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# music week

The Business Magazine for the Music Industry

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## Radio One playlist plan 'threatens' singles sales

### Thumbs up for Scottish chart

Radio One could lose much of its audience and damage the record industry if it pursues a scheme to axe its singles playlist, say critics.

The national BBC pop station is considering a plan to replace its singles-based playlist with a list made up of album tracks and some singles.

Radio One head of music Chris Lyckett says: "We are constantly aware of the shifting tastes of our audience and we have always been keen to implement new means of reflecting those tastes."

There is clearly a better system than currently used to determine the station's music policy, he says, and discussions are being held to thrash out a better formula.

Lyckett, together with station programmer Johnny Beering

and playlist committee chairman Paul Robinson, is holding a series of meetings with station producers and presenters about the issue.

PWL boss Pete Waterman says Radio One's audience would fall if it changed to an album based format. "People want to hear hits on the radio not album tracks," he says.

"The success of the golden oldies stations is because they are playing proven hit records. If Radio One made this change we would lose the most unbiased station in Britain."

Radio One claims the move is simply a reaction to declining singles sales.

But Gallup director Graham Dosssett says the market needs singles. "Kids can afford to buy singles, but not necessarily albums," he says. "There



Lyckett: reflecting taste

will always be a demand for short term vehicles, whether on CD or cassette."

Gallup argues that singles could succeed even without the aid of the Radio One playlist. Iron Maiden reached number

one with Bring Your Daughter (To The Slaughter) while not on the playlist.

Polydor head of marketing John Waller suggests record sales could fall if Radio One pursues the plan. "You would get fewer records being played 15 times a day and more being played three times a day," he says.

The heavy rotation of singles on the current playlist encourages people to buy records, he says.

Radio One introduced an albums playlist to run alongside the singles list two years ago, adding two — or three album tracks per album to the list of singles.

The scheme failed to take off and now exists simply as a list of recommended albums, says the station.

The Scottish record industry has won the go-ahead for a Scottish chart to be compiled by Gallup.

After months of wrangling over whether an "official" Scottish chart might be detrimental to the existing national chart, CIN and the BPI have given the Scottish Record Industry Association the backing it needs.

However, a sponsor for the proposed chart has still to be found.

Eight Scottish radio stations have been broadcasting their own combined airplay and sales based chart as an interim measure.

But the stations and the SRIA both agree that once the CIN chart is running it will be the "official" Scots chart.

"We are delighted that we now have the OK for the big move forward," says SRIA chairman Robin Morton.

Morton says Scottish retailers want the Scottish Gallup chart as soon as possible to use as a buying guide.

## BPI delays decision on new boss

The BPI Council has deferred a decision on its new chairman, blaming delays on Christmas and the Gulf war.

But current chairman Terry Ellis stresses that a decision will be taken by the middle of March.

Nominations for the position were due at Wednesday's council meeting but Ellis says: "Having lost some time over Christmas and what with the Gulf war, people have not had a chance to think about it."

The surprise decision to de-

fer nominations must cast doubt on the chances of PolyGram chairman Maurice Oberstein taking the job. Oberstein had been considered favourite.

Another meeting is being held on February 28, when nominations are expected. Then, on March 15, a decision will be taken either to elect a candidate or go for a full-time chairman.

Although Ellis personally argues that the chairman's job is a full-time post, he says:

"The council would rather have an industry figure and would feel uncomfortable with someone outside the industry unless they felt there was no one from within the body who they felt was able to do it."

The BPI Council decided before Christmas to press ahead with the appointment of a new chairman earlier than the normal July deadline to prepare for the Copyright Tribunal hearing which will adjudicate on the BPI's dispute with the MCPS.

## Perry takes the Classical Brits hot-seat

EMI's Rupert Perry is taking over the chairmanship of the controversial committee planning to set up a classical version of the Brits Awards.

The EMI managing director replaces Sony Music director Jonathan Morrish who had chaired the BPI committee since its inaugural meeting.

The move comes after continued disagreements over the plans to hold a classical event separate from the main Brits Awards. Insiders suggest there has been conflict between those who want to popularise classical music and those who want to popularise classical music.

"The BPI council wants the

committee to move on to a second phase now," says the BPI's PR director Jeremy Silver.

New members on the committee are Virgin Classics managing director Simon Foster and Gramophone managing editor Chris Pollard. BMG/RCA general manager Michael Deacon will also attend.

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## Guns fear shuts down Hacienda

Top Manchester venue The Hacienda has closed because the owners could not guarantee someone would not be killed at the club.

The club's owners — Factory Records and New Order — barred the doors to the club on Wednesday.

The move came after a bouncer was threatened with a gun last weekend. The incident was the result of a confrontation between "unwanted elements" at the club and a new security company, a club insider says.

Factory managing director Anthony Wilson told *Musical Week*: "We couldn't open up this Wednesday night knowing we haven't got the security to guarantee nobody would die."

Although there were two bids for the club on Friday, the club is not up for sale, he stresses. He says he hopes it will reopen within a couple of months, but it could remain closed as long as a year while the management tries to get the security right.

The Hacienda has been subject to persistent police attempts to remove its licence because of alleged drug use on the premises. Magistrates gave it a six-month reprieve only last month.

## Blackburn to host Awards

Capital Gold DJ Tony Blackburn is to present this year's *Music Week Awards*.

Blackburn is a veteran of the industry's annual awards, having presented it successfully three times before.

Now, by popular demand, he is to make a return performance in the Great Room of the Grosvenor House Hotel for the February 25 ceremony.

Retailer copies of this issue of *Musical Week* containing voting forms for Best Distributor of the Year. The rest contain nomination forms for Outstanding Contribution to Live Music.

Tickets for the awards cost £95 each (including VAT). Companies which wish to take less than a whole table of 10 or 12 seats, but want to check on their table partners can take advantage of a "dating agency" service run by the organisers.

Further information and tickets are available from EMS, 15 Soho Square, London W1V 5FB. Tel: 071-437 3665. Fax: 071-287 9223.

# WEA's A&R hunt ends at Geffen

WEA Records has hired the man who discovered Madonna to fill its vacant A&R hot-seat. Michael Rosenblatt, 33, was previously East Coast vice-president of A&R for Geffen Records in the US.

It was Rosenblatt, then working as personal assistant to Sire Records chief Seymour Stein, who found Madonna in New York's Dantereria club in 1982.

In 1983, Rosenblatt moved from Sire to MCA where he signed Bronski Beat. He joined Geffen — where his father, Ed, is president — in 1985.

He is now WEA's senior UK A&R executive working directly to managing director Jeremy Marsh.

Marsh says the appointment completes the reorganisation he began when he arrived from A&V a year ago.

"We saw an awful lot of people," he says, "but came to the conclusion that we should wait until we found the right person."

He denies the fact he has hired an American is a reflection of a lack of UK A&R talent. "It's very important not to do the same thing over and over again," he says. "I'm using an outside resource to further the cause of UK acts."

Rosenblatt declares himself a committed Anglophile, and has signed a series of UK acts to US and Canadian deals. His last signing at Geffen was Fac-

tory Records act Northside.

"Coming to England is one of the things which makes this job so appealing," he says.

He will work alongside WEA's other A&R sources at affiliated labels Eternal, Bronze, ZTT, Blanco Y Negro and Red Dot. These will continue to report directly to Marsh.

There is no immediate pressure on Rosenblatt to increase the size of WEA's 10-strong UK roster, says Marsh. The label has signed two acts directly during the year it has been without an A&R chief. Rosenblatt says he has wide-ranging tastes, but says he is keen to sign a modern mainstream pop act.

## Hype row man: 'Sun duped me'

The man at the centre of the Sun's alleged chart hype scandal now claims he was duped by the newspaper.

Alan Battle, owner of the Music Sounds shop in Dunstable, says he had no idea that Chris Hughes, who wrote the article, was a Sun journalist until just before the piece went to print.

Battle says he believed Hughes to be a "prospective purchaser" of the Music Sounds store. He says Hughes contacted him as a result of an advertisement to sell the shop just before Christmas.

Hughes was "given the run of the shop" to see whether or not he might be interested in buying the business as a going concern, he says.

Both Hughes and the Sun refuse to comment on the article.

Battle admits to being on the stop lists of certain record companies. Gallup now says the "unusual sales patterns" it detected at the store were simply a result of sales being so low.

Battle denies suggestions that he is uncreditworthy. "We have never had any stock given to Music Sounds at a reduced price other than the normal deals offered by record companies," he says.

Battle says he has co-operated fully with Gallup's investigation into the "exposé".

Last week Gallup dismissed the article as "extremely flimsy".

## Ace ups price of dying vinyl

Vinyl is unlikely to live out the next two years according to reissues specialist Ace.

The company still offers vinyl as a format for the hardened record collector, but is now pricing it at a premium.

Title in the Ace Limited Edition series so far consist of three multi-artist compilations of blues and country. All have dealer prices of £6.08 with a recommended retail price of £9.99. Mainstream pop albums still available on vinyl generally have a dealer price of about £4.30.

"These are aimed fairly and squarely at the serious collectors," says Ace's Chris Popham. "We will continue to press some vinyl as long as there is a demand, but I don't see it lasting as a format much longer than 18 months."

"You could call these titles a brick in the wall propping up the life of vinyl, but many who have been collecting records since the Fifties are vinyl junkies."

Popham says Limited Edition vinyl will be limited to 1,500 pressings per title.



## EMI unveils son of Now

EMI — a partner in the consortium which produces the Now compilations — is launching its own brand into the market. But it says there is no conflict with Now, which it produces with PolyGram and Virgin.

Awesome! comprises 20 chart hits with a distinct dance and indie bent. EMI head of strategic marketing Barry McCann says the album is aimed at a very young audience — eight to 13 year olds.

"There is absolutely no way we would be replacing the Now series," says McCann. "This compilation is more like a trailer to the next Now release which will be in a matter of weeks."

McCann says the Now buyer is generally looking for familiar artists. But the Awesome! compilation gives the same audience the chance to familiarise themselves with debut hits from artists such as Soho, 2 In A Room and A Tribe Called Quest. Follow-up releases and hits from such artists can then be put on subsequent Now albums.



While Radio One has undeniably become "more commercial" over the past year — head of music Chris Lyckett's decision to poach his successor Paul Robinson from Chiltern Radio being a prime example — it is all too aware that it is walking a tightrope.

It is damned if it is not commercial enough; if it is too commercial, it merely provides even more reasons for the privatisation it is trying to avoid.

Nevertheless, there is something decidedly peculiar about Lyckett's revelation that he is considering dropping the singles playlist.

It sounds like nothing less than an attempt to steal the clothes of Rock FM, the consortium which lobbied hard to be allowed to run an albums-based AOR station.

If that is what this is, it misses the point: you simply do not respond to a competitor by aping it.

The Rock FM-style albums format can surely only work if there is a Radio One singles format to differentiate itself from.

Radio One will remain for the foreseeable future Britain's only national pop/rock station. In which case it seems perverse for it to respond to something which doesn't exist.

On a superficial level, the relatively low sales figures for singles compared with those for albums make the argument for albums-based radio persuasive.

However, it is extremely doubtful whether as many albums would be sold if there were no singles to promote them.

Radio One does not need to ditch the single in order to justify its existence.

On the contrary, it would do well to make its day-time output even more singles orientated, in order to expose the new acts British music so urgently needs.

Steve Redmond

# New drive to unearth talent



I was going to devote my allotted words in this Opinion column to some pompous broadside against the major record companies and their high stake, hot-housing approach to fledgling talent (metaphors mixed already).

Then the Gulf war broke out and we edited the gunfire from the opening of 3 A.M. Eternal.

Were we doing this to win some brownie points with the producers of Radio One?

Or were we doing it in a fit of born-again outrage at the way popular music has capitalised on the safe and easy glamour that the images of war and violence lends it, from Woody Guthrie's This Machine Kills to Public Enemy's My Uzzi Weighs A Ton?

Whatever the reasons, while grandmothers, children and stray dogs were being bombed to bits half-way round the world, we were wallowing in some self righteous guilt, collecting brownie points and battling it out with the almighty Freddie Mercury, a cartoon character and some wiggling bathing beauties for the number one slot.

A t five to seven on Sunday January 27 we won the weekly race. It was only then that I realised that not only did we not have an album to release in the next two weeks, we had no idea how to put a major album campaign together.

In my opinion, groups like us should not be allowed to have their own labels and get to number one without having any notion of how to exploit the situation.

The job should be left to professionals and we should be banished to the indie chart where we belong.

*Bill Drummond is vice-president of I.K.F. Communications and author of The Manual (How To Have A Number One The Easy Way).*

A unique national talent competition is offering unknown bands and artists the chance of sure-fire success.

A high profile career launch is the first prize in the Hit The Right Note contest, launched by London music venue The Mean Fiddler together with Our Price Music, Radio One and Polydor to tackle a dearth of new, up-and-coming talent in the industry.

The winner will scoop a record and publishing deal with Polydor, live shows at the Mean Fiddler, national promotion through Our Price and Radio One, £1,000 cash and a gold-plated microphone.

BPI chairman Terry Ellis, who is also backing the scheme, says: "An initiative like this is very important. It is vital that we give the impression to undiscovered tal-

ents that we are looking for new artists."

The scheme is the brainchild of Mean Fiddler promoter Neil Pengelly, who says: "Night after night we were seeing great new acts coming into the venue, but because of the blinkered vision of the industry they were getting nowhere."

After approaching Polydor to back the contest, Radio One and Our Price also added their backing to the scheme.

Radio One controller Johnny Beurling says: "Everyone has been talking about the lack of new artists coming through over the last year. This is a unique four-pronged attempt to tackle that problem combining the four sides of the industry."

Although the heats will be judged by a panel of industry

figures, as well as singer/songwriters and producers, listeners to Radio One and Our Price customers will be invited to vote on the final winner.

Our Price buying and marketing director Tony Bennett says: "It will be great for the winner. They will have a very good chance of succeeding because they will have been voted as winners by the public, the people who buy the records."

"There is no doubt there has been a shortage of good new talent coming through and this is a great way to address that problem."

Polydor Records' managing director David Mann says the deals offered to the winner will be based on standard contracts.

The only conditions of entering the competition are that

the acts are not under any existing publishing or recording contract. Each applicant must submit a cassette of two songs they have written and must be able to perform live without the use of backing tracks.

Entry forms are available from Our Price stores and the Mean Fiddler and tapes must be in by March 15. Heats will run throughout April leading up to the semi-finals and final in May, with the final also broadcast on Radio One.

All final finalists will also record a demo at a professional recording studio and will have their tracks featured on Radio One and in Our Price stores. Members of the public will be able to vote on a charity phone-line or on voting forms in the *Radio Times* or from Our Price stores.

## Telstar to release Brits LP

Telstar is releasing the official Brits Awards album for the second year, but a decision on another Brits single has yet to be made.

The compilation specialist has turned the project around in less than a month ready for release today (February 4).

TV advertising is scheduled to break this Wednesday — six days before the awards are screened.

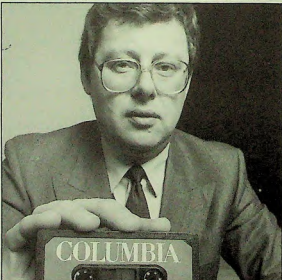
The album comprises tracks from a cross section of nominees from Deee-Lite to Elton John.

"We have tried to include an

act representing each category. Then we had to make our own guesses as to who might win," says Telstar creative director Neil Palmer.

Following the success of 1990's Brits single by producer Jonathan King, the BPI, record companies and King himself are currently discussing whether to go ahead with the exercise. King is reported to be keen to repeat the concept.

Telstar's video arm has clinched the rights to two Brits Awards videos. Last year the accompanying video was distributed by Wienerworld.



A new era at Sony Music begins this week with its first product on the Columbia label previously owned by EMI. Tim Bowen (above) will head the new label which already has its first re-labelled product in the shops, including The Byrds Greatest Hits and new singles from New Kids On The Block and Harry Connick Jr. Meanwhile, Sony Music Operations has ended vinyl production at its Aylesbury complex. The space is being used for video duplication, with the machinery up and running by September. The last vinyl record to come off the presses was the Motorhead album 1916. All future vinyl will be shipped from Sony's plant in Holland.

## Our Price turnover up as unit sales fall

Our Price Music is maintaining turnover despite a drop in unit sales.

Half-year figures for parent W H Smith show Our Price's turnover was 5.9 per cent higher in the six-month period to December 1, 1990 than for the same period for the previous year.

The company refuses to break down its figures.

The group increased trading profits on retailing by 3.4 per cent to £36.5m, on sales up 8.5 per cent to £542.4m.

Overall the group's pre-tax profits were down 7.4 per cent to £34.9m, on sales down 8.3 per cent to £396m. This follows its decision to merge its Do It All DIY chain with Boots' Paisley.

Chairman Sir Simon Hornby blamed the group's drop in volume of sales on the slow increase in CD player penetration into UK homes along with a lack of good new album releases.

The video sell through mar-

ket continues to be buoyant, however, both in Our Price Video stores and W H Smith outlets, says Hornby, who describes trade as "steaming along".

City analysts predict a drop in 1991 group profits of 4.8 per cent to £82m.

Hornby blames the Gulf war as well as the general economic recession for the downturn in results along with a "great uncertainty for trading during the next few months".

However, the Christmas sales period was described as "really quite good" by Hornby and January's trade was good in the first week before the war, but dropped once hostilities broke out.

Hornby would not predict figures for music based business in 1991.

But he says: "The music retail trade is normally recession-proof and I think that is still the case in spite of current trading difficulties."

## TV encore for Orchestra!

Classical music is to get wider exposure on TV with a sequel to Channel Four's *Orchestra!* and a new series on opera, writes *Nicolas Soames*.

The move comes as the first series of *Orchestra!* — featuring Sir Georg Solti and Dudley Moore — reached its highest audience figures of more than 1m.

"We are discussing a sequel at the moment, following the nature of *Orchestra!* but concentrating more on soloists,"

says Malcolm Gerrie, director of Initial Films and Television, which produces the Channel Four series.

Initial is also linking up with Mark McCormack's IMG with top IMG artists such as Plácido Domingo and Kiri Te Kanawa featuring in high-profile TV specials.

"IMG is keen to get into major TV and it has appointed Initial to look after its TV productions for major events," says Gerrie.

## Dino moves into A&R to launch label

Compilations specialist Dino Entertainment is launching a label to sign new artists.

Dino, which was set-up in the UK two years ago by former K-tel director Raymond Kives and Marc Rosenfield of Dino US, wants to broaden its catalogue to include new talent.

The new label, Pump Records, is already successful in the US with a Top 10 single from Timmy T and the UK arm of Dino aims to build on that.

"The US company has developed a number of artists and it makes sense, now that we have some credibility in the UK, to enter into frontline product here," says Rosenfield. "We were made offers by the majors for the product but we decided to make a go of it ourselves," he adds.

The UK arm of Pump will release product from two of the US company's signings. "We want to establish the label here first and then maybe within the year we will start signing UK acts," he says.

## Two labels quit Pacific for Pinnacle

The Non Fiction and Desire labels are quitting Pacific distribution after two years to go with Pinnacle.

Managing director of the two labels, Chris Parry, says he made the move for the sake of Non Fiction, which specialises in guitar-based indie bands.

"We have been very happy with the work that Pacific has done for us on Desire. However, we feel that Pinnacle will be more effective for us with the Non Fiction product," he says.

# Watson goes global

MCA Records has appointed Stuart Watson as senior vice-president of its international division.

The former vice-president will take over all MCA's international operations outside the UK and North America as the company expands its international HQ in London.

Watson, 40, will also oversee implementation of MCA's new international distribution and licensing agreement with BMG which he says is key to MCA's increasing expansion internationally.

He says: "MCA's international turnover has grown seven-fold since 1984.

"Everybody is now realising that the international side of the business makes up two-thirds of the world's income and because of that, integrated multi-territory marketing is more and more crucial."

Watson has been with MCA for 15 years, becoming managing director of the UK division in 1980 and joining the inter-



Watson: world view

national side of the company in 1984, at the beginning of the company's licensing deal with WEA.

The licensing deal with BMG, which comes into effect on April 1, affects all territories outside North America apart from the UK, Germany, and Japan. BMG has taken on distribution for MCA in the UK.

Watson will also oversee MCA's new wholly-owned German company and the Japan-

ese company MCA—Victor, being formed together with Victor Company of Japan (JVC) and Victor Musical Industries (VMI).

As part of the restructuring of MCA International's London office Chris Griffin joins as director of international marketing.

Currently general manager, international, of Virgin Records he takes up his new post on February 11.

Watson says the arrival of Griffin will free him to concentrate on the setting up of the German company and give MCA greater control over marketing and promotion in individual international territories.

A finance director and an additional administration manager are also to be appointed for the London office.

The changes at MCA aim to give it a stronger base from which to develop some of the company's established acts on a world-wide basis.

## Catalogue loss may hinder Olympia sale

Classical label Olympia's search for a new owner has been hit by the loss of a prestigious catalogue.

Since being put up for sale last month by owner Disctronics, Olympia has suffered the loss of licensing for the Soviet state company Melodiya which has gone to French distributor Vogue.

Olympia built its initial reputation on the Melodiya recordings. But Francis Wilson, managing director and founder of Olympia, says the two CD set of Tchaikovsky's Suites with the USSR Academic Symphony Orchestra under Svetlanov which comes out

this month will be the last.

"Melodiya is not licensing anything more to us," says Wilson. "But Melodiya is not the only source of recordings from the Soviet Union." He expects to license recordings from the Soviet export company, Mezhduarodnaya Kniga.

Elliott also revealed that he has signed a new distribution agreement for the UK, Channel Classics, the new Dutch company with select early music recordings and the works from Theresienstadt Concentration Camp, will be available in the UK from March 1.

## PolyGram raises £100m to cover takeover costs

PolyGram is raising about £101m (\$200m) to replace the cash written off as goodwill through the acquisition of Island and A&M.

The money has been raised through a private issue of Mandatorily Exchangeable Subordinated Notes with institutional investors in the US, Europe and Japan. The notes are a form of bond, paying interest and maturing in 20 years.

When it bought Island and A&M, PolyGram wrote off the value of the two brand names. The notes issue is intended to re-establish the shareholders' equity lost, says Jan Cook, PolyGram executive vice president.

Sony Music is investing around £1m in the £2m theatrical production *Matador*, starring Stephanie Powers, which opens on April 16. The album will be re-released and a new cast version recorded.

Virgin has promoted head of radio Tony Barker to head of promotion. He replaces Nick Godwyn who left to join RCA.

Choice FM is disputing its latest JICRAR listening figures. The south London soul radio station has complained about the sampling points used for the research.

BMG Records's offices in south west London were broken into last week. It is believed an amount of stereo, video and computer equipment was taken. The police are investigating.

PR company Rogers & Cowan has lost another of its directors. Richard Dennis has quit the company to join former R & C director Alan Edwards' Poole Edwards publicity company.

Umbrella, the association of independent record labels, holds its AGM today (February 4). The meeting is at the Albert Bar & Brasserie in London's Kings Cross. New council members are to be elected.

Last week's total of 24 new entries in the Top 75 was the highest since last May's record-setting 25.

Yello vocalist Dieter Meier is launching his own record label Solid Pleasure from the offices of his management, Spidercom, in London.

Former Video Collection International head of programming Mike Diprose has joined BBC Enterprises Home Entertainment as head of marketing.

# The music week Awards

1990

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# Letting buy -

Long regarded as the used car salesmen of the music business, concert promoters claim corruption is a thing of the past. But has the industry cleaned up its act or are the duckers and divers still out there? Paula McGinley finds out

In December, more than 5,000 Gary Glitter fans were deprived of their festive knees-up by a fierce blizzard.

While Glitter strutted his stuff to a half-empty NEC, blocked roads around Birmingham meant most ticket-holders were stranded at home.

Promoter Jef Hanlon took the difficult decision to go ahead with the Gangshow and was subsequently accused of ripping off the fans, even though extra dates and refunds were offered to those who missed Glitter's performances. Hanlon claims that, far from raking in the profits from a defenceless public, he lost money on the shows.

It is no surprise that there was little sympathy for Hanlon's plight.

Concert promoters are not regarded as outstanding ambassadors for the music industry. Instead they are its used car salesmen, invariably stereotyped as plump, mohair-suited wheelers and dealers named Barry.

Promoters are lumbered with tales of their forebears cheating on expenses, arranging disadvantageous buy-ons, running off with the takings or duping the public.

"The business was soured by corrupt promoters in the Sixties and Seventies who had a reputation for stealing," reckons John Giddings, MD of Solo.

And the Nineties have yet to shake off the horror stories. Mike Farnell, tour manager for the New Fast Automatic Daffodils, says he has come across many promoters who have provided poor PAs and inefficient lights, fiddled expenses and failed to offer so much as a cup of tea to the band. "A new band is at their mercy," he says.

Record companies either tolerate promoters as a necessary evil — one managing director, who wishes to remain anonymous, calls them the "scum of the earth" — or appreciate the effect that a successful tour can have on record sales.

But as ducking and diving still the hallmark of the concert promotion business in these days of huge stadiums and world-wide tours?

David Donald, A&R manager at RCA, says few promoters cook the books these days, although some are guilty of cutting corners when it comes to safety and security.

The promoters' own defence is that the vilification of them owes more to the past than the present.

They maintain that a once-amateurish business has matured and adopted a more professional ethos. It has had to in order to deal with the new breed of commercially-aware artists equipped with tour managers and accountants.

"In the old days the promoter received 90 per cent and the artist came away with 10 per cent," says Mel Bush. "Now that has reversed. It's the promoter who takes the lowest percentage."

The colossal finances behind many of today's tours has fuelled the popular myth that promoters are greedily coining it at the expense of impecunious youngsters. There is no doubt that there is big money at stake these days, but the promoter's cut is not as substantial as it appears.

Reduced profit margins have cut the potential reward while increasing the downside risk. A promoter stands to lose everything if a show flops, but will win only 15 per cent of the net takings for a success.

## The main players in 1990

Name	Total number of gigs promoted in 1990*	Including ...	Name	Total number of gigs promoted in 1990*	Including ...
Asgard	56	Level 42, Anita Baker, Hothouse Flowers, Christy Moore	Kennedy Street Enterprises	226	Barry Manilow, Van Morrison, Soul II Soul
Mel Bush Organisation	164	Cliff Richard, The Shadows, David Essex, Santana	Marshall Arts	58	Paul McCartney, Janet Jackson, Tina Turner, Amitabh Bachchan
Barry Clayman Concerts	37	Prince, Nigel Kennedy, John Denver	Phil McIntyre Promotions	289	Iron Maiden, Tears For Fears, Lisa Stansfield, Happy Mondays
Flying Music	198	Gene Pitney, Richard Clayderman, James Galway, Glenn Miller Orchestra	Midland Concert Promotions 17 (MCP)	317	Depeche Mode, INXS, Erasure, The The, Status Quo, John Lennon Tribute, Adamski
Harvey Goldsmith Entertainments	141	Rolling Stones, Madonna, Eric Clapton, New Kids On The Block, Kylie Minogue, Jason Donovan	Metropolis Music	295	Public Enemy, The Fall, Wonder Stuff, The Mission, Dogs D'Amour
International Talent Booking	78	Fleetwood Mac, Cher, Billy Idol	Solo	147	David Bowie, Phil Collins, Stranglers, Runrig, Paul Young, Suzanne Vega

\*Figures do not include overseas gigs or performances other than those given by recording artists

# ons be bygones

"The ridiculously tight profit margins that promoters are entitled to stem from a long-standing belief that they were thieves," says Martin Hopewell, partner at booking agency Primary Talent International.

"Managers and agents have beaten them down and given them little leeway, but they are expected to make huge amounts of money."

Following a series of cancellations and hassles with artists, Irish promoter Jim Aiken once remarked that a promoter is considered a hero up to the stage at which a show breaks even, and thereafter he becomes a thief, a liar and a cheat.

Today Aiken's appraisal is more succinct: "Promoters are the only people without a safety net but there are those who resent us making a profit," he says.

By the time the venue has been paid for — three dates at Wembley Arena can cost about £25,000 — plus production costs, the three per cent PRS levy, advertising, ticket printing, security, catering and numerous other peripherals, there is often not much change at the end of the night.

Paul Fenn, partner at Asgard, says an average show at Hammersmith Odeon could gross £40,000 and the promoter's net earnings may at best be £5,000. But if the show did not live up to expectations, he could lose £10,000-£15,000.

"It's very easy to lose a huge sum of money," he says. "One bad show can knock out the benefits of four or five good ones."

On the whole, promoters report a good year for 1990 despite the sting of recession.

Those promoters who couldn't hold on went under, for example, Paul King's Outlaw Concerts and Byron Orme's BKO Productions. Orme has since reappeared with a new company, BOP, while Paul King has launched Mee & Co.

Promoting is a competitive business, but competition does not necessarily equate with dirty dealing. On the whole artists tend to stick with promoters they know, although when hands come up for general auction as many as six promoters may bid against each other. Increasingly, though, the result may be shared

responsibility for a tour.

"It's a cut-throat business and people do steal acts," says Solo's John Giddings. "Some will go to extraordinary lengths to get business."

Giddings will not reveal the nature of these "extraordinary lengths," but for those in search of a scandal there are frequently new additions to the catalogue of concert promotion myths.

In 1989 tickets for Prince and Phil Collins were advertised nine months ahead of the first dates, sparking an assumption that the promoters were boosting their profits via the accumulated interest on early sales.

"Horse shit!" retorts Harvey Goldsmith. "If you put tickets for George Michael, Prince and Madonna on sale in the same week someone would go bust. The box office holds the cash in trust until the show is over."

But Roger Edwards Wembley's sales and marketing director, is happy to acknowledge that interest is earned from early sales. "It may be a negotiating factor between the venue and the promoter," he says.

If proof is needed of the promoting

fraternity's new-found professionalism look no further than its trade body, the Concert Promoters Association (CPA). Formed in 1996 to successfully fight PRS's attempts to increase its levy from two to six per cent — the result was a rise of a mere one percentage point — the CPA now has 32 members.

Under the chairmanship of Harvey Goldsmith, the CPA is keen to address such issues as safety and ticket touting.

Promoting has come a long way, but there is still some distance to go before vast projects like the 1990 Rolling Stones tour become commonplace. Purchased worldwide by Canadian giant Concert Productions International and promoter Michael Cohl, the tour was sold to 17 local operators who guaranteed ticket sales in their own territories. Such a deal, involving vast sums of money, could only come to fruition under a network of competent, professional promoters.

The used car dealers are fast becoming reputable representatives of the industry.

## The public face of concert promotion

To some he is an egomaniac, to others a genius and to those who don't know him, he is simply the name on their ticket stub — Harvey Goldsmith.

Goldsmith is the larger-than-life public face of concert promotion. While his competitors may be content to sit in the background, Goldsmith believes he should participate in the razzamatazz of showbiz, hence his appearance on stage during the Live Aid finale.

Since first flexing his impresario muscles as social secretary at the Brighton College Of Technology in 1966, Goldsmith has been credited with transforming twice-a-night town hall entertainment into the multi-

million dollar tours of the Eighties and Nineties.

By 1983, Harvey Goldsmith Entertainment was promoting 500 concerts annually and Goldsmith teamed up with Edward Simons to spawn the Allied Entertainment Group.

Today concert promotion is an integral component of the group but not necessarily its most lucrative. "Promotion is an engine for us to spin off into other areas which are profitable," says Goldsmith.

And indeed, although he will not disclose current turnover figures, Companies House reports from 1989 seem to bear this out. According to financial statements for the year ended



September 30 for Harvey Goldsmith Entertainments Limited, the company's turnover came in at £7,553,869 with a loss after tax of £459,684.

With the Allied Group's diversification programme into

film-making and investment, Goldsmith is perhaps no longer at the vanguard of concert promotion, his monopoly having been eroded by companies such as Midland Concert Promotions.

But the name Goldsmith will continue to be synonymous with promotion for some time yet. His voice is still the loudest when it comes to addressing industry issues — and he will fight vociferously for what he believes in.

"I'm not here to take on the role of father figure for all promoters," he says. "But selfishly I take on that role because we need to protect the way music is played and put together."







# music week

# datafile

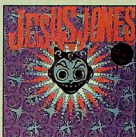
The Information Source for the Music Industry

9 FEBRUARY 1991

## CHART FOCUS

**T**he KLF's 3 A.M. Eternal narrowly survives a challenge to its leadership from the Simpsons' Do The Bartman at the top of the singles chart, and thus survives the ignominy of being the third consecutive number one to spend a mere seven days at the summit — an event last observed in 1968. Expect the Simpsons to be in contention again next week, along with (I Wanna Give You) Devotion and Only You, the first hits of Nomad and Prase.

Lead vocalist on the Prase single is Miriam Stockley; though this is Stockley's first hit in a starring role, she is a well-known session singer, who also contributes vocals to the current Kylie Minogue hit What Do I Have To Do. Kylie accelerates from number 11 to number seven as she strives to maintain her unbroken string of top five hits. Her former PWL stablemate Rick Astley, meanwhile, sees his latest single Cry For Help fall to



number nine, a week after extending his run of consecutive top 10 hits to eight.

Two classic singles return to the chart this week, both because of associations with TV advertisements: Free's Alright Now (Wrigley's Gum), previously a hit in 1970, 1973, 1978 and 1982 (the last two occasions as the lead track on an EP) returns at number 38, and Baby Face Don't Go (Peugeot 205) by Them, a top 10 hit 26 years ago, enters at number 68.

**Iron Maiden's Bring Your Daughter... To The Slaughter**

is one of 13 singles to lose chart status, far fewer than the record-equalling 24 that exited a week ago.

The Maiden single spent just five weeks in the Top 75, the shortest tenure ever by a number one hit.

The sheer quantity of new entries into the Top 75 last week ruined the upwards progress of many records, but two make notable recoveries this week: Gloria Estefan's Coming Out Of The Dark dipped from its debut position of number 28 to number 30, but now recovers to number 25. Jellyfish's The King Is Half Undressed also debuted a fortnight ago, at number 73, and slipped a notch to number 74, but makes a 31 place charge to number 43 this week.

On the album chart, those international bright young things **Jesus Jones** debut at number one with Doubt. Their previous album, 1989's Liquidizer peaked at number 32.

Alan Jones

## ANALYSIS

**R**eports of the death of dance music are clearly somewhat premature, going by the latest CIN singles charts.

Pundits have been suggesting that the tide has been turning against dance since last summer. But the genre accounted for 32 of last week's Top 75 singles chart, and the six highest new entries were all dance tracks, the first time this has happened for six months.

In a typical week in November the Top 20 singles chart boasted just five dance tracks. Last week dance accounted for 12, a huge 60 per cent of the total, and of course included the number one 3A.M. Eternal from The KLF featuring the Children Of The Revolution.

Bob Mitchell, director of dance label Warp, scoffs at those who take a short-term view. "Everyone said dance was dead: now they all think it's back in. People in the industry should take a long-term view and realise



Praise: chart debutants

dance will always come back when there are strong releases," he says.

Savage Records marketing manager Laurence Bouvier says dance's success in taking 43 per cent of last week's Top 75 singles was a side-effect of the seasonal Christmas market.

"I think everyone held off releasing product before Christmas," he says.

"Now, all of a sudden there's a glut of releases which is being reflected in the charts."

Interestingly, some of the

singles now scoring success, notably Nomad's (I Wanna Give You) Devotion, were on release before Christmas, failed to hit ten and have now re-emerged successfully.

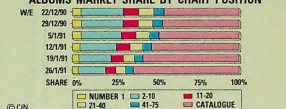
But the most puzzling thing about the current strength of dance, says chart consultant Alan Jones, is that there is no single trend.

Certainly a chart which embraces Enigma's Gregorian chants, the energetic soul of C & C Music Factory and the Simpsons can hardly be accused of being predictable.

## UPDATE

Index of unit sales: 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	76	78	+2%	-14%
Singles	97	98	+1%	+3%
Music Video	83	76	-8%	+14%

## ALBUMS MARKET SHARE BY CHART POSITION



## EVERGREENS

1	Vivaldi Four Seasons	(70)	6	The Best Of UB40 Vol 1	(165)
2	Nigel Kennedy/ECCO, EMI		7	Best Of Eagles	(283)
3	Waking Hours	(52)	8	Eagles, Acoustic	
4	Del Amint, A&M		9	The Best Of Rod Stewart	(63)
5	... But Seriously	(62)	10	Rod Stewart, WEA	
6	Phil Collins, Virgin		11	The Cream Of Eric Clapton	(176)
7	Slippery When Wet	(216)	12	Eric Clapton/Cream, Polydor	
8	Ben Jovi, Vertigo		13	Foreign Affair	(62)
9	Labour Of Love II	(51)	14	Tina Turner, EMI	

Albums must have appeared in the Top 200 Artist Chart for 52 weeks or more. Brackets denote weeks in chart. Compiled by Spotlight Research from Gallup data. Based on Top 200 album charts 31 December 1990 to 25 January 1991.

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**MCA**







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# music week

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## Singles Poster Chart

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Please pull out and display

# TOP 75 SINGLES

## THE OFFICIAL **music** week CHART

<b>1</b>	<b>3 A.M. ETERNAL</b> The KLF/Children Of The Revolution	KLF Communications
<b>2</b>	<b>DO THE BARTMAN</b> The Simpsons	Geffen
<b>3</b>	<b>WIGGLE IT</b> 2 In A Room	SBK
<b>4</b>	<b>(I WANNABE GIVE YOU) DEVOTION</b> Norman featuring MC Miles Freedom	Rumour
<b>5</b>	<b>ONLY YOU</b> Fraise	Epic
<b>6</b>	<b>I BELIEVE</b> ENF	Parlophone
<b>7</b>	<b>WHAT DO I HAVE TO DO</b> Kylie Minogue	PWL
<b>8</b>	<b>HIPPYCHICK</b> Soho	S&M
<b>9</b>	<b>CRY FOR HELP</b> Rick Astley	RCA
<b>10</b>	<b>PLAY THAT FUNKY MUSIC</b> Vanilla Ice	SBK
<b>11</b>	<b>CRAZY</b> Seal	ZTT
<b>12</b>	<b>INNUENDO</b> Queen	Parlophone
<b>13</b>	<b>SADNESS PART 1</b> Enigma	Virgin International
<b>14</b>	<b>GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)</b> C&C Music Factory (feat. Freedom Williams)	Columbia
<b>15</b>	<b>GET HERE</b> Oleta Adams	Fontana
<b>16</b>	<b>MERCY MERCY ME! WANT YOU</b> Robert Palmer	EMI
<b>17</b>	<b>GAMES</b> New Kids On The Block	Columbia
<b>18</b>	<b>CAN I KICK IT?</b> A Tribe Called Quest	Jive
<b>19</b>	<b>I CAN'T TAKE THE POWER</b> Off-Shore	Columbia
<b>20</b>	<b>SENSITIVITY</b> Babyn Tiesant	MCA
<b>21</b>	<b>G.L.A.D.</b> Kim Appleyby	Parlophone
<b>22</b>	<b>YOU GOT THE LOVE</b> The Source featuring Canal Station	Turbulence

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<b>36</b>	<b>ICE ICE BABY *</b> Vanilla Ice	SBK
<b>37</b>	<b>EVERY BEAT OF THE HEART</b> The Backstreet Children	Virgin
<b>38</b>	<b>GOOD TIMES</b> Jimmy Barnes & INXS	Atlantic
<b>39</b>	<b>ALL RIGHT NOW</b> Free	Island
<b>40</b>	<b>SOMEDAY</b> Mariah Carey	Columbia
<b>41</b>	<b>BEAUTIFUL LOVE</b> Julian Cope	Island
<b>42</b>	<b>INTERNATIONAL BRIGHT YOUNG THING</b> Jesus Jones	Food
<b>43</b>	<b>THE KING IS HALF UNDRESSED</b> Jellyfish	Charisma US
<b>44</b>	<b>LOVE BEARS ITS UGLY HEAD</b> Living Colour	Epic
<b>45</b>	<b>CRAZY</b> Patsy Cline	MCA
<b>46</b>	<b>THINKIN' ABOUT YOUR BODY</b> 2 Mad	Big Life
<b>47</b>	<b>WHICH WAY SHOULD I JUMP?</b> The Milltown Brothers	A&M
<b>48</b>	<b>I'M NOT IN LOVE</b> Will To Power	Epic
<b>49</b>	<b>THE WAY YOU DO THE THINGS YOU DO</b> U2	DEP Int.
<b>50</b>	<b>PREACHER MAN</b> Bananarama	London
<b>51</b>	<b>MY HEART, THE BEAT</b> D-Share	Cooltempo
<b>52</b>	<b>ALL TRUE MAN</b> Alexander O'Neal	Taku
<b>53</b>	<b>HOMICIDE/EXORCIST</b> Shades Of Rhythm	ZTT
<b>54</b>	<b>BABY DON'T CRY</b> Lalah Hathaway	Virgin America
<b>55</b>	<b>THE WAGON</b> Dinosaur Jr.	Blanco Y Negro
<b>56</b>	<b>DON'T QUIT</b> Caron Wheeler	RCA
<b>57</b>	<b>IT'S TOO LATE</b> Quartz introducing Dina Carroll	Mercury
<b>58</b>	<b>DEDICATION</b> Thin Lizzy	Vertigo
<b>59</b>	<b>IF THIS IS LOVE</b> J.J.	Columbia
<b>60</b>	<b>MISS AMERICA</b> The Big Bad John	East West
<b>61</b>	<b>THE STYLE</b> The Jacksons	Capitol
<b>62</b>	<b>MUST BEE THE MUSIC</b> Krug Band featuring Michele	Tony Danza
<b>63</b>		Prima



# music week

The Business Magazine for the Music Industry 22 DECEMBER 1999 \$2.25

## Tape tonic for the troops

Germany's 1999 record companies have rallied to the aid of the Red Cross, donating more than \$200 million to help the military engage in war Christmas.

The companies have a week-long campaign to raise money for the Red Cross and other relief organizations. The campaign is led by the German music industry's largest trade association, the German Music Industry Association (GEMA).

Some of the 1999 efforts have been funded by special releases that benefit disaster relief. The German music industry has donated more than \$200 million to help the military engage in war Christmas.

The companies have a week-long campaign to raise money for the Red Cross and other relief organizations. The campaign is led by the German music industry's largest trade association, the German Music Industry Association (GEMA).

## Legal row silences Roses



Roseanne Barr has been sued by her record label for allegedly releasing an album without their approval. The lawsuit is the latest in a series of legal battles between the singer and her former label, Atlantic.

Barr claims that Atlantic forced her to release the album "The Streets" without their approval. She says that the label withheld promotional support and that she was forced to tour on her own.

## BPI plans Brits gifts for new acts

The British Phonographic Industry (BPI) is planning to give new acts a gift of £100,000 to help them promote their music. The gift will be in the form of a marketing budget.

The BPI says that the gift will be given to acts that have released a new album in the last 12 months. The gift will be given to acts that have not yet achieved a gold or platinum album.

## New Year's resolutions

Released 24th December

**THE SUN**  
 Calling You  
 72:12 CASB CD

**THE ONE TO SING THE BLUES**  
 72:12 CD 3300 PEG DISC

## Majors battle for Bowie as EMI USA deal ends

EMI's deal with Capitol Records has ended, and the major labels are now competing for David Bowie's services. Capitol is offering Bowie a new contract, but EMI is also making a bid.

Bowie is currently on hiatus, and his next album is expected to be released in early 2000. The labels are offering him different terms, including advances and marketing support.

## ALWAYS THE SUN

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10	1 DONNA MAKE YOU SWEAT	Cher	30	REDEY MERCY ME I WANT YOU	Cher
11	1 OUTSTANDING	Kenny Rogers	31	MUST BEE THE MUSIC	King Bee featuring Michelle
12	1 BONEYARD	Lita Ford	32	CRY FOR HELP	Rock Agency
13	1 SENSITIVITY	Lita Ford	33	IT'S TOO LATE	Rock Agency
14	1 SUMMERS MAGIC	Mark Summers	34	GET HER	Mark Summers
15	1 CRAZY	Soul	35	LOVE IS THE MESSAGE	Love Is The Message MC Noise
16	1 WHAT DO I HAVE TO DO	Donna Summer	36	FORGET ME NOTS	Donna Summer
17	1 INNUENDO	Queen	37	NEW I WILL LOVE	Jeffery Lee Pierce
18	1 I CAN'T TAKE THE POWER	Off Shore	38	NEW TINGLE	That Perfect Emotions
19	1 SADNESS PART 1	Enigma	39	1 THE BEE	The Bee
20	1 PLAN THAT FUNKY MUSIC	Van Halen	40	1 ALL TOGETHER NOW	The All Together Now

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24	OUTSTANDING	Kenny Rogers
25	COMING OUT OF THE DARK	Gloria Estefan
26	[I've Had] THE TIME OF MY LIFE	[I've Had] Medley & Jennifer Warnes
27	SUMMERS MAGIC	Mark Summers
28	SUMMER RAIN	Berinda Costelloe
29	ALL TOGETHER NOW	The Farm
30	BLUE HOTEL	Chris Isaak
31	THE GREASE MEGAMIX	John Travolta/Olivia Newton John
32	SMALLTOWN BOY (1991 REMIX)	Jimmy Somerville with Bronski Beat
33	ALL THE MAN THAT I NEED	Whitney Houston
34	FORGET ME NOTS	Torque 'N' Cheek
35	BONEYARD	Little Angels



take a rest

### THE SINGLE

22" and CD include "Just to get a rep" and "Who's gonna take the weight" out next week



capitol.230

## TOP 75 SINGLES

THE OFFICIAL **music week** CHART

<b>1</b>	<b>3 A.M. ETERNAL</b> The KLF/Children Of The Revolution. KLF Communications	
<b>2</b>	<b>DO THE BARTMAN</b> The Simpsons	Geffen
<b>3</b>	<b>WIGGLE IT</b> 2 In A Room	SBK
<b>4</b>	<b>(I WANNA GIVE YOU) DEVOTION</b> Nomad featuring MC Mike Freedom	Rumour
<b>5</b>	<b>ONLY YOU</b> Praske	Epic
<b>6</b>	<b>I BELIEVE</b> EMF	Parlophone
<b>7</b>	<b>WHAT DO I HAVE TO DO</b> Kylie Minogue	P
<b>8</b>	<b>HIPPYCHICK</b> Soho	SI
<b>9</b>	<b>CRY FOR HELP</b> Rick Astley	R
<b>10</b>	<b>PLAY THAT FUNKY MUSIC</b> Vanilla Ice	S
<b>11</b>	<b>CRAZY</b> Seal	Z
<b>12</b>	<b>INNUENDO</b> Cusein	Parlophone
<b>13</b>	<b>SADNESS PART 1</b> Enigma	Virgin Intermation
<b>14</b>	<b>GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)</b> C&C Music Factory (feat. Freedom Williams)	Virgin Intermation Columbia
<b>15</b>	<b>GET HERE</b> Oleta Adams	Fennel
<b>16</b>	<b>MERCY MERCY ME-I WANT YOU</b> Robert Palmer	EA
<b>17</b>	<b>GAMES</b> New Kids On The Block	Columbia
<b>18</b>	<b>CAN I KICK IT?</b> A Tribe Called Quest	Jive
<b>19</b>	<b>I CAN'T TAKE THE POWER</b> Off-Shore	Columbia
<b>20</b>	<b>SENSITIVITY</b> Ralph Tresvant	MCA
<b>21</b>	<b>GLAD</b> Kim Appleby	Parlophone
<b>22</b>	<b>YOU GOT THE LOVE</b> The Source featuring Gand Station	Turbulence

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<b>46</b>	<b>THINKIN' ABOUT YOUR BODY</b> 2 Mad	MCA
<b>47</b>	<b>WHICH WAY SHOULD I HUMP?</b>	Big Life

# music week

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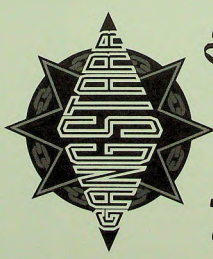
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9	CAN I KICK IT?	A Tribe Called Quest	29	G.L.A.D.	Kim Appleby
10	GONNA MAKE YOU SWEAT	Boyz n the Bunch	30	MERCY, MERCY! WE WANT YOU	King Bebe featuring Michale
11	OUTSTANDING	Kenney Thomas	31	MUST BEE THE MUSIC	King Bebe featuring Michale
12	BONEYARD	Little Angels	32	CRY FOR HELP	Rick Ashley
13	SENSITIVITY	Rag'n' Brew'n	33	IT'S TOO LATE	Quartet introducing Sha Carroll
14	SUMMERS MAGIC	Summers	34	GET HERE	Quartet introducing Sha Carroll
15	CRAZY	Soul	35	LOVE IS THE MESSAGE	Love featuring MC Neke
16	WHAT DO I HAVE TO DO	Kylic Mangano	36	FORGET ME NOTS	Tongue 'N' Cheek
17	INNUENDO	Queen	37	BEAUTIFUL LOVE	Jubilee Copé
18	GUN'T TAKE THE POWER	Queen	38	THE SINGLE	Janet Emerson
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23	Mistresses	Mercuries
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28	SUMMER RAIN	Belinda Carlisle
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30	BLUE HOTEL	Chris Isaak
31	THE GREASE MEGAMIX	John Travolta/Olivia Newton John
32	SMALLTOWN BOY (1991 REMIX)	Jimmy Somerville with Bronski Beat
33	ALL THE MAN THAT I NEED	Whitney Houston
34	FORGET ME NOTS	Tongue 'N' Cheek
35	BONEYARD	Little Angels



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12" and CD include "Just to get a rep" and "who's gonna take the weight" out next week



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# TOP 75 SINGLES

## THE OFFICIAL music week

## CHART

1	3 A.M. ETERNAL The KLF/Children Of The Revolution	KLF Communications
2	DO THE BARTMAN The Simpsons	Geffen
3	WIGGLE IT Zin A Room	SBK
4	(I WANNA GIVE YOU) DEVOTION Norma featuring MC Mikee Freedom	Rumour
5	ONLY YOU Praise	Epic
6	I BELIEVE EMF	Parlophone
7	WHAT DO I HAVE TO DO Kylie Minogue	PWL
8	HIPPOCHICK Soho	SBK
9	CRY FOR HELP Rick Astley	RCF
10	PLAY THAT FUNKY MUSIC Vanilla Ice	SBK
11	CRAZY ○ Seal	ZTT
12	INNUENDO Queen	Parlophone
13	SADNESS PART 1 ○ Enigma	Virgin Interscans
14	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW) C&C Music Factory (feat. Freedom Williams)	Columbia
15	GET HERE Oleta Adams	Fontana
16	MERCY MERCY ME-I WANT YOU Robert Palmer	EM
17	NEW GAMES New Kids On The Block	Columbia
18	CAN I KICK IT? A Tribe Called Quest	Jive
19	I CAN'T TAKE THE POWER Off-Shore	Columbia
20	SENSITIVITY Ralph Tresvant	MCJ
21	NEW GLAD Kim Appleby	Parlophone
22	YOU GOT THE LOVE The Source featuring Cam'Di Station	Trustone



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36 ICE ICE BABY \*

SBK  
Vanilla Ice

37 EVERY BEAT OF THE HEART

Virgin  
The Railway Children

38 GOOD TIMES

Atlantic  
Jimmy Barnes & INXS

39 ALL RIGHT NOW

Island  
Free

40 SOMEDAY

Columbia  
Mariah Carey

41 BEAUTIFUL LOVE

Island  
Julian Cope

42 INTERNATIONAL BRIGHT YOUNG THING

Food  
Jesse James

43 THE KING IS HALF UNDERESSED

Christmas US  
Jellyfish

44 LOVE REARS ITS UGLY HEAD

Epic  
Living Colour

45 CRAZY

MCA  
Patsy Cline

# MASTERFILE

Masterfile is the most comprehensive guide to new releases available in the UK, covering every existing recorded format. Masterfile's unique cross-reference and index system makes it the most easily used back catalogue directory around. For instance, even if you only know the name of one track Masterfile can tell you the album name (even if it's on a compilation), record label, catalogue number, distribution company, other available formats, titles of other tracks on the album, writer and producer, date of release, number of weeks in the chart, and even the highest position it reached.

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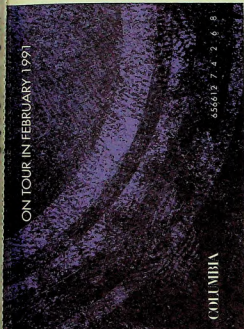
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CHART FEB. 9 MEGA

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64	NEW	JUSTIFY MY LOVE	Virgin
65	53	JUSTIFY MY LOVE Madonna	Sire
66	NEW	LOVE IS THE MESSAGE Love Inc. feat. MC Nuggs	Love
67	NEW	MY LOVE IS A FIRE Donny Osmond	Capitol
68	NEW	BABY PLEASE DON'T GO Them	London
69	NEW	ONLY THE ONES WE LOVE Tanita Tikaram	East West
70	NEW	COUNTING BACKWARDS Throwing Muses	4AD
71	43	MARY HAD A LITTLE BOY Snap	Arista
72	70	JOHNNY PANIC & THE BIBLE OF DREAMS Johnny Panic & The Bible Of Dreams	Fontana
73	53	YOU'VE LOST THAT LOVIN' FEELING The Righteous Brothers	Verve
74	46	SATAN Orbital	ffrr
75	86	THE BEE (REMIX) The Scientist	Kickin



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23	38	THE NIGHT FEV Mikmasters	I.G.
24	31	OUTSTANDING Kenny Thomas	Cooltempo
25	38	COMING OUT OF THE DARK Gloria Estefan	Epic
26	16	(I'VE HAD) THE TIME OF MY LIFE Bill Medley & Jennifer Warnes	RCA
27	35	SUMMERS MAGIC Mark Summers	4th + B way
28	24	SUMMER RAIN Belinda Carlisle	Virgin
29	21	ALL TOGETHER NOW The Firm	Produce
30	45	BLUE HOTEL Chris Isaak	Regista
31	23	THE GRASE MEGAMIX John Travolta/Olivia Newton John	Polydor
32	41	SMALLTOWN BOY (1991 REMIX) Jimmy Somerville with Bronski Beat	London
33	22	ALL THE MAN THAT I NEED Whitney Houston	Arista
34	29	FORGET ME NOTS Tongue 'N' Cheek	Syncope
35	33	BONEYARD Little Angels	Polydor

# TWELVE INCH

- 21 **NEW** WHICH WAY SHOULD I JUMP?  
The Mellowtones Brothers
- 22 **32** HOMICIDE/EXORCIST  
Shades Of Rhythm
- 23 **32** BABY DON'T CRY  
The Jacksons
- 24 **NEW** THINKING ABOUT YOUR BODY  
2 Mad
- 25 **NEW** GAMES  
New Kids On The Block
- 26 **31** THE NIGHT FEVER MEGAMIX  
Barrabas
- 26 **31** MAGIC STYLE  
D-Share
- 28 **31** MY HEART, THE BEAT  
D-Share
- 29 **NEW** G.L.A.D.  
Gloria Estefan
- 30 **17** MESSY SCOT! ME! WANT YOU  
Robert Palmer
- 31 **17** MUST BEE THE MUSIC  
King Bee featuring Michele
- 32 **32** CRY FOR HELP  
Rick Astley
- 33 **33** I'M TOO LATE  
The Firm featuring Dick Carrick
- 34 **34** GET HERE  
Diana Adams
- 35 **NEW** LOVE IS THE MESSAGE  
Love Inc. featuring MC Home
- 36 **31** FORGET ME NOTS  
Julian Cooper
- 37 **NEW** BEAUTIFULL LOVE  
Julian Cooper
- 38 **NEW** TINGLE  
That Percol Emotion
- 39 **31** THE BEE  
The Firm
- 40 **31** ALL TOGETHER NOW  
The Firm
- 1 **3 A** ETERNAL  
The K.L.F.
- 2 **1** (I) WANKA GIVE YOU DEVOTION  
Normal feat. MC Azzaz Freston
- 3 **1** YOU GOT THE LOVE  
Lynsey Sebastian
- 4 **1** WAGGLE IT  
2 In A Room
- 5 **31** ONLY YOU  
Phase
- 6 **1** HAPPYCHICK  
The Strambones
- 7 **11** DO THE BARTMAN  
The Strambones
- 8 **11** I BELIEVE  
EMF
- 9 **1** CAN I KICK IT  
Little Angels
- 10 **4** GONNA MAKE YOU SWEAT  
D.C. feat. Faber Frenchie Williams
- 11 **11** OUTSTANDING  
Kenny Thomas
- 12 **1** BONEYARD  
Little Angels
- 13 **11** SENSITIVITY  
Rhythm Aid
- 14 **11** SUMMERS MAGIC  
Mark Summers
- 15 **11** CRAZY  
Stax
- 16 **11** WHAT DO I HAVE TO DO  
Daren
- 17 **1** INMUENDO  
Daren
- 18 **13** I CAN'T TAKE THE POWER  
Off Shore
- 19 **11** SADNESS PART 1  
Vanilla Ice
- 20 **21** PLAY THAT FUNKY MUSIC  
Vanilla Ice



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# TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist Title	Label	Rank	Artist Title	Label
1	2	3	4	5	6
NEW	11	11	19	8	11
Category/running time	Category/running time	Category/running time	Category/running time	Category/running time	Category/running time
1 <b>NEW</b> MADONNA: Justify My Love/MTV Vogue Video Single/12min	2 11 MADONNA: The Immaculate Collection Compliat.on/55min	3 <b>NEW</b> R.E.M.: Tourfilm Live/1hr 25min	16 19 DANIEL O'DONNELL: Thoughts Of Home Compilation/52min	17 16 QUEEN: At Wembley Live/1hr 15min	18 - 1 THE CARPENTERS: Only ... A&M/PolyGram Video Compilation/55min
4 2 PAVAROTTI/DOMINGO/CARRERAS PolyGram Vid CFV 11122	5 13 PHIL COLLINS: Seriously Live... Virgin VID783	6 <b>NEW</b> MOTLEY CRUE: Dr Feelgood — The Videos Compilation/31min	20 23 BELINDA CARLISLE: Runaway Live Live/1hr	21 - 1 CLIFF RICHARD/SHADOWS: Thank... Live/53min	22 15 HAPPY MONDAYS: Call The Cops Live/1hr
7 5 CLIFF RICHARD: From A Distance Live/2hr 45min	8 4 ELTON JOHN: The Very Best Compilation/1hr 30min	9 6 TINA TURNER: Live From Barcelona Live/1hr 30min	23 17 THE CORRIES: Flower Of Scotland Live/1hr	24 24 THE STRANGLERS: Meninblack 1983-90 Compilation/1hr	25 21 RUNRIG: City Of Lights Live/1hr 32min
10 9 DANIEL O'DONNELL: An Evening With Live/1hr 30min	11 9 LUCIANO PAVAROTTI Music Club/Video Col MC 2003	12 <b>NEW</b> MOSCOW PEACE FESTIVAL: Vol 1 Live/2hr 45min	27 14 BON JOVI: Access All Areas Live/1hr 30min	28 - 1 NEW KIDS ON THE BLOCK: Hangin Tough Live/1hr 30min	29 18 JIMMY SOMERVILLE: Videos 84/90 Compilation/1hr
13 7 NEW KIDS ON THE BLOCK: Step By Step Compilation/55min	14 10 STATUS QUO: Rocking Over The ... Compilation/1hr 25min	15 11 MC HAMMER: Hammer Time Compilation/1hr	30 13 IRON MAIDEN: The First Ten Years Compilation/1hr 15min		

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# TOP 15 VIDEO

Rank	Artist Title	Label
1	2	3
NEW	11	2
Category/running time	Category/running time	Category/running time
1 <b>NEW</b> MADONNA: Justify My Love/MTV Vogue Music/12min	2 2 11 PRETTY WOMAN Comedy/1hr 55min	3 1 2 ROSEMARY CONLEY'S WHOLE... Special Interest/1hr
4 3 16 LADY AND THE TRAMP Children's Cartoon/1hr 13min	5 4 11 MADONNA: The Immaculate Coll... Music/55min	6 5 4 CALLANETICS Special Interest/1hr
7 <b>NEW</b> R.E.M.: Tourfilm Music/1hr 25min	8 6 16 DIRTY DANCING Musical/1hr 40min	9 8 4 GREASE Musical/1hr 45min
10 10 9 ROY CHUBBY BROWN: Inside... Comedy/1hr	11 7 12 LETHAL WEAPON 2 Action/1hr 50min	12 11 14 THE SOUND OF MUSIC Musical/2hr 45min
13 9 23 PAVAROTTI/DOMINGO/CARRERAS Music/1hr 26min	14 14 4 JANE FONDA'S NEW WORKOUT Special Interest/ 90min	15 17 14 THE KING AND I Musical/2hr 13min



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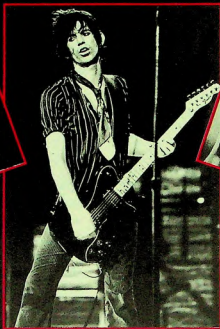




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ORNDORF	THE LEGEND OF PIRATA: JOHN DENSTER	MC	BMK 4008	£1.50	BMCT 40702 (SM)	Classical	BOULDER SOUND	THE COME HARRY GOODSON: CD DSDM 91	BMG	BMG 8000	£1.50	BMG	Classical
ORNDORF	THE LEGEND OF PIRATA: SENSATION	MC	BMK 361	£1.50	DEUTSCHGRAMMOCM 431	Classical	FRANCOIS	PARLONS GAMES: LITTLE: LITTLE	MC	LMC 191	£1.50	MC	Classical
ORNDORF	THE LEGEND OF PIRATA: SENSATION	MC	BMK 362	£1.50	DEUTSCHGRAMMOCM 431	Classical	STAFFORD	JAN THE CAPTAIN: YEARS: BEST OF CAPTAIN	MC	LMC 192	£1.50	MC	Classical
ORNDORF	THE LEGEND OF PIRATA: SENSATION	MC	BMK 363	£1.50	DEUTSCHGRAMMOCM 431	Classical	STAFFORD	JAN THE CAPTAIN: YEARS: BEST OF CAPTAIN	MC	LMC 193	£1.50	MC	Classical
ORNDORF	THE LEGEND OF PIRATA: SENSATION	MC	BMK 364	£1.50	DEUTSCHGRAMMOCM 431	Classical	STAFFORD	JAN THE CAPTAIN: YEARS: BEST OF CAPTAIN	MC	LMC 194	£1.50	MC	Classical
ORNDORF	THE LEGEND OF PIRATA: SENSATION	MC	BMK 365	£1.50	DEUTSCHGRAMMOCM 431	Classical	STAFFORD	JAN THE CAPTAIN: YEARS: BEST OF CAPTAIN	MC	LMC 195	£1.50	MC	Classical
ORNDORF	THE LEGEND OF PIRATA: SENSATION	MC	BMK 366	£1.50	DEUTSCHGRAMMOCM 431	Classical	STAFFORD	JAN THE CAPTAIN: YEARS: BEST OF CAPTAIN	MC	LMC 196	£1.50	MC	Classical
ORNDORF	THE LEGEND OF PIRATA: SENSATION	MC	BMK 367	£1.50	DEUTSCHGRAMMOCM 431	Classical	STAFFORD	JAN THE CAPTAIN: YEARS: BEST OF CAPTAIN	MC	LMC 197	£1.50	MC	Classical
ORNDORF	THE LEGEND OF PIRATA: SENSATION	MC	BMK 368	£1.50	DEUTSCHGRAMMOCM 431	Classical	STAFFORD	JAN THE CAPTAIN: YEARS: BEST OF CAPTAIN	MC	LMC 198	£1.50	MC	Classical
ORNDORF	THE LEGEND OF PIRATA: SENSATION	MC	BMK 369	£1.50	DEUTSCHGRAMMOCM 431	Classical	STAFFORD	JAN THE CAPTAIN: YEARS: BEST OF CAPTAIN	MC	LMC 199	£1.50	MC	Classical
ORNDORF	THE LEGEND OF PIRATA: SENSATION	MC	BMK 370	£1.50	DEUTSCHGRAMMOCM 431	Classical	STAFFORD	JAN THE CAPTAIN: YEARS: BEST OF CAPTAIN	MC	LMC 200	£1.50	MC	Classical

MUSIC VIDEO

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE
BEST OF BERLIN INDEPENDENCE DAYS	VOL 1	FEAT. PIG, YOUNG GODS, ETC	K7/Pinnacle		MOODY BLUES, THE	THE LEGEND OF A BAND	PolyGram Video	(18/02/91)	VHS Cert: E CFM 2774
(18/02/91)	VHS Cert: E K07 6025				MOSCOW PEACE FESTIVAL	VOL 2	Warner Music Vision/WEA	(11/02/91)	VHS Cert: E 7559401123 9.04
FEAT. THE POGUES, SUGARCUBES, ETC	K7/Pinnacle				SOLT, SIR GEORGE/DUDLEY MOORE	ORCHESTRAL: VOLS 1-3	PolyGram Video	(18/02/91)	VHS Cert: E CFM 1122, 1212, 11202 4.10
FEAT. THE POGUES, SUGARCUBES, ETC	K7/Pinnacle				TANGIERINE DREAM	CANYON DREAMS	Hending Video/BMG	(25/02/91)	VHS Cert: E HEN 22 2.95
FEAT. THE POGUES, SUGARCUBES, ETC	K7/Pinnacle				THIN LIZZY	DEDICATION	PolyGram Video	(18/02/91)	VHS Cert: E CFM 2568 6.95

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# TOP 60 DANCE SINGLES

MUSIC WEEK 9 FEBRUARY 1991

## THE OFFICIAL **music week** CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	3	<b>(I WANNA GIVE YOU) DEVOTION</b>	Normaal feat MC Mikee Freedom	Rumour RU
2	2	<b>YOU GOT THE LOVE</b>	Source feat Candi Staton	Truelove TLOVE 1 (BMG)
3	3	<b>BABY DON'T CRY</b>	Lalah Hathaway	Virgin America VUST 35 (F)
4	5	<b>3 A.M. ETERNAL</b>	The K.L.F.	KLF Communications KLF 005 (RT)
5	4	<b>OUTSTANDING</b>	Kenny Thomas	Cooltempo COOLX 227 (E)
6	5	<b>SENSITIVITY</b>	Ralph Tresvant	MCA/MCA 1462 (BMG)
7	<b>NEW</b>	<b>JOIN THE FUTURE</b>	Tuff Little Unit	Warp WAP 12 (P)
8	7	<b>HOMICIDE/EXORCIST</b>	Shades Of Rhythm	ZTT ZANG 137 (AW)
9	12	<b>SUMMERS MAGIC</b>	Mark Summers	4th + B'way 12BRW 205 (F)
10	<b>NEW</b>	<b>FEEL THE POWER</b>	Tekno Top	D-Zone DANCE 006 (SRD)
11	13	<b>MUST BEE THE MUSIC</b>	King B feat Michele	Torso Dance 6565576 (SM)
12	15	<b>MAGIC STYLE</b>	Badman	Citybeat CBE 1259 (W)
13	5	<b>WIGGLE IT</b>	2 In A Room	SBK 125BK 19 (E)
14	<b>NEW</b>	<b>THINKIN' ABOUT YOUR BODY</b>	Mad	Big Life BLR 377 (RT)
15	8	<b>CAN I KICK IT?</b>	A Tribe Called Quest	Jive JNET 265 (BMG)
16	23	<b>IT'S TOO LATE</b>	Quartt introducing Dina Carroll	Mercury 1
17	17	<b>HIPPYCHICK</b>	Soho	S&M 125AV 106 (SM)
18	16	<b>MY HEART, THE BEAT</b>	D-Shake	Cooltempo COOLX 228 (E)
19	11	<b>THE SCORCHER/KIRK IS BACK</b>	4 Hero	Reinforced RIVET 1204 (PAC)
20	65	<b>ONLY YOU</b>	Prise	EGG 6566118 (IC)
21	<b>NEW</b>	<b>KID GET HYPED</b>	Dekeo	Big One VVBIG 27 (RT)
22	30	<b>MORNING WILL COME</b>	Junior Garcia	MCA/MCS 1504 (BMG)
23	18	<b>THE BEE (REMIX)</b>	The Scientist	Kickin KICK 3 (SRD)
24	14	<b>DEREK WENT MAD</b>	Shut Up And Dance	Shut Up And Dance SUAD 31 (PAC)

© C.N. Compiled by Spotlight Research from Gallup data collected from dance outlets

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	<b>NEW</b>	<b>LOVE IS THE MESSAGE</b>	Love Inc. feat MC Noise	Love EVOLX 1 (F)
26	28	<b>GONNA MAKE YOU SWEAT</b>	S&W Music Factory	Columbia 6564546 (SM)
27	29	<b>FORGET ME NOTS</b>	Tongue 'N' Cheek	Syncope 125Y 39 (E)
28	17	<b>MAGGIE'S LAST PARTY</b>	V.I.M.	Box 12802 (J) (BMG)
29	19	<b>FIRE WHEN READY</b>	G Double E	'Jumpin' & Pumpin' 12 TOT 10 (P)
30	48	<b>JUST WANNA HOLD YOU TIGHT</b>	Tara Kemp	Big Beat BV 9102 (Import)
31	<b>NEW</b>	<b>LOVE AND PAIN</b>	Carlton	3 Stripes NMMX 4 (F)
32	21	<b>MORE THAN I KNOW</b>	Leffield	Outer Rhythm FOOT 9 (RT)
33	39	<b>DO THE BARTMAN</b>	The Simpsons	Geffen GEF 87T (BMG)
34	31	<b>BELIEVE</b>	EMF	Parlophone 12 R6279 (E)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
35	27	<b>MYSTERIES OF LOVE</b>	L.A. Mix	A&M AMY 707 (F)
36	22	<b>I CAN'T TAKE THE POWER</b>	Oh! Shere	Columbia 6565706 (SM)
37	<b>NEW</b>	<b>DON'T QUIET</b>	Caron Wheeler	RCA PT 44260 (BMG)
38	38	<b>THE NIGHT FEVER MEGAMIX</b>	The Mixmasters	I.Q. ZT 44340 (BMG)
39	<b>NEW</b>	<b>DOUBLE LOVE</b>	Foound Dee (feat Dany)	6565706 (SM)
40	25	<b>SATAN</b>	Orbital	ffrr FX 149 (F)
41	34	<b>MR SANDMAN</b>	3 Times Oude	Citybeat CBE 1258 (W)
42	42	<b>SOMEDAY</b>	Mariah Carey	Columbia 6565838 (SM)
43	29	<b>ECHO MY HEART</b>	Lindy Layton	Arista 613845 (BMG)
44	<b>NEW</b>	<b>G.L.A.D.</b>	Kim Appleby	Parlophone 12R 6281 (E)

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Picassotto (Distributor)
1	1	<b>ALL TRUE MAN</b>	Alexander O'Neal	Tabu 4568821/4658822 (SM)
2	3	<b>STEP IN THE ARENA</b>	Gary Starr	Cooltempo CLTP 212CTLP 21 (F)
3	5	<b>MCMX A.D.</b>	Enigma	Virgin Int LPVIR 1M/CVIR 1 (E)
4	<b>NEW</b>	<b>LALAH HATHAWAY</b>	Lalah Hathaway	Virgin America VUSL2P4/VUSMC24 (F)
5	2	<b>TAKE CONTROL</b>	Gary Taylor	Expansion EXLP 05/ (Import)
6	4	<b>BREAKIN' ATOMS</b>	Main Source	Wild Pitch WP 1041V (Import)
7	<b>RE</b>	<b>BELIEF</b>	Enigma	Cooltempo CLTP 202CTLP 20 (E)
8	<b>NEW</b>	<b>THIS IS AN EP RELEASE</b>	Digital Underground	Tommy Boy (USA) TB 9264/ (RE/P)
9	<b>NEW</b>	<b>WE ARE UNITY</b>	Umosa	OtherSide OS 0210/ (Import)
10	10	<b>RALPH TRESVANT</b>	Ralph Tresvant	MCA (USA) MCA 10116/ (Import)

### ADVERTISMENT

#### REGGAE DISCO CHART

This Week	Last Week	Title	Artist
1	(1)	<b>NO. 1 PON THE LOOK...</b>	Cephalon
2	(8)	<b>LITTLE MISS Reggie Stepper</b>	Steeley & Clevein SCT 23
3	(2)	<b>GUN</b>	Capitol Boyker
4	(4)	<b>TEMPTED TO TOUCH</b>	Beres Hammond
5	(3)	<b>GONE HOME</b>	Madisa B & John McClean
6	(10)	<b>DEFEND YOUR WORD</b>	Jah Army
7	(6)	<b>MAGGA MAN</b>	Sweetie Inc
8	(5)	<b>LATE DATE</b>	Gregory Isaacs & Lady Patra
9	(11)	<b>WICKED RYD</b>	Marlin Campbell
10	(9)	<b>I'M IN THE MOOD...</b>	Administrators

### JET STAR P I C A S S O T T O 081 961 5818

#### REGGAE ALBUM CHART

This Week	Last Week	Title	Artist
1	(1)	<b>FRIENDS S</b>	Melody, Thriller
2	(16)	<b>MOVIE OVER</b>	India Apechi/Indian
3	(7)	<b>DIRECTION</b>	Private Collection
4	(18)	<b>SPOILT BY YOUR LOVE</b>	Caral Gonzalez
5	(19)	<b>MISS PROPAGANDA</b>	Gregory Isaacs
6	(21)	<b>STRONG LOVE</b>	Vivian Jones
7	(17)	<b>GOLDEN TOUCH...</b>	Klonat M & Daddy F.
8	(4)	<b>GRIZZLE E</b>	Curry Rankins
9	(14)	<b>FALLIN'</b>	Peter Huntington
10	(35)	<b>CANT STOP</b>	Frankie Paul

### ADVERTISMENT

#### REGGAE ALBUM CHART

This Week	Last Week	Title	Artist
1	(1)	<b>REGGAE HITS VOL. 9</b>	Varnous
2	(3)	<b>THE STOPPER</b>	Curry Rankins
3	(2)	<b>JUST REALITY</b>	Shabba Buncy
4	(7)	<b>HAPPY MEMORIES</b>	Various
5	(5)	<b>THIS IS LOVERS REGGAE</b>	Varnous
6	(4)	<b>NO INTENTION</b>	Gregory Isaacs
7	(8)	<b>ETERNAL LOVE</b>	Various
8	(6)	<b>HARD CORE RAGGA</b>	Vivian Jones
9	(10)	<b>DIE HARD...</b>	Curry Rankins & Tony Rebel
10	(9)	<b>AT HIS BEST</b>	Frankie Paul

FOCUS



Timing: 11.00pm Tuesday, Channel Four  
 Length: One hour  
 Audience figures: Not yet available  
 Age profile: 18 to 60 year olds  
 Key staff: Produced for Channel Four by Frontier Productions in association with Radio Telefis Eireann. Producers — David and Gerald Heffernan. Director — Bob Collins  
 Presenter: John Prine  
 Music policy: Aimed at a "sophisticated urban" audience.

"We are trying to break down barriers — it's the show that might change your mind about country music." — Bob Collins director.

Typical programme: Live performances from The Libertines, K D Lang, George Strait plus an interview with Joe Ely, filmed in Texas  
 Promotions view: "Excellent exposure, aimed at a new country audience. We don't know what we'll get out of it in sales — we see it as an artist building exercise." — Phil Smith, head of promotions, MCA

Advertising: Eight minutes  
 Average cost per thousand: £5.50 (Thames region)  
 Cost per 30 sec slot: £500 (Thames region)

Typical ad break: Daily Star, Flash, Vicks, Lenor, London Transport, Vidal Sassoon  
 Buyer's view: "With Clint Black we would consider TV advertising on this type of programme later in his career. We need more of these shows — exposure for country artists is so minimal in this country." — Frish Kelly, international product manager, RCA

VPL clips TV's wings

Record companies stand accused of threatening the future of music on TV by demanding high payments for the use of their videos.

Some TV producers allege the level of fees demanded by Video Performance Ltd (VPL) is suffocating music programming. They say the fees, introduced by the industry in 1984 to recoup some of the costs of pop promos, are a deterrent to the production of new music programmes.

Since VPL began collecting payments from the broadcasting sector in 1985, its annual income has more than doubled (see chart). Keith MacMillan, executive producer of ITV's Chart Show, believes the higher rates fail to recognise cutbacks at the TV networks.

"In reality between 20 and 30 per cent less money is available for new TV shows, but VPL keeps jacking the price up," he says. "I'm working on four music projects at the moment which aren't getting off the ground as a result of the VPL fee."

Paul Corley, director of programmes at Border Television and a former producer of Channel Four's Tube, also believes the VPL rates have led to a rationing of videos.

"It is difficult enough to persuade channel controllers to commission non-chart music programmes. If they are cheap there is a chance," he says.

And while the programme-



Source: VPL

makers do not dispute the principle of payment, they question the amount charged for what they view as the privilege of selling more records through TV exposure.

"No matter what the record companies think, £800 per showing is a significant deterrent. The industry has greedily bitten the hand that feeds new talent," says Corley.

But there is an over-riding principle at stake: the industry must be paid for its work. VPL chairman John Brooks says the fee is an important source of industry revenue, and rejects the claim that it is responsible for cutting music programming on TV.

"More videos are being shown today than in the days before VPL existed. They are cheap programming compared with other forms of programming and we are concerned with finding a fair rate for a valuable copyright," he says.

Brooks argues that MTV US

has proved that video screenings do not necessarily boost record sales. "We and the PPL raise £25m per annum for the industry. How many records would you need to sell to cover that if public performance rights became free?" he asks.

MTV itself believes the fee is reasonable as long as negotiation takes place. "Yes, we are helping to promote records, but paying a fee for it is a reasonable compromise," says Brent Hansen, MTV Europe's director of programming and production.

But The Chart Show's Keith MacMillan is adamant that the fees are too high.

"The record companies still think music programming is a gold mine they can tap into," he says.

Record companies must reconcile the need for money from VPL with the very real danger of losing important channels for music on TV.

Mike Martin

EXPOSURE

MONDAY FEBRUARY 4

In Concert Classic featuring Luther Vandross, Radio One: 9-10pm

Snub featuring The Cure, Drive and Butthole Surfers, BBC2: 6.55-7.25pm

WEDNESDAY FEBRUARY 6

The Oprah Winfrey Show featuring Cher, Channel Four: 5.05-6pm

THURSDAY FEBRUARY 7

Classic Documentary featuring Steve Miller, Radio One: 9-10pm

Top Of The Pops, BBC1: 7-7.30pm

FRIDAY FEBRUARY 8

The Word, Channel Four: 11pm-12am

SATURDAY FEBRUARY 9

In Concert featuring The Neville Brothers, Radio One: 10-11pm

The ITV Chart Show, 11.30-12.30pm

Rhythms Of The World focusing on traditional Irish music, BBC2: 9.55-10.50pm

SUNDAY FEBRUARY 10

Orchestral with Dudley Moore and Sir Georg Solti, Channel Four: 8-8.30pm

All programming is subject to alteration due to coverage of the Gulf war.



TABLOID SURVEY

George Michael tops MW's latest survey of pop page and review coverage in the tabloid press.

During January, Michael featured in 14 gig reviews and gossip stories in tabloids including the Daily Star, Daily Mirror, News Of The World and Daily Mail.

Completing the top 10 were

Iron Maiden (nine reviews or stories), Queen (five), Vanilla Ice (six), Def Leppard (two), Kylie Minogue (three), Hwo Mondays (six), Nigel Benn (one), New Kids On The Block (six) and Billy Idol (four).  
 Source: Media Shadowfax. Rankings based on column inches multiplied by circulation

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## ROUND-UP

The Gulf war has sparked a number of tour cancellations from American artists fearing terrorist attacks against US airlines. Winger, Cinderella, Donny Osmond, Vanilla Ice and Great White are among those who have pulled out of proposed European tours. . . . One US band that is going ahead with a tour is

**Megadeth**, whose Phil Mundy-promoted concerts take in a total of seven nights starting at the Birmingham NEC on March 23, continuing through the month with dates at Poole, London's Hammersmith Odeon, Manchester Apollo, Newcastle City Hall and concluding on March 30 at the Edinburgh Playhouse. . . . With 24 nights sold out at the Royal Albert Hall, **Eric Clapton** has broken his own record for most nights at the venue. Reflecting previous Clapton events, the concerts will be split into three types — blues nights,

orchestral nights and all-star line ups. Phil Collins and Robert Cray are among the many musicians billed to appear. **Roger Forrester** and **Harvey Goldsmith** are promoting the events. . . .

**Relaunching** fanzine *Line* featured in *MW's* Media page last week, is sponsoring a 20-date national tour with Rolling Rock lager. The magazine is backing shows featuring Birdland, Havana Sam, Carter USM, Cud, Jane's Addiction, Throwing Muses, Fatima Mansions, 808 State, Goodbye Mr McKenzie and Med Atomic Dustbin. The **Mean Fiddler** is to promote a number of outdoor festivals during the summer. June 1 will see a 30,000 capacity one day event, "similar in feel to the Reading Festival". June 2 is the date for *Fleadh '91*, building on the success of last year's event which highlighted prominent Irish bands and performers. Both events take place at London's Finsbury Park. . . . **MCP** has topped the 1990 Wembley Arena promoter rankings for the third year running. The top 10 was as follows, with 1989's position shown in brackets:

- 1 MCP (1)
- 2 Marshall Arts (—)
- 3 Barry Clayman Concerts (7)
- 4 International Talent Bookings (4)
- 5 Kennedy Street Enterprises (5)
- 6 Mel Bush Organisation (7)
- 7 Phil McIntyre Promotions (10)
- 8 Harvey Goldsmith Entertainments (2)
- 9 Jumpchoice (6)
- 10 Alec Leslie Entertainments (—)

## Growing professionalism in student unions opens new outlets for bands

# Students balance books

It may seem obvious to point out that you need two things to book a tour — a venue and an audience to come and see the show. But many of the major stops on any UK tour — Leeds, Manchester, Liverpool, Cardiff — lack suitable medium-to-large sized commercial venues.

The gap is filled, as it is all over the country, by the student unions — Leeds University (capacity 1,000), the Manchester Academy, Liverpool's University and Polytechnic, Cardiff University, Nottingham Polytechnic and the University of East Anglia in Norwich are all well known to agents and promoters.

Bob Angus, concert promoter at Metropolis says there has been a move towards promoting gigs at student venues, which in turn has encouraged more professional standards at the unions.

"Social secretaries and entertainments officers used to fall prey to agents all the time," says Angus. "But now they are more often in sabbatical posts and they realise they can take a hire fee and avoid any financial risk."

"One of the most active and professional student venues is Nottingham Polytechnic. Entertainments officer Bill Redhead has a strong view about the nature of his duties: "My brief is to provide a varied and economic entertainments pro-



The La's played Nottingham's 1,000-capacity Polytechnic

gramme," he says.

"Some colleges now confine themselves to weekly discos, but I think we have a responsibility to get involved in the live circuit too. That may mean hiring out, promoting ourselves or co-promoting, so long as we break even or make money. It's not enough to leave everything up to the promoter — we know our own region and if we help out, people will come back to us."

Nottingham has established a booking network which covers the East Midlands and offers its own staging, crews and security. Recent shows in

its main 1,000-capacity room have included Vic Reeves (linked live to the Channel Four programme *The Word*), The La's, The Fall, Dread Zeppelin and Paul Weller. It also offers a 500-capacity room which hosts free entry gigs for new acts on Monday nights. The Happy Mondays played a Monday showcase and returned the compliment by packing the main room at the height of Manchester fever.

Nottingham is about to prove its venue, using a combination of revenues, grants from the Polytechnic and sponsorship. North London Poly-

technic has also recently invested in an impressive complex and the Manchester Academy signalled an aggressive business policy by offering discounts on hire fees in its opening months.

There is some nationwide co-ordination through the NUS and the Entertainments Managers in Student Unions group (representing about 50 colleges), but inevitable differences of approach and opinion tend to limit their effectiveness. Booking agents generally take the shorter route and go direct to the colleges.

Many colleges, of course, do not have open licences and confine themselves to student-only dances and balls. However, these should not be overlooked — they often offer sizeable guarantees and are the lifeblood of perennial student faves like Bad Manners.

But if anyone is suffering on the student circuit at present, it is the "mature" acts, who could previously count on older and former students — the people who now have heavy mortgages. It's the young and hip who do well.

"Students do have money," affirms Redhead. "It's a very large market that won't change that much with the recession. Students will always have disposable incomes and they're prepared to spend them."

Russell Brown

## Robert Cray's sell-out marks live blues revival

Blues hasn't been big business since the late Sixties boom, so Robert Cray's ability to sell out Hammersmith Odeon for four nights may spell something of a live renaissance.

With tours selling tickets for up to £50 on the final Hammersmith night, bluesman Cray evidently has something live which is not always translated into record sales.

With his last album *Midnight Stroll* selling just 60,000 copies in the UK, Cray is hardly a household name, as tour manager David Allen admits. "But he has a loyal following in the UK," he adds. The fact that this is Cray's ninth visit to these shores bears that out.

And blues was invented for the live stage. Promoter Paul Fenn of Asgard says: "When we did Roy Cooder a few years ago, we sold out for eight nights. These artists can sell

more tickets than their record companies can sell albums."

"There are hardly any record companies who can get blues to sell," he says.

Cray is the exception that proves the rule when it comes to selling records; despite the moderate sales of *Midnight Stroll*, he is credited with a single-handed popularisation of blues, with previous packages *Strong Persuader* and *Don't Be Afraid Of The Dark*.

That allows Cray to open up the audience to even lesser known artists, like support act The Joe Ely Band.

Anyone expecting laser shows and special effects would have been disappointed though. When Cray, featuring The Memphis Horns, sauntered on for the opening number of a two-hour, soul-tinged set, there was no hint of anything more than a puff of dry ice and

some coloured lightbulbs.

"Robert himself is the show," says Allen. "There are not a lot of gimmicks to distract from his music."

As a close relative of jazz, blues is most at home in a smoke-filled room reeking with atmosphere. Often that's just not cost-effective, says Allen, especially for an artist who can fill 10,000-capacity arenas back home.

However, Hammersmith is a suitable alternative, neither too big to extinguish any intimacy nor too small to preclude most of his followers.

Certainly, the audience showed no sign of complaining, the demand even commanding an additional fifth night at London's Town & Country Club on February 12 and a planned return in July for the London Blues Festival.

Martin Talbot



Booking agent and promoter: Paul Fenn, Asgard  
Tour manager: David Allen  
Production manager: Steve Cheney  
PA hire: Britannia Row  
Lighting: Metcorlites  
Venue: Hammersmith Odeon  
Capacity: 3,500  
Ticket prices: £10.50, £12.50  
Potential gross: £172,000  
over four nights  
Sold out: All four nights

# Battle of the space invaders

Music accessories pose a dilemma for retailers. Robin Cobb weighs up the pros and cons

Suppliers of music accessories face a tough task in persuading retailers to take their products. Many music retailers see the non-music side of their business as at best a service to consumers, at worst a waste of time and space.

An HMV spokesman says: "We view accessories very much as subsidiary to music and they do not receive a high priority."

Purchasing and display decisions are frequently left to individual HMV store managers, according to local and seasonal demand.

In contrast, although stocks vary depending on the size of outlet, WH Smith, Boots and Woolworths all opt for central purchasing.

At Woolworths, between seven per cent and 10 per cent of store space is allocated to accessories in music sections. Own label brands predominate and the best-selling products are cassette and video head cleaners and home storage systems for CDs, audio and video cassettes.

WH Smith's product group manager for Sounds accessories, Greg Ernest, says: "We regard



Lift: sales booster

accessories as a service. They mainly fall into two categories — storage and care. We try to cater for both sectors." These, together with headphones, are mainly priced at less than the cost of a CD.

The proportion of display space WH Smith allocates to accessories varies according to the size of the Sounds department, but Ernest estimates it is between two-and-a-half and five per cent of store space — usually in the form of vertical stands.

One nationwide chain which does not allocate valuable display space to accessories is Our Price.

Marketing manager Neil Boote says: "It is not a significant area for us. We look on it as a service to customers so that if they want, say, blank tape we can provide it, although it may not be on display. There will be an information board in most stores saying what we keep in stock."

But at Tower Records, managing director Ken Sockolov says accessories are an integral part of the music retailing mix. "We try to stock all those music-related items which our customers might expect to find in our stores."

"In most Tower outlets, there is a special section for posters and T-shirts but other products tend to be distributed on counters, ends of racks and in alcoves," he says.

Within its policy of offering a wide range, Tower gives buying discretion to individual store managers. Because of its US origins, the company has more access to American products than most retailers.

Manager of its Bayswater branch, Steve Lyttelton, says carrying cases and storage items from the US are particularly



Koss: hi-tech headphones

strong sellers. Popular lines include inexpensive wooden racks from NVS, padded CD carrying cases from Case Logic and pop-up "touch sensitive" filing and retrieving systems for CDs by Laser Line.

Tower's main UK supplier is Musonic, which while producing its own brands across many product sectors also acts as a wholesaler for other brands including Ross and Philips headphones, Duracell batteries and several makes of audio and video tape.

At Tower's Piccadilly store, accessory buying is the responsibility of night manager ▶

Lynette Dent, manageress of Record Village in Brigg, Humberside, says accessories are "a significant part of our business". But she advises: "If they are on display, people will buy them — if they are tucked away, they won't."



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► Bryan Stanton, who says one of the fastest growing brands is Koss headphones, which has become joint best-seller with Sony. In carrying cases, major sellers are "professional" DJ models from Adida.

And he admits "We could probably sell more carrying cases and racks if we had the space."

But it is in the independent sector that attitudes to accessories are the most diverse. Some say their businesses would not be viable without this extra revenue, while others believe accessories are slow-moving and do not justify the display space they occupy.

Bob Kingdon, whose KMK Records has three outlets in Kent, says: "It is getting increasingly difficult to make a living just from CDs and records. The mark-up for accessories is better. When you are making 35 per cent instead of 25 per cent they are well worth carrying."

A particularly profitable line at KMK Records is high quality wooden CD racks which are manufactured to Kingdon's own specifications. He also carries Lift products.

CD-related accessories are also seen as a main growth area by

Paul Lugg, partner at Paynes, in Hayes, Middlesex, who stocks storage items, carrying cases and cleaners. The Lift range of home storage systems is popular too, he says. "But we don't do headphones because there is an electrical shop nearby."

Stuart McGill, proprietor of Listen Records in Reading, says the poor condition in which CDs and audio cassettes are delivered by suppliers — "The cases are frequently cracked and broken" — means there is good turnover to be had from replacement cases.

Despite the competition from a Tandy in the same building and two HMVs, three Our Prices, a WH Smith and a Boots nearby, McGill says: "We fit accessories in wherever we can. They have a good mark-up. We have a poster stand and a stylus display cabinet."

But accessories have limited appeal for David Holland, proprietor of Buzzard Records in Leighton Buzzard. He says: "Apart from the Christmas period they are slow-moving products and we like to use our space wisely for our core business. Accessories don't justify the space when we can fill it with music which moves more rapidly." ■

## The case for accessories

Accessory suppliers answer retailers' doubts

Ken Sokolov, MD of Tower Records,

calculates that accessories account for nearly 10 per cent of total sales turnover, with blank tapes as its biggest single product line and worth more than four per cent. Meanwhile Paul Lugg, partner in Paynes, at Hayes, Middlesex, estimates that about 15 per cent of sales turnover comes from accessories.

"They definitely justify their place in the shop," he says.

### STEPHEN BLANK

Director, Musicic

One of the major suppliers of accessories to music retailers, manufacturing its own products and supplying other brands through a wholesale distribution arm.

"We cover most accessories, except the clothing sector such as T-shirts and patches.

"Styluses still move well, together with cleaning materials and home storage systems. But the company has abandoned its own brand of blank audio tapes as consumer demand has switched to the big names.

Instead, we distribute such brands as TDK and Maxwell.

"Although we supply Tower Records, we do not generally regard the majors as a receptive market and deal mainly with independents.

"Despite evidence that an appreciable proportion of independents, particularly smaller ones, have a conservative attitude towards accessories, many promote the accessory market more aggressively than the bigger groups.

"The independents are probably successful because these products are more eye-catching in a smaller shop."

### ALF ALLENSTEIN

Sales manager, HWI

The most successful line carried by distributors HW International is the range of Koss stereo headphones from the US. "Apart from Tower Records,

our market is mainly among independent retailers. The range covers studio-quality products for about £150 down to the ear-bud sets at about £6. Music retailers tend to buy from the lower end of the range.

"Retailers who are reluctant to stock accessories are rather narrow minded. It is not vinyl or a piece of silver plastic they don't want to stock it. But others are happy to broaden the range of what they can offer their customers."

### ROBERT WALKER

MD, Lift UK

As well as its store display and storage systems, Lift UK offers a growing range of home systems, including the award-winning Discit for CDs. The company provides stockists with a free "Butterfly" display stand to help gain maximum sales.

"Retailers can benefit from maximising the time that a customer spends in the shop. Most people need somewhere to store their music products, so we recommend that when a CD or cassette is purchased, a storage accessories leaflet bearing the retailer's name is placed in the bag and a mention made that the systems shown are available.

"Accessories are a very profitable way of increasing the value of each music sale. This year we will be offering retailers an even better mark-up deal through an incentive scheme. If there is a large take-up, margins of 80 per cent can be achieved." ■



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