,000 slot in the Chart Show ad break has become more cost-effective than a £4,595 colour page in the 121,000-circulation *NME*, he says.

There is a further concern for those marketing departments pushing acts which *Sounds* and *Record Mirror* specialised in. While RM nurtured the growth of dance-orientated pop in the Eighties, *Sounds* has a history of developing new rock acts.

"It was involved in punk way before *NME*," says Tris Penna, senior product manager for Capitol/Parlophone. Beggars Banquet marketing manager Graham Jells adds: "It was very supportive of up and coming acts."

Although Blur won't lose out too much — they have already been compensated by a

cover story in *Melody Maker* — more specialised bands such as Beggars Banquet's Buffalo Tom and FM Revolver's Crazyhead could find themselves with nowhere to go.

But for the majors the changes will ease the costly problems of promoting acts with wide-ranging appeal such as Alison Moyet. The more magazines there are to advertise in, the more there is to cover, says Sony Music marketing manager Brian Yates. The first round of ads for Moyet's new single appeared in *Q*, *Select*, *Sky*, *More!* and *NME*, he says, and there are more to come.

The effects of the recession on the purse-strings of both readers and ad buyers made the demise of some titles inevitable, he adds.

But if, as Yates suggests, the remaining titles reposition themselves slightly to cover the gaps left, the market could end up healthier than ever.

Martin Talbot

## EXPOSURE

### MONDAY APRIL 15

Dance Energy featuring **Pet**

Shop Boys, Ragga Twins and Dream Warriors, BBC2: 7.10-7.40pm.

Profile featuring **Bryan**

Ferry, ITV: 3.50-4.05am (regions vary).

### TUESDAY APRIL 16

The Concert featuring

The 4 Of Us, ITV: 3-4am (regions vary).

### WEDNESDAY APRIL 17

Rapido featuring **Ziggy**

Marley, Wilson Phillips, Peter Gabriel and Harry Connick Jr, BBC2: 7.40-8.10pm.

### THURSDAY APRIL 18

Top Of The Pops,

BBC1: 7-7.30pm.

### FRIDAY APRIL 19

The Hit Man And Her, ITV:

3.50-4.50am (regions vary).

### SATURDAY APRIL 20

The ITV Chart Show:

11.30am-12.30pm.

In Concert featuring **Maria**

McKee and Banderas, Radio One: 10-11pm.

Country Greats In Concert

featuring Don Williams, Radio Two: 3.02-4pm.

Sound Stuff featuring **Brian**

Eno and Ted Nugent, Channel Four: 7-8pm.

Banned — Music In Exile

featuring Hugh Masekela, Julian Bahula and Quilapayan, Channel Four: 11.10pm-12.40am.



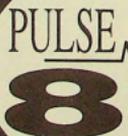
## TABLOID SURVEY

panies doing his best to keep a low profile, George Michael tops *MW*'s tabloid survey for the second time this year.

In the four weeks to April 4, Michael appeared in 15 pop press stories and six reviews in the *Sun*, *Mail*, *Express*, *Mirror* and *Star*.

Completing the top 10 were

Elton John (11 reviews or stories), Rod Stewart (10), Chesney Hawkes (10), MC Hammer (10), Vanilla Ice (10), Boy George (10), Bros (3), The Farm (9) and Xpansions (2). Source: Media Shadowfax. Rankings based on length of stories in column inches multiplied by circulation.



# PULSATING RHYTHMS

**ROZALLA FAITH (IN THE POWER OF LOVE) OUT NOW!**

PRODUCED BY JMI

**BAND OF GYPSIES TRAVELS IN HYPER REALITY OUT NOW!**

PRODUCED BY JMI

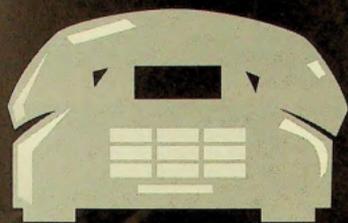
**FRIENDS OF MATTHEW OUT THERE OUT NOW!**

PRODUCED BY CINO BERIGLIANO, MIKE GRAY & NICK RATCLIFFE

**SUE CHALONER ANSWER MY PRAYER OUT APRIL 29th**

PRODUCED BY JMI

AVAILABLE ON PULSE 8 RECORDS MARKETED AND DISTRIBUTED BY TOTAL VIA BMG



# DE LA SOUL



THE SINGLE

## RING RING RING (HA HA HEY)

OUT NOW • BLR 42/T/MC/CD

THE ALBUM

## DE LA SOUL IS DEAD

RELEASED 13TH MAY • BLR LP/MC/CD 8



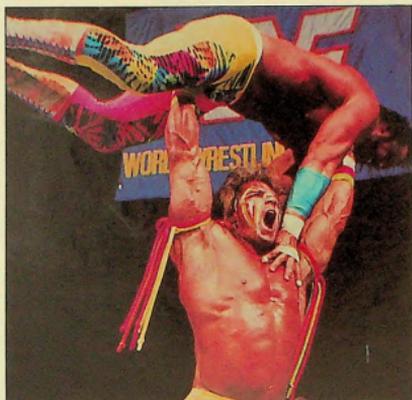
# Niche markets pack a big sales punch

Soufflés to soccer, pet food to pectorals, specialist titles command huge sales. But niche markets demand niche marketing, says Matthew Cole

**L**ethal weapons and pretty women are potent symbols of Hollywood's glamour industry. But to millions of consumers, fly fishing and steam trains are a more seductive prospect. They may also have a bigger part to play in the future of sell through video.

Special interest is the industry's more creative arm. While record labels and film studios take the lead in other genres, here product is uniquely devised for the format. "Ask someone on the streets to talk about video and they are much more likely to mention Jane Fonda's Workout or The Y Plan than a feature film," says Braveworld marketing manager Robin Wilson.

Despite their high media profile, film and music have done little to create a sell through boom. Video Traders Association chairman Derek Mann agrees. "Less than five per cent of VCR owners regularly buy retail product. Not everyone wants to



American wrestling promises to be another heavyweight success

buy a feature film you can rent for a couple of quid," he says.

In order to broaden appeal beyond the core of enthusiasts, video labels must fine tune product to consumers' interests rather than rely on consumers to develop a taste for the product.

"We have to get in touch with all those who would never dream of buying. Special interest is the way to do that, it is going to be the cornerstone of the expansion of the market place," says Mann.

While few would disagree with Mann's prediction, questions remain over the role of the retailer in that future. Direct marketing has proved an effective way of presenting product to a target audience and cuts out the expense of retail distribution.

You And Your Cat and You And Your Dog are two titles for July that distributor Braveworld believes will be among its biggest sellers. Robin Wilson's marketing team aims to reach the country's 5.5m dog owners and 4.8m cat owners through a now-common combination of co-operative promotion and direct marketing.

"Sponsorship is by Spillers Pet Foods which will be promoted on packs," explains Wilson.

"That is a very effective way to get to the owners directly. We

will also be advertising in the British Veterinary Association's magazine, *You And Your Vet*."

Video Collection sales and marketing director Colin Lomax is another who believes direct marketing is the only viable way to maximise sales on low-budget specialist titles. "That sort of stuff just gets lost in store. For something like our *Cake Decorating* series, *Cook Housekeeping* was the perfect environment for a mail order ad," he says.

A similar tie-in is under way for Virgin Vision, whose *Pass Your Motorbike Test*, released in January, is ensured co-operative advertising by Norwich Union Insurance and Kawasaki.

The Video Collection series, *The Year Of Your Birth 1978-85*, takes direct marketing to an extreme with a mailshot to every household in the UK via a deal with The Royal Mail.

The series of eight tapes is promoted among material sent out by the Post Office to enhance awareness of its services. "The Royal Mail is trying to encourage people to use mail order so they stand to gain as much as us," says Lomax.

"With 23m households getting this form through March and April even one per cent

redemption would be tremendous, that is 230,000 tapes."

Chrysalis Home Video pulled off one of the footballing coups of the season by signing up Paul Gascoigne for its *Gazza's Soccer School*.

Chrysalis TV approached Gascoigne's management with the idea after winning the support of Channel Four. The result was a ready-made package for the video label with the tape released to coincide with TV screenings.

Chrysalis Home Video MD Bella Woods describes the best special interest titles as "ideas led and celebrity driven".

Woods can be confident that *Gazza's Soccer School* will be a big seller. But the special interest market still has some surprises up its sleeve.

Book publishing often blazes the trail for a video release, but success with one is no guarantee for the other. Before releasing *Michael Palin's Around The World In 80 Days*, BBC Video marketing manager Paul Holland had to overcome serious doubts. "The book sold 350,000 in the first year but it still left us wondering about the video. It is five hours long and we were not sure the market was still there," he says. The sell through title priced at £20 has now sold nearly 35,000 units.

At Video Collection Colin Lomax has had cause to rue the differences between the book and video market. "Cookery books and TV programmes always do very well but we have had cookery titles that are total 'stiffs'."

Others have found to their cost that snooker's TV success does not ensure video sales and even royalty is not the guarantee it is for newspapers and books.

While few labels could afford to finance a film blockbuster most can find the £50,000 needed to produce a fitness tape or pet care title. BBC Enterprises now helps fund BBC TV projects such as natural history documentaries in the knowledge that the special interest market will return the investment.

As that confidence spreads, special interest can do more to force back the borders of the sell through market than any other genre.

Launching a title with specialist rather than mass appeal makes precise marketing crucial. Mail order and specialist press advertising are tried and trusted techniques but co-operative promotions help drive the message home. Virgin Vision's *Pass The Motorbike Test*, released in January, maximises its sales potential thanks to a joint promotion with Norwich Union Insurance and Kawasaki Motorcycles. Braveworld's forthcoming *You And Your Pet* series has sponsorship from Spillers Pet Food which will see the tapes defaced on packs of dog food. For A History Of Yorkshire Cricket, Virgin Vision plans in May to spread the word to Yorkshire everywhere via a tie-in with Tetley Bitter.

## Certain to score

**Gazza's Soccer School. Chrysalis Home Video. £9.95.** Campaign includes ads in youth and specialist titles (*Shoot, Fast Forward, Number One*), and editorial features in *Sunday magazine, Daily Mirror, Daily Star* and the regional press.

**ITM Birthdays Series 1978-1985 Video Collection. £6.99.** Mailshot to every UK household via co-operative deal with The Royal Mail through March and April. Mail order-only tapes.

**GCSE Revision Longman/Avton. £9.99.** Release is timed to meet peak revision period and backed by £100,000 TV campaign.

**Women's Golf — A Private Lesson Virgin Vision. £9.99.** Cereal manufacturer Weetabix is to promote video on cereal packs. Displays and retail points in golf clubs. Direct marketing in specialist magazines.

# Fitness steps ahead

Labels are bending over backwards to sell health, says Janet Morris

For packaging, if you've got it, flaunt it; if you haven't, go for clever imagery. Tapes with book/TV tie-ins are a bonus. Stars such as Fonda may dominate

covers, but as marketing and PR manager Annetto Cocchiara of Video Gems explains, this is not necessary for sales success. For its original Rosemary Conley tape a small inset picture of her was used on the back of the sleeve. However, by the time her *Inch Loss Plan* was released, her image had been jazzed up considerably.

PolyGram Video emphasised the Nautilus brand while going for a "sexy image"; Medau features instructor Lala Manners in "stretch style"; Video Collection, meanwhile, goes for lots of information on the top third of a cover and also believes the spine is important.

When Rosemary Conley's *Whole Body Programme* can topple both *Pretty Woman* and *Lady And The Tramp* from number one position in *Music Week's* video sales chart it demonstrates the clout of female consumers. Their buying power keeps five fitness titles jostling for position in the Top 20 in any given week.

The Video Collection has proved adept at targeting women and its roster of fitness tapes has expanded to 29 titles. The latest of these is *Carolyn Brown's Step Ahead*, just released with a £150,000 marketing campaign.

The Step system literally involves climbing on and off a step, and is the latest craze to come from the US. Don Noble, head of production and development, says Brown, who also stars in *K-Tel's Cardiofunk*, is *The Princess of Wales's* personal trainer and this fact alone is a strong selling point.

"We're always looking for a new angle on fitness," says Noble. "The label's ever growing Lizzie Webb library shows how the repeatability factor of exercise tapes generates both brand loyalty and series longevity. Her twelfth *Slimming Programme* title is released on May 13.

"Some people will buy all Webb's tapes," says Noble. "Others will buy anything if they think it will help, but strong product comes to the top. There's been far too much getting on the bandwagon with star names. That approach just doesn't work anymore because buyers are more discerning."

Head of marketing Nick Cregor says: "Fitness is eight per cent of our market. A big title can sell between a quarter and a half a million units, as much as a blockbuster feature film."

Similar Entertainment, launched last August, is also



PolyGram Video's Medau tape is endorsed by the Sports Council

hoping to muscle in with two tapes in its continuing Nautilus Aerobics Plus series retailing at £9.99 each.

Producer and director John Daly and instructor Stacey Benson have been promoting the videos, released last month, with a national tour. Gym equipment maker Nautilus sponsors the programmes, which says Simitar managing director Tony Carne, have already sold £2.5m units in the US. "There's always room for quality product," he says.

"Men are becoming more aware of the need to be fit but women

naturally look better on film, and it is predominantly a woman's market," Daly agrees.

"Anybody can do these exercises," he says, "but typically woman buy a lot more."

Two more Nautilus tapes are scheduled for autumn release.

"We hope to build up brand loyalty," says Carne. "The market is becoming more sophisticated and you have to have genuine product which is safe to follow."

Indeed, safety has become a major concern following legal action in the US over Jane Fonda's original workout, and many tapes now carry "health warnings".

PolyGram Video has no such qualms about *Medau* — *The Art Of Energy*, released on May 13. Product manager Tara Kigsley says the *Medau* method has been taught for more than 70 years and is the basis for many exercise programmes.

"We went for *Medau* because it has everything we were looking for in an exercise tape," says Kigsley. "It's not faddy, it has a credible instructor and is the only fitness video the Sports Council has ever endorsed."

The tape is being marketed with a "new age" angle. "People want a realistic programme they can fit in to everyday life. Tapes fronted by a personality can be a one-minute wonder," Kigsley

asserts.

*Medau* is divided into sections for different types of exercise, a technique also employed in *Holistix*, released last year by Pickwick Video Group. Marketing manager Melvin Simpson says: "We thought it might just catch on like *Callanetics* but it didn't happen. However, we reached our targets and might well do a follow-up"

The success of *Virgin Vision's The Y Plan* has prompted it to release a follow-up — *The Y Plan Countdown*.

Marketing manager Alison Warner says: "The fitness market is still expanding, but there will come a point when retailers will only be able to stock so many. Like the cosmetics and diet industry, there'll be new ones every year."

However, fashionable or not, market pioneer Jane Fonda is still going strong. Her *Start Up* and *Lean Routine*, set to retail at £6.99 and £9.99 respectively pending VAT agreement, is released by Warner Home Video on May 13.

Retail sales and marketing director Trevor Southam, says: "People criticise Fonda but these tapes show a new approach. *Lean Routine* includes a separate section on healthy eating."

"A lot of people still consider her, along with Callan Pinckney, to be an authority. We will definitely be doing more of her tapes," he says.

BBC Video considers the £20,000 it pumped into promoting Rosemary Conley's *Whole Body Programme* money well spent. So far the title has sold more than 140,000 units and copies are still selling at a rate of 10,000 a week.

Marketing manager Paul Holland says that Conley's twice weekly BBC TV series — just extended from six weeks to 20 — has been important for sustaining sales and that her griot-next-door image has proven even more popular than anticipated.

*Callanetics* (three at £9.99 each) has been a major success for CIC Video. Special projects manager Roy Thompson says serialisation in *The Sunday Times* and good word-of-mouth publicity were important sales factors.

With such an abundance of product it's bound to be a case of survival of the fittest. But there's still plenty of scope, says Pickwick's Simpson. "Cultural ideas blur up via magazines tell women they have to look good, to look glamorous, and there will always be those who are attracted to buying something new," he says.

It's a market that looks set to run and run.

## Pumping up sales

**Jane Fonda — Lean Routine (£9.99, 83 minutes).**

**Jane Fonda — Start Up (£6.99 tbc, 28 minutes).**

**Warner Home Video**

The initial £40,000 spend includes ads in women's magazines for three weeks following release, with follow-up in July; in-store displays; and tie-ins with *Arta* books.

**Medau — The Art Of Energy PolyGram Video. (£9.99, 60 minutes).**

London-targeted marketing campaign with radio, posters

and women's magazines with more than 4m combined circulation. Promotions and coverage in national press are already under way.

**Lizzie Webb's Slimming Programme Video Collection. (£9.99, 60 minutes-plus).**

Campaign running until June. **The Y Plan Countdown Virgin Vision. (£9.99, 90 minutes).**

A £100,000 promotional spend is still running with press and TV ads. Follow-up later in year.

# Lizzie Leads The Way

## THE Slimming PROGRAMME

- ★ The ultimate diet and exercise programme, for life.
- ★ Advertising in National Press and womens' magazines including Womens Own, Best, Bella, The Sun, The Daily Express, and The Daily Mail.
- ★ Heavyweight PR campaign including confirmed features in The Sunday People, Chat, and Woman.
- ★ Release date May 13th 1991.



PLUS

**Joggy Bear  
for children**

VC1185  
Dealer Price £5.44



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# Bad titles for all seasons

Some industry executives reveal their unlikely hits to Matthew Cole

The special interest market is driven by the changing seasons and the country's mood. While fitness and diet titles boom after Christmas excesses, dealers are also aware of a rush to get trim for the beach before the summer holidays. May and the FA Cup and League championship will also bring a new crop of football titles and a small sales surge. It is also the time for tapes on gardening and exam revision. But Christmas remains the mainstay of the market, underlining the video's market identity as a gift purchase above all else. If the industry is to spread profits more evenly through the year it must embrace special interest's unique seasonal peaks.

## Colin Lomax

Sales and marketing director, Video Collection

"There was a lot of criticism of the coverage of the Gulf war but Operation Desert Storm has been really flying out. Obviously people weren't that fed up with watching it. The video sold 20,000 in its first week.

"We rushed it out within four weeks of the ceasefire, something we could do as a result of our relationship with ITN. We are used to working together now. It is entirely their footage we used. They got a lot of praise for their coverage and the best of it is on this tape.

"The important thing was to get there first. MIA had a tape of the air war out, but this was the first one of the entire campaign. It is just the same as after a big football match — the crucial thing is being first. People are not going to buy twice.

"Operation Desert Storm is a resumé of the entire campaign. ITN have done a profile of Saddam Hussein for the US market which has sold very well and they are working on one of General 'Stormin'' Norman Schwarzkopf. We won't release those here but there is a mini profile of each in this one title.

They were the great personalities of the war and people will want to remember the press briefings Schwarzkopf gave.

"We spent £50,000 on the press campaign over the first weekend it came out. The price is £9.99 but obviously we had to be sensitive to the subject and did not want to seem as though we were profiting too much. A donation from each for each sale goes to the Gulf Trust for the casualties and their families.

"There is a very good demand for war documentaries. Our previous biggest seller in special interest must be the World At War series from Thames TV. They were released in 1986 and the eight tapes averaged about 25,000 sales each.

"Some people felt that Operation Desert Storm is in bad taste but there is a genuine need to document things like this. It is notable that sales have been strongest in the garrison towns. There must be millions of people who had a relation or friend out there who will all want a copy.

"Retailers should display it more prominently in areas with strong army connections, especially as more and more people return home."

Ian Allan  
Director, Silver Vision

"When we first went to Woolworths with World Wrestling Federation titles they didn't want to know; now they stock them all. "It was a chance



Alison Warner  
Video publishing marketing manager, Virgin Vision

"The expansion of the fitness market has opened up other health and beauty areas too. The biggest surprise of the lot must be Eva Fraser's The Facial Workout.

"The reaction from dealers was 'What On earth is this?' but it has been a huge success, selling about 25,000.

discovery. I was in the US on business and went to one of the shows because I had nothing better to do. I just happened to sit near to someone who works for the WWF who told me how huge the videos are. When I was back in England they sent me one and I soon realised we might have something.

"It is huge in the US. It is not so much wrestling as sport, but as entertainment — high camp and showmanship.

"The Ultimate Warrior has sold most in the UK. It is on the way to 50,000, the rest have sold an average of 25,000 each. In the States, though, WWF has sold 3m units since 1985. We haven't

really started here yet and it is already on 150,000 since August.

"The WWF has a 10-year plan for the UK that starts in April. The first show is at Wembley Arena, all of the wrestlers will be over here. It is really going to take off from then."

Paul Holland  
Marketing manager, BBC Video

"Football is always a good, steady seller but the strongest by far has been 101 Great Goals.

"It was released in 1986 and has the benefit of being one of the first football videos on the market. It was the obvious formula and just goes on selling.

and people pay a lot of money to visit her clinic.

"In terms of cosmetics prices or the cost of instruction it is very cheap.

"She is a great advertisement for the techniques and a lot of people clearly felt the price was justified.

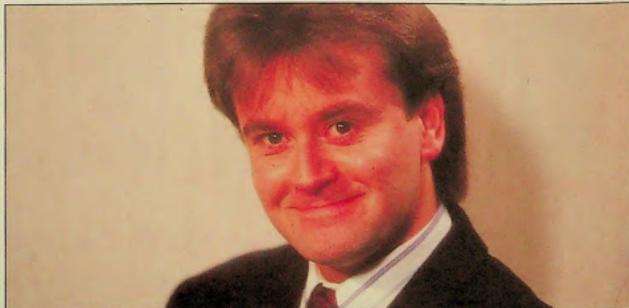
"It is one of those ideas that just seemed to work and have a unique appeal."

Last year it did about 25,000 units and since 1986 it has sold about 130,000.

"It has that nostalgic appeal with all the stars and names from the old days. It is ideal for all those people who grew up with Match Of The Day.

"Football is huge and there are more titles all the time. Most clubs now have their own videos out which is great for fans but it means that the market for each individual release is shrinking. Sales are spread over a far wider area.

"That is something that 101 Great Goals doesn't suffer from. It's appeal is pure football, not a club or one particular match."



Lomax: 'The crucial thing is being first — people are not going to buy twice'

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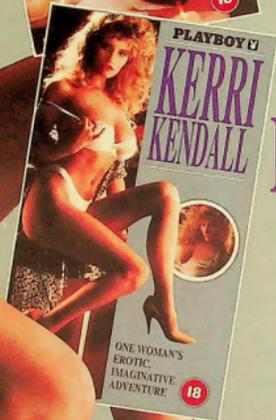
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# Harmer 'was BMG'

I, no doubt like many other people in this industry, was saddened to learn of Dave Harmer's redundancy from BMG last week.

Without wanting to interfere in the running of any company, it does amaze me that BMG, in a very difficult trading period, can decide to dump one of the nicest and one of the most experienced sales directors in the industry.

BMG has experienced countless changes at MD level.

These changes often result in upheaval and uncertainty for both employees and customers alike. Yet I can honestly say I have hardly ever noticed any impact on HMV as a customer, because Dave



McLaughlin: saddened

Harmer was always there and, for me, Dave Harmer has always been BMG.

Companies, in order to survive, need good, honest, loyal and hard working people. In Dave Harmer, BMG had all of

these qualities plus immense experience and, above all, immense integrity.

Do these things not matter any more?

BMG's bottom line may well improve in the short-term because of this recent decision but what sort of company will BMG become in the months and years ahead?

On behalf of everyone at HMV, I offer Dave my heartfelt thanks for his friendship and his support over the years.

I hope to see him back in the industry in the not too distant future.

**Brian McLaughlin,**  
Managing Director, HMV,  
142 Wardour Street,  
London W1V 3AU.

# Richard Robinson 1931-91: industry mourns IFPI man

The unexpected death of Richard Robinson brought great shock and sadness to his many friends in the music industry.

Richard was a well-known and influential figure in the UK music business having been managing director of three major record companies — CBS, WEA and EMI — during his career. He was also a founder member of the British Phonographic Industry and served on the BPI Council. Following his retirement from EMI, Nesuhi Ertegun, then president of the International Federation of the Phonographic Industry, suggested that Richard Robinson's experience could be of great value to IFPI if he was offered a consultancy position.

His work as a consultant with IFPI largely involved music video issues and his cen-

tral achievement was in the development and introduction of the International Standard Recording Code.

Although the point, Richard's achievements were attained against the background of immense physical handicap. During a period of military service in his early twenties he was struck down with a rare and virulent form of polio which was to confine him to a wheelchair for the rest of his life.

Richard, however, was not a man to be compromised by disability. He was as his friend and former colleague, Monty Presky, described him "the least handicapped man I ever met".

**Mark Kingston,**  
IFPI Secretarial,  
54 Regent Street,  
London W1R 8PJ.

# Spectrum hits its target

When you talk about "targeted" radio (Radio's narrow win: *MW*, March 23) you really have to update your idea of target audiences.

Spectrum is by far the most successful of the new wave of stations, reaching up to 74 per cent of its potential in the ethnic communities, and 16 per

cent of its target as a whole.

Of course it doesn't show up on JICRAR because JICRAR doesn't measure the 2.2m Londoners for whom English is a second language. (In fact JICRAR gives us 2 per cent of the WASP audience, although we don't do any programmes for them.)

Fortunately some people can see the difference between the laser-like accuracy of Spectrum and the scud-shooting of the rest. February and March were our best months so far.

**Keith Belcher,**  
Controller,  
Spectrum Radio,  
London, NW2 1JT.

# More words on Mr Conroy

Flattering though it is to see my words in print (*MW*, April 13), I would have preferred you to use some from the other nine minutes 50 seconds of my conversation with your scribe, in which I praised Paul Conroy's professionalism, dy-

namism and commitment. (Plus, he hates crawlers!!!)

**Andy Murray,**  
PolyGram Video  
International,  
6 Castle Row,  
Chiswick,  
London W4 4JQ.

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## THE LAST RECORD I BOUGHT

by  
VINCE POWER



"The last one was probably the Paul Brady album, 'Trick Or Treat.' I have been a fan of his for ages and I've always had a leaning to Irish music."

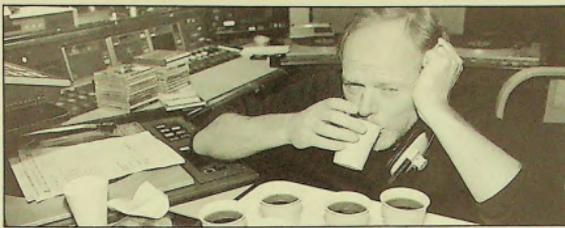


"Normally, I listen to a lot of roots and country music as I come from the country myself. I've got them all, but I don't have a lot of time to listen to stuff."

"These days I mostly listen to tapes and always in the car — usually when I'm travelling from venue to venue."

"I used to buy a lot of records but now I have to spend more time watching rather than listening."

*Vince Power is the owner of the Mean Fiddler, Powerhaus and Subterranea venues in London.*



Sssshhhh! Whispering Bob Harris is trying to get in a bit of extra sleep ready for his extended late-night stint when Radio One goes 24 hours on May 1.

After a year as the darling of insomniacs during his midnight to 2am slot, he is already drawing up plans for his new four-hour show.

However, although his office hours will now end at 4am, it won't affect his already disturbed sleeping pattern. "I usually do a bit of work when I get home, so I don't go to bed until later anyway," he says.

Describing himself as "a late night person", the

former Whistle Test stalwart — now 44 — keeps himself in tune for his moonlit stints playing football and doing a "morning" work-out — in the afternoon.

If he is the best prepared physically for the role as mainstay of Radio One's night patrol, he already understands the damage it does to your social life too.

There is the problem of not being able to have a drink on the four nights a week he does his show: Monday to Thursday. And don't forget the inconvenience if you are going out with friends or entertaining guests.

"If I have someone over for dinner I can see them before going in to the BBC," he says. "Although it can be a bit difficult making your apologies and leaving."

While the rest of us wonder if anyone is even awake to listen in at 3.30am, Bob Harris is confident that lorry drivers and shift workers everywhere will be tuning in.

So what's his secret? The famous Harris whisper? He says not.

"I have had the 'whispering' tag since the 'Whistle Test' days," he says. "I don't mind it too much, but the fact is I don't whisper much any more."

## The Minsk manhunt

It might be hard to believe, but some people in Minsk are looking for a man with two sticks and rough hands.

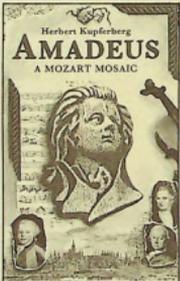
Legendary session man and percussionist Ray Cooper is last seen with Eric Clapton at the Royal Albert Hall — has gone missing — just when he is needed to help with a charity gig in the Soviet Union.

The organisers, Music and Art Promotion, have even booked Cooper a place on a chartered flight to Minsk for the festival on April 24/25.

"We've got people such as The Christians, China Crisis, OMD and Echo And The Bunnymen going over there but we want a sort of supergroup as well, and everyone wants Ray to be a part of it," says MAP's Dee Pilgrim.

"Nobody seems to know where he is. He's gone AWOL and we need to find him as soon as we can. Someone must know where he is."

The concert, which is in aid of the Children of Chernobyl Fund, is likely to be filmed and recorded. So come on Ray, a country needs you! If you're out there, ring 051-227 4927.



*Amadeus: lewd dude*

## Sony shuns saucy songs

Has Sony Music gone respectable?

That's one conclusion after the news that the company is passing up the chance to reissue a seminal Mozart compilation to mark the 200th anniversary of the little one's death.

The title in question surfaces in one of the most remarkable manifestations of Mozartmania, Herbert Kup-

ferberg's book *Amadeus: A Mozart Mosaic*.

Kupferberg's idiosyncratic work concentrates on the kind of details that goes down well at dinner parties or Trivial Pursuit meals.

His chapter, Mozart's Dog, for instance not only reveals that Bimperl, the fox terrier bitch in question, was partial to snuff but that the musical maestro also once owned a pet grasshopper (its name has unfortunately been lost).

Likewise, did you know that Mozart had a hairdresser visit him every day? Or that he signed letters Gnagflow Tranzom? Geddit?

As for Sony Music, Kupferberg reminds us that Epic released an album in the late Sixties called Wolfgang Amadeus Mozart Is A Dirty Old Man, containing such gems as O Du Eselhafter Martin.

This features the lyric "Kiss me, kiss me, kiss me right now in the behind", as well as other rather more graphic examples of the genius' "bawdy" humour.

Unfortunately for lovers of smut the word from Soho Square is a rather straightforward "We have no plans to re-release it."

Shame. It would have marked a welcome change.

## 20,000 and still counting

Building up a collection of more than 20,000 classic jazz 78s started out as a hobby but it has helped establish Robert Parker as a cult figure. In nine years he has released 50 CD collections of his favourite discs, digitally remastered using his own unique method.

The Aussie, now 54, had been collecting the old shellac discs since the late Forties — and his "resin" d'etre, you could say — before he stumbled across the wonders of digital technology while working as an engineer in the Seventies.

An LBC radio slot followed before he began releasing the CD collections with the BBC, the latest featuring Count Basie and Lionel Hampton.

Making a recording more than 50 years old sound as if you are sitting in the same studio today demands mint condition 78s, he says.

Such stringent demands mean he has had to begin borrowing from other collectors. There are plenty more old 78s out there, he says, so it looks like Parker could be in need of a bit of remastering himself before long.

## DIARY

Bad news for the music industry as the prestigious D&A design and advertising awards on Wednesday — the sleeve design and promo awards were withheld again, because of the poor standard... Former

BMG sales director Dave Harmer says he is overwhelmed by the support he has got from the industry. People are not only writing to MW (see opposite). His letterbox has been stuffed with good wishes... Our Latin American reporter says Gloria Estefan and Co. resigned chairman of both the BPI and Umbrella? ... With the deadline for news of the Rough Trade settlement looming, Steve Mason is refusing any comment whatsoever on those rumours that Pinnacle is to mount a rescue bid...

Anyone curious what sort of building would lure EMI away from the beautiful surroundings of Hayes, will have a bit of a wait. "It is just a piece of blank ground," says Jim Leftwich. "The whole thing has not been built yet..." It seems the rumours of Peter Reichardt and Muff Winwood teaming up in a new "venture" have reached the men themselves. "Yes we've heard that too," says a doubling colleague of Muff.

"It gave us all a bit of a laugh" ... Sony's lawyers are hard at work right now trying to negotiate a new deal with those rock stalwarts the Rolling Stones... Anarchy in the UK? It certainly is, according to Minder Music's John Fogarty who is fuming over Nonesuch's use of samples on the Anthem single (see p1). He's already contacted his lawyers... No doubt "rent-a-guest-star" Elton John is already limbering up for June's Vanilla Ice tour, will Mr Van Vinkle be inviting David Bowie and Queen along given his sampling antics on Ice Baby? ...

Tom Dooley

# music week

Incorporating Record Mirror

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