

Manchester's new force in sleeve design



Fat Lady Sings break through

A 12 page digest of the week's charts



Ron DMC spring up the charts



music week

The Business Magazine for the Music Industry

15 DECEMBER 1990 £2.25

Revolver deserts Rough Trade

Revolver Distribution is ditching its troubled long-time partner Rough Trade which was last week hit by staff losses.

Revolver is linking up with Pinnacle in a move which represents a reduction in business for Rough Trade of about 10 per cent. The decision comes less than a week after Rough Trade laid off up to 40 staff.

Bristol-based Revolver and Pinnacle — the UK's largest independent distributor — are establishing a sales and market-

ing team to provide distribution services for specialist labels. Revolver is taking with it all but one of its record labels; only Beechwood Records is staying with Rough Trade.

Revolver's labels represent 10 per cent of Rough Trade's turnover and its departure leaves RTD with only Backs from the founder members of what was the Cartel.

Over the past few years, Fast Forward and Red Rhino have gone out of business, while

Nine Mile was absorbed within Rough Trade.

RTD managing director George Kimpton Howe says the departure of Revolver was expected and came as no shock. "They are doing something which is a natural progression," he says. "We wish them well in what they are doing."

He says the departure of between 35 and 40 of its 250 staff in a wave of resignations and redundancies at Rough Trade's new offices in Manor House,

north London, is not an indication of problems within the company. Most were agency staff employed for less than four months to help during the company's move, he says.

However, sources at its warehouse told Music Week that angry workers had smashed a window and painted graffiti on walls to protest at the job losses.

Mike Chadwick, MD of Revolver, says his company's decision to move is not linked to problems encountered by

Rough Trade during the move to north London.

He says: "We have been talking about this since last December. It is a response to market trends. We felt it was time to make the move."

Meanwhile, other independents are rallying round Rough Trade. A statement from Mute/4AD says: "While Rough Trade cannot be held blameless for their current situation, they will continue to receive the full support of Mute Records/4AD."

Cheap imports threat

A British mail order company is helping supply cut-price US records direct to UK consumers. Music Point UK takes orders in the UK and passes them on to US-based Federal Music and Video. Customers are supplied with American-issue titles cheaper than their British versions.

The company, based in Kidderminster, is selling CDs at £7.99 and tapes and LPs at £3.99 including postage from the US.

A leading industry lawyer, says: "The sale of products from America in the UK would infringe the rights of an exclusive UK licence holder."

Music Point's owner, Phil Travers, says the company is trading legally, according to the advice of British and American lawyers.

Asked whether he could supply a cheap US issue of George Michael's album *Listen Without Prejudice*, currently in the British charts, Travers said: "Yes".

Sources within the industry say there could be a major dif-

ference of legal opinion over whether such imports are illegal. A test case could follow within a year.

Mike Hill, field operations manager for the Mechanical Copyright Protection Society, says one of his investigators plans to hold talks with Music Point this week.

Music Point came to the attention of Music Week during inquiries into a pyramid selling operation offering subscribers cheap CDs, records and tapes, and the chance to earn up to £25,000 commission by introducing friends to its "multi-level marketing" sales drive.

The company, London-based Movin' Music, was set up three weeks ago and owner Paul Saunders claims to have 1,133 members who have paid a subscription and membership fee of £25.

It was to be supplied by Music Point.

However, Music Point decided to remove Movin' Music from its list of customers following Music Week's inquiries.

BPI to vote early on new chief

The BPI is bringing forward the selection of its new chairman by three months to ensure he is fully briefed on the Copyright Tribunal dispute with the MCA.

Nominations would normally have been sought in April ahead of the May AGM. But last week the BPI council agreed to seek

nominations in January.

Current chairman Terry Ellis will continue in his role until the end of May. If no internal candidate can be found, Ellis is keen to seek a full time professional for the job. Sources suggest PolyGram chairman Maurice Oberstein may yet stand, however.

See Comment, page 3



Ellis: renewing old ties

Ellis launches publishing arm

BPI chairman Terry Ellis has hired former Chrysalis senior vice-president Ann Munday to launch a publishing company to run alongside his new record label, Imago.

Ellis, a co-founder of Chrysalis, worked with Munday until he sold his 60 per cent stake to partner Chris Wright in 1985. Munday left Chrysalis on the same day to enter management. She will still manage Carlene Carter outside the US.

While the Imago label is funded by BMG, the publishing company is Ellis's personal vehicle. "Obviously, I would like to sign the publishing of the acts I'm signing to the record company," he says. "But I am less comfortable in making an investment in artists with other record companies," he says.

Munday says: "I really enjoy working with Terry. His attitude to artists is one of the best." BMG backs Ellis: see page 4

Chrysalis plans £10m venture

Chrysalis is joining Pioneer to develop a £10m studio and concert venue in north London.

The complex, which will be run by George Martin and Air Studios, will also include CD mastering and video playback facilities and is due for completion in March 1992.

Meanwhile, Chrysalis Records UK achieved record yearly

turnover of £22.6m, virtually double last year's total, and pre-tax profits of £3.4m. But the company's US performance showed a loss of £1.6m.

The Chrysalis UK figures show an apparent fall in turnover from £24m in 1989. But the 1990 figure only represents half of all sales, with new partner EMI taking the other half.

see her on december 12th
 Des O'Connor Tonight Show
 and Rapido

coming up in 1991



simply red



donna summer



chris rea



roberta flack



tanita tikaram



the big dish



debbie gibson



vangelis



mike and the mechanics

and many, many more



east west records one year old this week

and already we've got a brother – east west records GmbH (formerly teldec record service GmbH)
heussweg 25 2000 hamburg 20 germany, is born this week

east west records electric lighting station 46 kensington court london w8 5dp

MI nets World Cup rights

Media Investments has bought the rights to footage of the Italia '90 World Cup which were withdrawn from Stylus Video by FIFA. Stylus, which went into receivership in the summer with debts of up to £15m, is now negotiating the sale of the videos it made while it held the worldwide rights.

Media Investments has formed a new company, SportsWorld Video, to market the footage. SportsWorld, headed by former Stylus executives Tony Taghietti and Nigel Wood, is now negotiating with Stylus for the rights of the World Cup programmes it made before going bust.

They include Gascoigne's Story, which reached the Top 30 video chart in November, and four other programmes charting the progress of the England and the Republic of Ireland teams throughout the competition.

Scarlett fights closure with receivership play

The Scarlett Group is fighting closure by going into administrative receivership.

Director Robin Millar made the move in a bid to drive a wedge between the studio, record and publishing company and creditors to prevent it being wound up.

The group ran into difficulties two months ago when a joint venture between itself, its bank and the Swiss Bank Corporation fell through.

As a result of the collapse, Inland Revenue and HM Customs and Excise intervened and Millar feared a winding up order within weeks.

With no new partnership deals in sight, Millar called in the receivers. As a result, the group is suffering cutbacks.

Seven staff have been made

Filmtrax takeover swells EMI Music

EMI Music claims it is unrivalled as the world's biggest music publisher after completing its takeover of Filmtrax.

The music publishing giant finally agreed the deal at a cut-price rate of no more than \$95.5m (£48m) following four months of negotiation. When the deal was originally announced in August, EMI agreed to pay up to £62m.

The deal was signed in London on Tuesday by EMI vice-chairman Martin Bandier and Filmtrax managing director John Hall. The exact value of the deal will be finalised once EMI has completed its analysis of Filmtrax's balance sheet.

EMI Music Publishing chairman Charles Koppelman

says: "This surely makes us the largest publisher in the world. The deal includes some wonderful songs and rights which will fit in very well with the rest of the EMI music catalogue."

Before the deal, Warner-Chappell was probably ahead on gross volume of rights but this takeover, which adds another 90,000 titles to EMI's catalogue, takes the British company into an unrivalled lead, he says.

Co-founder and managing director John Hall and fellow director Cornelius Bohane both stay on as consultants for three years.

Hall says: "For sentimental reasons I'm very sad to see the

end of Filmtrax, but I'm glad that the rights stay with a British company."

The deal gives EMI a major hold on the film soundtrack business, adding Filmtrax's tie-in with Columbia Pictures Entertainment to EMI's existing deals with MGM and 20th Century Fox.

The Columbia agreement, which includes 2,500 original compositions for films and TV, covers all future productions until 1993.

The Columbia catalogue also includes copyrights from film and TV programmes such as Ghostbusters, Close Encounters Of The Third Kind, Tootsie, St Elmo's Fire and Hart To Hart.



The La's: Best British Newcomer contender

Brits shun teen idols

The inclusion of more new talent in the nominations for this year's Brits Awards has left no room for teen idols Kylie, Jason and New Kids On The Block.

Betty Boo, Cocteau Twins, Happy Mondays and The La's are some of the new names to be included in the list of nominations. The full list is:

Best British Male Artist — Phil Collins, Elton John, George Michael, Van Morrison, Robert Smith and Jimmy Somerville
Best British Female Artist — Betty Boo, Elizabeth Fraser (Cocteau Twins), Dusty Springfield, Lisa Stansfield and Caron Wheeler.

Best British Group — The Beautiful South, The Cure, Happy Mondays, Soul II Soul, The Stone Roses and Talk Talk.

Best Album By A British Artist — The Beautiful South's *Choke*, Elton John's *Sleeping With The Past*, George Michael's *Listen Without Prejudice Vol 1*, Van Morrison's *Supernatural*,Prefab Sprout's *Jordan: The Comeback* and Lisa Stansfield's *Affection*.

Best British Producer — Nellee Hooper, George Michael, Paul Oakenfold/Sue Osborne, Chris Thomas and Youth.

Best British Newcomer — Betty Boo, The Charlatans, Happy Mondays, The La's and Beats International.

Best International Female — Mariah Carey, Neneh Cherry, Whitney Houston, Janet Jackson, Madonna, Sinéad O'Connor and Tina Turner.

Best International Male — Michael Hutchence, Jov Voca, MC Hammer, Prince and Paul Simon.

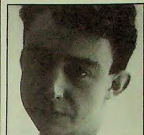
Best International Group — B52s, De La Soul, Faith No More, INXS and Roxette.

Best International Newcomer — Mariah Carey, Deee-Lite, MC Hammer, Maria McKee and Wilson Phillips.

Best Soundtrack/Cast Recording — *Days of Thunder*, *Ghost*, *Pretty Woman*, *Twin Peaks* and *Wild At Heart*.

Best Recording By A Classical Artist(s) In Concert by Carreras, Domingo, Favariotti, Love For 3 Oranges by the Choir and Orchestra of the Opera of Lyon, *Prince Of The Pagodas* by The London Sinfonietta, *Serenade To Music* by The English Chamber Orchestra and *Vespers Of The Blessed Virgin* by The English Baroque Soloists.

The awards are being held at the Dominion Theatre in London on February 10.



A wave of activism is overtaking the music industry.

Last week the British Association of Record Dealers revealed it intends to hire a full-time secretary. BASCA is raising money to turn itself into a more campaigning body. Now the BPI may elect a full-time chairman.

Some will argue that such sensitive posts need people schooled in the ways of the industry, rather than professional lobbyists.

They are wrong. Running a music business is one of the most taxing jobs

around. The idea that part-time chairmen can combine their day-jobs with the task of representing the industry is a little optimistic.

No-one would put a lobbyist in charge of a hit record. Why expect a hitmaker to be able to run a lobbying organisation?

There is a chance, however, that someone could be found who knew the industry inside out but might be willing to take on a full time role.

It is up to that person to step forward.

Reggae artist Shabba Ranks is accident-prone, to say the least.

First, his gig at Brixton Academy was disrupted by a shooting. And then last week his PA at Tower Records in London's Piccadilly Circus turned into a mini-riot.

Tower manager Craig Martin has responded by banning all hip hop, rap and reggae artists from appearing in his store.

The best that can be said of that decision is that it was taken in the heat of the moment. Such apparent racism is offensive and wrong headed. Yobs do not should conveniently colour coded.

As for Ranks, no-one is suggesting he was responsible for either event, but clearly he keeps some pretty run company. His new record label, Epic, should proceed with caution.

Steve Redmond

GATT impasse hits copyright

Hopes for a worldwide agreement on the rental and copyright of music recordings have been dashed with the breakdown of General Agreement on Tariffs and Trade talks in Brussels.

Proposals on the protection of intellectual copyright presented by the EC and the US were left unresolved amid larger disagreements over agriculture.

EC representatives hoped to have their proposals for a 50-year copyright on all recordings and for rights of control over the lending and rental of recordings accepted after four years of talks.

redundant so far with other lay-offs likely. Uncertainty also hangs over the Scarlett Records operation where managing director Phil Rambow is the sole staff member.

Wages within the whole group have been cut and record company activities are being kept to a minimum. But Millar says the Power Plant and Maison Rouge studios will continue as normal.

Millar believes the aggressive cost-cutting could enable the group to trade its way out of trouble, even if Scarlett fails to find a new partner or sell Maison Rouge.

"The studios are running as normal. In fact, they are taking more money than they did this time last year," says Millar.

There has been growing concern over abuse of copyright in developing countries and the growth of the rental industry in Japan.

The Japanese wanted GATT to enshrine rental shops rights with the payment of an "equitable" sum to artists, a move opposed by the EC and the US.

The EC wanted an agreement which granted composers and giving artists, composers and producers the right to control or prevent rental of their products.

The European Commission put forward proposals which would protect such rights with a 50-year copyright on all European records.

Warp and Rhythm King in cash clash

Dance label Warp and its marketing partner Rhythm King are at loggerheads after Warp's decision to terminate its contract.

The companies say they hope their parting will be "amicable", but privately there is a major disagreement over money.

Warp stunned Rhythm King executives when its lawyers sent a "totally unexpected" letter saying it planned to end the relationship. Hopes of a reconciliation foundered last week, culminating in both

parties accepting the split.

Warp co-director Rob Mitchell and Rhythm King spokeswoman Adele Nozedar say there will be talks between the companies to keep their differences out of the courts. Yet each company claims the other owes it money.

Mitchell says: "I still think everyone at Rhythm King is great but the company is no longer right for us. They say they are surprised at our decision to terminate the contract, but we sent dozens of letters asking them to do certain

things which were just not done.

"It is difficult to know how much business they got from us during the relationship. But I definitely expect they owe us money, rather than the other way around."

Warp has been considerably strengthened by its partnership with Rhythm King; it sold 300,000 records this year. But, according to Mitchell, it "would have gone out of business by Christmas" had the partnership continued.

Rhythm King's Nozedar re-

jects that view. She claims Warp no longer has a contract with Rhythm King, but points out that the terms of an earlier contract mean "they are not free to go wherever they want", a condition which could cause problems with Warp's decision to release Sweet Exotic's Clonk on Pinnacle today (Monday).

A Rhythm King source says: "I don't know how they can say they are owed money by us. We advanced them money on artists which was never repaid."

Flying writes vow to Flying Records label

The Flying Record Company is planning legal action against a new label with a virtually identical name.

The established company, set up in 1981, is making the move to protect its name and trademark ready for the launch of the new label Flying Records early next year.

Managing director of The Flying Records Company Paul Walden says that although a company has been operating under a similar name in Italy, the UK company is a different matter.

"We have always traded under the name of Flying Records and our name is well-known," he says. "We are consulting our solicitors."

Walden's company runs four different operations, covering record releases, tour promotion and publishing. This year the company has promoted tours by Bob Geldof and The Four Tops and had a hit album with the TV-advertised Gene Pitney collection.

The new Flying Records is being set up by an independent retailer of the same name based in Kensington, London.

Owner Charlie Chester says: "We are both in completely different markets. We are not trying to take their business."

Tower stirs 'racist' row

'Tower Records' has been branded "racist" after banning all hip-hop, rap and reggae artists from making PAs at its main West End store.

The shop took the decision after about 500 fans ran riot during a signing session by Jamaican reggae artist Shabba Ranks on Tuesday last week.

Ranks' press agent James Style fumes: "This is so racist. If it had been Jason Donovan it would have been 'Teenage fans go wild', but because it's Shabba it's a 'reggae riot', I wonder if the ban covers Vanilla Ice."

Store manager Craig Martin imposed the ban after Tower was left with a bill for about £6,000 for stolen records and damage to the store.

He says: "It's because of the bad attitude of the crowd. When you start to ask people nicely to get into line they don't like it."

He says a PA by white rap artist Vanilla Ice at the same Piccadilly Circus branch went off smoothly.

While Tower blames Ranks' late arrival for the trouble, his



Shabba Ranks: riot

management says there was not enough security for the numbers who turned up.

"They just underestimated how many people would turn up," says Style. "They didn't realise quite how big an international star Ranks is."

Ranks is devastated by the trouble, he adds, as it follows a shooting at one of his concerts earlier this year.

Managing director of black music company Profile Records, Andrew Cleary, adds: "This ban seems another step further down the road which rap and reggae acts seem to find themselves."

Council allays Lennon show poll tax fears

Liverpool City Council is denying reports that the John Lennon Memorial Concert has left its poll tax payers with a £392,000 bill.

Steve McCriskin, the concert's Liverpool co-ordinator, says the council's share of costs is likely to be covered by the income still being generated by worldwide TV showings of the event.

The council originally laid out £600,000 for the concert in association with John Lennon Tribute Ltd, a London-based company charged with marketing the event for the Spirit Foundation, the charity which will benefit from any profits.

McCriskin says £200,000 of that outlay was returned by JLT in May, when the concert was staged. A further £200,000 of the £600,000 was donated to the cost of the event as part of the city's on-going Pier Head promotions campaign. Liverpool City Council does not expect that to be returned. McCriskin is hopeful of recouping the remaining £200,000.

"At the end of the day, we will have paid out £200,000 which we never expected to be returned," he says. "We considered that to be an investment in the re-development of the Pier Head area."

Ellis stays cagey on Imago's '\$100m'

Terry Ellis manages to simultaneously dismiss and fuel speculation that BMG is putting \$100m into his new record label, Imago.

"It defeats me where anybody could have got that figure from," he says. The financial structure of the new company is confidential. But he acknowledges: "There's a substantial long-term commitment from BMG. They are being very realistic about what

it takes to get a new company off the ground. You need deep pockets."

You also need a great deal of faith and staying power. Imago is committed to a "less is more" philosophy which means it will release just one piece of product in each of its first two quarters. The first release by UK band King Of Fools is due next April. The second, from Australians Baby Animals, follows in June.

The new company will be based in New York, reflecting Ellis' knowledge of the US market. Most of its 30 staff will be there, leaving the UK as merely an A&R source staffed by a so-far-unnamed director of A&R and an A&R manager.

Imago will handle its own sales and marketing in the US; elsewhere it is licensed to BMG operating companies — RCA in the UK.

BMG chairman Michael Dornemann is giving Imago the freedom it needs to be successful, he says: "I can basically run the company how I like."

Whether BMG's investment is \$100m or \$10m, Ellis will still not be drawn. But for the moment, he says: "The day I look forward to, is the day I repay the money I have borrowed from them and I start making a profit."



After the "what is pop" controversy, the chart supervisory committee is at last addressing the problem of classical recordings' chart definition.

The chart is a reference tool for album availability, retail in-store placement and public information, but the current system of two classical charts makes certain recordings open to misplacement.

There are many arguments about the limitations of one chart, however. Creating a single classical chart could mean that many new, full-price and important recordings would be excluded. Why not have a classical compilation chart and a full-price classical chart? Or perhaps it is time to redefine the boundaries of "classical" and "crossover"? Of course, a classical recording would continue to enter the pop charts if it achieved sufficient volume.

In Concert, which has sold more than 1M copies in this country is banished to the increasingly nebulous ranks of the crossover chart.

It is absolutely absurd that this recording, while featuring the voices of three of the most serious and respected operatic artists of our time performing mainly of the 19th century, should be a victim of such a harsh edict. If this is crossover, what on earth defines crossover?

A colleague remarked in *Music Week* three weeks ago that the three tenors' In Concert belongs in the crossover chart because it is a compilation. He is wrong. A classical compilation is made up of previously released material. In Concert is a brand new live recording.

Perhaps one day, the humble market of classical music might be transformed permanently; listener friendly, mass-market music would not be confined to rock.

Perhaps then the debate will be the iconoclastic merging of the pop and classical charts.

Terri Robson is marketing director of Decca Records.



Preston and Collins

EMI honours songwriters

The BMI honoured its songwriters and the PRS at its annual awards dinner at London's Dorchester Hotel last week.

Frances Preston, BMI president, says: "This is our chance to say thank you to all the composers who use BMI in the States to licence their works and to PRS for all their hard work."

During the gala awards dinner, Preston announced Phil Collins, Lamont Dozier and Hit & Run Music Publishing as winners of the Song Of The Year Award for Two Hearts.

Other awards presented to the most performed songs of the year included: Phil Collins, Chris Duffy and EMI Songs for Cry; Mike Stock, Matt Aitken, Pete Waterman and All Boys Music for It Would Take a Strong, Strong Man and This Time I Know It's For Real; Mike Rutherford, BA Robertson and Hit & Run Music for The Living Years; Basia, Danny White and What Music for New Day For You; Enya, Nicky Ryan, Roma Ryan and EMI Songs for Orinoco Flow; Rick Astley and All Boys Music for She Wants to Dance with Me; Daniel Ash, David Haskins, Kevin Haskins and Beggars Banquet Music for So Alive; Warner Chappell Music for Soul Provider; Clark Datchler and Virgin Music for Turn Back The Clock; Steve Winford and FS Ltd for Holding On and Don't Know What The Night Can Do?

Gulf concert cock up

Officials at the Ministry of Defence and the BPI are blaming each other for announcing a Christmas Gulf concert for British troops, which will not take place.

The MoD proudly included details of the event, featuring Phil Collins, Elton John and Eric Clapton, on a list of "stocking-fillers" for the troops.

Unfortunately, Collins, John and Clapton knew nothing about it.

BPI and MoD officials hast-

ily prepared a joint statement in which the MoD appeared to accept responsibility for the embarrassment.

News of the proposed concert was given to the media during a press conference designed to show how Britain is supporting its troops.

An MoD spokesman says: "The BPI approached us with the idea so we included it in the list. They came up with the names - when I saw it I thought 'My God, Knebworth'. But they don't seem to have

mentioned it to the people involved."

However, the BPI says chairman Terry Ellis approached the MoD with the idea - but was told it was not logistically possible to stage.

Spokesman Jeremy Silver says: "They have obviously tried to put together a list of things they are doing for the troops while morale appears to be low, and someone just threw this idea on it."

Sales hits miss out in phone poll

The first attempt at a national chart based on a telephone poll shows a marked difference to the normal sales chart.

Broadcast software house Iris, which is launching the National Recall Chart next spring, carried out a test run at the end of November.

A panel of 430 people aged between 15 and 39 who listen to a minimum of two hours of music a week and live in the south were interviewed.

The top 25 singles of that week were included in the poll along with seven others in the Top 40.

Only six out of the sales Top 10 feature in the recall chart and one of those not included was the number one Ice Ice Baby by Vanilla Ice.

The compilers of the test chart say the sample was unweighted but that it was balanced for age. They also

NATIONAL RECALL TEST CHART	
1 (2) Unchained Melody	Righteous Brothers
2 (5) It Takes Two	Rod Stewart and Tina Turner
3 (18) Seven Little Girls	Bombalurina
4 (8) I'll Be Your Baby Tonight	Robert Palmer/UB40
5 (10) To Love Somebody	Jimmy Somerville
6 (15) A Little Time	The Beautiful South
7 (4) Don't Worry	Kim Appleby
8 (33) Show Me Heaven	Mania McKee
9 (39) Dressed For Success	Roxette
10 (9) King Of The Road	The Proclaimers

CIN chart position in brackets. We Nov 30

stress that it is not an official recall chart, but merely illustrates the technique.

National Recall's managing director designate Kerry Juby says the chart proves that the number one single is not necessarily the most popular song of that week.

"The reason why Vanilla Ice doesn't appear is because the song at that time was only available as a single. Most of

the other songs figure in other formats, like albums, and are consequently more popular," says Juby.

But the fact that the chart features strong album tracks does not mean it will become boring, adds Juby. "We were worried that just album tracks by Phil Collins and Dire Straits would be chosen but thankfully that is not the case," he says.

Apathy stalls T&C's Midem concert

The Town and Country Club says the apathy of record companies is undermining its attempts to provide live music at Midem.

Organisers of the event chose the Town and Country Club to stage four nights of entertainment for the interna-

tional music industry.

T&C general manager Ollie Smith says: "My first thought was that it would be quite straightforward because record companies would want their bands to appear at such a prestigious event, but I was wrong," he says.

"It seems people have become blasé in their attitude to Midem. The event isn't held in such high regard any more - which is why the organisers are trying to make it more interesting."

Smith is now finalising a four-night package.

Homesystems by Lift

Over 26 products for CD, MC and Video.
Developed from Lift's successful range of merchandising units.

Quality and value. Make the season more profitable with Lift. For full trade details contact Stuart Copland on 0296 615151.



- Strong media campaign
- Free consumer leaflets
- Impulse sales
- Excellent profit margin
- In store display panels
- Free display stand

LIFT
Systems with future.

RELEASED
FRIDAY 14th
DECEMBER

THE REAL VALUE
FOR MONEY
HITS PACK

ONE CASSETTE WITH
24 CHART HITS

ONE CD WITH
74 minutes OF THE
BEST CHART MUSIC

Dealer Price

CASSETTE: COMP CI £5.17

CD: COMP CD £7.59

HEAVY WEIGHT

minimum 3 WEEK

NATIONAL TV campaign
COMMENCES THURSDAY
13th DECEMBER

EYE CATCHING
DAY GLO POINT OF SALE

ORDER IMMEDIATELY
from CBS TELE-SALES
0296 395151

N. B. Depot closes on Dec. 24th, 25th,
31st and Jan. 1st but answerphone
orders taken on these days.



**THE
HIT PACK**

The Best of Chart Music.

THE HIT PACK

The Best of Chart Music.

Side One

GROOVE IS IN THE HEART - DEEE-LITE

FANTASY - BLACK BOX

MARY HAD A LITTLE BOY - SNAP

HEAVEN - THE CHIMES*

SUCKER D.J. - DIMPLES D'

LIVIN' IN THE LIGHT - CARON WHEELER

CRAZY - SEAL

THEN - THE CHARLATANS

CUBIK (ORIGINAL MIX) - 808 STATE

GOOD MORNING BRITAIN -
AZTEC CAMERA & MICK JONES

MORE - SISTERS OF MERCY*

THE OBVIOUS CHILD - PAUL SIMON

Side Two

ARE YOU DREAMING - TWENTY 4 SEVEN

THIEVES IN THE TEMPLE - PRINCE

SPIT IN THE RAIN - DEL AMITRI

KING OF THE ROAD - THE PROCLAIMERS

SHOW ME HEAVEN - MARIA McKEE

TAKE MY BREATH AWAY - BERLIN

I'LL NEVER FALL IN LOVE AGAIN -
DEACON BLUE

BLUE VELVET - BOBBY VINTON

CRYING IN THE RAIN - A-HA

FALLING - JULEE CRUISE

TONIGHT - NEW KIDS ON THE BLOCK

FOG ON THE TYNE (REVISITED) -
GAZZA & LINDISFARNE

*Bonus Tracks on cassette only

TALENT

Creating art for noise

It was Peter Saville's distinctive artwork for Joy Division in 1979 which first showed Factory Records' commitment to design becoming an integral part of the label's identity.

Over a decade on, and Factory is again backing a new force in design.

Central Station Design's vivid sleeves for Happy Mondays and Northside have challenged conventional vinyl wraps perhaps because it is art and not the packaging which interests the trio.

"We're recognised as artists and not just for the 12-inch squares. Our covers are paintings and not boring graphics," says Pat Carroll who works with his brother Matt and Karen Jackson.

Factory adopts an open-minded approach to sleeve design, giving CSD a free rein to come up with designs for its artists.

"We don't put any restrictions on them. Their biggest restriction is having to please the band," says Phil Saxe, the company's head of A&R.

The Ryder brothers and the Carrolls are cousins, and CSD has produced artwork for Happy Mondays since the first single, Delightful, in 1985.

"They don't come cheap, but it's worth it because what they are doing is unique," says Saxe who explains that CSD sleeves evolve alongside Happy Mondays' records. The



Central Station Design's vision of Arthur Askey

designers attend all the band's gigs and develop ideas even before a single is chosen.

"When we put out a Mondays single it's like handing two artists — Happy Mondays and Central Station Design," he says.

CSD is, however, reluctant to be lumped in with the current Manchester scene and is at pains to point out that they had been painting long before their second generation fares.

As if to prove the point,

CSD's exhibition of acrylics of popular comedians — including Arthur Askey, Ken Dodd and Bob Monkhouse — has just completed its run in London.

Pet Shop Boy Neil Tennant brought the paintings down to The Decorative Arts Group Gallery, where he is a partner, after being sufficiently impressed at a Manchester viewing earlier this year.

Paula McGinley

THE EAR

MW's Talent Tipsheet

PRESTON

BIG RED BUS

Tremendously catchy indie pop is on offer from this talented four-piece. Their three-track demo opens with the sparkling instrumental Hulen which demonstrates their superior musicianship. All I Need and Brideshead meanwhile prove that vocalist Michael Shepherd has a worthy larynx, and when it is aligned with Neil Spence's lead guitar the result is quite intoxicating.

Contact: Michael Shepherd
Tel: 0772 723900

LIVERPOOL

THE SNAKESKINS

This quartet is still without a UK deal despite appearing alongside Elton John and Paul McCartney on Soviet TV's Gradus Ad Parnassum rock festival, gaining a deal with the Soviet Melodia Records in the process. Their sound is strikingly adult, recalling Spring-

steen and Billy Joel. While the production is a shade overblown, the songs retain a sincere tone.

Contact: Phil Tompkins
Tel: 081 780 1092

LEEK

OTHER VOICES

Vocalist Janet Galloway sounds like someone who could easily make her mark. Her voice is occasionally reminiscent of All About Eve's Juliette Regan but Galloway is equally capable of raunching out. The four male musicians behind her also impress with a noise veering from bluesy rock to more current indie rock, and their live presence is guaranteed to impress.

Contact: Tony Berry
Tel: 0689 24337

LONDON

RIP

Rip is a singer/songwriter whose songs avoid being tagged MOR by virtue of some

nically quirky arrangements. I Love You is a particularly fine pop song recalling some of Lou Reed's more light-hearted moments. The bi-lingual La Copita has a certain bawdy charm, but it is the more considered Prayer Of The Bottle featuring just the man and his piano which deserves repeated listens.

Contact: Guy Ripley
Tel: 081 740 4827

THE BIG TRUTH BAND

This six-piece outfit mix a superior pop sound with honky-tonk piano and soul feeling. The likes of Hothouse Flowers and Van Morrison might have done it all before, but songs such as Walk On By and Thrue Me In The Water indicate a band worth catching live.

Contact: Robin Catto
Tel: 071 328 0662

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

BMI 50th

IS PROUD TO BE

CELEBRATING 35 YEARS

OF SERVING PRS

SONGWriters IN THE U.S.

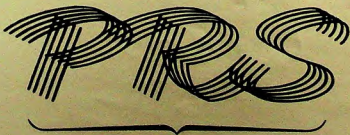
AND CONGRATULATES

ALL THE PRS WRITERS

AND PUBLISHERS OF THE

MOST PERFORMED WORKS

OF 1989.



GIVING MUSIC ITS DUE



MOST PERFORMED SONG OF 1990

Two Hearts
PHIL COLLINS
HIT & RUN MUSIC PUBLISHING LTD.

MILLION • AIR PERFORMANCE SONGS

FOUR MILLION PERFORMANCE SONGS

Michelle
JOHN LENNON
PAUL McCARTNEY
NORTHERN SONGS LTD.

THREE MILLION PERFORMANCE SONGS

Alone Again (Naturally)
GRAND UPRIGHT MUSIC LTD.

Born Free
DON BLACK

Hey Jude
JOHN LENNON
PAUL McCARTNEY
NORTHERN SONGS LTD.

Let It Be
JOHN LENNON
PAUL McCARTNEY
NORTHERN SONGS LTD.

TWO MILLION PERFORMANCE SONGS

Baker Street
GERRY RAFFERTY
EMI MUSIC PUBLISHING LTD.

Every Breath You Take
STING
MAGNETIC PUBLISHING LTD.

Goodbye Yellow Brick Road
ELTON JOHN
DICK JAMES MUSIC LTD.

Last In Love
RIVA MUSIC LTD.

Penny Lane
JOHN LENNON
PAUL McCARTNEY
NORTHERN SONGS LTD.

MILLION PERFORMANCE SONGS

Back In The High Life Again
STEVE WINWOOD
FS LTD.

Candle In The Wind
ELTON JOHN
DICK JAMES MUSIC LTD.

Do You Want To Know A Secret?
PAUL McCARTNEY
NORTHERN SONGS LTD.

Eight Days A Week
PAUL McCARTNEY
NORTHERN SONGS LTD.

Hitchin' A Ride
PETER CALANDER
MITCH MURRAY
INTUNE LTD.
DICK JAMES MUSIC LTD.



MILLION • AIR PERFORMANCE SONGS

Don't You Know What The Night Can Do?
STEVE WINWOOD
FS LTD.

Hanky Cat
ELTON JOHN
DICK JAMES MUSIC LTD.

I Feel Fine
PAUL McCARTNEY
NORTHERN SONGS LTD.

Live And Let Die
PAUL McCARTNEY
EMI UNITED PARTNERSHIP LTD.

The Living Years
MICHAEL RUTHERFORD
B A ROBERTSON
HIT & RUN MUSIC (PUBLISHING) LTD.

Maybe I'm Amazed
PAUL McCARTNEY
NORTHERN SONGS LTD.

Never Gonna Give You Up
MIKE STOCK
MATT AITKEN
PETER WATERMAN
ALL BOYS MUSIC LTD.

No One Is To Blame
HOWARD JONES
WARNER CHAPPELL MUSIC LTD.

Nowhere Man
JOHN LENNON
PAUL McCARTNEY
NORTHERN SONGS LTD.

Roll With It
STEVE WINWOOD
FS LTD.

Shattered Dreams
CLARK DATCHLER
VIRGIN MUSIC (PUBLISHERS) LTD.

She's Not There
ROD ARGENT
MARQUIS MUSIC CO. LTD.

Two Hearts
PHIL COLLINS
HIT & RUN MUSIC PUBLISHING LTD.

MOST PERFORMED COUNTRY SONGS

Blue Side Of Town
RONDOR MUSIC (LONDON) LTD.

Give A Little Love
RONDOR MUSIC (LONDON) LTD.

I Feel Fine
PAUL McCARTNEY
NORTHERN SONGS LTD.

Joe Knows How To Live
GRAHAM LYLE
GOODSINGLE LTD.
RONDOR MUSIC (LONDON) LTD.

Tear Stained Letter
RICHARD THOMPSON

Tell Me True
RONDOR MUSIC (LONDON) LTD.



MOST PERFORMED POP SONGS

Cry
PHIL COLLINS
CHRIS DUFFY
EMI SONGS LTD.

Don't You Know What The Night Can Do?
STEVE WINWOOD
FS LTD.

Holding On
STEVE WINWOOD
FS LTD.

It Would Take A Strong, Strong Man
MIKE STOCK
MATT AITKEN
PETER WATERMAN
ALL BOYS MUSIC LTD.

The Living Years
MICHAEL RUTHERFORD
B A ROBERTSON
HIT & RUN MUSIC (PUBLISHING) LTD.

New Day For You
BASIA
DANNY WHITE
WHAT MUSIC LTD.

Orinoco Flow
ENYA
NICHOLAS RYAN
ROMA RYAN
EMI SONGS LTD.

She Wants To Dance With Me
RICK ASTLEY
ALL BOYS MUSIC LTD.

So Alive
DANIEL ASH
DAVID HASKINS
KEVIN HASKINS
BEGGARS BANQUET MUSIC LTD.

Soul Provider
WARNER CHAPPELL MUSIC LTD.

This Time I Know It's For Real
MIKE STOCK
MATT AITKEN
PETER WATERMAN
ALL BOYS MUSIC LTD.

Turn Back The Clock
CLARK DATCHLER
VIRGIN MUSIC (PUBLISHERS) LTD.

MOST PERFORMED MOTION PICTURE AND TV SONGS

Driving Miss Daisy
HANS ZIMMER

Lethal Weapon II
ERIC CLAPTON

With A Little Help From My Friends
(From 'The Wonder Years')
JOHN LENNON
PAUL McCARTNEY



ROUND-UP

Touch Stone Enterprises is claiming a good initial response to its **Outdoor Event 91**, to be held at Wembley Exhibition Centre on January 29, 30 and 31. One hundred and twenty companies will demonstrate more than 50 different services, from crowd management and crash barriers to catering, child care at outdoor events and even special features such as fireworks displays. To pre-register for the event phone 081 840 3888.

Pre-registration will give free entry to the event and a free catalogue outlining the services on offer. . . **The Rock Garden** is to offer a ticket service for major venue concerts. In a deal with the Ticketmaster agency, tickets will be available from The Rock Garden in London's Covent Garden within the next few weeks. . . **Harvey Goldsmith** has announced the first dates for George Michael's **Cover To Cover '91** tour. Birmingham's NEC is booked for January 15 and 16, with two dates at the Wembley Arena on March 19 and 20. Michael will also be playing **Rock In Rio 11** in Brazil during January, plus dates in Japan, yet to be announced. . . **Giant Leap Productions** was due to stage the first of its **The Voyage** events at London's Camden Palace last night (December 9). Billed as "a celebration of awareness", The Voyage aims to give quality, showcase opportunities to new performers and provide a relaxed atmosphere for established artists. A second event is pencilled in for mid-March at London's Town And Country Club. . . **MCP** has announced the support acts for two forthcoming tours. The Almighty will get second billing to **Motoredads**' January tour, while Vixen will be doing the honours for **Deep Purple**.

Fat Lady's hard touring pays off

Constant gigging is the secret of one band's rise to the brink of chart success. By Duncan Holland

The Fat Lady Sings headlined London's Town And Country Club in a unique position: they have yet to release their debut LP.

Band manager, David Stoppa, says: "I don't know if there is another band around in that position."

Now signed to East West, the band have built steadily from a small indie outfit to the brink of chart success, at all times picking up increasing support. Now with a major's backing, Stoppa welcomes the slight easing of the band's financial worries.

"Being with a major is a great relief," he says. "As an indie the financial worries are taxing, but now we've got a good sound system and a bus on the road. Previously, the band had to actually drive a van to the gigs themselves — now they can arrive fresh and obviously perform better."

The band's confident performance, embracing both the intimacy of their indie roots as well as the larger projection expected of a major label act,

is the result of steady touring. It is a learning process which Stoppa feels is vital.

"The live scene is extremely important," he says. "The bands who have stayed the distance over the past 25 years are the hard working bands like the Stones."

Stuart Galbraith, MCP promoter for parts of the tour, says: "The level The Fat Lady Sings are going out at — the 1,000 audience level — is the hardest to crack. But they've been getting good audiences throughout the country."

"This is especially encouraging in the run-up to Christmas and now we are in a recession, money for these sorts of gigs is tighter. The arena end of the business is holding up, but at the other end of the scale things are a lot tougher."

Stoppa points out that constant gigging can sustain a band even without a hit single. "It's a hard, slow build," he says, "but every time we return to a town we get more people. And when the hit single finally comes, then it all



The Fat Lady Sings: firm fan build-up

pays off and you've got that solid following."

East West plans to re-release an early Fat Lady Sings single, **Arclight**, early next year, with the debut LP to follow. Judging by an enthusiastic 1,000-plus Town And Country audience, a ready market awaits them.

Promoter: Stuart Galbraith, MCP

Tour manager: Sean Fitzpatrick
Management: David Stoppa, Friars Management
PA: Mick Antony
Lighting: Chameleon Lighting Ltd
Venue: Town And Country Club, London
Capacity: 1,400
Ticket price: £6
Potential gross: £8,400

Dance rethink marks return of live appeal

It seemed at one time that dance music was sounding the death knell of the live gig. With records created more and more in the studio, the nearest most house artists could get was a PA.

Yet this year has seen the rehabilitation of the live performances.

A sea-change was signalled when the two hippest clubs in London, **The Brain** and **The Milk Bar**, both began hosting regular live nights. The acts who played there played live — before they had made records.

But even music born in the studio has been making the change. **MC Hammer's** huge shows, with full band and



EMF: dubious about rhythm tracks

backing singers, re-drew the boundaries of a rap performance. **Soul II Soul** mounted a similarly lavish show, blending the performance tradition of the sound system with the instrumentation of "real" soul music.

"The show is to express that

a studio band has managed to become live," said **Soul II Soul's** firebrand **Jazze B** before their tour reached the UK.

He said the idea of playing live had been in mind during the recording of the group's second album.

The process seems set to develop even further, if the surprise success of **EMF** is anything to go by. The band not only profess a live ethic, but work off rock reference points.

"EMF don't see themselves as a dance band, or even in the spirit of someone like **Happy Mondays**," says their A&R man **Nick Mander**. "They wouldn't have been surprised if **Unbelievable** didn't make

any dance charts.

"When they play live, it's bass, guitar, drums — and one keyboard line for extra sounds. The single was put down virtually live in one day. They're very dubious about rhythm tracks, even in the studio."

EMF's teen appeal rests on the age-old qualities of a bunch of lads in a band. That they achieved a dance crossover without even trying shows how far the lessons of dance music have been absorbed into the rock mainstream. That fusion must continue — to the point where the division between live and studio music may become irrelevant.

Russell Brown

BETTY BOO
 IN **24 HOURS**
 SPECIAL EDITION
 FEATURING THE **VINCE CLARKE**
 & **NORMAN COOK MIXES**



ii Classical gas

Top sellers in the mid-price range



Yazoo yahoo

Back at the top of the indies

vii Poster chart

Top 75 singles at a glance



Tres Bon

Bon Jovi storm video chart

music week

datafile

The Information Source for the Music Industry

15 DECEMBER 1990

CHART FOCUS

Vanilla Ice's Ice Ice Baby continues its reign atop the singles chart, but with a much reduced majority over the new number two, **Madonna's** Justify My Love, which soars from number nine, leapfrogging **Cliff Richard's** much-fancied Savours Day, which now seems unlikely to reach pole position.

Highest new entry, at number 12, is the **Righteous Brothers' You've Lost That Lovin' Feeling**. If it goes up 10 next week, as it surely will, it will become the first recording to reach the chart's upper reaches on three entirely separate occasions. (**The Shangri-Las's** Leader Of The Pack deserves an honourable mention having twice reached the Top 10 after peaking at number 11 on its initial 1965 outing when, coincidentally, it first entered the chart the very same week as You've Lost That Lovin' Feeling.)

Though You've Lost That Lovin' Feeling is being boosted



considerably by the popularity of its former flip **Ebb Tide**, which has now been promoted to share top billing (this move coming too late for this week's chart page), its success is still remarkable, not least because it is featured on no fewer than 20 currently available compilation albums. It also served as a bonus track on the 12-inch and compact disc variants of the **Righteous Brothers'** recent number one single **Unchained Melody**, the CD of which topped 75,000 sales last week, easily beating all previous CD singles. The cassette single, of *Unchained Melody*, which has sold well

over 100,000 copies is similarly the best-seller ever in that format.

Bill Medley, who is half of the **Righteous Brothers**, is also featured at number 56, duetting with **Jennifer Warnes** on their 1987 hit (I've Had) The Time Of My Life, now re-issued to tie-in with the TV premiere of the movie *Dirty Dancing*.

New Kids On The Block register their eighth Top 10 single of the year with **This One's For The Children**. The last act to score eighth Top 10 hits in a year was **Madonna**, in 1985. **New Kids On The Block** are the first group to turn the trick in the chart's 38 year history.

Emerald Farm TV star **Malandra Burrows'** debut single **This Side Of Love** soars to number 15 this week. It's the first hit on the **Yorkshire Television** label, though the group's earlier **York** label charted hits by the **Settlers** in 1971 and **Glyn Poole** in 1973.

Alan Jones

ANALYSIS

A willingness to take a gamble has always been vital to success in the music industry. But now some enthusiastic promotions men are quite literally taking a flutter on their own titles.

Just as Gallup is often able to track errant promotions men going from shop to shop buying their own product in a bid to hype the charts, so William Hill spokesman **Graeme Sharpe** has detected a number of bets of a suspicious size and proximity to each other trying to predict what will be the Christmas number one.

He cites the case of one record two years ago. "With just a week to go, it was stuck at number 153 in the charts, yet somebody managed to drive the odds down to 5-2.

"There's no way you can prove who is doing it," he says, "but it's certainly being done. Some people have clearly realised the PR benefits of being seen to be a favourite."

By last Thursday he had

identified three suspected cases of hyping in the betting on this year's Christmas number one, affecting **Errol Brown's Send A Prayer**, **Dimples D's Sucker DJ** and **Lord Tanamo's 'Tm In The Mood For Love**.

THE CHRISTMAS STAKES

Righteous Brothers You've Lost That Lovin' Feelin' 7-4

Madonna Justify My Love 7-2

Cliff Richard Saviour's Day 5-1

Orchestra on the Half Shell Turtle Rhapody 5-1

John Travolta/Olivia Newton John Grease Megamix 12-1

Farm All Together Now 11-1

New Kids On The Block This One's For The Children 14-1

Vanilla Ice Ice Ice Baby 13-1

Melandra Burrows Just This Side Of Love 16-1

Chris Isaak Wicked Game 16-1
Source: Wis Hill 6/12/90

Robert Lemon, a director of **Sharp End**, the promotions company working on **Errol Brown**, denies it is involved. "I think you will find us a bit more traditional than that," he says.

The sudden rise in the betting on **Send A Prayer** is more likely a result of it being played daily by **Radio One's** **Simon Bates**, he says.

Even Sharpe admits his instincts are sometimes wrong. "When people started putting a lot of money on **Donald Where's Your Troosers** last year, I thought it was a wind-up," he says. "Yet it ended up at number 40."

William Hill expects the total stake on the Christmas number one — most of it currently on **The Righteous Brothers** and **Madonna** — to reach £50,000 this year, more than double last year's total.

But however much actual hyping there is, the market remains relatively small beer: the country's total stake on the **Grand National** is around £17m.

UPDATE

SALES

Index of unit sales W/E 24/11/90 = 100	Last week	This week	% diff	This week last year	% diff
Albums	140	165	+18	-11	
Singles	107	101	-6	-3	
Music Video	253	311	+23	+8	

SHARES OF ALBUMS MARKET BY CHART POSITION



ROOKIES

Artist	Label	Chart Pos	Artist	Label	Chart Pos
1 BETTY BOO	Rhythm King	29	6 CHARLATANS	Situation Two	58
2 RHETT	EMI	23	7 MARSH GALEY	CBS	63
3 MOUND DIG & THE MICHIGANERS	Pop & Arts	42	8 BLACK BOB	deConstruction	66
4 THE LA'S	Gal Discs	46	9 MIAMI DETRAY	Big Life	71
5 INNOVENCE	Cocacola	55	10 BLUE PEARL	Big Life	75

BEST SELLING DEBUTS FROM PREVIOUSLY UNCHARTED ACTS
Compiled by Spotlight Research from Gallup data. Sales report: 28th November to 1st December 1990.

AT LAST, THE LONG LOST
LILT
RECORDINGS

For the Children

THE SONGS, POETRY AND TUNES OF RON KAVANA -
PERFORMED BY SHANE MCGEEVER (Fiddler On The Roof),
PATRICK BERGEN (The Last Waltz),
TERREY WOODS (Johnny), MARY COLLETTAN
& PHIL CHERRYON (For The Children),
THE STRAINERS' BOB DIMECK (Fiddler On The Roof).

A PERFECT GEM, NOT POSSIBLE
FORGETTING THE ALL-TIME #1
JESU SON NO OF THE CREAM OF
LONDON (FRAGMENTS REEL)
MUSICIANS WITH THE WINDS OF
OF THE FOGS, THE TEN CAR
GLAZI OF THE ALBAN BARK IN THE
AND THE SOUNDS OF THE
THE DOING MEN COLLECTION.

ALL RECORDS WILL BE
DONATED TO THE BELFAST
CHARITABLE TRUST FOR
INTEGRATED EDUCATION.

Alias
RECORDS

AN ALBUM WITH A DIFFERENCE



We would like
to wish
all our friends
and colleagues
A Happy Christmas
See you all
in the new year



SBK Records

122, Charing Cross Road, London WC2H 0EA
Telephone 071 434 2131 Fax 071 434 3531

This year we have made a donation to
The Campaign to Save The Tropical Rainforests
instead of sending Christmas cards.

**music week**

Singles Poster Chart

Please pull out and display

TOP 75 SINGLES

THE OFFICIAL **music week** CHART

		SBK
1	ICE ICE BABY Vanilla Ice	SBK
2	JUSTIFY MY LOVE Madonna	Sire
3	SAVIOURS DAY Cliff Richard	EMI
4	ALL TOGETHER NOW The Farm	Product
5	UNCHAINED MELODY ★ The Righteous Brothers	Verve
6	UNBELIEVABLE E.M.F.	Parlophone
7	DON'T WORRY ○ Kim Appleby	Parlophone
8	KINKY BOOTS Patrick MacNee & Honor Blackman	Decca
9	THIS ONE'S FOR THE CHILDREN New Kids On The Block	CBS
10	WICKED GAME Chris Isaak	London
11	PRAY Mc Hammer	Capitol
12	MARY HAD A LITTLE BOY Snap	Arista
13	YOU'VE LOST THAT LOVIN' FEELING The Righteous Brothers	Verve/Polydor
14	SITUATION Yazoo	Mute
15	JUST THIS SIDE OF LOVE Malandra Burrows	YTV/Enl
16	FALLING Julie Cruise	Warner Brothers
17	SUCKER DJ Dimples D	FBI
18	ARE YOU DREAMING? Twenty 4 Seven featuring Captain Hollywood	BMG
19	IT TAKES TWO Rod Stewart & Tina Turner	Warner Brothers
20	FANTASY ○ Black Box	deConstruction
21	MY DEFINITION OF A BOOMBASTIC JAZZ STYLE 4th & Broadway	4th & Broadway
22	THE TOTAL MIX Black Box	deConstruction
23	TO LOVE SOMEBODY Jimmy Somerville	Turner

© CIN. Compiled by Gallup for Music Week, BBC and BARD. Produced in cooperation with the BPI and BARD, based on a minimum of 100 votes. Includes sales of singles, cassettes and CD singles sales. All rights reserved.



36	TIME TO MAKE THE FLOOR BURN Megabass	Brothers Dig
37	A MATTER OF FACT Incoherence	Cooltempo
38	ALL MY TRIALS Paul McCartney	Parlophone
39	TURTLE RHAPSODY Orchestra On The Hair Shell	SBK
40	GONNA MAKE YOU SWEAT C&C Music Factory (feat. Freedom Williams)	CBS
41	A LITTLE TIME ● The Beautiful South	Go! Discs
42	TURN IT UP Technomatic feat. Melissa & Einstein	Sweeney
43	MY BOOK The Beautiful South	Go! Discs
44	I CALL YOUR NAME Alla	Warner Bros
45	BEING BORING Pet Shop Boys	Parlophone
46	DOWN TO EARTH Minnie Love	Cooltempo
47	CRAZY Patsy Cline	MCA
48	LOVE TAKES TIME Manah Carey	CBS
49	MISSING YOU Soul II Soul (Vocals: Kym Mazelle)	Ten
50	LOSE CONTROL James	Fonema
51	TAKE MY BREATH AWAY ○ Berlin	CBS
52	THE BEE The Scientist	Kidkin
53	CUBIK/OLYMPIC 808 State	ZTT
54	POWER OF LOVE/DEEE-LITE THEME Deee-Lite	Elektra
55	I CAN'T SAY GOODBYE Kim Wilde	MCA
56	(LIVE HAD) THE TIME OF MY LIFE Bill Medley & Jennifer Warnes	RCA
57	A BETTER LOVE Londontbeat	Anxious
58	THERE SHE GOES The La's	Go! Discs
59	DO YOU REMEMBER (LIVE) Phil Collins	Virgin
60	STEP BACK IN TIME Kylie Minogue	PWL
61	LOVE COME DOWN Eve Gallagher	Mure Protein
62	MERRY XMAS EVERYBODY Metal Guru's	Mercury
63	ROCK THE BOAT Deleage	PNU/Polydor

64	NEW DEL	TELL ME WHERE YOU'RE GOING	Deluxe
		EMM	
65	NEW	AROUND THE WAY GIRL/MAMA SAID... LL Cool J	EMI Dol Jam
66	NEW	(WE WANT) THE SAME THING Belinda Carlisle	Virgin
67	NEW	EASIER TO WALK AWAY * Eton John	Rocket
68	NEW	STAND AND FIGHT The Pack (featuring Nigel Benn)	I.O.
69	NEW	LET'S SWING AGAIN Jive Bunny & The Mastermixers	Music Factory Dance
70	NEW	I'M YOUR BABY TONIGHT Whitney Houston	Arista
71	NEW	TOO TIRED Gary Moore	Virgin
72	NEW	HUMAN WORK OF ART Maxi Priest	Ten
73	NEW	SHOW ME HEAVEN Maria McKee	Epic
74	NEW	WHAT'S IT ALL ABOUT Run-DM.C.	Profile
75	NEW	THE EXORCIST (REMIX) The Exorcist	Kickin

TWELVE INCH

1	NEW	JUSTIFY MY LOVE Madonna	21	THE EXORCIST The Exorcist	
2	1	ICE BABY Vanilla Ice	22	NEW	THIS ONE'S FOR THE... New Kids On The Block
3	1	TOGETHER NOW The Jive	23	NEW	FREEDOM! New Kids On The Block
4	NEW	THE TOTAL MIX Black Box	24	NEW	24 HOURS Benny Boo
5	1	UNBELIEVABLE E.M.F.	25	11	MISSING YOU Small Soul (Vocals: Kym Mazelle)
6	1	SITUATION Merry	26	NEW	TURN IT UP Mossa & Emulate
7	1	MARY HAD A LITTLE BOY The BEE	27	1	LOVE CAME DOWN Eve Gallagher
8	NEW	SADNESS PART 1 MC Hammer	28	1	DOWN TO EARTH Mona Love
9	11	PRAY Gonna Make You Sweat (DC: Marc Jordan/Robert Wilson)	29	1	UNCHAINED MELODY Jimmy Somerville
10	NEW	MY DEFINITION OF A... Divegas DJ	30	1	TO LOVE SOMEBODY Jimmy Somerville
11	1	SUCKER DJ Seal	31	1	WICKED GAME Chris Isaak
12	1	ARE YOU DREAMING? Twenty 4 The Notorious B.I.G.	32	1	CUBIKOLYMPIC Newkiddz
13	1	TIME TO MAKE THE FLOOR BURN Mobb Deep	33	NEW	PROGRESSIVE LOGIC (EP) Newkiddz
14	1	DON'T WORRY Kim Agony	34	NEW	CELEBRATE Doubtful Troubadour Collective Efort
15	1	DISAPPEAR Rox	35	1	BEING BORING FBI (Shirley Bessy)
16	1	THE BEST CHRISTMAS OF THEM ALL Shakin' Stevens	36	NEW	THE GUESTS THAT... The Party
17	1	THE ANNIVERSARY WALTZ - PART TWO Status Quo	37	1	SAVOURS DAY Cuff Richard
18	1	THE ANNIVERSARY WALTZ - PART TWO Status Quo	38	1	FOUND LOVE Doubtful (featuring Danny)
19	1	THE ANNIVERSARY WALTZ - PART TWO Status Quo	39	1	LOSE CONTROL LL Cool J
20	1	THE ANNIVERSARY WALTZ - PART TWO Status Quo	40	1	AROUND THE WAY GIRL LL Cool J

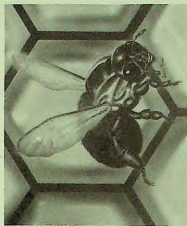
24	NEW	DISAPPEAR Jimmy Somerville	Mercury
25	NEW	24 HOURS Benny Boo	Rhythm King
26	NEW	KING OF THE ROAD (EP) The Proclaimers	Chrysalis
27	NEW	SADNESS PART 1 Enigma	Virgin International
28	NEW	SEVEN LITTLE GIRLS SITTING IN THE BACKSEAT Bomalurina (featuring Timmy Mallett)	Carpet
29	NEW	I'LL BE YOUR BABY TONIGHT Robert Palmer And UB40	EMI
30	NEW	FREEDOM! George Michael	Epic
31	NEW	MERRY CHRISTMAS DARLING/(THEY LONG TO BE) Carpenters	AMM
32	NEW	CRAZY Seal	ZTT
33	NEW	FOG ON THE TYNE (REVISITED) Garza & Lindisfarne	Best
34	NEW	THE BEST CHRISTMAS OF THEM ALL Shakin' Stevens	Epic
35	NEW	THE ANNIVERSARY WALTZ - PART TWO Status Quo	Vertigo

LONDONBEAT

A Better Love

The superb new single taken from the album 'In The Blood' out now on 7", 12", MC & CD (ANX21, ANX21, ANXK21, ANXCD21) plus the limited edition 7" gatefold single featuring acoustic versions of 'A Better Love' & 'I've Been Thinking About You' (ANX22) - call BMG telesales on 021 500 5678

THE BEE (& REMIX) THE SCIENTIST



GET THE BUZZ! OUT NOW



17" KICK 1TR 27, MC 35, MC KICK 3 MC .
DUST BY S&D TEL 01 895 5555 EXPORTED BY GTI
TEL 01 521 1888

MUSIC BUSINESS international

THE NEW BUSINESS MAGAZINE FOR THE GLOBAL MUSIC INDUSTRY

FOUNDER SUBSCRIBER APPLICATION FORM

TO: (U.K.) - Music Business International, Founding Dept., England Publications, Link House, Dingwall Avenue, Croxson, Surrey, Spight.

(U.S.) - Music Business International, c/o Expeditors of the Printed Word Ltd., 153 Madison Ave., New York, NY 10022, U.S.A.

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

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

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

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

WORLDWIDE FOUNDER SUBSCRIBER RATES: 1 Year: US\$130/UK£60 (First 13 issues)
 2 Years: US\$215/UK£100 (First 27 issues)
 3 Years: US\$290/UK£140 (First 29 issues)

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

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

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

Date: _____

Name: _____

Title: _____

Company: _____

Address: _____

Country: _____

Tel: _____ Fax: _____

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

MW

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

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

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

By registering within the next 14 days you will be entitled to our special **Founder Subscriber** package which includes:

- the first three issues of MBI absolutely free
- up to 15% discount off the normal subscription rate
- privileged advertisement rates and positions in future years, plus some very attractive travel and business offers to be announced... watch MBI for details!

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

Our commitment is to inform, educate and entertain - as a Founder Subscriber you will have a whole wealth of resources to gain and absolutely nothing to lose.

DON'T DELAY - APPLY TODAY!



TOP 30 VIDEO

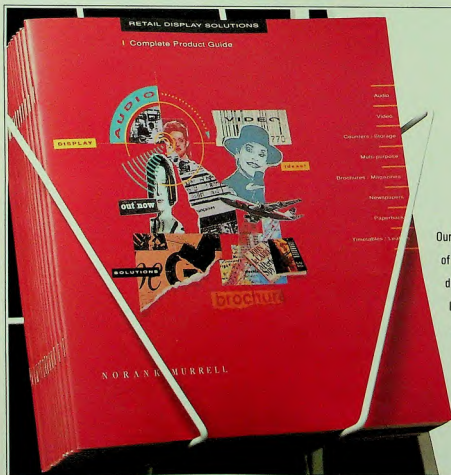
THE OFFICIAL **music week** CHART

Rank	Artist Title	Label	Rank	Artist Title	Label
1	2	3	4	5	6
Category/Running time	Category/Running time	Category/Running time	Category/Running time	Category/Running time	Category/Running time
1	LADY AND THE TRAMP Children's Cartoons/1hr 13min	Walt Disney D205822	16	BATMAN Action/2hr 17min	Warner Home Video PES 12000
2	PRETTY WOMAN Comedy/1hr 55min	Touchstone D410272	17	DIRTY DANCING Musical/1hr 40min	Vestron VA 15223
3	MADONNA: The Immaculate Coll... Music/55min	WMV 7599382143	18	LAND BEFORE TIME Children's/1hr 8min	CIC VHR 1385
4	WHO FRAMED ROGER RABBIT Children's/1hr 39min	Touchstone D409402	19	HERO TURTLES: ... It All Began Children's/50min	Tempo 99032
5	PARAROTTI/DOMINGO/CARRERAS Music/1hr 26min	PMV/Channel 5 CFV 11122	20	TINA TURNER: Live In ... Music/1hr 30min	PMV/Channel 5
6	THE SOUND OF MUSIC Live/1hr 46min	CBS/Fox 1051 50	21	HERO TURTLES: ... The Punk Frogs Children's/43min	Tempo 99072
7	LETHAL WEAPON 2 Action/1hr 58min	Warner Home Video PES 11876	22	MARY POPPINS Music/2hr 14min	Walt Disney D200232
8	THE JUNGLE BOOK Children's/40min	Pickwick PAC 2071	23	ELTON JOHN: The Very Best Of Music/1hr 30min	PMV/Chan. 5 CFM 2756
9	PHIL COLLINS: Seriously Live Live/2hr 45min	Virgin VVD 783	24	COCKTAIL Drama/1hr 39min	Touchstone D406062
10	THE LITTLE MERMAID Children's/1hr 11min	Legend LGV 10035	25	RICKY FULTON: Triple Scotch & Wry Comedy/1hr 30min	BBC BBCV 4412
11	CLIFF RICHARD: From A Distance... Live/1hr 30min	PMI MVB 99 1247 3	26	WICKED WILLIE: The Video Comedy/38min	Channel 5 CFV 10892
12	GHOSTBUSTERS I & II Comedy/2hr 21min	RCA/Columbia CVR 13119	27	THE BFG Drama/1hr 28min	Thames/Video Coll. TV 8106
13	ROY CHUBBY BROWN: Inside ... Comedy/1hr	Channel 5 CFV 11412	28	HERO TURTLES: The Fifth Turtle Children's/43min	Tempo 99052
14	NEW KIDS ON THE BLOCK: Step By Step Music/50min	CMV 49859 2	29	BON JOVI: Access All Areas Music/1hr 30 min	PMV/Channel 5 CFM 2766
15	THE KING AND I Musical/2hr 13min	CBS/Fox 1004 50	30	THE BARE NECESSITIES Children's/1hr	Walt Disney D205812

© D.R. Compiled by Guyon

TOP 15 MUSIC VIDEO

Rank	Artist Title	Label	Rank	Artist Title	Label
1	2	3	4	5	6
Category/Running time	Category/Running time	Category/Running time	Category/Running time	Category/Running time	Category/Running time
1	MADONNA: The Immaculate Collection Compilation/55min	WMV 7599382143	11	DANIEL O'DONNELL: An Evening With Live/1hr 38min	Ritz RTV 0008
2	PARAROTTI/DOMINGO/CARRERAS Live/1hr 26min	PMV/Channel 5 CFV 11122	12	NEW KIDS ON THE BLOCK: Hangin' Tough Live/50min	CMV 49030 2
3	PHIL COLLINS: Seriously Live... Live/2hr 45min	Virgin VVD 783	13	JASON DONOVAN: The Videos 2 Compilation/30min	PWL VHF 14
4	CLIFF RICHARD: From A Distance Live/2hr 46min	PMI MVB 99 1247 3	14	LUCIANO PARAROTTI Live/1hr 17min	Music Club/Video Col MC 2003
5	NEW KIDS ON THE BLOCK: Step By Step Compilation/55min	CMV 49859 2	15	IRON MAIDEN: The First Ten Years Compilation/1hr 15min	PMI MVB 99 1246 3
6	TINA TURNER: Live In Barcelona Live/1hr 30min	PMV/Channel 5 CFM 2842			
7	ELTON JOHN: The Very Best Live/1hr 30min	PMV/Channel 5 CFM 2756			
8	BON JOVI: Access All Areas Live/1hr 30min	PMV/Channel 5 CFM 2766			
9	RUNRIG: City Of Lights Live/1hr 32min	PMV/Channel 5 CFV 11542			
10	STATUS QUO: Rocking Over... Compilation/1hr 25min	PMV/Channel 5 CFM 2844			



36 PAGES OF CHART TOPPING DISPLAY IDEAS

Our colourful, comprehensive brochure is packed with details of ready-made and innovative tailor-made merchandising displays. As a result of our wide experience working with leading retailers, designers and marketing organisations, we can help you to use selling space more cost effectively and improve sales. Call for your copy.

NORANK MURRELL

0 6 3 8 7 1 3 0 1 1
FAST PHONE LINE
0 6 3 8 7 1 8 3 4 2
FAST FAX LINE



&



ARE HAPPY TO ANNOUNCE THEIR
PARTNERSHIP WITH

CBS
DISTRIBUTION

AS OF 1ST JANUARY 1991

1ST RELEASE

Slippychick

BY

SOHO

7", 12", Cass, CD

RELEASE DATE 7.1.91

GOLD IN AMERICA

No.1 12" SALES USA

No.1 CLUB RECORD USA

No.14 BILLBOARD HOT 100

ORDER NOW FROM CBS TELESALLES

TEL: (0296) 395151

7 SAV106, 12 SAV106, CDSAV106, MCSAV106

NEW RELEASES: ALBUMS

Week commencing 17 December — 250 releases Year to date — 5,533.
* Import

Send new release details to research manager
Graham Walker, Music Week, 23-27 Tudor Street,
London EC4Y 0HR. Tel: 01 583 9195. Fax: 01 583 9555.

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
GOULD/PRINIVIS/ZELL	Mozart: Chamber Works	SONY	CD SRK 49881 (C)			Classical		Heavyweights combine as bicentary of Mozart's death approaches
JONES, ALAN BEST OF	CHRISTMAS ALBUM PWK/ICK MUSIC	WB SAC	CD (PK)			MOR/Vocal	10 52 68	Durable "mum's favourite" is festive mood
SONNY & GHER THE SONNY & CHER COLLECTION EAST WEST	LP	UMG	9548051921/9548301	CD: 9548301822 (UK)		Pop	13 7 7	Solo Chrs, plus Snives hits as commercial holiday disc
VARIOUS	THE BEST OF CHRISTMAS SONGS	SONY	CD SRK 48240 (C)			Classical	14 15 18	More Mozart, albeit at minimum
VARIOUS	THE BEST OF THE GREATEST LOVE TELSTAR LP	STAR 2444/STAR 244	CD: TCD 2443	(S) 13.71 (BMG)		Pop	4 4 3	Successful format: new releases as the best compilation compilation

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY				
9 TO 5 TOP GUN ROADRUNNER	LP	RIC	RR 3241/RR 3244	CD RR 3242 (F)		Rock	FREEMAN, GLENN & BRANSTROM	SWEET EXPLOSION	PN	OUT LP	7091	CD 70932	(7 29) 725P (J)	Jazz			
ADAMS, Johnny	FROM THE HEART	ROUNDUP	CD CD204	3544	(C)	Rock	GABRIER, Jan	LEGIONS OF THE SEVEN	SMILEY	CD	82784	(4 8) 81P		Jazz			
ADAMS, Pops	DONALD 8900	DUET	OUT OF THIS WORLD FRESH SOUND	CD	DFRCD 137	(C)	GETT	QUARTET	SHAN	1988	SESSIONS	1953	FRESH SOUND	CD	DFRCD 149	(C)	Jazz
ALISON	LIGHT POWER	VIC	VR 410	CD	DDHARLY 254	(C)	GETT	SHUT	ALTON	1988	FRESH SOUND	CD	DFRCD 156	(C)	Jazz		
ANDERS, John	THE SECRET OF CHRISTMAS	PINES	4035	CD PWNAC	4035	(P)	GIULI	ALTON	1988	FRESH SOUND	CD	DFRCD 163	(C)	Jazz			
ANNALS	THE TRACKER	THE HITS	CD	CDLXK 72	CDLXK 72	(C)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 171	(C)	Jazz		
ANDERS, John	THE SECRET OF CHRISTMAS	PINES	4035	CD PWNAC	4035	(P)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 172	(C)	Jazz		
ANNALS	THE TRACKER	THE HITS	CD	CDLXK 72	CDLXK 72	(C)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 173	(C)	Jazz		
ANDERS, John	THE SECRET OF CHRISTMAS	PINES	4035	CD PWNAC	4035	(P)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 174	(C)	Jazz		
ANNALS	THE TRACKER	THE HITS	CD	CDLXK 72	CDLXK 72	(C)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 175	(C)	Jazz		
ANDERS, John	THE SECRET OF CHRISTMAS	PINES	4035	CD PWNAC	4035	(P)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 176	(C)	Jazz		
ANNALS	THE TRACKER	THE HITS	CD	CDLXK 72	CDLXK 72	(C)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 177	(C)	Jazz		
ANDERS, John	THE SECRET OF CHRISTMAS	PINES	4035	CD PWNAC	4035	(P)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 178	(C)	Jazz		
ANNALS	THE TRACKER	THE HITS	CD	CDLXK 72	CDLXK 72	(C)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 179	(C)	Jazz		
ANDERS, John	THE SECRET OF CHRISTMAS	PINES	4035	CD PWNAC	4035	(P)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 180	(C)	Jazz		
ANNALS	THE TRACKER	THE HITS	CD	CDLXK 72	CDLXK 72	(C)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 181	(C)	Jazz		
ANDERS, John	THE SECRET OF CHRISTMAS	PINES	4035	CD PWNAC	4035	(P)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 182	(C)	Jazz		
ANNALS	THE TRACKER	THE HITS	CD	CDLXK 72	CDLXK 72	(C)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 183	(C)	Jazz		
ANDERS, John	THE SECRET OF CHRISTMAS	PINES	4035	CD PWNAC	4035	(P)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 184	(C)	Jazz		
ANNALS	THE TRACKER	THE HITS	CD	CDLXK 72	CDLXK 72	(C)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 185	(C)	Jazz		
ANDERS, John	THE SECRET OF CHRISTMAS	PINES	4035	CD PWNAC	4035	(P)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 186	(C)	Jazz		
ANNALS	THE TRACKER	THE HITS	CD	CDLXK 72	CDLXK 72	(C)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 187	(C)	Jazz		
ANDERS, John	THE SECRET OF CHRISTMAS	PINES	4035	CD PWNAC	4035	(P)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 188	(C)	Jazz		
ANNALS	THE TRACKER	THE HITS	CD	CDLXK 72	CDLXK 72	(C)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 189	(C)	Jazz		
ANDERS, John	THE SECRET OF CHRISTMAS	PINES	4035	CD PWNAC	4035	(P)	GILLESPIE	ORCHESTRA	DAVIS	1988	FRESH SOUND	CD	DFRCD 190	(C)	Jazz		

GROOVE OUT

NIGHT-DANCE

featuring Geoff & Gibby from the Butthole Surfers

BEATS FOR BEGINNERS



INTERNATIONAL

distributed through
the following outlets:



FOCUS



Magazine: World Beat, launched in October by Maxwell Specialist Magazines
Cover price: £1.50
Editorial profile: Monthly world lifestyle and music magazine
Key staff: Editor—Rick Glanville, Assistant publisher—Simon Forrester

Circulation: A regular readership of 25,000 is expected, with a bias towards the London area. Glanville believes his readers are "explorers who are turned on to music through dancing."

Music policy: Tropical pop and fusion including salsa, soca, reggae, rai, europop, afro-house. "I have never used the term world music. It was an arbitrary way of lumping together all the music people wouldn't listen to and very conveniently ignored reggae. It's a very patronising term."

Typical issue: Paul Simon, 3 Mustaphas 3, Mory Kanon, 2 Special Features: Label profile, international specialist artists

PR View: "It's perfect for a label like ours. There has been nothing like this magazine before and until now it has been a real struggle to get items reviewed." Amanda Freeman, head of press, Island

Advertising cost per 1000: £38 (based on one-off colour page anticipated circulation) **Edial rates:** Not more than 20 per cent advertising

Typical ad content: Hending Video, Rage Magazine, Rough Guides, Real World, Trojan Records, Mango

Buyer's view: "It's very useful in terms of advertising our less well known artists. It has nice presentation and a very generous amount of editorial."

Simon Hopkins, specialist label manager, Virgin.

Editor's view: "I'd like World Beat to be self-defining. If we want a piece on Aswad we'll run it and likewise if we want to include a more obscure band. Anybody can see any reason why we shouldn't succeed." Rick Glanville

Competitor's view: "I raised my eyebrows when I heard the circulation figures World Beat was quoting. It's not a good time to enter the market," Ian Anderson, editor of Folk Roots which launched its own world music magazine in June. It has since folded

Ban boosts Madonna

Money couldn't buy the publicity MTV has prompted for Madonna's hit single Justify My Love. By banning it from its US network and restricting its screening to between 10pm and 5.30am GMT in Europe, the music channel has unwittingly given it the highest media profile of any single this year.

Newspapers, magazines and TV shows on both sides of the Atlantic are pondering over the latest outrage from WEA's queen of controversy.

As the company's head of marketing Tony McGuiness comments: "Everyone knows about Madonna's latest single. They only have to look at the front page of *The Sun*."

Madonna's promo, with its writhing sex scenes, is the second this month to prompt a censorship debate. The first was George Michael's £1m promo for Freedom 90 which had seven frames of female nipple cut by MTV America. No cuts have been made here in Europe, however, where audiences are less sensitive according to MTV's head of programming Brian Diamond.

"Nude people presented in a mature fashion is not a big deal in Europe," he says.

The clip for Freedom 90 was produced by Propaganda Films. "It's a beautiful video," says its producer Tessa Watts who believes it is a strange target for censorship given the levels of sex and violence contained in many soap operas.

There are also anomalies between musical genres, she adds. "You seem to be able to beat women up and dress them in leather in other videos; heavy metal promotes in particular about really violent things and it's no problem. But you can't show women in a beautiful way."

Promos for all types of music come under the same guidelines. Because MTV is broadcast from the UK, it looks to the Cable Authority for guidance, while standards are set for Channel 4 and ITV by the IBA.

The IBA made a rare ruling on Justify My Love two weeks ago, allowing its broadcast on Channel 4's The Word, as well as the use of clips in news or documentary programmes. It says future screenings will need further consideration.

NOT IN FRONT OF THE CHILDREN

year	highest chart position (as of 2/12/90)	track - artist	reason for controversy
1981	5	Girls On Film — DURAN DURAN	nud wrestling women
1983	2	China Girl — DAVID BOWIE	sexually explicit
1983	10	Thriller — MICHAEL JACKSON	ghoulish horror
1984	1	Relax — FRANKIE GOES TO HOLLYWOOD	sexually explicit
1987	3	I Want Your Sex — GEORGE MICHAEL	too much smoking
1989	1	Like A Prayer — MADONNA	provocative religious content
1989	13	Love In An Elevator — AEROSMITH	sexually explicit
1990	—	Freedom — GEORGE MICHAEL	bare female breast
1990	—	Night & Day — U2	razor cutting thumb
1990	9	Justify My Love — MADONNA	sexually explicit



Madonna: writhing scenes

For BBC programmes, the final decision is left to individual producers, such as Top Of The Pops' Paul Ciani. "We very rarely have any problems. All record companies received a memo from us two years ago telling them what was, or was not acceptable. It's up to them."

Like The Chart Show, TOTP usually opts to show a short excerpt from offending videos, or a re-cut version is used. A second, less explicit, promo for Madonna's Justify My Love has now been released and was screened on TOTP last week.

In the last decade, the fortunes of Frankie Goes To Hollywood, David Bowie and even Michael Jackson have been aided by controversial videos, raising the question of the motives behind them.

Chart Show producer Keith McMillan believes Madonna is letting down her fans by using



The Sun: Page 1, Nov 30

the hype of notoriety. "It doesn't bother me if we can't show a particular video; it's more of a disappointment to Madonna's fans," he says. "It shows a lack of respect for her audience however, most of whom are young and won't be able to see her."

MTV's Brian Diamond agrees: "Madonna is a big influence on a lot of young people," he says. "We have to take that into account."

By alienating her audience, the controversy could be more damaging in the long run admits WEA's Tony McGuiness, but his hands are tied.

"I understand why the video has been banned. Madonna has made a controversial video for reasons known only to herself," he says. "We just have to take what's given to us."

In the short term there are benefits however including the plan by WEA to follow the US lead of releasing Justify My Love as a video single in the UK early next year.

Martin Talbot

EXPOSURE

MONDAY DECEMBER 10
Dance Energy, featuring Kid Frost, Technorick, BBC2: 6.50pm-7.30pm

In Concert Classic — **Stoussie And The Banashes, Radio One: 9pm-10pm**

Late Show Special featuring Van Morrison, Youssou N'Dour, Pretenders, Jane's Addiction, BBC2: 11.15pm-11.55pm

TUESDAY DECEMBER 11
Lonesome Pine Special featuring Nanci Griffith, Channel 4: 12.20am-1.25am

WEDNESDAY DECEMBER 12
Rapido featuring Whitney Houston, Lush, The Time, Pretenders, John Lydon, BBC2: 7.40pm-8.10pm (repeat late night Sunday)

Rock Steady Special featuring The Neville Brothers, Channel 4: 12.20am-1.30am

THURSDAY DECEMBER 13
Top Of The Pops, BBC1: 7pm-7.30pm
America's Top Ten, ITV: 2.35am-3.05am (regions vary)

FRIDAY DECEMBER 14
The Word, Channel 4: 11pm-12am (repeat Saturday 2.25am)

Dancedaze featuring N-Joi, Candy Flip, Cool Down Zone, MC Mello, Channel 4: 12am-1am

SATURDAY DECEMBER 15
The Mighty Arms Of Atlas — The Power Of Led Zeppelin, Radio One: 2pm-4pm

The ITV Chart Show, 11.30am-12.30pm

The Terence Higgins Trust Concert featuring Mica Paris, Marc Almond, Everything But The Girl, Billy Bragg, ITV: 1.25am-2.25am (regions vary)

SUNDAY DECEMBER 16
The Astrology Show featuring Wet Wet Wet's Marti Pellow, Channel 4: 11.45am-12pm

TABLOID SURVEY

Happy Mondays top *MW*'s first survey of pop page and review coverage in the tabloid press. During November, The Mondays' coverage included big reviews in *The Sun* and *Daily Mail* besides pop page stories in the *Daily Mirror* and *News Of The World*.

Completing the top 10 were Sinead O'Connor, Kylie Minogue, Frank Bruno, New Kids On The Block, Madonna, Craig McLachlan, EMF, Jason Donovan and Cliff Richard. **Source: Media Shadowfax. Survey based on column inches multiplied by circulation.**



wea
Alpert

WOULD LIKE TO WISH ALL OUR CUSTOMERS A VERY MERRY XMAS
AND A HAPPY AND PROSPEROUS NEW YEAR.

December

ORDER DESK OPENING HOURS

SAT	1	
SUN	2	
MON	3	
TUE	4	
WED	5	
THUR	6	
FRI	7	
SAT	8	3:00 - 6:30
SUN	9	ANSWERPHONES
MON	10	8:00 - 5:30
TUE	11	8:30 - 5:30
WED	12	8:30 - 5:00
THUR	13	8:30 - 5:00
FRI	14	8:30 - 5:00
SAT	15	7:00 - 7:00
SUN	16	ANSWERPHONES
MON	17	8:00 - 6:30
TUE	18	8:30 - 6:00
WED	19	8:30 - 6:00
THUR	20	8:30 - 6:00
FRI	21	8:30 - 4:30
SAT	22	ANSWERPHONES
SUN	23	ANSWERPHONES
MON	24	ANSWERPHONES
TUE	25	CHRISTMAS DAY ANSWERPHONES
WED	26	BOXING DAY ANSWERPHONES
THUR	27	8:00 - 6:00
FRI	28	8:30 - 1:00
SAT	29	ANSWERPHONES
SUN	30	ANSWERPHONES
MON	31	8:00 - 5:30
TUE	1 JANUARY	ANSWERPHONES
WED	2	HEREAFTER AS NORMAL

AS ALWAYS, WE'LL DO OUR BEST
TO GET YOUR ORDER TO YOU AS
QUICKLY AS POSSIBLE.

TO ENSURE YOU RECEIVE YOUR ORDER BEFORE CHRISTMAS
PLEASE PLACE BY: THURS 20TH DECEMBER 1990

MAINSTREAM

Albums

As we dash headlong towards Christmas, it is interesting to note that even recorded to 1989, itself a record breaking year, the number of new releases logged by *Music Week* in the past four weeks is up significantly.

The total number of singles released in the last month is 351—a 27.6 per cent increase on the 275 listed in the same period of 1989. Albums, meanwhile, are up a staggering 160.2 per cent from 374 to 973.

Part of the increase is due to the recent decision to list classical releases, part because the quality of *Music Week's* information gathering has improved, but the main reason is simply that there is much more product being released.

It's only a few years since the classical and industry release sheets for December and the early part of January were almost blank.

CLASSICAL

The bicentenary year of the death of Wolfgang Amadeus Mozart may still be a few weeks away but the record companies are already getting into their stride at the current rash of Mozart titles indicate.

The Hong Kong-based company Naxos is undertaking all the Piano Concertos with the pianist Jenö Jangó and the *Concertus Hungaricus*. Six volumes are currently available, and Volume 1, which I have been listening to (Piano Concertos Nos 7 and 13) shows the unashamedly traditional approach, with booming bass and rubato that would not have been out of place 20 years ago.

But it is digital, it is £39 retail, and, though originally exclusive to Woolworths, it is now available to all dealers. Perfectly acceptable for the non-specialist. Distribution from Harmonia Mundi.

The majors are having a feast of compilations, though for next year there will be plenty of new recordings.

Philips, with its massive 180 CD 45 volume Mozart Edition covering all the composer's works, releases Volume 7—the Piano Concertos. The bulk of the works are played by Alfred Brendel, made in the Seventies, though Ingrid Haebler, the Labèque sisters, Inogen Cooper and Tom Koopman also feature. It is a 12 CD set, mid-price.

EMI reveals its contribution in terms of collectable sets. Without so much as an embarrassed cough, it calls its main

CBS broke the mould by scheduling priority releases by new acts for release immediately after Christmas, figuring that, starved on new records of quality and unable to play specifically Christmas-related hits, radio would look kindly on them.

This move first became apparent in 1983, when Men At Work's single Down Under was a surprise number one. All major companies have subsequently adopted the same technique to a greater or lesser extent, and the battle to get in first means that many companies now schedule releases throughout December—using this week's product overload.

PICK OF THE WEEK

SONNY & CHER. The Sonny & Cher Collection. East West.

No apologies for picking this one out in a week when mainstream releases are few and far between. A pleasant anthology of the

effort Mozart Editions, but is considerably smaller—or is the company PR would say more manageable—than Philips'.

There are five boxed sets offering highlights from the main genres: symphonies (CMS 763582), concertos (CMS 7636012), choral works (CMS 763072), instrumental and chamber (CMS 7636792), opera and vocal (CMS 7637472).

The company has given an interesting selection from the back catalogue: symphonies are conducted by Beecham, Karajan, Klempner and Tate among others.

Each box contains four CDs except the vocal box which is two CDs. Dealers should also note that there is a compilation of the compilation called *The Best Of Mozart* (CDC/EL 7541852). And what about the single, I ask myself?

PICK OF THE WEEK

THE LONDON CLASSICAL PLAYERS, ROGER NORRINGTON. Symphonies Nos 3 and 4, Schumann (CDC 754025-2). Symphonies Nos 5 and 8, Schubert (CDC 74998-2). Symphonies Nos 3 and 4, Mendelssohn (CDC 754000-2). EMI's loquacious conductor presses ahead in pioneering manner 3 period instruments through the nineteenth century. He is always interesting, often challenging, quirky and fun; and makes the most of period sounds without going over the top. The cutting edge of the classics.

Nicolas Sournes

celebrated duo's greatest hits includes joint efforts like I Got You Babe and All I Ever Need Is You, and solo hits like Laugh At Me (Sonny) and Gypsies Tramps And Thieves (Cher). None of Cher's more recent hits on Geffen are featured, making this an ideal companion to, rather than a convenient re-issuing Cher and Heart Of Stone. Stock accordingly.

Singles

Another dance-dominated week, largely because indies are currently very dance-oriented, and aren't observing the pre-Christmas ceasefire called by most majors.

Best-placed to take advantage of this lull are bleeps band Nexus 21, whose Progressive Logic EP is already a Top 20 dancefloor hit. Comprising of Chris Peat and Mark Archer, the duo, who also record as C&M Connection and Altern 8, are looking to become the first act from



Sonny & Cher

the Midlands town of Stafford to have a hit since 1976, when the Climax Blues Band registered their only hit single Couldn't Get It Right.

Another bleeps record likely to do well is LFO's Sonic Attack, released on Paul Hardcastle's Past Forward label. This is not the LFO who scored an eponymous Top 20 hit earlier this year, but a longer established act of that name who also came close to charting recently with Brainstorm.

David Essex returns to reprise Myfanwy, the last of his two dozen hits when it peaked at number 41 in

of Young At Heart and Chicago. Wonderfully documented—it comes complete with a 68 page booklet—it perfectly sums up his decade with Capitol (1953-1982).

The Byrds set is equally well documented, but simply by offering many alternate takes it oddly detracts from the group's major achievements which are a set of albums rather than songs. While the new, unissued, remixed recordings and alternate takes are fascinating in the main, it's the Byrds' albums (Sweetheart, Younger Than Yesterday, Notorious Byrd Brothers) that are the group's wondrous legacy. If you've got those, the set will send you back with a vengeance. If not, despite a wonderful introduction you've still got a fair bit of money to spend.

PICK OF THE WEEK

THE BYRDS: Columbia. FRANK SINATRA: The Capitol Years. Capitol. The two box sets that matter this year.

Phil Hardy

DANCE

Christmas is a-comin' in and megamixed records are piling up. Useful for mobile discos should be John Travolta & Olivia Newton-John's The Grease Megamix (Polydor PZ 114), a particularly smooth segue of You're The One That I Want/Greased Lightnin'/Summer Nights, while there are also an inevitable Juice Bunny and the Mastermixers The Crazy Party Mix-

1987. It was recorded as part of Radio One disc jockey Mike Read's recently released album project Poetry In Motion, which sets the prose of Sir John Benjamin To Read's mouth. The album's all-star line-up also includes Captain Sensible, Alvin Stardust, Justin Hayward and Donovan.

This week's left-field contenders include Turtle Crazy, a tribute to Michelangelo and Co from the Toy Dolls, who scored the surprise Christmas novelty hit of 1984 with a song about an altogether larger creature Nellie The Elephant; the Saw Doctors' I Used To Love Her which was recently number one in Ireland for eight weeks and Creepy Christmas by Screaming Lordutch. Such has lost his deposit at more than 20 by-elections, and shows a similar inability to reach the chart despite releasing more than 40 singles over the last 30 years. This one, however, is getting rather more airplay than most.

Alan Jones

REISSUES

In the reissues market Christmas means box sets. There's a lot out there, but the two that matter this year are The Byrds' Columbia Legacy 46773—a four CD, 90 track, history of the group that with hindsight was, notwithstanding The Beatles, the most innovative group of the Sixties, and Frank Sinatra's The Capitol Years (Capitol CDS 94317-2). A three CD, 75 track, this is summation of the career of the greatest balladeer of the post-war era.

Both boxes are essential listening, but in very different ways. The Byrds set works best as an introduction, while the Sinatra set (for all but completists) is a perfect representation of the high point of Ole Blue eyes' career. Both have their alternate takes and unissued recordings. For instance, The Byrds has Gram Parsons singing lead on several songs from Sweetheart Of The Rodeo and Sinatra's re-hearsal version of One For My Baby, with just a piano tinkling behind him. Here, he provides the ultimate saloon bar rendition of the Mercer-Arlen classic. However, the sets are radically different.

The Sinatra box demonstrates the centrality of the singer's relationship with arranger Nelson Riddle, the orchestrator of both the melancholic interpreter of sad ballads (the selections here come from the classic albums in The Wee Small Hours Of The Morning and Only The Lonely) and the Swinging Sinatra

(Music Factory Dance MFDT 010), and Rico Mix Back In Time (SMP KMXX 20, via Pinnacle), a medley of re-made Seventies soul classics sandwiched by

Kyle Minogue's Step Back In Time. Less festive club hits include Cebyll Love So Special (Atlantic A77797), nasal girl's jaunty R&B jumper; Subject: 13 Eternity (Vinyl Solution STORM 23), jittery exciting rave instrumental; The Scientist: The Bee (Kicking/GT Records GTI 0147, via SRD), cheerful bleeper with an infuriatingly buzzing bee effect; Ju-Ju The Happy Dance (Oh' Zone Records ZONE 004, via 071-384 2320), jerky low frequency clonked bleeper; Firecracker Firecracker (Optimum Records OPT 12007, via Pacific), old electro samples waver, jittery bubbling skipper; Kash Da Masta Get Ya Self Together (Big One VVBV26, via Rough Trade), jiggly thudding rap woven around the chorus from Brass Construction's Moving; Dr Alban featuring Leslie K Hello Afrika (Arista 613 821). Prince Buster influenced doubly rolling ragga ragga Double Trouble's Collective Effort Celebrate (Desire WANTX 39), jumbled ragga rap remake of Kool & The Gang's party oldie.

PICK OF THE WEEK

OFF-SHORE: I Can't Take The Power (CBS 656570 6), German DJs created frisky Italo house meets Snap type thumper, already bootlegged here.

James Hamilton

Indies and majors: happy to

Despite the public displays of mutual antipathy, behind the scenes deals between indies and majors are as common as ever. David Giles talks to some of those who have found a harmonious middle-ground

At this year's *Music Week* Awards, PolyGram chairman Maurice Oberstein publicly decried the indies. "The only strength you have is to band together in your weakness," he said. Pinnacle boss Steve Mason retorted that the majors are stuck in ivory towers. "We are there with the kids," he said. "That's where the music comes from."

Onlookers could have been forgiven for concluding that the major and independent sectors are forever at each other's throats.

The truth is that behind the scenes fraternising with the enemy is commonplace.

In the harmonious middle-ground between the two camps a variety of deals are in place ranging from simple distribution agreements to more complicated joint ventures.

The staunchly independent may regard such liaisons with distaste, but those involved say it is possible to reach a happy accord.

For a major, licensing an independent label can be a cheap option if it is considered as a reliable external A&R department. While for

independents it is extremely advantageous to have major label money pouring in, even if it does mean surrendering some control and credibility.

Label deals, like the one that signs Dave Ball's Food label to EMI, are rare, but as Ballfe explains, it puts the majors in a favourable position. "It works out much cheaper than the wages of two A&R juniors plus office space and so on, because we're on a profit percentage."

In other words, EMI has little to lose, even if none of the Food bands is successful.

Such deals are unusual because they require consistently high quality product on the part of the independent on the one hand, and complete faith in the major on the other.

Kitchenware boss Keith Armstrong prefers to strike separate deals for individual acts — despite having been offered three separate label deals. "I didn't trust anyone to get into all the different bands," he says. "Our idea is to work with unique artists rather than an overall sound or image."

What is perhaps most difficult for

the separatists to swallow is that independents who sign away some or all of their autonomy implicitly acknowledge that the majors have superior marketing and/or distribution resources.

Conversely, each time the majors sprout a new offshoot, they fall in line with the indie ethic that small units are better at spotting, and developing raw young talent.

As companies have swollen in size it has become increasingly difficult to co-ordinate the flow of product without an impersonal corporate mentality taking over. Maurice Oberstein may criticise the indies, but he is an enthusiastic advocate, and practitioner, of the divide and multiply solution.

There are now 82 labels operating under the PolyGram banner in the UK, and Oberstein cites the company's 25 per cent share of both the singles and albums market as evidence that the multi-label approach is sensible administration, not corporate madness.

"Our success is down to the fact that we've got a lot of groups of people who

HORSES FOR COURSES



In the stable: Martin Stephenson and *The Daintees*

LABEL: Kitchenware

ROSTER: includes Martin Stephenson, *The Kane Gang*, Prefab Sprout, Hurray! An independent label which has negotiated separate deals with major companies for individual bands.

Keith Armstrong's Kitchenware label signed *The Kane Gang* to London in late 1983, and followed this deal by signing Prefab Sprout to CBS the following year. Since then, Martin Stephenson and *The Daintees* have also been signed to London.

Each deal is administered separately, with the label receiving a management commission and reinvesting that in other bands such as *The Fatima Mansions*.

"Our first three singles were all fairly

accessible through indie channels," says Armstrong. "Then *The Kane Gang* came up with *Brother Brother* which was more of a soul record, so we put out some white labels through import companies to create the impression that it was an American record. London picked it up."

Kitchenware acts as a manager when signing its bands to majors, but retains the label identity "as a mark of quality".

See also: *Some Bizarre*.

DIVIDE AND MULTIPLY



Prime numbers: *Adeva* (above) and *Innocence* (below)

LABEL: Cooltempo

ROSTER: includes Monie Love, *Adeva* and *Innocence* A label set up within a larger company to deal exclusively with a specialist area, in this case dance.

Such labels are now common among the majors, which start by finding a specialist to handle marketing and A&R. At Cooltempo this was Pete Edge, who has since left to run a similar label, *Eternal*, at WEA.

"Traditionally *Chrysalis* had been a white rock/pop label, and we wanted to get involved with dance music," says Doug D'Arcy, managing director of the company in 1985 when Cooltempo was launched.

"We were told that people in dance wouldn't take *Chrysalis* seriously, so we had to create a separate label identity."

See also: *FFRR* at London.



fraternise with the enemy

are working together creatively to make very good records," he says. "It's not the label we sell, it's the records."

"Each label has its own creative teams, but the real skill of PolyGram is to keep them under one banner for sales and distribution."

Besides being leaner and fitter, small talent sources often have an advantage in the image stakes. Record companies tend to play down their corporate status when trying to attract the most fickle music buyers. In a fashion-led market, small is most definitely beautiful.

Pre-teen collectors of singles and Chris de Burgh fans are unlikely to be concerned about the origins of their next purchase, but label identity can be crucial for the sale of those most fashion-led of genres: dance and, for want of a better description, 'alternative' rock.

Independents such as Factory and 4AD inspire devotion. If their bands were to defect to majors they would be branded "sell outs" and future releases viewed with distrust. In the dance arena, the right label can make the difference between a spin on the

DJ decks and rapid transit to the local second-hand store.

As a result, some majors, in their quest for an aura of underground credibility create labels which can then operate or even masquerade as indies.

Most of the majors now have their own dance divisions and even some indies, such as Rhythm King, feel they can benefit by creating new and more "street-level" labels.

Rhythm King managing director Martin Heath set up Outer Rhythm because he felt the main label had developed a pop image thanks to the crossover success of artists such as Betty Boo.

Outer Rhythm is a separate label, an indie within an indie. It is financed by Rhythm King and signs the hardcore dance records that Heath was determined not to lose.

LFO and Tricky Disco, two of the new label's first releases, sold about 100,000 copies but cost just £800 each to put out, according to Heath.

But being small and trendy isn't viewed universally as a good thing. Doug D'Arcy, now head of Dedicated

Records, was managing director of Chrysalis when the Cooltempo label was set up. He says he would think very carefully about doing the same thing again.

"I wonder if it really helped Chrysalis," he says. "It may have ghettoised music that should have been on the Chrysalis label."

Steve Ripley, dance music marketing manager at CBS, shares that view. CBS is a notable exception to the trend for majors to operate as conglomerates of indies, even though it was one of the first to adopt a dance division, Def Jam.

"We're not into label identity," says Ripley. "When Def Jam started it, it was very hot and hip, but that doesn't last. That's the danger. People sometimes end up buying stuff just because it's on a certain label."

Nevertheless, CBS has recognised that dance has to be handled more flexibly than its other product and has set up a new dance division under Ripley's management.

"At the end of the day the product will speak for itself," he says. "We will always be viewed as CBS, this big

corporate company, but a department like this will counteract those feelings. We can operate at grass roots, we can earn that credibility."

There are now so many labels in the singles chart (50 in last week's top 75) that it is difficult to tell which records are "major" and which are "indie". But for all the new divisions and the proliferation of deals struck between indies and majors, this is not new.

Even in the dance chart, the number of labels has remained roughly constant over the past decade. The difference is that many of the labels in the 1980 chart were large independents such as Charisma and Magnet. By 1985, the licensing explosion had begun, kicked off by the deals which brought The Forbidden Fruit label and Bronski Beat to London and Buster Pearson's Tent/Five Star package to RCA.

Five years on, the trend is established along with the increased efficiency of the independent distribution network. Independents and majors do not need to work together, but when they do the benefits are mutual.

UNDER A WING



Finding shelter: Jesus Jones

LABEL: Food

RÖSTER: Jesus Jones, Blur, Diesel Park West
A comprehensive deal struck up between an already existing independent label and a major record company.

Food was started by Dave Balfe, former member of Teardrop Explodes and founder of Zoo Records, in 1984. Initially run as a launch pad for the bands Balfe managed, including The Woodentops, Voice Of The Beehive and Zodiac Mindwarp, some of whom landed major deals.

Balfe negotiated the deal with EMI in early 1988.

"It was either that or pack it in," he says. "I ended up signing a band, spending

£200 recording a record, putting it out with zith advertising and a two-colour sleeve. Compare that to the major approach — putting out Zodiac Mindwarp we could spend £50,000 on advertising, £25,000 on a video and £100,000 on recording an LP."

Bands are signed to Food, and the Food label to EMI. "EMI has the option to renew our deal every six months," says Balfe.

See also: blanco y negro/WEA.

HALF-WAY HOUSE



Mobile home: for Spiritualized (above) and Cranes (below)

LABEL: Dedicated

RÖSTER: Includes Cranes, Spiritualized, Chapterhouse, This Picture
Joint venture between an individual (Doug D'Arcy in this case) and a major company (BMG).

Dedicated is an unusual project which acts as a half-way house between the majors and indies. Despite having the financial backing of a major, Dedicated

chooses to conduct some of its operations through independent channels.

"Independent distribution for bands like Cranes is a good way of reaching their particular marketplace," explains D'Arcy. "It also enables a lot of records to be released that a major distributor wouldn't be interested in; they don't really want to be bothered with some label that's got two or three 12-inches."

See also: deConstruction/BMG



APPOINTMENTS

Stage 3 Promotions

THE ONE STOP

For all your Promotional products From Concept, Artwork and Design, to Production and Delivery or Distribution We can handle the whole project for you

WE CAN SUPPLY - T-Sweat & Polo Shirts • Custom made garments and products • Hats • Bags • Plets • Sockers • Sew-ons • Jackets • Embroidery • Badges • Penknives • Key Fobs • Sunstrops • Lighters • Boxer shorts • Headbands • Sweaters • Towels • Coasters • Diaries • Shapims • Wishtwatches • Sports Bags • Jogging Suits • Leisure wear • Umbrellas • ALL YOUR FUTURE PROMOTIONAL REQUIREMENTS

Printed or personalised to your specification

WE CAN OFFER - Reliability • Flexibility • Personal service • 100% effort • Retail, Wholesale and Mail Order Distribution • Corporate Leisure wear Production • Management of Mail Order Fulfillment, International, Fan Clubs and Artist Merchandising

OFFICES IN LOS ANGELES AND MELBOURNE

Stage 1

CALL US NOW

Stage 2

TELL US WHAT YOU NEED

Stage 3 Promotions

Hook Norton, Banbury, Oxon OX15 5NT, England Tel: (0608) 737831 fax: (0608) 730194

Stage 3 Promotions

Breaking up is hard to do...



POSTING RECORDS?

Then use our PROTECTIVE ENVELOPES! For ALL your packaging needs - RING NOW! Contact Kristina on 081-341 7070 (6 lines) WILTON OF LONDON Stanhope House 478 Highgate High St London N6 5JL Tel: 207363 Fax: 081-343 1176

RADIO NOVA INTERNATIONAL

(Received via the Astra Sky Satellite) New state-of-the-art rebroadcast of Intercom throughout 20 European countries with over 1000 specially created programmes. From as little as £100 per pop - VAT per programme we will broadcast, commission, originate, music, present, discuss and film all forms of creativity. Call Vince on (0276) 498480 to book your air-time.

Want to go to Midem . . . but can't get away?

Let us act for you. This will be our 24th year - we missed one - First class non-refundable with reasonable terms. Please no demos or rubbish - only final class masters or solid catalogues for sub-publishing deals. We are good but we are not in the gateway disposal business. No guaranteed results - but your material will be heard by the right people. Write: Box No. 2081 to find out more



NOW OPEN FOR LUNCH IN THE HEART OF FULHAM - OUR FOOD IS ORGANIC & WE HAVE A LICENSED BAR Present this ad for your FREE Bottle of Wine Open: 12-3pm; 7-11pm 199 MUNSTER ROAD, FULHAM SW6 6BY Tel: 071-381 8821



CAROUSEL TAPES UNIT D, INCHBROOK T/VE, WOODCHESTER, STROUD, GL5 5EY ☎ 045-383 5500

ATTENTION

UNCHAINED T-SHIRTS ON THE LOOSE THE LARGEST COLLECTION OF ROCK AND POP T-SHIRTS - SWEATSHIRTS CAPS - PATCHES AVAILABLE PLUS ALL SIMPSON AND TURTLE T-SHIRTS PHONE US ON 081-704 9316 OR CALL IN ON OUR CASH AND CARRY OUTER LIMITS ALPINE HOUSE HONEYT LANE KINGSBURY, LONDON OPENING HOURS MON-FRI 9.30-5.30pm - SAT 10.30-12.30pm

EXCELLENT DISTRIBUTION BUSINESS FOR SALE

Supplying music cassettes, CDs, videos (chart, back catalogue, MOR etc) To service stations and independents throughout UK. First class accounts dealing with major companies. All sensible offers considered. No time-wasters please. Apply Box No. 2082.

PRODUCTION ROOMS AVAILABLE

— within modern studio complex in West Hampstead. Would suit media type companies. Please telephone Maria on 071-431 2986 FULLY SERVICED Rates on application

SMALL CASSETTE RACKING BUSINESS FOR SALE

£3,000 ono plus SAV — MUST SELL 34 Dalrod St. Morecambe, Lancs. Tel: 0524 417004

UNLIMITED SELECTION

We've a huge choice of quality records readily available and buy records wholesale and are constantly updating stocks and making our customers if you're on FAX . . . try our Fax Order Service and take advantage of the best offers in the world in record breaking time. FAX ORDER No. 0952 620361 or phone 0952 616911

OLDIES UNLIMITED

Dxpt 1M7/4, St Georges Telford, Shropshire TF9 5NQ Tel: 0543-93 Dingles G

Does your company need recording time? We can pay generously in studio time for your services as a freelance promoter of our recording complex. 071 609 9450

1991 OFFICIAL LICENSED ROCK CALENDARS FROM K.G.B. PUBLISHING

02 - 809 490 SIMPLE MINDS HELWELDEN BATHURST - 1990 AND MANY MORE TITLES CONTACT ARABESQUE DISTRIBUTION NOW! Tel: 081-992 7722 Fax: 081-992 0340

INTERNATIONAL DISPLAYS

SPECIALIST SHOP FITTERS TO THE MUSIC TRADE NEW RANGE OF DISPLAY/STORAGE SYSTEMS FREE PLANNING AND DESIGN SERVICE Tel: (0480) 412004 Fax: (0480) 412005

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

DESIGN & PRODUCTION CO-ORDINATION Senior management role, solid design/publishing background pref within the music industry. Forward CV's by fax to Geraldine Walpole.

PA SEC - MAJOR RECORD LABEL £15K Sh 80 typ. 60 wpm. director level. Send CV to Geraldine, Nicola or Christie.

EXPERIENCED COPYRIGHT & ROYALTIES STAFF For temp and perm vacancies Contact Christie or Nicola.

PA SEC FILM/VIDEO CO. £15K Urgent vacancy, inrmed interviews! CV's by fax to Geraldine Walpole.

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

C.K. APPOINTMENTS

MUSIC • FILM • TELEVISION PREPARING FOR '92 We are currently extending our sectorial sector leads for the new year, so if you are experienced in the music industry, have excellent skills and are dedicated to changing jobs. CALL NOW: Steve Baskerville on 071-491 1045

MAIFYAIR RECORDING STUDIOS REQUIRE 2ND/ASSISTANT MAINTENANCE ENGINEER For their 3 studio complex in Promenade Hill, SSL, Sony, Studer, Mitsubishi experience preferred but not essential, as training will be provided. Salary neg. Contact Peter Suthers on 071 586 7746 after 12.00.

STUDIO MANAGER Experienced studio manager required to work with successful production team with studio. Replies dealt with in the strictest confidence. Call Mark & Tessa Tel No: 071 625 4458

SW10 MANAGEMENT CO require ADMINISTRATION ASSISTANT lived in higher income and top 99% skills essential. You must be local, re the studio and above all must show us the job. Age: 18-35. Please call: 02030 081008 071-551 0132

LIFT DISPLAY FOR SALE (AS NEW) WITH LIGHTS 3 CASSETTE UNITS Holds 495 cassettes each 3 CD UNITS Holds 42 discs each £350 EACH OR LOT £1900 CALL 0732 843272

THE FIRST NAME Handle Recruitment Permanent and Temporary/Secretarial Consultants in the Music Industry 071-493 1184

ALL BOX NO REPLIES TO BOX NO . . . MUSIC WEEK 23-27 TUDOR ST LONDON EC4Y 0HR

There is an Alternative...

MUSIC WEEK 1 DECEMBER 1990

TOP TEN DISTRIBUTORS

1 PolyGram
2 EMI
3 BMG
4 WEA
5 CBS

6 Pinnacle
7 Rough Trade
8 **A.P.T.**
9 TBD/Prism
10 Pacific

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



A.P.T. DISTRIBUTION LIMITED

Head Office & Distribution Centre

The Grain Store,
74, Eldon Street,
YORK,

YO3 7NE,
England.

Tel: 0904 611656 (Export Sales/General Enquiries)
0904 652524 (U.K. Sales)

Fax: 0904 644190

London Office

United House,
North Road,
Islington,
LONDON,
N7 9DP.

England.

Tel: 071 700 3818
Fax: 071 700 3876

Run DMC break with past

Profile convinces the market that Run DMC's hardcore rap is still relevant. By Sarah Davis

When advance tapes of the new Run DMC LP arrived in Profile's London office, even the staff were sceptical.

Despite continued popularity in the US, rap's original supergroup have lost ground in the UK.

Run DMC's New York record company was able to approach the release as the follow-up to a string of platinum successes. The task of the company's UK arm could not be more different: it had to prove to a market more interested in De La Soul and MC Hammer that old-school hardcore rap would sell in the Nineties.

Profile UK managing director Andrew Cleary and A&R and promotions manager Chris Childs admit that they were not convinced they could succeed until they listened to the album. Fortunately, they believed *Back From Hell* was an improvement on the previous offering — *Tougher Than Leather* licensed here in London in 1988 — and began to work their job more positively. "Everyone was sceptical un-

CAMPAIGN CALENDAR	
Wed Oct 10:	Preview cassettes to DJs
Thurs Oct 18:	Cassettes to monthly magazines
Thurs Nov 1:	Single accepted for Kiss FM playlist
Mon Nov 5:	Maximum rotation on KISS FM, Capital's Mick Brown starts to play record. Telesales team start selling
Mon Nov 12:	Guy Holmes starts promotions
Mon Nov 19:	Single released. IRP sends out seven-inch singles
Thurs Nov 22:	Run DMC arrive in UK. Filmed for BBC 2's <i>Dance Energy</i> . Interviews with Radio One's Mark Goodier and Kiss FM's Dave Pearce. Mid-week chart placing: 56
Fri Nov 23:	Interviews with <i>Record Mirror</i> , <i>Echoes</i> , <i>Select</i> , MTV. Live performance at Brixton Academy
Sun Nov 25:	Chart placing: 48
Mon Nov 26:	Interviews with <i>Number One</i> and <i>Smash Hits</i>
Tues Nov 27:	Interviews with Music Box, <i>Early Bird</i> , <i>Power Station</i> , BBC World Service and <i>Capital Radio</i> DJs
Wed Nov 28:	Filmed at TOTP in anticipation of Top 40 chart placing for single. Interview with BBC Radio 5
Sun Dec 2:	Chart placing: 64
Mon Dec 3:	Run DMC live performance on BBC2's <i>Dance Energy</i>

received most attention, with mainstream programming expected to follow.

More than 100 demo tapes were played to all national and regional specialist DJs. Their enthusiastic reaction was echoed by press, TV researchers and club DJs who believed *What's It All About?* the Stone bass line showed that Run DMC had moved with the times. The single made its UK debut on Trevor "Madhatter" Nelson's morning show on Kiss FM in London.

With strong support for the single and album, Holmes at Gut Reaction advised, offering *The Word* the first exclusive showing of the video, which had been produced in the US for \$45,000. Profile agreed and clips from videos for both sides of the single were shown with interview footage on November 23.

Neither *Going Live* nor *Motormouth* would screen the promo, however, on the grounds that it was "not children friendly".

Radio and TV exposure was supplemented by broad-ranging press coverage. *Hip Hop Connection* agreed to put the group on its cover and the inks, including *Melody Maker* and *NME*, are running features. *Number One* offered a pair of trainers in a Run DMC contest which was featured in the magazine's post-Top Of The Pops trailer.

What's *Going On* entered the singles chart at 56 and Cleary felt the strength of a record warranted the band's

presence in the UK for promotional duties. Profile US agreed, the cost being met by the UK office's marketing budget. Run DMC have been on tour in the US to promote the album but were able to come to the UK during the Thanksgiving holiday period.

A large part of Profile's marketing budget has been devoted to the strike force. Impulse was hired to let dealers know that Run DMC were back, but Cleary says there were no automatic pre-sales based on the band's reputation.

"I found Europe more willing than the UK," he says. "I played the record down the phone to people in five countries and got 40,000 pre-sales."

Three weeks after its release, *What's Going On* is on its way out of the singles chart, although Profile says it has sold 18,500 units, primarily to specialist dealers. The album, meanwhile, was last week's third biggest seller in the *MW* dance chart.

The company is disappointed not to make the top 40 with the single, but blames the slide on competition from a wealth of seasonal releases and a lack of sustained radio support. It is confident, however, that it has changed the perception of Run DMC from old-school rappers to a hot contemporary prospect.

"It's the first time we've handled such a major project," says Childs. "We've discovered a lot of routes for the next new Run DMC product."

Let's stop faking it

I am writing in response to the article on the Milli Vanilli case (*MW*, December 1) and wish to express my dismay at the Mill spokesman Jeremy Silver's view that "the affair is no scandal".

Why are we being conned with half-baked performers when there are many genuinely committed artists who can sing, can write and can perform their own songs?

As a director of the Singers group of nightclubs it saddens me that the majority of excellent original material I hear

performed will never find its way past the A&R man. Record companies, publishing houses and associate sectors of our industry must find a way to nurture long-term talent. I am sick of re-mixes. I am bored with mimed concerts.

I want to be proud of British music and I cannot be proud of an industry that condones fakes.

Rebecca Roberts, Director, Rockshaw Management, 221 Streatham High Road, London SW16 6JL

Honours even in recession

We were very flattered to find our work, as the major supplier of record awards to the music industry, the subject of your Analysis column (Datafile, December 1). We were slightly less impressed by your interpretation of the figures.

The trend of falling singles sales is historically well documented, and our own production figures bear this out. In the past 12 months the number of seven-inch awards supplied by Framous has fallen from 18 per cent to 13 per cent of our total output.

The picture in the albums sector is entirely different. Latest figures show volume up by 15 per cent: not bad in a recession. While we rigorously

adhere to the BPI's rules governing the use of its logo for approved recipients only, by far the majority of our record awards are made without the BPI logo.

The success of an album is due to the hard work of many people, and the more enlightened record companies recognise this by ordering record awards as the industry's way of saying thank you.

Of course, we share our many clients' concern in the current tough trading conditions, but they know that this is no time to stop motivating the hard working teams who hold the key to their survival and future prosperity.

Mike Wilson, MD, Framous, Cransley, Spade Oak Reach, Bourne End, Bucks

Sound ideas that sell

Rediffusion Music knows all about music for marketing — we've been providing original artist music since 1982, working with successful businesses for more than 30 years.

The British market leader we can't help but grow when venue music is confused with the American company, Muzak, or the kind of "wallpaper music" that none of us like to hear (*Musik Week*, November 24). We have clearance from all record labels to

use their material, promoting their artists and allowing us to offer clients the latest hits.

The news that AEL, an American company, is to bring its music on to our British market strengthens our argument that music is an essential and powerful design feature.

Peter Martin, Marketing Director, Rediffusion Music, Cray Avenue, Orpington, Kent

Radio route to album buyers

While Jon Webster questions the broadcast of "credible music programmes on our TV" (Opinion, last week) he has not mentioned the significant and healthy development in commercial radio.

Both retailers and appropriate record companies have admitted that since the launch of Jazz FM their sales have increased significantly, up to 20 per cent in some cases. Jazz FM is the only commercial station achieving a target audience of 25-45 ABs.

While Jazz FM might not be the total answer to this elusive market, we have made significant headway in seeking out adult music lovers who want to be educated in contemporary music and then go out and buy albums, both new releases and back catalogue.

I would suggest that the record industry could well look more closely at this country. There is a significant part radio can play in such a campaign.

Kathy Leppard, General manager, Jazz FM Enterprises, Castlereagh Street, London W1H 5YR



Run DMC: gaining ground

til they heard the album," says Cleary. "Once they did, they were convinced."

Profile US fixed the simultaneous US/UK release date of the album and first single, *What's It All About*, for November 19, giving Cleary just three weeks to co-ordinate its manufacture, distribution (through Pinnacle) and promotion.

By November 23, Profile UK had spent more than £22,000 on marketing and promotion. Specialists were hired, including Guy Holmes at Gut Reaction to cover national TV, Radio One, Capital, GLR and Radio Luxembourg, plus Mike Trimley at International Radio A&R promotions for the regional stations.

Jimmy O'Reilly at the Pure Organisation took on national and regional press while the music press and club DJs were tackled in-house. Specialist radio and TV shows such as *The Word* and *Dance Energy*

THE LAST RECORD I BOUGHT

by MARK GOODIER



"The last record I bought was the album State by Jane Pow on Target Records. I bought it from the Rough Trade shop in Covent Garden because I thought it deserved a play on my show.

"They are a great band from Southampton and although I am usually sent most of the records I could ever want, it is different when a band is on a small label which can't afford to send out loads of copies.

"But I don't mind going out and buying it because I'm more than willing to pay for good music."

Mark Goodier presents *Radio One's Evening Session* programmes.

A superior jumble sale

If you've ever wondered what the stars do with the unwanted assortments they collect over the years, look no further than Christie's.

Their rock and pop auctions have been running for five years now and associate director Carey Wallace has built up close contacts with a number of clients who contribute regularly.

Wallace says rock and roll auctions are always fascinating.

"A smashed guitar is not just a smashed guitar if it is someone like Pete Townsend who has smashed it," she says.

This year's auction takes place at Christie's in Old Brompton Road, London, on 20 December.

Lots for auction include a guitar played by Eric Clapton along with letters from John Lennon and hundreds of other items.

Will you still love me...?

There won't be many screaming schoolgirls in evidence when Donny Osmond and David Cassidy return to Britain on comeback tours next



It's hard to believe the man responsible for Adamski's videos was the Shah of Iran's food taster.

But then lots of things about Philip Rapier Smith are hard to believe. Like he also worked for Scandinavian Airways and plans to make a film about Adamski which will be "Jack and the Beanstalk Meets Performance".

A few things are a little more believable. Rapier Smith is a qualified chef and spent three years in Iran. He also runs the Kak

Records label and a studio called The Toy Shop.

As well as working as a part-time A&R man for MCA and others, he has directed videos for Adamski and KLF.

But what he is also renowned for is his restaurant, Le Petit Prince in Kentish Town, London, which specialises in north African cous-cous.

He describes the menu as "vegetarian with meaty bits" and all the dishes have their own special Petit Prince titles.

These include one dish called Memphis and another called Vegas which Rapier Smith says is just like the place — "it looks good but it's awful".

The restaurant is down the road from London's Town & Country Club and Rapier Smith says fans are always popping in for a bite.

Mind you, who wouldn't be tempted by Le Petit Prince's hard-sell motto 'Food To Eat'...

Perhaps he should try his hand at advertising copy-writing.

Whatever turns you on

The Farm have added a touch of the exotic to their current tour which is being sponsored by Freddie Haymer, the UK distributor of the post-Ecstasy fashion stimulant Guarana.

The magical elixir, made from a Brazilian nut used as a traditional Amazonian pick-me-up, is keeping the Liverpool lads on form on stage.

The Farm discovered the delights of Guarana, described as "a natural food supplement which relaxes your body and stimulates your mind" filming the video for their new single All Together Now.

"They drank crates of the stuff during the video," says tour promoter Charlie Chester, who set up the sponsorship deal. "Even their parents drink it. They were there at the video shoot and they loved it."

Stirred but not shaken

It is all very well releasing successful records and making pots of cash, but the real test of a record company must be the quality of its Christmas party.

Here's the People guide to

exactly what the bosses are lining up for their staff this Christmas:

EMI — Last Friday, all the staff went to Westway Studios in west London for "a bit of a rave, a band performance". CBS — Also at Westway, but not until December 18. CBS and Epic are promising a few surprises with artist appearances, prizes and "mystery things".

Chrysalis — Having a bash at Westminster Boating Bay in Fulham, west London, on December 19 with "lots of food, booze and DJs, including the famous Pete Young".

London — The company usually has its own private dinner before putting on one of its infamous raves for the press and other higgers. Date and venue to be confirmed.

A&M — This year, it was at The Amadeus Club in Maida Vale, which no-one seems to have actually heard of. A big surprise was promised by management.

MCA — Next Monday at the Circa Club in Berkeley Square, right near the Saatchi & Saatchi building.

PWL — Managing director David Howells is keeping his cards very close to his chest. "We never discuss the location of our staff party."

Polydor — An authentic "piss up in The Brewery" in Chiswell Street, Moorgate next Monday.



Donny Osmond: all grown up

The two heart-throbs who fought for the hearts of millions of pre-pubescent young girls back in the summer of '72 are at it again, but this time they are the stable-mates on EMI: Donny signed to Capitol and David to Enigma.

Donny is due over next year in a bid to secure his first top five single in 16 years and David is planning to tour if sales of his first album in 14 years prove satisfactory.

Wadsworth is quietly confident. "They both have a very loyal fan base," he says. "They may be all housewives now, but housewives are a very affluent group."

Editor: Steve Redmond. News editor: Nick Nicholson. Features editor: Selina Webb. Reporter: Martin Talbot. Chief sub-editor: Duncan Holland. Sub-editor: Andrew Martin. Advertisement manager: Andy Gray. Senior ad executive: Tim Jones. Ad executive: Chris Masters. Ad production assistant: Kate MacKenzie. Associate Production: Tony Evans. For Spotlight Publications: Research manager: Graham Walker. Fax: 01 583 0855. Business Development: Ian Emberton. General Manager: Janet Van Group. Production editor: Kay Sinclair. Group special projects editor: Karen Faux. Group ad production manager: Robert Clarke. Group publishing editor: David Dalton. Executive Publisher: Andrew Brann. Registered at the Post Office as a newspaper. Member of the Periodical Publications Association. Printed by Penson Press. UK subscriptions, including the Music Week Directory every January: £18.00 (including postage). 150-152 Leinster Gardens, W.1 London, W1P 0JH. Tel: 01-583-0842. Fax: 01-583-0873.

DIARY

Publishing dominated the week with BMI holding its awards. But I note that arch-rival ASCAP — run by the canny James Fisher — got its ear in first with a seasonal lunch at Sob's Burt's restaurant, in the same room incidentally that Terry Ellis launched his label just 24 hours earlier. But while ASCAP produced a magician for entertainment, BMI scored a coup by having Mort Schumann sing his own song, Save The Last Dance For Me. SBB's Peter Reichardt unfortunately had to cry off with tonalitis. Meanwhile Pete Waterman revelled in PWL's success by revealing: "I thought we had just come for a free meal! ..."

Perhaps PWL only attend free meals these days: The organisers of BASCA's Songwriter's Ball were upset to discover that the company was unwilling to stump up £100 a head to attend. Never mind, it raised £9,000.

Positively the last word on Terry Ellis' new label: an Imago, I can confirm, is the technical term for the next stage after a Chrysalis. The stage after that is known as a Dead Butterfly. What's all this about animal lovers?

Maurice Oberstein touring prison visitor? ... The annual meeting of concert promoters almost turned nasty when Adrian Hopkins gave Paul King a slap round the face.

Apparently, he was only being playful. What else would you expect from a promoter? Judge in LSD shocker! Justice Ferris sat bemused as the strains of Lucy In The Sky With Diamonds filled the Royal Court of Justice last week.

To demonstrate its case against Apple Computer, Beates' company, Apple Corps was trying to show how computers can be used to make music. Dooley wonders if the court has a PRS licence ...

The Milli Vanilli whiff-hunt continues. Now the pop duo (which once faced a £20m law suit after claims that they stole Sixties hit Spinning Wheel and turned it into All Or Nothing ... News reaches Dooley that Kim Appleby's next single G.L.A.D. is to be remixed by S.A.W. Funny that, the last one sounded as if it was too ...

Tom Dooley

MUSIC WEEK

© Spotlight Publications, 23-27 Tudor Street, London EC4A 0HR. Telephone 01-583 9196. Fax: 01-583 6049

ABC

Average weekly circulation: January to June 1990: 126,688

ARCADE
RECORDS UK LTD

Presents

AS SEEN ON TV

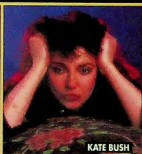
ARCADE 2 LP

POP CLASSICS

28 CLASSIC TRACKS



QUEEN



KATE BUSH



BOOMTOWN RATS



ELTON JOHN



MEAT LOAF



FLEETWOOD MAC



THE POLICE



ROD STEWART



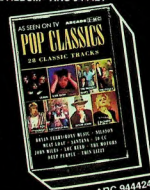
THE MOODY BLUES



BLONDIE

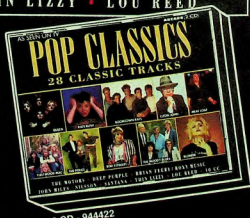
THE MOTORS • DEEP PURPLE • BRYAN FERRY/ROXY MUSIC
10 CC • JEFFERSON STARSHIP • GERRY RAFFERTY • CHEAP TRICK
JOHN MILES • NILSSON • SANTANA • THIN LIZZY • LOU REED

2 ALBUM - ARC 944421



2 CASS. - ARC 944424

**NATIONAL
TV-CAMPAIGN
COMMENCING
DEC 10 TH TILL THE END
OF JANUARY**



2 CD - 944422