

Victory claimed by compilation LP



Summers has a lot to smile about

A 12-page digest of the week's charts



Rod and Tina step aside for the admens

music week

The Business Magazine for the Music Industry

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Monopoly probe clears industry

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

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

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

far found no sign of that.

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

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

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

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

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

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

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

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

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

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

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

See Comment, page 3.

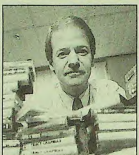
BPI slams 'soft' courts

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

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

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

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



Dabin: 'tough sentences'

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

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

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

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

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

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

Telephone poll to rival charts

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

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

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

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

Industry firm on censorship

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

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

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

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

Power Station 'will go on'

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

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

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

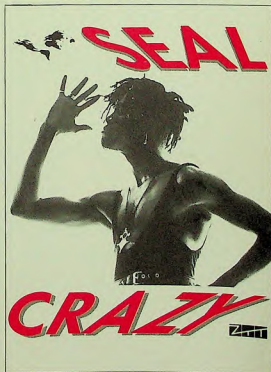
Powell foresees The Power Station being broadcast alongside MTV from the Astra satellite and says the market will support two music channels.

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

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

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

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



Kim Appleby

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See Kim on the Des O'Connor Show

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McBlain quits Island after three years

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

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

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

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

McBlain was unavailable for comment.

MW gains new sister

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

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

The magazine will chart the global performance of both



Laing: MBI editor

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

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

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

C4 budget cuts hit Rock Steady

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

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

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

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

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

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

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

ese-speaking presenters edited into the programme after recording.

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

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

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

Now trumps Hits

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

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

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

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

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

"When we came out with the

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

Platinum equals 300,000 sales. Source: BPI.

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

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

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

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

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

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

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

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

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

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

Gregorian chant row

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

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

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

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

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

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

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

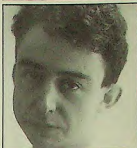
Publisher sets up new label

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

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

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

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



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

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

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

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

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

Perhaps others in the industry should follow his fine example.

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

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

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

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

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

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

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

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

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

Steve Redmond

Milli case is 'no disgrace'

The UK record company which backed Frank Farian's disgraced Milli Vanilli turned a blind eye to suspicions that the duo never sang on record.

Chrysalis A&R director Peter Robinson says the masters were taken in good faith from German producer Farian, although he admits there were always doubts about the authenticity of the act.

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

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

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

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

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

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

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

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

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



Milli Vanilli: Farian declined their offer to sing

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

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

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

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

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

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

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

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

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

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

Andy Jones owns and manages Pink Moon records in Liverpool.

Patron pans 'whingers'

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

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

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

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



Moores: 'no sympathy'

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

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

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

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

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

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

New shops for North

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

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

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

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

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

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

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

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

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

Efficient EROS wins top prize

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

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

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

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

Spectre of £10 LP looms as vinyl sales fall

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

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

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

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

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

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

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

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

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

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

PPL aims to avoid courts in DMC row

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

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

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

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

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

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

Cooking Vinyl says it is 'riding out the storm'

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

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

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

Ex-Outlaw boss returns

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

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

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

such as Harvey Goldsmith Entertainments and MCP.

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

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

But King says he will not be

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

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

Virgin Vision opts for RCA

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

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

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

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



Margerison: confident

the Nineties and I am confident about our future."

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

current rental sales and distribution slump.

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

RCA/Columbia declines to comment.

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

EMAP denies editor was pushed out

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

John Anderson

The band that helped the Bunny Jive

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Modern Records

Two out at Chrysalis

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

Singer Victoria

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

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

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

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

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

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

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

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

our business.

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

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

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

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

Meanwhile, the company

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

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

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

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

Virgin unites with Empire for film LP

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

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

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

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

ILR squares up to challenge BBC

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

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

pointed after winning this year's election uncontested.

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

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

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

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



Francis: 'we're stronger'

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OPENING TIMES**



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

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THE EAR

MW's talent tipsheet

HEMEL HEMPSTEAD

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

BELFAST

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

MANCHESTER

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

SHEFFIELD

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

OHIO

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

ISLE OF WIGHT

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

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



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

Venture back with pop appeal

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

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

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

After securing a publishing deal with Warner Chappell in

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

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

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

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

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

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

Pete Feenstra

High life attracts CBS to budding talent

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

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

now chosen to return to pop.

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

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

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

If all this sounds a little cal-



Poppies: self-promotion

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

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

David Davies

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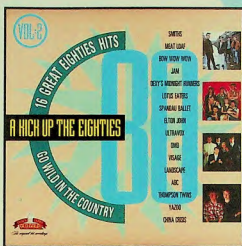
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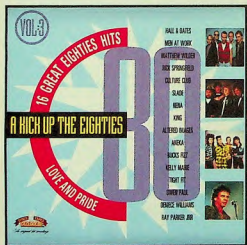
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MODERN GIRL Meat Loaf
GO WILD IN THE COUNTRY
BOW WOW WOW
START Jam
COME ON EILEEN Dexy's Midnight Runners & The Emerald Express
FIRST PICTURE OF YOU Lotus Express
COMMUNICATION Spandau Ballet
I'M STILL STANDING Elton John

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

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

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

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

NEW LIFE Depeche Mode
BLACK MAN RAY China Crisis
TALKING LOUD AND CLEAR
ORCHESTRAL MANOEUVRES IN THE DARK
NIGHT PORTER Japan
DOOT DOOT Fazer
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MARKET REPORT

MAINSTREAM

Albums

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

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

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

retailing for around £75.

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

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

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

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

PICK OF THE WEEK

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

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

Singles

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

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



Beloved: commercial break

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

exposure with *Alpen*.

It's only three, four and five weeks, respectively, since the current hits by Jive Bunny, Gazza and Black Box entered the chart, but they all have new singles scheduled for the first week of December. Of the three, expect Black Box to fare best, with their Total Medley, which is flipped by a previously unreleased and (on pre release) very popular Steve Hurley remix of their earlier hit *I Don't Know Anybody Else*.

This week's outsider is German act Enigma's *Sadness*. Already number one in their own country, it became the first record to enter the Belgian chart at number one in nearly a decade last week.

PICK OF THE WEEK

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

Alan Jones

VIDEO

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

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

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

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

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

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

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

PICK OF THE WEEK

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

Selina Webb

HEAVY METAL

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

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

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

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

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

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

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

PICK OF THE WEEK

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

Andrew Martin

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CLASSICAL

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

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

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

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

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

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



Jessye Norman: Philips Christmas video

PICK OF THE WEEK

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

Nicolas Soames

REISSUES

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

From Sequel comes a slew of Shelter releases, including two

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

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

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

PICK OF THE WEEK

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

Phil Hardy

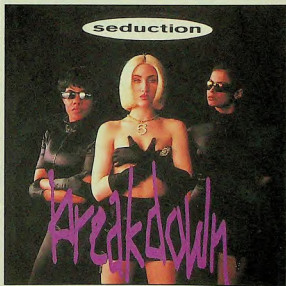
DANCE

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

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

PICK OF THE WEEK

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



Seduction: exciting bright rap judderer

Paul McCartney

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LIVE

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

La's cut costs not corners

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

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

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

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

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

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

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

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



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

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

value for money."

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

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

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

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

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

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

Andrew Martin

ROUND-UP

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

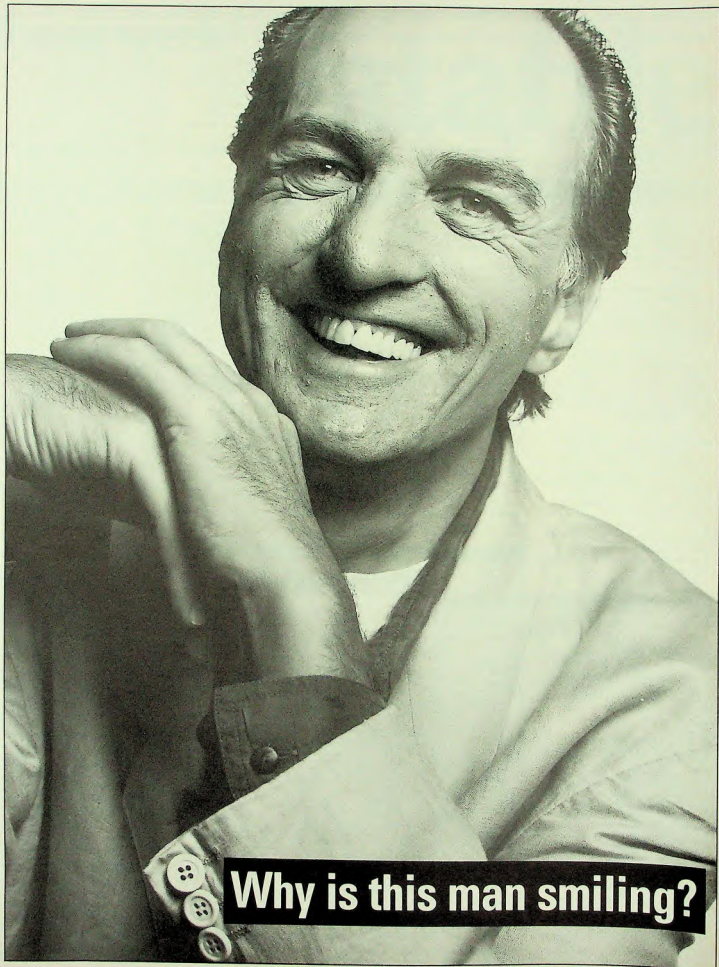
Tony Berry, formerly Pinnacle general manager and Artists promotions man, has put together a bill of six unsigned bands who he believes are "artists with real songwriting ability; artists with longevity. "Looking at the charts," he says, "70 per cent is pure fodder, with only 30 per cent real talent.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

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

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

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

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



Why is this man smiling?

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



By his own reckoning, Jazz Summers is an important man.

"Important enough to get anyone in the business on the phone," he boasts. "Anyone, worldwide."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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CURRICULUM VITAE

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

BORN: 1944, Winchester, England.

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

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

CAREER:

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

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

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

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

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

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

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

1986 Launched Big Life.

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

1990 Launched Big Life Pictures

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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



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

music week

datafile

The Information Source for the Music Industry

1 DECEMBER 1990

CHART FOCUS

The Righteous Brothers Unchained Melody dips to number two after four weeks at number one, allowing rapper **Vanilla Ice's** debut single *Ice Baby* to take over at the top, but the 25-year-old recording is still selling more copies per week than most number ones and, indeed, has now replaced **Sinead O'Connor's** *Nothing Compares 2 U* as the year's best-selling single.

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

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



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

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

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

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

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

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

Alan Jones

UPDATE

SALES

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

FORMATS



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

TOP TEN DISTRIBUTORS

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

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

ANALYSIS

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

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

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

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

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

BPI director of development and research Peter Scaping

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

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

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

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

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

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

ALBUMS AWARDS SLUMP

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

The Chameleons
JOHN PEEL SESSIONS

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

MID PRICE CLASSICAL ALBUMS

#	Title	Composer	Label
#	Artist, Orch.		Cassette/CDLP (Distributor)
1	CLASSICAL COLLECTION SAMPLER		Conifer CD DDDA13MC DDDCA13C
2	MUSIC FOR THE LAST NIGHT OF THE PROMS	Crus	Crus CTLP 56/CTVAC 501 (BMG)
3	VIVALDI FOUR SEASONS	Vivaldi	CFP 40017/TCFP 40018 (E)
4	DUETS FROM FAMOUS OPERAS	Various	CFP 4436/TCFP 4406 (E)
5	INTRODUCING THE MOZART EDITION	Wolfgang Amadeus Mozart	Philips CD 4297352 (E)
6	HOLD THE PLANETS	Charles Messiaen	CFP TCFP 40343/TCFP 40342 (E)
7	ELGAR VIOLIN CONCERTO	Edward Elgar	Emmence EMX 4120681/EMX 4120684 (E)
8	TCHAIKOVSKI 1812 OVERTURE	Peter Ilyich Tchaikovsky	CFP CFP 1911/TCFP 1911 (E)
9	BEETHOVEN SYMPHONY NO. 9	Ludwig van Beethoven	DG Galleria CD 427802/MC 427804 (E)
10	HANDEL MESSIAH	George Frideric Handel	CFP CD CDCFP 4718/MC 1TCPP 4718 (E)
11	MACHIN SYMPHONY NO. 9	Richard Strauss	Deutsche Grammophon CD 427802/MC 427804 (E)
12	VIVALDI FOUR SEASONS	Antonio Vivaldi	Conifer CD DDD 199/MC DDD 100 (CON)
13	HOLD THE PLANETS	Charles Messiaen	Emmence CMP 89/CMP 89 (E)
14	PULCELI ARIAS	Thomas Augustin Pucelli	CD CDCFP 4568/MC 1TCFP 4568 (E)
15	FLAMINI TURABOND (HIGHLIGHTS)	Luciano Pavarotti	Decca Opera Gala 4213208/4213204 (E)
16	DYORAK SYMPHONY 9 (NEW WORLD)	Pyotr Ilyich Tchaikovsky	Emmence CFP 4383/TCFP 4382 (E)
17	HOLD THE PLANETS	Charles Messiaen	Emmence EMX 2106/TCMX 2106 (E)
18	RACHMANINOV PIANO CONCERTO 2	Sergei Rachmaninoff	CFP CFP 4383/TCFP 4383 (E)
19	KING OF THE HIGH C'S	Luciano Pavarotti	Decca Opera Gala CD 4213208/4213204 (E)
20	WARSAW CONCERTO	Henryk Wieniawski	CFP CFP 4144831/CFP 4144834 (E)
21	BIZET PUCCELLI/VERDI DUETS	Luciano Pavarotti	RCA Victor GL 87798/GK 87789 (80MG)
22	ARIAS	Luciano Pavarotti	DG Walkman MC 4190914 (E)
23	VIVALDI FOUR SEASONS	Antonio Vivaldi	Emmence EMX 2089/TCMX 2009 (E)
24	OPERA SPECTACULAR	Robert Saperstein	CD/MC 15/MC 15 (E)
25	ELGAR ENCCA VARIATIONS	Edward Elgar	CFP CFP 40023/TCFP 40022 (E)
26	EGRET CHORAL CLASSICS	Various	CFP 4548/TCFP 4548 (E)
27	ELGAR CELLO CONCERTO	Edward Elgar	CFP 40342/TCFP 40342 (E)
28	HANDEL MESSIAH (HIGHLIGHTS)	Marcus Sargent	CFP CFP 48020/TCFP 48020 (E)
29	ALBINONI/CORELLI/VIVALDI/PACHELBEL	Antonio Vivaldi	DG Walkman MC 41324 (E)
30	BETHOVEN GREATEST HITS	Ludwig van Beethoven	Emmence GL 80288/GK 80288 (80MG)
31	VERDIHOU PIANO SONATAS	Franz Liszt	Montro MC 4134854 (E)
32	HANDEL MUSIC FOR THE ROYAL FIREWORKS	Philipps Silver	CD 420384/MC 420554 (E)
33	MOZART REQUIEM	Wolfgang Amadeus Mozart	CFP 43697/TCFP 43696 (E)
34	MOZART REQUIEM	Wolfgang Amadeus Mozart	DG Galleria 41967/41967 (E)
35	GREAT TENORS OF OUR TIME	Various	Emmence EMX 2112/TCMX 2114 (E)
36	DYORAK VIOLIN CONCERTO	Pyotr Ilyich Tchaikovsky	CD CDCFP 4566/MC 1TCFP 4566 (E)
37	MARIA CALLI SINGS OPERATIC ARIAS	Maria Calli	Emmence EMX 2127/TCMX 2123 (E)
38	ORF CARMINA BURANA	Richard Strauss	CD/CMP 856/MC 856 (E)
39	HIS FINEST PERFORMANCES	Luciano Pavarotti	Classical Society CD CSCD 281/MC CSCD 281 (E)
40	VIVALDI FOUR SEASONS	Antonio Vivaldi	EMX 18er CD COZ 7659/MC 1Z 7658/8 (E)

* ©/CM. Compiled by Gallop

DISTRIBUTION: SOME INDIE SINGLES*

#	Title	Artist	Label # (12") (Distrib.)
1	ISLAND HEAD (EP)	Island Head	Com/Music DUNG 111 (IRT)
2	STEP BACK IN TIME	Kyle Minogue	PWL PHL11 64 (P)
3	SUCKER PUNCH	U2	FBI FBI 11 (12" 90) 121 (ISP)
4	ARE YOU DREAMING?	REM	BCM BCM7 3044 (BCM 12504) (P)
5	KINKY AFRO	The Happy Mondays	Factory FAC 3027 (FAC 302) (P)
6	LITTLE BROTHER	Big Big Train	Big Big Train (IRT)
7	AFTERMATH™ FOR REAL	Warp	Warp (MAP) (E)
8	COMBAT DANCING (EP)	A Hero	Reinforced/REIN 12093 (PAC)
9	PHOENIX	Heavenly Hymn 121	Heavenly Hymn 121 (PAC)
10	I'M DOING FINE	Janez Janzani	PWL PHL11 69 (P)
11	SOUND CLASH (CHAMPION SOUND)	Kingpin/HKX 21 (SRD)	Kingpin/HKX 21 (SRD)
12	I CAN'T STAND IT	BCM BRM 355X (P)	BCM BRM 355X (P)
13	ILLEGAL GUNSHOT/SPUFFHEAD	Ragga Twins	Shut Up And Dance (SAUO) 71 (PAC)
14	LITTLE FLUFFY CLOUDS	Big Big Train	Big Big Train (IRT)
15	IF I HAVE TO STAND ALONE	Loraine Gordon	Supreme SUP111 181 (P)
16	I WANNA ONE YOU DEVOTION	Robert M. Allen	Ramour RUM121 25 (P)
17	MY RISING STAR	Factory FAC 2987 (FAC 298) (P)	
18	THUNDER	Renegade Soundwave	Mute 121 MUTE 124 (IRT)
19	GOD ONLY KNOWS	Tempest Grand	Paperhouse PAPER 02111 (P)
20	CULTURE/COMIN' ON STRONG	Robert Mc	Desire WANT121 38 (PAC)
21	MOTHER UNVERSE	The Soap Dancers	Big Big Train (IRT)
22	OBE 1	Planet Pacific	IPAC 271 (PAC)
23	I CAN'T WAIT	Karva	Sleeping Bag SBKJ 2311 (ISP)
24	SCOPE	Paris Angels	Sheer Joy SHEER 0047 (PAC)
25	THE ALCHEMIST	Gemstone II	Jumpin' & Pumpin' 12 1207 (P)
26	DIG FOR FIRE	The Fire	4AD (BADCOM 14 1RT)
27	FREQUENCY	Network/Kool Kat NWK11 13 (P)	
28	GROOVY TRAIN	The Farm	Produce MML 10211 (P)
29	I HATE HATE	Neil & The New Ebbies	Creation CREO 9111 (P)
30	STEP ON	Happy Mondays	Factory FAC 2727 (FAC 272) (P)
31	FRY YOU LIKE FISH	Produce	PROFIT 1286 (P)
32	SOLID GOLD	Ashley & Jackson	Big Big Train (IRT)
33	WHOSE HEART IS IT ANYWAY	Danny McCall	Supreme DANNY 11 1 (P)
34	UNTIL YOU FIND OUT	Neil & The New Ebbies	Chapter 22 (12)CHAP 52 (RT)
35	SPIRIT	The Birdwell Tones	Stolen BLAG 521 (APT)
36	RAVE DOWN	Smile/Down	Creation CREO 9111 (P)
37	TOTAL CONFUSSION	Hardly Working/Total Confusion Dred	Tam Tam/Savage 7777 31 (PAC)
38	MAKE IT MINE	The Shaman	One Little Indian 48 1197 12 (E)
39	THE ONLY ONE I KNOW	The Chieftains	Situation Two SIT 7011 (RT)
40	FRECRACKER	Freccracker	Optimism OPT 12001 (P)

* ©/CM. Indie charts compiled by Spotlight Research from independent outlets

DISTRIBUTION INDIE ALBUMS*

#	Title	Artist	Label # (12") (Distrib.)
1	PILLS 'N' THRILLS & BELLIES	The Happy Mondays	Factory FAC 328 (P)
2	RHYTHM OF LOVE	U2	PWL PH 18 (P)
3	ROCK 'N' ROLL LOVE SONGS	Various	Dino DINTV 13 (P)
4	SOME FRIENDLY THINGS	The Chieftains	Situation Two SIT 30 (RT)
5	THAT LOVING FEELING VOL III	Various	Various (Various) (P)
6	BOOMANIA	Rhythm King/Mute LEFT 12 (RT)	
7	GHOST - ORIGINAL SOUNDTRACK	Mina & Eric Burdon	
8	LEATHER & LACE- SECOND CHAPTER	Various	Dino DINTV 13 (P)
9	NEW CLASSICAL	Various	Play It Again Sam BIAS 105 (APT)
10	EN-TACT	The Jammies	One Little Indian TPL 22 (RT)

HEAVY METAL ALBUMS*

#	Title	Artist	Label # (12") (Distrib.)
1	ROCKING ALL OVER THE YEARS	Status Quo	Vertigo 842794 (E) 846792/846791 (E)
2	REMASTERS	Led Zepplin	Atlantic ZEP 1 (W) ZEP 10252 (P)
3	CORNERSTONES 1967-1970	John McVie	Polygram 847334 (P) 847233/847211 (E)
4	BLAZE OF GLORY/young GUNS II	Jim Morrison	Vertigo 844474 (E) DINO DINTV 12 (RT)
5	RECYCLER	Various	Warner Bros WK 350C (W) WK 350C/DX 356 (E)
6	LEATHER & LACE - 2ND CHAPTER	Various	Atlantic 844734 (E) DINO DINTV 12 (RT)
7	THE RAZORS EDGE	Various	Atco/East West WK 364C (W) WK 364C/DX 364 (E)
8	CRAZY WORLD	Scorpions	Vertigo 844906 (E) 846923/846901 (E)
9	LIVE IN GERMANY 1978	Barbados	Compassion DPV50CM 155 (P) DPV50CD 155/DV50CD 155 (E)
10	NO PRAYER FOR THE DYING	Iron Maiden	EMI TCMD 107 (E) CEMD 107/107 (E)
11	LED ZEPPELIN (BOX SET)	Led Zepplin	Atlantic 756781/444 (W) 756781/442/756781/441 (E)
12	SLAVES AND MASTERS	Deep Purple	Capitol 96135 (BMG) FD 96135/91 90235 (E)
13	APPETITE FOR WHEN WET	Steppenwolf	Vertigo VERB 38 (E) VERB38/38VBR 38 (E)
14	FLESH & BLOOD	Platina	Capitol/Epic TFC 2126 (E) TFC 2126/SF 2126 (E)
15	THE REAL THING	Faith No More	Slash/Andromeda 831144 (P) 831142/831141 (E)
16	COMA OF SOULS	Kreator	Noise Inc. ZCNK 156 (BMG) ZCNK 156/156 (E)
17	APETITE FOR DESTRUCTION	Guns N' Roses	Capitol 96135 (BMG) FD 96135/SF 2126 (E)
18	RUST IN PEACE	Megadeth	Virgin TFC 212 (E) TFC 212/212 (E)
19	STILL GOT THE BLUES	Gary Moore	Capitol 96135 (BMG) FD 96135/SF 2126 (E)
20	BACK STREET SYMPHONY	Thunder	EMI TCMR 2070 (E) CEMC 2070/MC 2070 (E)
21	EMPIRE	Queensrÿche	EMI USA TCM1 1056 (E) CM1 1056/M1 1058 (E)
22	FOUR SYMBOLS (LED ZEPPELIN IV)	Led Zepplin	Atlantic 4 450208 (W) 4 450208 50208 (E)
23	THE WALL	Pink Floyd	Harvest TCSHOW 411 (E) TDSHOW 411/SHOW 411 (E)
24	DANGEROUS	Andy Taylor	Atlantic 8545 2384 (P) 281282/281281 (E)
25	SHAKE YOUR MONEYMAKER	The Black Crowes	Del America 8425 154 (P) 8425 152/8425 151 (E)
26	PUMP	Aerosmith	Geffen WK 334C (W) WK 334C/DX 334 (E)
27	FRASCON AND WARFARE	Steve Vai	Food For Thought FTR 11 (P) DGLUR 11GRUB 17 (P)
28	HYSTERIA	Dio	Budgen RR 1194 (W) 1195CD 1195 (E)
29	WICKED SENSATION	Lynch	Elektra EXT 81C (W) EXT 81C/EXT 81 (E)
30	ALL HELL'S BREAKING LOOSE...	Wolfbane	Del America 846974 (P) 846973/846971 (E)

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TOP 75 SINGLES

1 DECEMBER 1990

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label	(7/12) Number (Distributor)
1	2	ICE ICE BABY	SBK (12)SBK 18 (E)		
2	1	UNCHAINED MELODY	Verve Poly 101 (12) PZ 101(F)		
3	5	UNBELIEVABLE	Parlophone (12)R 6273 (E)		
4	2	DON'T WORRY	Parlophone (12)R 6272 (E)		
5	12	IT TAKES TWO	Warner Brothers RSD (11) R		
6	5	FANTASY	deConstruction PB 43895 (12) PZ 43896 (BMG)		
7	11	FALLING	Warner Brothers RSD (11) R		
8	7	I'LL BE YOUR BABY TONIGHT	EMI (12)EM 167 (E)		
9	17	KING OF THE ROAD (EP)	Chrysalis CLAMX15 (5) E		
10	5	TO LOVE SOMEBODY	London LONX1 281 (F)		
11	4	FOG ON THE TYNE (REVISITED)	Best 28 44083 (12) ZT 44084 (BMG)		
12	10	CUBIK/OLYMPIC	ZTT ZANG 517 (E)		
13	23	MY DEFINITION OF A BOASTMUSIC ...	4th + B Way (12)BRW 197 (F)		
14	NEW	KINKY BOOTS	Merca/Kinky Y (12) K		
15	3	A LITTLE TING	Go Discs GDDX107 47 (F)		
16	14	TIME TO MAKE THE FLOOR BURN	Brothers Org (12)MEGAX 1 (BMG)		
17	15	THERE SHE GOES	Go Discs GOLAS 5112 (F)		
18	13	SEVEN LITTLE GIRLS SITTING IN THE ...	Capitol CP6312 (2) F		
19	24	TAKE MY BREATH AWAY ...	CBS 6563307 (E)		
20	16	BEING BORING	Parlophone (12)R 6275 (E)		
21	30	SUCKER DJ	FBI FBI 11 (12) FBI 112 (SP)		
22	27	MISSING YOU	Ten TENX1 345 (F)		
23	13	STEP BACK IN TIME	PWL PWL11 (6) P		
24	56	WICKED GAME	London LONX1 279 (F)		
25	35	POWER OF LOVE/DEE-LITE THEME	Elektra EKR 11177 (W)		
26	19	LET'S SWING AGAIN	Music Factory Dance MFD121 009 (BMG)		
27	39	ARE YOU DREAMING?	BMG BCM 07504 (12) BCM 12504 (F)		
28	16	(WE WANT) THE SAME THING	Virgin V51T 1291 (F)		
29	21	ISLAND HEAD EP	Cow DUNG 1117 (RT)		
30	19	SPIT IN THE EYE	A&M AYM11 589 (F)		
31	NEW	DOWN TO EARTH	Cooltemp COOLX1 (2) E		
32	NEW	24 HOURS	Rhythm King LEFT 4511 (RT)		
33	12	SHOW ME HEAVEN	EMI 6563307 (E)		
34	20	I'M YOUR BABY TONIGHT	Arista 113594 (12) 613594 (BMG)		
35	24	MIRACLE	Verigo JBU 2112 (F)		
36	2	MOVN'TAKS	Alco B 888671 (E)		
37	54	LOVE TAKES TIME	CBS 6563647 (12) 6563646 (E)		

As used by Top Of The Pops and Radio One

This Week	Last Week	Title	Artist	Label	(7/12) Number (Distributor)
38	25	THE OBVIOUS CHILD	Warner Brothers W 95487 (E)		
39	22	DRESSED FOR SUCCESS	EMI (12)EM 162 (E)		
40	41	LOVE'S GOT ME	Ten TENX1 330 (F)		
41	NEW	AROUND THE WAY GIRL/MR BRAMBAM	Def Jam E56470 (8) 664478 (C)		
42	66	THE STORM	Coca-Cola (12) J 55 (F)		
43	36	WORKING MAN	Polydor/PQ 98 (12) PZ 98 (F)		
44	NEW	JUST THIS SIDE OF LOVE	Yorkshire Television ENT DALE 1 (BMG)		
45	32	CLOSE TO ME (REMIX)	Fiction FICX51 26 (F)		
46	NEW	THE EXORCIST	Kickin - (KICK 1) (SRD)		
47	NEW	IMPOSSIBLE LOVE	DEP International DEP 3712 (F)		
48	NEW	WHAT'S IT ALL ABOUT	Profile PROF1T 315 (P)		
49	NEW	LOVE COMES TO MIND	CBS CHIM11 4 (C)		
50	NEW	SOUTH OF THE RIVER	4th + B Way (12)BRW 199 (F)		
51	34	NEW POWER GENERATION	Paisley Park W 95257 (2) F		
52	48	CAREFUL	Capitol (12)CL 587 (E)		
53	55	SUNSHINE ON A RAINY DAY	MSG MAGS 6 (12) MAGX 6 (F)		
54	NEW	LET'S DANCE	live BRUNO 1 (BMG)		
55	38	KINKY AFRO	Factory FAC 3027 (FAC 302) (P)		
56	45	STATE OF MIND	Warner Brothers W 28571 (2) F		
57	71	A BETTER LOVE	Anxious ANX1 (2) (BMG)		
58	NEW	I'M IN THE MOOD FOR LOVE	Mooncrest (12)MOON 1009 (BMG)		
59	NEW	YOUR TIME IS GONNA COME	R.S. DREAD 1 (E)		
60	28	BLUE VELVET	Epic 6505240 (C)		
61	NEW	IN A STATE	Mercury MERX1 333 (F)		
62	60	I'M DOING FINE	PWL PWL11 (6) P		
63	NEW	FOUND LOVE	EMI 6563676 (C)		
64	NEW	LOVE COME DOWN	Mare Protein PROT 6112 (F)		
65	41	UK BLAK	RCA PB 43718 (12) PZ 43720 (BMG)		
66	NEW	THE STINGRAY MEGAMIX	Brothers Organisation (12)FAB 2 (BMG)		
67	NEW	PRIMARY RHYTHM	ZTT ZANG 1011 (W)		
68	NEW	JENNIFER JUNIPER	Fontana 579 (12) F		
69	45	LITTLE BROTHER	Parlophone (12)R 6266 (E)		
70	74	ARRESTED BY YOU	EMI 6563307 (E)		
71	NEW	MURDER SHE WROTE	MCA MCA11 (4) 55 (F)		
72	48	SERIOUS	Skinhead (12)DDG 15 (E)		
73	NEW	WHERE'S HIS LOVE GONE?	MCA (MCA11) 1480 (F)		
74	73	MR KIRBY'S NIGHTMARE	Reinforced (RVC 1203) (PAC)		
75	NEW	HUMAN WORK OF ART	Ten TENX1 328 (F)		

This Week	Last Week	Title	Artist	Label	(7/12) Number (Distributor)
24	Hour	30	Myers	32	Love Time Casey
31	32	31	32	31	32
32	33	34	35	36	37
38	39	40	41	42	43
44	45	46	47	48	49
50	51	52	53	54	55
56	57	58	59	60	61
62	63	64	65	66	67
68	69	70	71	72	73
74	75	76	77	78	79
80	81	82	83	84	85
86	87	88	89	90	91
92	93	94	95	96	97
98	99	100	101	102	103

As used by Top Of The Pops and Radio One



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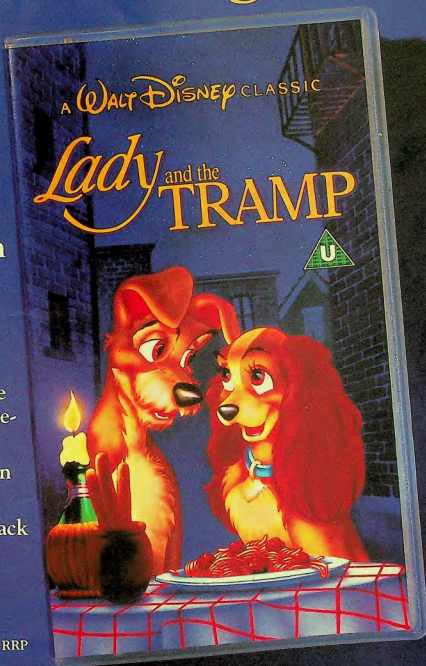
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TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist Title	Label	Rank	Artist Title	Label
1	2	3	4	5	6
Category/running time	Category/running time	Cat no.	Category/running time	Category/running time	Cat no.
1	LADY AND THE TRAMP Children's/Cartoons/1hr 13min	Walt Disney D205822	16	DIRTY DANCING Musical/1hr 40min	Vestron VA 15223
2	LETHAL WEAPON 2 Action/1hr 56min	Warner Home Video PES 11876	17	...HERO TURTLES:...The Punk Frogs Children's/43min	Tempo 99072
3	MADONNA: The Immaculate Coll... Music/55min	WMV 759332143	18	...HERO TURTLES:... It All Began Children's/50min	Tempo 99032
4	WHO FRAMED ROGER RABBIT Children's/1hr 29min	Touchstone D489402	19	MARY POPPINS Musical/2hr 14min	Walt Disney D202022
5	CLIFF RICHARD: From A Distance... Music/2hr 4min	PMI MVB 99 1247 3	20	ELTON JOHN: The Very Best Of Music/1hr 30min	PMV/Chan.5 CFM 2756
6	GHOSTBUSTERS I & II Comedy/3hr 21min	RCA/Columbia CVR 13119	21	LAND BEFORE TIME Children's/1hr 6min	CIC VHR 1385
7	THE SOUND OF MUSIC Musical/1hr 48min	CBS/Fox 1051 50	22	...HERO TURTLES: Attack Of Big Macc Children's/43min	Tempo 99062
8	PARAROTTI/DOMINGO/CARRERAS Music/1hr 28min	PMV/C5 CFV 11322	23	THE BFG Children's/1hr 28min	Thames/Video Coll. TV 8108
9	THE LITTLE MERMAID Children's/1hr 11min	Legend LGV 10035	24	TWINS Comedy/1hr 42min	CIC VHR 1385
10	PHIL COLLINS: Seriously Live Music/2hr 45min	Virgin VVD 783	25	THE BARE NECESSITIES Children's/1hr	Walt Disney D205812
11	THE JUNGLE BOOK Children's/40min	Pickwick PAC 2071	26	COCKTAIL Drama/1hr 39min	Touchstone D406062
12	NEW KIDS ON THE BLOCK: Step By Step Music/55min	CMV 45869 2	27	...HERO TURTLES: The Fifth Turtle Children's/43min	Tempo 99052
13	RICKY FULTON: Triple Scotch & Wry Comedy/1hr 38min	BBC BBCV 4412	28	BLOODSPORT Martial Arts/1hr 29min	Warner Home Video PES 37099
14	BATMAN Action/2hr 14min	Warner Home Video PES 12000	29	DUMBO Children's/1hr 30min	Walt Disney D202472
15	THE KING AND I Musical/2hr 13min	CBS/Fox 1004 50	30	RUNRIG: City Of Lights Music/1hr 32min	PMV/Channel 5 CFV 11542

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TOP 15 MUSIC VIDEO

Rank	Artist Title	Label	Rank	Artist Title	Label
1	2	3	4	5	6
Category/running time	Category/running time	Cat no.	Category/running time	Category/running time	Cat no.
1	MADONNA: The Immaculate Collection Compilation/55min	WMV 759332143	7	STATUS QUO: Rocking ... Compilation/1hr 25min	PMV/Channel 5 CFM 2644
2	CLIFF RICHARD: From A Distance Live/2hr 4min	PMI MVB 99 1247 3	8	DANIEL O'DONNELL: An Evening With Ritz Compilation/1hr 38min	Ritz RTVZ 0008
3	PAVAROTTI/DOMINGO/CARRERAS Live/1hr 28min	PMV/Chan.5 CFV 11322	9	JASON DONOVAN: The Videos 2 Compilation/30min	PWL VHF 14
4	PHIL COLLINS: Seriously Live... Live/2hr 45min	Virgin VVD 783	10	IRON MAIDEN: The First Ten Years Compilation/1hr 38min	PMI MVB 99 1245 3
5	NEW KIDS ON THE BLOCK: Step By Step Compilation/55min	CMV 45869 2	11	NEW KIDS ON THE BLOCK: Hangin Tough CMV 49030 2	CMV 49030 2
6	ELTON JOHN: The Very Best Compilation/1hr 30min	PMV/Channel 5 CFM 2756	12	JANET JACKSON: Rhythm ... Live/50min	A&M/Channel 5 AMV 874
7	RUNRIG: City Of Lights Live/1hr 32min	PMV/Channel 5 CFV 11542	13	FOSTER & ALLEN: Christmas Collection Compilation/38min	Telstar TVE 1026
8	STATUS QUO: Rocking ... Compilation/1hr 25min	PMV/Channel 5 CFM 2644	14	HAPPY MONDAYS: ... Live/1hr	Castle Music Picture CMP 6038
9	DANIEL O'DONNELL: An Evening With Ritz Compilation/1hr 38min	Ritz RTVZ 0008			
10	JASON DONOVAN: The Videos 2 Compilation/30min	PWL VHF 14			
11	IRON MAIDEN: The First Ten Years Compilation/1hr 38min	PMI MVB 99 1245 3			
12	NEW KIDS ON THE BLOCK: Hangin Tough CMV 49030 2	CMV 49030 2			
13	JANET JACKSON: Rhythm ... Live/50min	A&M/Channel 5 AMV 874			
14	FOSTER & ALLEN: Christmas Collection Compilation/38min	Telstar TVE 1026			
15	HAPPY MONDAYS: ... Live/1hr	Castle Music Picture CMP 6038			

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**music week**

Singles Poster Chart

Please pull out and display

TOP 75 SINGLES

THE OFFICIAL music week CHART

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



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The Chimes



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

23	STEP BACK IN TIME	21	ICE BABY	21	BEING BORING
13	Kylie Minogue	1	Vanilla Ice	1	Fat Dogg Boys
24	WICKED GAME	2	UNBELIEVABLE	2	ARE YOU DREAMING?
50	Chris Isaak	2	Eric Burdon	2	Eric Burdon & The Animals
25	POWER OF LOVE/DEE-LITE THEME	3	COINED MELODY	3	IN A STATE
35	Derek Lee	3	The Brothers Johnson	3	2 F 2 Jay
26	LET'S SWING AGAIN	4	CUBIK/O'LYMPIC	4	FOUND LOVE
19	Jive Bunny & The Mastermovers	4	Bob Stone	4	Double Dee (featuring Danny)
27	ARE YOU DREAMING?	5	FANTASY	5	LOVE COME DOWN
39	Twenty 4 Seven featuring Captain Hollywood	5	Black Box	5	World 21st
28	(WE WANT) THE SAME THING	6	LET'S MAKE THE FLOOR BURN	6	THE STORM
16	Belinda Carlisle	6	Mel B	6	World 21st
29	ISLAND HEAD EP	7	DON'T WORRY	7	FALLING
21	Inspiral Carpets	7	Kim Appleby	7	Juice Cruise
30	SPT IN THE RAIN	8	MY DEFINITION OF A ...	8	COMBAT DANCING (EP)
25	Del Amitri	8	Dream Warriors	8	29 NEW EP
31	DOWN TO EARTH	9	THE EXORCIST	9	SPICE
NEW	Minnie Love	9	Mo'Nique	9	29 NEW EP
32	24 HOURS	10	DOWN TO EARTH	10	IT TAKES TWO
NEW	Betty Boo	10	Dominic D	10	Bob Stewart & Tim Turner
33	SHOW ME HEAVEN	11	SUCKER DJ	11	24 HOURS
24	Mirah McKee	11	Dominic D	11	29 NEW EP
34	I'M YOUR BABY TONIGHT	12	MISSING YOU	12	LET'S MAKE IT FOR REAL
20	Whitney Houston	12	Mo'Nique (Mo'Nique, Kim Mazelle)	12	Reginella On Wall
35	MIRACLE	13	TO LOVE SOMEBODY	13	SOUND CLASH (Champaign Sound)
25	Jon Bon Jovi	13	Jimmy Somerville	13	Kick Squad
		14	WHAT'S IT ALL ABOUT	14	LOVE COMES TO MIND
		14	(I Got J)	14	The Chimes
		15	LOVE'S GOT ME	15	LEGAL GUNSHOT/SPLIFHEAD
		15	Loose Ends	15	29 NEW EP
		16	POWER OF LOVE/DEE-LITE THEME	16	THERE SHE GOES
		16	AC/DC	16	The Lark
		17	LET'S BE YOUR BABY TONIGHT	17	SOUTH OF THE RIVER
		17	Robert Palmer and UB40	17	29 NEW EP
		18	ISLAND HEAD EP	18	KING OF THE ROAD (EP)
		18	Inspiral Carpets	18	The Proclaimers
		19		19	I WANNA GIVE YOU DEVOTION
		20		20	Normal East MC Mike's Freedom



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1	ICE BABY	21	BEING BORING
2	UNBELIEVABLE	22	ARE YOU DREAMING?
3	COINED MELODY	23	IN A STATE
4	CUBIK/O'LYMPIC	24	FOUND LOVE
5	FANTASY	25	LOVE COME DOWN
6	LET'S MAKE THE FLOOR BURN	26	THE STORM
7	DON'T WORRY	27	FALLING
8	MY DEFINITION OF A ...	28	COMBAT DANCING (EP)
9	THE EXORCIST	29	SPICE
10	DOWN TO EARTH	30	IT TAKES TWO
11	SUCKER DJ	31	24 HOURS
12	MISSING YOU	32	LET'S MAKE IT FOR REAL
13	TO LOVE SOMEBODY	33	SOUND CLASH (Champaign Sound)
14	WHAT'S IT ALL ABOUT	34	LOVE COMES TO MIND
15	LOVE'S GOT ME	35	LEGAL GUNSHOT/SPLIFHEAD
16	POWER OF LOVE/DEE-LITE THEME	36	THERE SHE GOES
17	LET'S BE YOUR BABY TONIGHT	37	SOUTH OF THE RIVER
18	ISLAND HEAD EP	38	KING OF THE ROAD (EP)
19		39	I WANNA GIVE YOU DEVOTION
20		40	Normal East MC Mike's Freedom

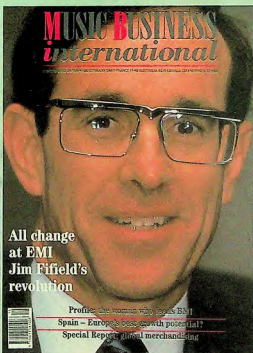
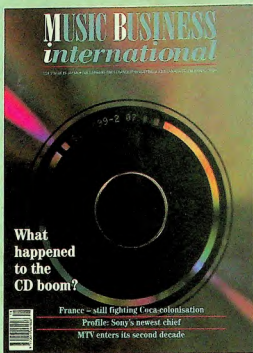
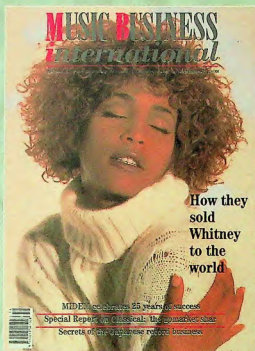
63	FOUND LOVE	21	ICE BABY	21	BEING BORING
NEW	Double Dee (featuring Danny)	1	Vanilla Ice	1	Fat Dogg Boys
64	LOVE COME DOWN	2	UNBELIEVABLE	2	ARE YOU DREAMING?
NEW	Eric Burdon & The Animals	2	Eric Burdon	2	Eric Burdon & The Animals
65	UK BLAK	3	COINED MELODY	3	IN A STATE
41	Caron Wheeler	3	The Brothers Johnson	3	2 F 2 Jay
66	THE STINGRAY MEGAMIX	4	CUBIK/O'LYMPIC	4	FOUND LOVE
NEW	F.A.B. featuring Aqua Marina	4	Bob Stone	4	Double Dee (featuring Danny)
67	PRIMARY RHYMING	5	FANTASY	5	LOVE COME DOWN
NEW	MC Times	5	Black Box	5	World 21st
68	JENNIFER JUNIPER	6	LET'S MAKE THE FLOOR BURN	6	THE STORM
NEW	Singing Corner Meets Donovan	6	Mel B	6	World 21st
69	LITTLE BROTHER	7	DON'T WORRY	7	FALLING
47	Blue Pearl!	7	Kim Appleby	7	Juice Cruise
70	ARRESTED BY YOU	8	MY DEFINITION OF A ...	8	COMBAT DANCING (EP)
74	Dusty Springfield	8	Dream Warriors	8	29 NEW EP
71	MURDER SHE WROTE	9	THE EXORCIST	9	SPICE
NEW	Tarboro 6	9	Mo'Nique	9	29 NEW EP
72	SERIOUS	10	DOWN TO EARTH	10	IT TAKES TWO
48	Duran Duran	10	Dominic D	10	Bob Stewart & Tim Turner
73	WHERE HAS LOVE GONE?	11	SUCKER DJ	11	24 HOURS
NEW	Holly Johnson	11	Dominic D	11	29 NEW EP
74	MR KIRK'S NIGHTMARE	12	MISSING YOU	12	LET'S MAKE IT FOR REAL
75	4 Hero	12	Mo'Nique (Mo'Nique, Kim Mazelle)	12	Reginella On Wall
75	HUMAN WORK OF ART	13	TO LOVE SOMEBODY	13	SOUND CLASH (Champaign Sound)
NEW	Maxi Priest	13	Jimmy Somerville	13	Kick Squad
		14	WHAT'S IT ALL ABOUT	14	LOVE COMES TO MIND
		14	(I Got J)	14	The Chimes
		15	LOVE'S GOT ME	15	LEGAL GUNSHOT/SPLIFHEAD
		15	Loose Ends	15	29 NEW EP
		16	POWER OF LOVE/DEE-LITE THEME	16	THERE SHE GOES
		16	AC/DC	16	The Lark
		17	LET'S BE YOUR BABY TONIGHT	17	SOUTH OF THE RIVER
		17	Robert Palmer and UB40	17	29 NEW EP
		18	ISLAND HEAD EP	18	KING OF THE ROAD (EP)
		18	Inspiral Carpets	18	The Proclaimers
		19		19	I WANNA GIVE YOU DEVOTION
		20		20	Normal East MC Mike's Freedom

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HIGHLIGHTS

ARTIST	A/B-SIDE	LABEL	CAT NO.	EXTRA TRACKS	(DISTRIBUTORS)	CATEGORY
BELOVED SUN RISING	THE EAST WEST '77	Y4 416	'72	Y4 411	Version CD Y4 416C	Version
MICHAEL GAGNE	FRONTIER TO HEAVEN/Family Christmas Time	PWL '71	'72	PWL 71	'72	PWL 71 CD PWL 71C
MARILYN ALLIOTT	THE NORTH WIND	PRODUCE '77	MLK 101	'72	MLK 101 CD COMMLK 101 MKC 101C	IP
MIKE GAGNE	FREEDOM	WETA INC '77	GE0 3	'72	GE0 3 CD GE0 3 C	IP
SISTERS OF MERCY	DOCTORS OF DISTEMPER	On Heavens Door	Gave	Booting Recording	MERCFUL RECORDS EAST WEST	'77
MIKE GAGNE	FRONTIER TO HEAVEN/Family Christmas Time	PWL '71	'72	PWL 71	'72	PWL 71 CD PWL 71C

ARTIST	A/B-SIDE	LABEL	CAT NOS	EXTRA TRACKS	(DISTRIBUTOR)	CATEGORY
ALICE	CALL YOUR NAME	The Way We Talk	WA 982	'77	WA 982	7" Import/Don't Hurting Him & Love/The Body (IP)
ANT	AMONG THE CHERRY TREES	CHAMBERLAIN GOLD	CD GOLD 00	IP	IP	Pop
ANT	AMONG THE CHERRY TREES	CHAMBERLAIN GOLD	CD GOLD 00	IP	IP	Pop/Rock
ASTOR	PERFECT LOVE	THE WING	WING 00	IP	IP	Pop
BEAT	THE MIDDLE	THE MIDDLE	THE MIDDLE	THE MIDDLE	THE MIDDLE	THE MIDDLE

ARTIST	A/B-SIDE	LABEL	CAT NOS	EXTRA TRACKS	(DISTRIBUTOR)	CATEGORY
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BEAT	THE MIDDLE	THE MIDDLE	THE MIDDLE	THE MIDDLE	THE MIDDLE	THE MIDDLE

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ASTOR	PERFECT LOVE	THE WING	WING 00	IP	IP	Pop
BEAT	THE MIDDLE	THE MIDDLE	THE MIDDLE	THE MIDDLE	THE MIDDLE	THE MIDDLE

TITLES A-Z

Artist	Title	Label	Cat No.	Year	Genre
Adm	9000	Adm	9000	1977	Pop
Adm	9000	Adm	9000	1977	Pop
Adm	9000	Adm	9000	1977	Pop

Artist	Title	Label	Cat No.	Year	Genre
Adm	9000	Adm	9000	1977	Pop
Adm	9000	Adm	9000	1977	Pop
Adm	9000	Adm	9000	1977	Pop

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Distributor codes page xi

Artist	Title	Label	Cat No.	Year	Genre
Adm	9000	Adm	9000	1977	Pop
Adm	9000	Adm	9000	1977	Pop
Adm	9000	Adm	9000	1977	Pop

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INCLUDES THE CLASSIC HITS
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MESSIN' AROUND JUNE 1973
COMME 7 COMMETIC 7 COMMECD 7



SOLAR FIRE NOVEMBER 1973
COMME 1 COMMETIC 1 COMMECD 1



NIGHTINGALES & BOMBERS AUGUST 1975
COMME 8 COMMETIC 8 COMMECD 8



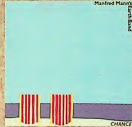
ROARING SILENCE AUGUST 1976
COMME 7 COMMETIC 7 COMMECD 2



WATCH FEBRUARY 1978
COMME 3 COMMETIC 3 COMMECD 3



ANGEL STATION MARCH 1979
COMME 4 COMMETIC 4 COMMECD 4



CHANCE OCTOBER 1980
COMME 9 COMMETIC 9 COMMECD 9



SOMEWHERE IN AFRICA JANUARY 1983
COMME 5 COMMETIC 5 COMMECD 5



LIVE IN BUDAPEST FEBRUARY 1984
COMME 10 COMMETIC 10 COMMECD 10

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MARKETING CAMPAIGN
INCLUDING THE SINGLE DAVY'S ON THE ROAD AGAIN b/w
BLINDED BY THE LIGHT

TOP 50 DANCE SINGLES

THE OFFICIAL **music week** CHART

This Week Last Week	Who's On Chart	Title Artist	Label (12") (Distributor)
1	2	ICE ICE BABY Vanilla Ice	SBK 125BK 18 (E)
2	22	MR KIRKS NIGHTMARE 4 Hero Reinforced RIVET 1203 (PAC)	
3	28	MISSING YOU Soul II Soul/Kym Mazelle Ten TENX 345 (F)	
4	30	MY DEFINITION OF A... Dream Warriors 4th + B'way 12BRW 197 (F)	
5	1	RHYTHM TAKES CONTROL Unique 3 Ten TENX 327 (F)	
6	31	I WANNA GIVE YOU DEVOTION Nomad featuring MC Mikee Rumour RUMAT 25 (F)	
7	3	SOUND CLASH (CHAMPION SOUND) Kick Squad Kickin' KICK 2 (SRD)	
8	5	FANTASY Black Box deConstruction PT 42898 (BMG)	
9	4	CUBIK/OLYMPIC S98 Stars ZTT ZANG ST (W)	
10	12	SUCKER DJ Dimples D FBI FBI 12 (SP)	
11	NEW	FOUND LOVE Double Dee feat Dany Epic 6563766 (C)	
12	9	LOVE'S GOT ME Loose Ends Ten TENX1 330 (F)	
13	4	ILLEGAL GUNSHOT/SPLIFFHEAD Regga Twins Shut Up & Dance SUAD 7 (PAC)	
14	49	THUNDER Renegade Soundwave Mute 12MUTE 124 (RT)	
15	2	AFTERMATH/I'M FOR REAL Nightmares On Wax Warp WAP 6 (RT)	
16	11	UK BLAK Caron Wheeler RCA PT 43720 (BMG)	
17	13	CULTURE/COMIN' ON STRONG Rebel MC Desire WANTX 38 (PAC)	
18	NEW	SPICE Aron Vinyl Solution STORM 22 (SRD)	
19	NEW	AROUND THE WAY GIRL L.L. Cool J Del Jam 6564478 (C)	
20	16	OOBE 1/OOBE 2 M.I.C. Planet Pacific PPA2 CT (PAC)	
21	7	WHERE LOVE LIVES Alison Limerick Arista 6132509 (BMG)	
22	NEW	POWER OF LOVE/DEE-LITE THEME Dee-Lite Elektra EKR 1177 (W)	
23	15	ALCHEMIST/DEATH OF KAIKAZE Geneside II Jumpin' & Pumpin' 12TOT 9 (P)	
24	NEW	DON'T DREAM IT'S OVER Less Stress Boys Own BOIX 4 (F)	
25	NEW	DOWN TO EARTH Monie Love Cooltempo COOLX 222 (E)	
26	NEW	CAN'T WAIT I Can't Wait Sleeping Bag SBUX 23T (SP)	
27	NEW	THE EXORCIST (REMIX) Scientist Kickin' KICK 1TR (SRD)	
28	17	100 MILES AND RUNNIN' N.W.A. Ruthless 12BRW 200 (F)	
29	NEW	WHAT'S IT ALL ABOUT Run-D.M.C. Profile PROFIT 315 (F)	
30	NEW	ARE YOU DREAMING? Twirly 4 Seven/Capt. Hollywood BCM BCM 12504 (P)	
31	NEW	LOVE COME DOWN Eve Gallagher More Protein PROT 612 (F)	
32	18	SINCE DAY ONE Solid Gold Epic 6564296 (C)	
33	NEW	SOLID GOLD Ashley & Jackson Big Life BLR 34T (RT)	
34	NEW	LITTLE FLUFFY CLOUDS Dibs Big Life BLR 33T (RT)	
35	31	DON'T WORRY Kim Appleby Parlophone 12R 6272 (E)	
36	45	TIME TO MAKE THE FLOOR BURN Megabass Brothers Organisation 12MEGAX 1 (BMG)	
37	13	ANTHEM N-Joi deConstruction PT 44042 (BMG)	
38	14	TECHNARCHY Cybersonik Champion CHAMP12 264 (BMG)	
39	27	I'LL BE THERE Donna Gardner Virgin VST 1307 (F)	
40	NEW	CAN YOU FEEL ME Inecognito Talkin' Loud TLX 4 (F)	
41	NEW	MURDER SHE WROTE Tairrie B MCA MCAT 1455 (F)	
42	NEW	INSIDE OUT Electric 101 Mercury MERX 335 (F)	
43	NEW	NOW IS TOMORROW Definition Of Sound Circa YRT 54 (F)	
44	NEW	IN A STATE 2 For Joy Mercury MERX 333 (F)	
45	29	CAN'T STOP After 7 Virgin America VUST 31 (F)	
46	23	FRY YOU LIKE FISH Caveaman Profile PROFIT 286 (P)	
47	47	DANGEROUS ON THE DANCEFLOOR Sunshine & Bones CityBeat CBE 1253 (W)	
48	35	MUNSTON ON A RAINY DAY Zoe M&G MAGX 6 (F)	
49	2	IN ZAIRE African Captives Urban URBX 64 (F)	
50	NEW	BABY DON'T CRY Lala Hatheway Virgin (USA) 096415 (Improm)	

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

TOP 10 DANCE ALBUMS

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

TOP 10 BUBLERS

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

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0 8 1 9 6 5 8 1 8

REGGAE DISCO CHART

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

REGGAE CHART

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

REGGAE ALBUM CHART

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

FOCUS
THREE FIVE
BBC RADIO 1

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

Admen turn to new talent

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

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

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

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

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

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

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

Appearing in the ad may



Nigel Kennedy: a virtuoso with the common touch

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

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

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

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

Ferguson's current TV and

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

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

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

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

Martin Talbot

EXPOSURE

MONDAY NOVEMBER 26

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

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

WEDNESDAY NOVEMBER 28

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

THURSDAY NOVEMBER 29

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

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

FRIDAY NOVEMBER 30

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

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

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

SATURDAY DECEMBER 1

The ITV Chart Show, 11.30am-12.30pm

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

COVER STAR SURVEY

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

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

Source: Media Shadovfax.



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Sweet **POWER**
plus

"THINK Just a little bit"

PICK 4 featuring DUKE

ON ONE SMOKIN' 12"

NOTE 42

OUT DEC 3rd

Distributed by Pinnacle/Recuts



High profits at low cost

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

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

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

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

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

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

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



Beeching: natural link essential

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

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

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

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

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

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

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

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

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

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

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

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

As music sponsorship is still a

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

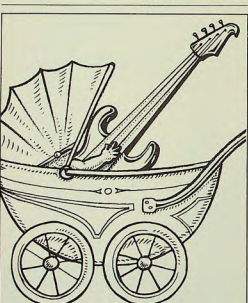
Harp Lager's brewer has been sponsoring concerts since 1985 in the form of its Harp Beat campaign. It has recently moved on to finance such diverse products as Rock Aid Armenia, the Rock On Film season at the National Film Theatre and the sating of commemorative rock history plaques.

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

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

BONDING BANDS TO BRANDS

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



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Costs rise as videos go live

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

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

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

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

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

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

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

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

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

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



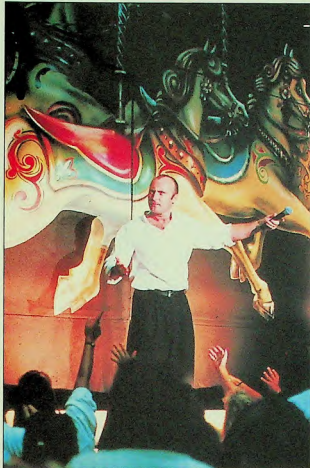
Cliff Richard: on Central TV

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

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

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

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



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

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

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

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

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

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

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

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

TOP 10 SELL THROUGH

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

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



Tina Turner: live video cost £12m to make

"Unfortunately video companies can get away with skimping because unlike for records, there is no quality control for videos," says Jazz Summers of Big Life Films. His company has just made the Lisa Stansfield: All Around The World video for £200,000. (BMG). Breakdown of cost: sound £20,000, shooting all over the world £30,000; actual concert £90,000; post production £50,000; overheads/hidden costs £10,000.

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

Les Negresses Vertes *I Love Paris* Roger Pomphrey

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

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

Lisa Stansfield *Down In The Depths* Philippe Gautier

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

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

U2 *Night And Day* Wim Wenders

Annie Lennox *Every Time We Say Goodbye* Ed Lachman

Bill Irwin Comedy Sketch Adelle Lutz & Sandy McLeod

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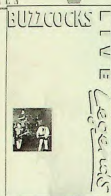


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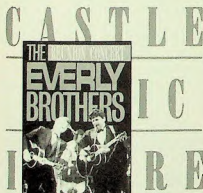
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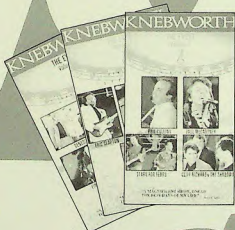
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Mutual benefits of close ties

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

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

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

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

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

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

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

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

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

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



Kempin: successful Knobworth link with Polydor

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

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

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

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

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

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

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

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

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

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

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

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

The Video Collection has found

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

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

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



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

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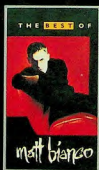
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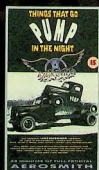
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How promotion pushed Kinky Afro on to playlists and into the top five.
by Sarah Davis

Pluggers put a happy face on a blue day

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Happy Mondays step on up

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

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

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

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

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Send shops white labels urges Welsh independent

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

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

weeks ago, free, from a promotional company.

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

popular a record has been.

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

Do other dealers feel the same?

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



Conroy: seal of approval

Producers: credit where credit's due

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

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

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

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

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

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

Q: the missing readers return

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

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

Mark Ellen,
Editor, Q Magazine.

Rock Garden reaction

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

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

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

"Good luck in the future," they said.

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

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

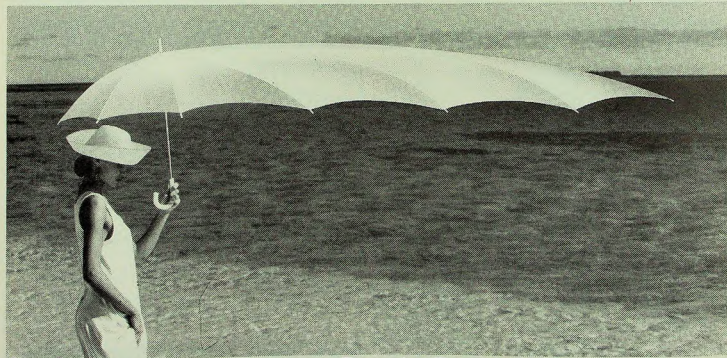
Thumbs up for new look MW

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

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

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

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



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20. LOOSE ENDOS "Don't Be A Fool!"
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