



music week

The Business Magazine for the Music Industry

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Obie back in BPI hot-seat

PolyGram UK chief Maurice Oberstein is set to become BPI chairman for the second time.

Members voted unanimously to back Oberstein as successor to Terry Ellis, whose year in office ends in June.

There were 15 votes with no abstentions in the secret ballot.

"I am absolutely delighted to get the unanimous backing of the council," says Oberstein.

He held the position on the council in 1984 and his election this year marks the return of a full-time record company boss to the helm. When Ellis started, he was no longer

involved with a record company.

Oberstein does not see it as a significant factor in his appointment. "I suppose it depends on your view of how Terry's term has run. I think it has gone very well," he says.

He adds that he does not feel he should be taking on the role full-time rather than part-time — a proposal originally put forward by Ellis.

"The council made its decision as to how it saw the job. I feel I can do that job," says Oberstein.

"I can cope with the demands it sets as I have a sea-



Oberstein: concentrating on MCPS tribunal

soned group of people to run the day-to-day business at PolyGram."

He says it is too early to say

at the annual general meeting," he says.

"At the moment, it is sufficient that I am fully involved in the MCPS tribunal and I will concentrate on getting us to a reasoned rather than arbitrary result."

Oberstein joined CBS in 1965 when he moved to London from the US where he had been running his own Rondo Records label.

In 1975, he became managing director at CBS before becoming chairman in 1978. In 1985, he took on his present role of chairman and chief executive at PolyGram.

Scottish chart launches a new hunt for sponsors

Scotland was due to get its first ever official CIN chart this Sunday.

The deal between the Scottish Record Industry Association and CIN gives Scotland a statistically sound albums and singles chart, produced from Gallup data.

BBC Radio Scotland has bought the rights to use the chart. For the first six months, no other station or media will be able to broadcast the chart before it does.

It plans to air it at 10.10pm on Mondays, beginning on April 1. CIN and the SRIA are keen to find a TV outlet for the chart and say they have already attracted interest from broadcasters.

The SRIA has yet to find its

own sponsor, but is already in discussions with potential backers.

SRIA vice chairman Brian Guthrie says the association struck a deal with BBC Scotland because it wanted to establish the chart as quickly as possible.

"My desire is eventually to have BBC Scotland and the ILR stations broadcasting the same Scottish chart simultaneously," he says.

ILR stations, which were previously open to running the official chart, will instead continue to broadcast a mixed airplay/sales chart, already slammed by CIN as "technically flawed". They have a sponsor, crisp brand Tudor.

Radio Forth music control-

ler Colin Somerville who previously said his door was open to the SRIA maintains that the ILR chart will be more widely accepted than the BBC broadcast chart. He says the ILR chart reaches 90 per cent of the Scottish population, but that the new chart will achieve only a 15 per cent reach because of its late-night slot.

The picture is complicated because the UK's national CIN chart will continue to be available in Scotland via Radio One, while the ILR stations will also broadcast the Network Chart, produced by MRIB.

Multiples are expected to continue with their own in-house album charts.



Virgin Records has won the race to sign Janet Jackson with an exclusive recording deal reputedly worth £16m for three albums. Virgin says the deal "surpasses even that of her brother Michael."

Company chairman Richard Branson, pictured left with Jackson, says: "Artists of Janet's calibre rarely become available and when they do there are many people who are determined to get them. I was determined."

RT holds out for an indie buyer

Rough Trade is holding out for an independent buyer — even if it means selling the company abroad.

Although "several majors" are among the 100 potential bidders for parts of the troubled company, the negotiating committee is waiting for the

right bid from an indie, says acting MD David Murrell of KPMG Peat Marwick McLintock. (See p8)

● Troubled independent distributor Pacific Records has been approached by investors interested in keeping the company going.

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Ash returns to Woolworths to bolster board

Woolworths is appointing a new commercial director in recognition of the success of its music and entertainment divisions.

Entertainment UK commercial director Chris Ash will take up the same role at Woolworths as the High Street chain strengthens its board membership. He takes over the role from Mike Sommers who is in line for a new position within parent company Kingfisher.

"It will hopefully mean that the entertainment area has even more emphasis at board level," says Ash. "Entertainment is certainly one of the company's stronger areas and this move reflects that."

Ash returns to Woolworths after having worked there as a business unit director until June 1989 when he became commercial director at Entertainment UK. He will now report to managing director Miar Barnes.

Ash's previous post at Entertainment UK will be filled by Ken Lewis.

Radio body acts to end 'pop' muddle

The Radio Authority has written to all applicants for the first national independent station in a bid to rule out misunderstanding over its definition of pop.

Confused prospective owners have been flooding the authority with model playlists because they do not understand the complicated definitions.

Under its interpretation of the Government's rulings in the Broadcasting Act, the authority says the station must play 75 per cent non-pop music, which is music recorded before January 1, 1960, which has neither a "strong rhythmic element" nor "electronic amplification". The other 25 per cent can be speech or pop music.

But deputy chief executive of the Radio Authority Paul Brown says: "We have had people who have sent in playlists. What we don't want to do is sit through the playing of lots of different records and take decisions individually."

Pop music will include anything which can be found in the Guinness Book Of British Hit Singles or the *Billboard* Hot 100 book. So an easy listening track such as Elton John's *Song For Guy* could not be included, says Brown.

EMI breaks £10 barrier

EMI music video subsidiary Picture Music International is abandoning the under-a-tenner price point for its frontline videos.

PMI — the UK's second largest music video company — is increasing the dealer price of 60-minute tapes by eight per cent from £6.95 to £7.50. This is expected to lead to £11.99 price point at retail.

It has also increased the dealer price of 30-minute tapes to £6.14 (retail price £8.99) and 90-minute tapes to £9.55

(£13.99 retail price).

PMI managing director Martin Haxby says: "I think the psychological £10 barrier is now a fiction."

"If people want to buy a quality music video they will pay for it. We canvassed the major retailers before deciding to do it and they are all for it."

"Costs are increasing and budgets being squeezed, so we had no option but to put up prices. It's what the market will bear."

The new PMI prices begin

on April 1. Latest figures showed the company accounting for 12.4 per cent of the music video market, behind PolyGram Video which holds 23.2 per cent.

In recent months, leading video distributors have been introducing more budget labels for feature films and children's programming at £5.99.

PMI is involved in a joint venture with Video Collection International and releases budget price product through VCI.

Music is boon for UK exports

The UK music industry earns more money for Britain than book publishing, film, TV and theatre, according to latest figures.

Overseas earnings of the industry reached a record £78.1m for the financial year ending in April 1989, according to arts exports figures released by the British Invisibles Export Council.

The figure puts the industry behind only admissions to galleries and historical buildings (£1,937.0m) and sales of art treasures and antiques

(£1,797.2m). It shows the music business's earnings rising by 141 per cent compared to the last survey in 1984-85.

Most of the income is from royalties, licensing and record sales, which accounts for £672.2m.

Printed music sales and its royalties make up another £115.7m, with concerts adding £15.2m.

BPI director general John Deacon says: "This report shows the vital contribution made by the UK record industry to the UK economy."

TV snub led to Roses rift

The Stone Roses' refusal to perform on Wogan helped spark the rift between the band and Silvertone Records, the High Court in London heard.

Zomba Music Publishers managing director Steve Jenkins said the band turned down an appearance on the show to promote a single in July 1989.

Mr Ian Mill, counsel for the band's manager Gareth Evans, said: "Terry Wogan is the housewife's choice and the people who appear on his shows reflect that fact." Jenkins denied this.

Silvertone is trying to enforce a 1988 contract.

MW backs music '91

Music Week is to support a major new convention for the UK music industry planned for September 8 and 9 at the Wembley Conference Centre in London.

Music '91 is planned as a forum for discussion and a showcase for new product for retailers and record companies in the important pre-Christmas sales period.

The two-day event will include conference and seminar sessions, and a comprehensive exhibition of products and services, as well as providing a range of meeting and hospitality opportunities.

It is designed as the only UK-based event to bring together all sides of the industry among others.

The organiser is Rushman Communications, the company which runs conventions and awards ceremonies for the British Videogram Association.

Director Nick Brookland says: "The growth of the UK record industry and the businesses which service it demands a home-based event.



(From left) Events manager Mark Beard, Evans and Brookland

After all, this is the centre of the European music industry."

Brookland says the industry will help shape the event, with an extensive research programme to help determine the subjects and speakers at the conference and seminar sessions.

"With the support of *Music Week*, the backing of the members of the BPI and the guidance of many other record industry organisations, Music '91 can be seen as an event for the industry by the industry," says Brookland.

Video '90

Video '90, the comparable event organised by Rushman in the video industry, attracted 6,000 participants from an industry said to employ less than 10,000 people.

Music Week publisher Tony Evans says: "We are very excited to be involved in Music '91. The UK industry has long needed an event that could provide a genuine meeting place and discussion point. Now we have it. I'm glad to see the early interest and enthusiasm from retailers and record companies alike."



Maybe it's the first glimmers of spring sunshine, but this week comes news of a number of optimistic indicators.

Demographics might mean that youngsters are in short supply, but those that are around are spending more than ever on music (see page 6).

On this page we reveal latest invisible export figures showing overseas earnings for the UK music industry at record levels.

Meanwhile this week's feature (pp 12, 13) shows the industry produced 116 new top 40 singles acts and 85 new album hitmakers during 1990.

Analysis of CIN data over the first 10 weeks of the year indicates that even the much-talked-about recession may not be what it's been cracked up to be.

While it is true that total albums and single unit sales are around three per cent down on the same period last year, this is nothing near the kind of declines suffered by some businesses in the property or advertising industries.

And since many operators in the music industry also deal in video, the 20 per cent growth in that sector cannot be anything but good news.

Heart congratulations to Maurice Oberstein on his election to the BPI chairmanship.

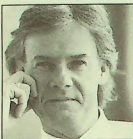
Whatever the superficial impression given by Oberstein, it is undoubtedly a hard headed and effective pragmatist.

For one early indicator to his approach, keep an eye on his performance as chairman of the BPI committee negotiating with the MCI's over the mechanical rights dispute.

Going by the heavy hints dropped by both sides, we can expect agreement ahead of the Copyright Tribunal hearing.

If he pulls it off, it will be a notable coup and a strong example that progress is best made by agreement and not diktat.

Steve Redmond



The phrase "washing your dirty laundry in public" is particularly appropriate right now. Over the last year I have been progressively disappointed that the record companies and music publishers cannot come to an agreement on a new mechanical rate.

With our constant need to be seen as an industry that is grown up and looking to be taken seriously, not least by the government, maximum effort should be put in by both sides to try to realise a peace.

In this modern business world we hear the word "synergy" being used more and more, but if ever its meaning was used in its right context it surely is appropriate between these two factions in the music industry.

All is not lost. The tribunal is set for early September which gives us adequate time to try and come to a negotiated settlement.

The long-standing feud between publishers and record companies is now outdated and kept alive by a cynical few. I have battled against this since 1976 by running a creatively-driven company, which at that time was not the norm for publishers.

However, during the Eighties the publishing world changed beyond all recognition to the point where a publisher's very survival depends on its creative ability. Not from just sitting back and letting the music roll in from its copyrights.

The publishing deals of today bear no relation whatsoever to the past — and neither does the industry.

If we all bury our egos then this very important issue stands a real chance of being settled amicably. That would be great news for us, but perhaps more importantly it would show the outside world that at least music industry has grown up.

Peter Reichardt is managing director of EMI Music Publishing UK and SBK Records UK.

Youngsters have sweet tooth for music

Children are spending more than ever before on music, according to a new report.

The UK's 8m youngsters aged between five and 16 spend 15 per cent of their £1.69 average weekly pocket money on records, claims the Walls Pocket Money Monitor.

The 25p weekly average is 24 per cent up on the 1990 figure of 19p and the proportion of pocket money spent on music is up by two per cent.

But music is still a long way behind the main areas of children's spending — crisps, sweets and ice-cream (44 per cent) and savings (26 per cent).

THAT'S THE WAY THE MONEY GOES			
Age Group	Average Pocket money	Proportion spent on music	
5-7	64p	8%	
8-10	143p	11%	
11-13	216p	15%	
14-16	289p	27%	

Average weekly pocket money spent on records and tapes (excluding CDs) 1991
Source: Walls Pocket Money Monitor

But the proportion spent on music rises steadily as children get older. Five- to seven-year-olds spend just eight per cent of their money on records

and tapes but the 14-16 age group spends over a quarter (27 per cent).

The BPI's director of development and research Peter

Scapino says: "It's not so important the actual amount young people spend on music, it's the development of the habit which is crucial."

"We have seen proof that, in their teens, people develop habits which stick with them into their forties and fifties."

The BPI's own research reveals that eight to 14-year-olds represent 13 per cent of the music buying public, more than the 20 to 24 age group. While 15- to 19-year-olds represent just eight per cent of total sales, they have the biggest market share for singles (35 per cent in 1988).

HMV puts new staff back in classroom

HMV Retail has launched a training scheme for sales assistants — the first of its type in record retailing, it claims.

The First Moves scheme has been developed with government-sponsored body the Retail Training Council and awards successful employees a City & Guilds certificate. All new sales assistants are examined on such areas as safety, shop layout, displaying product and categorising music. Trainees must also display a working knowledge of record and video companies.

HMV says it has the country's only training centre for music retailing, in Nottingham, which supplements the training programme.

Personnel director Mike Lymath says the scheme is designed to increase professionalism at HMV.

"We want to give people a challenge and, if they meet it, a sense of achievement," he



Top of the class: HMV's staff training centre

says. "This scheme is, we believe, pioneering work and will raise the level of service to the customer."

First Moves has begun in HMV's London shops and will branch out to all of the company's 80 stores by the summer. HMV has 1,200 employees.

● The Training Commission is backing a new training scheme on all aspects of the

music industry on March 25. The scheme consists of 16 one-day seminars over eight weeks and will be held at the Playhouse Studio Complex in Camden, London. Applicants must be on an Enterprise Allowance scheme and must display an interest in music. Sponsored by the Training Commission as part of the Government Employment Training Initiative, the 25 places are free of charge.

Fiddler venue plan in jeopardy

Plans for a 1,500 capacity venue in south London are in danger of being scrapped.

Vince Power, owner of the Mean Fiddler in north London, says he may have to sell the Grand Theatre, near Clapham Junction railway station, after an Inner London Crown Court refused an appeal to grant the venue a drinks licence.

"That's the end of the road," says Power. "I have still got to think about all this, but I know I have got to abandon the idea."

He says he was "shocked" by the court's decision and dis-

appointed after having worked on the project for 18 months since he purchased the old music theatre's freehold at the end of 1989.

One of the local residents opposing the scheme was musician Peter Oxendale, a member of Dead Or Alive.

He told the court: "I welcome any venue which provides work for musicians, but this is the wrong venue for this kind of thing."

"It is designed to attract people from all over London and we don't want it."

But Power told the court he could work in harmony with

residents living nearby. He said: "I have no doubt whatsoever that it would be a very successful live music venue."

Power, who also owns The Powerhaus and Subterranea, was prepared to invest £2.5m in the Grand, £500,000 of which had already been spent. He is still considering whether or not to sell the grade II listed building in St John's Hill, Wandsworth.

Power was recently granted an entertainment licence on appeal, but magistrates refused a liquor licence on January 8. He was appealing against this ruling.

Classical sessions hit by slump

The recession and the Gulf war have forced record companies to postpone classical recordings.

Two UK-based labels, Virgin Classics and Chandos, have both rescheduled recordings, writes Nicholas Soames.

While vehemently denying rumours that Virgin Classics has cancelled all new recordings until the end of June, managing director Simon Foster says around 20 have been postponed.

"We have not cancelled anything," he says. "But as an international company, we have to be particularly cautious at the moment due to the recession in the UK and the US."

Foster says sales in the US have been badly affected by the recession.

Chandos has also delayed some of its recordings. "Everyone is considering their position at the moment and we are just spent our work out," says Chandos recording controller Karen Imms.

Labels line up to sign Twins

Record companies are expecting a bidding war in the battle to sign the octet. This follows the band's departure from 4AD.

The band and record company agreed amicably to end their deal last week.

The trio, 4AD's most successful signing, reached number seven with their last album, Heaven Or Las Vegas. Neither 4AD nor the band's management were available for comment.

The group is touring the US where they are expected to remain with Capitol Records.

Scots radio stations in merger

Glasgow's Radio Clyde and Edinburgh's Radio Forth have merged to present advertisers with "a united front".

Radio Clyde's managing director James Gordon says the new company created by the merger, Radio Clyde Holdings, will enjoy "substantial cash resources".

He comments: "In Scotland, larger groups make more commercial sense. We can present a united front to advertisers and achieve more economic growth."

Gordon says Radio Forth's programming policy and staffing levels, currently 90, will remain unaffected by the agreement. He says: "It would be commercial suicide to start to centralise local radio. It's also against my beliefs, which are that local radio's strength is that it's local."

An agreement on finding a "common currency" for measuring radio audiences between the BBC and Association of Independent Radio Contractors is close to being reached.

Ironically BBC figures give Radio One lower figures than JICRAR.

At the BBC uses interviews with the public to reach its figures while JICRAR uses a diary system for commercial radio.

AIRC director and chief executive Brian West comments: "Obviously with two different systems we got two different figures, sometimes very different."

The two bodies are currently negotiating a mutually agreeable system, which would use the diary system of obtaining audience figures.

The joint body would be called RAIJAR, Radio Joint Audience Research.

BBC faces ban on TV 'house' ads

The BBC faces a ban on TV ads for its pop magazine *Number One*.

The threat follows a Government report which rapped the corporation for the ads which it says amount to unfair competition.

Now rival publishers have until April 16 to persuade Secretary of State Peter Lilley to accept the report's recommendations to refer the BBC to the Monopolies and Mergers Commission.

The BBC currently advertises *Number One* directly after Top Of The Pops. It's other youth magazine, *Fast Forward*, is promoted alongside other youth and children's TV programmes.

The independent report conducted by John Sadler CBE for the Secretary of State for

Trade and Industry investigated publications and TV stations using associated ownership media for self promotion.

In particular, Sadler criticised the on-air "trails" by the BBC for its magazines including the two youth papers.

He recommended that the BBC's practices be referred to the Monopolies and Mergers Commission by the Director General of Fair Trading.

"I believe the principle purpose of the BBC's trails are to increase sales of its magazines and therefore I regard these trails as advertisements," he says.

The report's findings have been welcomed by publishers of competing youth publications which have to pay full rates to advertise on

television.

"I think the BBC has been able to get away with blue murder considering the quality of *Number One* and the free TV backing it enjoys," says *Rage* publisher Mary Keenan-Dawson.

But publishing director of *Number One*, Peter Shippen, says: "We find Sadler's conclusions very strange. We believe our activities are completely in line with the BBC charter and the Government has been extremely complimentary and encouraging of BBC Enterprises activities over the last four years."

Trade and Industry secretary Peter Lilley has invited comments on the report from all interested parties, after which he will make a decision on what action is to follow.

Watkins teams up with A&M for label launch

Tom Watkins and his management team are launching a new record label with A&M.

The flamboyant former Bros and Pet Shop Boys manager has spent six months forming a team to run the label, Atomic, which will be marketed and distributed by A&M.

Watkins says he is taking more of a backseat role in the project and that label manager Jodie Sharp will handle the day-to-day running.

"We set the label up because a lot of people asked us to but I was only going to do it when I had the right people," says Watkins.

Sharp says the label will deal mainly with dance product but is open to releasing



anything that it believes is of high enough quality.

She adds that four acts are signed at present — all for two singles with the option of an album.

A&M managing director Howard Berman comments: "Atomic has developed a great little roster already and I have every confidence that the next few months will see us breaking Atomic acts."

Music makes TV comeback

Music is returning to TV this spring after programmes were elbowed out by coverage of the Gulf war.

Channel Four is spearheading its push with the new show Friday At The Dome, from the team behind Rock Steady. Producers Holmes Associates were forced to scale down the show because Rock Steady was too costly. It goes out at 11pm from May 3.

A new 10-part series of Dance Energy begins on BBC2, replacing Snub. Rapido finishes on May 1 with a rap special scheduled for June.

TV's schedule is not yet available, but it is understood that The Chart Show will continue until the end of the year.

Katie Rennie has been promoted from TV promotions manager to head of TV as part of a strengthening of Chrysalis' UK promotion team. Promotions director Judd Lander has also appointed Mark Howell — formerly of MCA — to its national radio department.

American label Rykodisc has taken over UK world music specialist Hannibal Records, whose founder Joe Boyd remains as managing director of the UK operation, which will be known as Rykodisc Europe.

The funeral of songwriter Doc Pomus was due to be held in New York yesterday (Sunday). Pomus, who co-wrote Save The Last Dance For Me, with Mort Shuman, died on Thursday of lung cancer aged 87.

Wembley Arena plans to stage its first opera in December. The Royal Opera is to put on the show in conjunction with promoter Raymond Gubbay.

The Country Music Association claims sales of full price country albums have more than doubled in the first two months of 1991 compared to the same period last year.

The Performing Right Society has won a big increase in payments it receives from discotheques despite losing a High Court appeal about the system of payment. The new rate is twice that suggested by the British Entertainment and Dancing Association and could lead to the PRS receiving more than £1m a year.

The Virgin Records label From A Whisper To A Scream has moved to the AVL stable to enable more effective handling of its product. It will be run by former 10 Records label manager Chris Woolley, Adam Kidron and Julian Woolley.

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Rough Trade rides the storm

A month after KPMG Peat Marwick McLintock was called in by the Rough Trade board to save the ailing empire from extinction, accountant David Murrell has declared its future secure.

The change in outlook for the company brings a huge sigh of relief from the record industry; even arch rival Pinnacle agrees the loss of the indie giant would spell disaster for the UK music scene.

Rough Trade may not survive with all its branches intact — some may have to be sold to secure its future — but that it survives at all is vital.

Ironically, the group's problems follow a record year in 1990 when turnover reached an all-time high of £40m, having doubled in four years.

Fifteen years after Geoff Travis created the beginnings of an empire in 1976 with a small west London record shop, it remains at the centre of the UK indie industry.

A vital component of the late Seventies, Travis' shop quickly expanded into mail order and wholesale supply to other chains, until the summer of

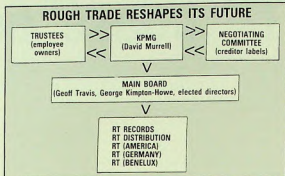
1977 saw French drum-machine band Metal Urbain become the first release on Rough Trade's label.

The following year the company became a fully-fledged distributor and in 1979 Stiff Little Fingers' first album reached number 14 in the national chart as proof that the company could compete with the majors.

The Rough Trade Music publishing company reinforced this step up, along with the establishment of promotion, tour management and production services in 1980.

The group went international at the same time, attempting to mimic the UK formula in the US by opening a shop in San Francisco, together with small-scale distribution. The German operation was established the following year along with licensing deals throughout the world.

When The Cartel was formed by Rough Trade in 1982 with five other regional distributors to create a nationwide distribution service for small independent specialist shops, the group headed the



biggest indie distribution service.

The expansion of Travis' empire — by the mid-Eighties co-owned by his father Peter and Richard Scott — always seemed at odds with the company's "workers co-operative" stance. But in 1986 Travis and his co-owners transferred 83 per cent of the company's holding into the hands of its workers through the Tim Niblett Trust.

Pinnacle's George Kimpton-Howe was drafted in last year after the rival's businesslike, free-market approach had seen it take the initiative at

the top of the indie scene. Many feared his arrival would signal the loss of Rough Trade's "co-operative" philosophy.

Overheads had doubled following the move to a new distribution warehouse and the installation of a new computer system cost £600,000 to get right. The demise of one of its biggest customers, Parkfield Video, had seen another £500,000 disappear and rumours of a takeover began to grow.

Then last month, following one round of redundancies, another 40 were announced

when accountants KPMG were called in to help stave off a looming financial crisis.

While owing nothing to the bank, the company was struggling to pay its labels. Refusing to pay any of its labels unless it could pay all of them, it called in KPMG and outgoings were frozen.

Any payments received after February 8 were held in a separate fund to be paid to the labels — with the smaller operations a priority. Two interim payments were paid before the end of March.

Meanwhile, with the trust taking a back seat, the main board has been left to continue running the company, with KPMG as advisers along with a negotiating committee — based around the major labels: Mute/4AD, Situation 2, Big Life, Rhythm King and Rough Trade — which has also been assessing the company's assets.

With neither KPMG, the board — headed by Travis as MD — nor the labels able to take any unilateral action, the company is now steadily moving forward towards recovery.

Martin Talbot

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○ The TV series which took the USA by storm begins on BBC2 at 8pm on Saturday, 30th March. It continues, in one hour episodes, over the subsequent six Saturday evenings.

○ This "documentary masterpiece" (Newsweek magazine) scored the highest audience rating in the history of US Public Broadcasting Television.

○ The film's creator and producer, Ken Burns has personally selected the music for the recording. It includes "Battle Hymn of the Republic", "Dixie" and the haunting theme tune "Ashokan Farewell".

ROUND UP

Festival '91 is being organised by John Groat and Ian Radfield as an alternative to the Glastonbury Festival which is not running this year. Acts have yet to be announced for the three-day event running on June 21, 22 and 23 but the organisers have applied for a licence for a "260 acre country location east of Bristol" ... The Pogues have been confirmed as the headlining act for Fleadh '91 on June 2 in London's Finsbury park. Other acts scheduled to play at this second Mean Fiddler promoted Irish music festival include Christy Moore, The Petrol Emotion, The Chieftains, Mary Black and Paul Brady ... Brady himself is touring the UK from April 4, promoted by Asgard. He kicks off in Leeds and winds up in London on the 14, playing nine dates ... The Mean Fiddler is also promoting another one-day special in Finsbury Park on the day before Fleadh. The Mission headline on June 1 with guests Killing Joke, New Model Army and The Henry Collins Band ... The first date in the Capital Radio Coca-Cola Music Festival, which runs from June 21 to July 21, has been confirmed. Robert Cray is to play the Crystal Palace Bowl on July 6 with his band featuring The Memphis Horns and Nick Lee Hooker ... Ride have been confirmed as one of the supporting acts for The Pixies' Day Out In The Park gig at Crystal Palace on June 8 ...

Metropolis Music is promoting Living Colour's UK tour. Their current album, Time's Up - re-entered the chart at 22 and the band will be playing nine dates from May 23 to June 2, with **Dance Factory** promoting the Glasgow date ... Lenny Kravitz is playing four dates during May. S&M promotes the May 6 Manchester date, **Dance Factory** the Glasgow date the next night, **MCP Leicester** on May 8 and **Bandstand** will be promoting the Brixton Academy on May 10 ... **Global Promotions** is promoting the final date of the Celtic Saxon tour at London's Town And Country Club on March 28 ... The Town And Country Club will also see the only surviving date of the Godfathers UK tour. The Solo promoted event has been cancelled following bassist Chris Coyne spraining his wrist in an attempted nudging. Twelve dates have been cancelled, because of world touring commitments and March 21 remains the only UK date the band will play.

A top 10 single turned Chris Isaak's touring fortunes after years of house PAs and promoter apathy. By Nick Robinson

Interest grows in Isaak's road move

Five months ago, Chris Isaak was just another name in the record racks.

His label, Reprise, had released three albums since 1985, yet he remained a relative unknown — and not just to the public.

The live music industry, too, had little reason to show interest in the US singer/guitarist when the idea of a UK tour was first mooted in late 1990.

Chris Hudson, who had previously worked with Gun and Deacon Blue, was hired by Isaak's management to be the UK/European tour manager, on the recommendation of Wasted Talent's Paul Wilson.

When Hudson took on the project, it coincided with the release of David Lynch's film *Wild At Heart*. Isaak's single *Wicked Game* featured in the film which boosted its sales.

Uncertainty surrounded the tour because of Isaak's growing stature in the US. There were also doubts about the timing of a UK visit.

"I knew he was going to tour but they were not too sure whether they actually had the time to do it," says Hudson.

So it wasn't surprising that no-one was rushing to get involved with the tour and initially Hudson, who had six weeks to organise the whole event, thought it was likely to be a struggle.

But then *Wicked Game* reached the Top 10, *Wild At Heart* took cinemas by storm and Isaak became the man everyone wanted to have on their shows or magazine covers.

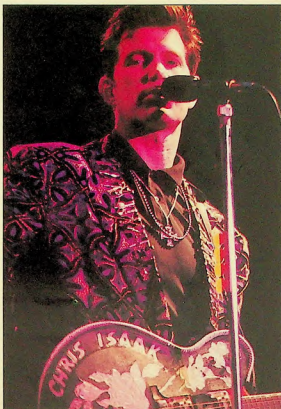
"It is amazing what a surprise hit can do," says Hudson. "I don't like the idea of it, but then it has made people look back at what else he has recorded."

It also prompted more tour companies to get involved. "I suddenly had 10 companies wanting to do the PA. Everyone was interested," adds Hudson.

"Chris's success certainly smoothed a path. Basically, you get instant respect. You also get people phoning up who want your business."

Hudson decided not to go for the best price offered but instead went for the people he wanted to work with.

He chose Wig Wam to handle the PA. "I abhor the rock and roll attitude of some



companies — all the tantrums and tempers on the road," says Hudson.

He wanted companies he knew he could trust to get on with the job: "The climate is changing and people are becoming more business-like and getting the job done properly," he says.

BACKSTAGE

Booking Agent: Paul Wilson, Wasted Talent Promotions
Tour manager: Chris Hudson
Production manager: Aaron Gregory/Derek McVay

PA hire: Wig Wam
Lighting: Frontline
Venue: Town & Country Club
Capacity: 1,400
Ticket price: £8.50
Potential gross: £23,800 (approx. two nights)

Apart from being one of Hudson's first major tours, it is also the first time that Isaak and his band Silverstone have had the same PA for every night of a tour — they are used to using club PAs.

"They are having a great time because not only are they loving all the success and attention but they can now depend on the same PA and lights every night," he says.

The gigs themselves were virtually sold out and Isaak seemed perfectly at home playing what he called one of their bigger gigs. Visually, the stage was impressive but certainly not over-dressed. The lighting was relatively sparse with a row of coloured lanterns adding a neat touch.

The singer was on fine form, punctuating the songs with humorous winks and jokes.

Naturally, *Wicked Game* and *Blue Hotel* received the biggest cheers but it was the variety of the set that was the key to the success of the concerts.

FOCUS



Venue: G-Mex Centre, Manchester M2 9GX.

Capacity: Large dome-like hall used for exhibitions and trade shows, moving more towards concerts. Maximum capacity 10,800 seated, down to 6,500 for smaller concerts. **Last five bands:** David Lee Roth, James Status Quo, INXS, Happy Mondays.

Typical concert: Largest venue in the North-west, used for bigger bands typically on a world tour. Also hosted two nights of Classical Spectaculars to more than 20,000 people.

Manager's view: "Acoustically the hall is very bad, we have to hang baffles from the side walls to soak up some of the sound. Also the amount of lighting you can hang from the stage is limited, because there is no grid, but they are investing in one which will be ready in the next two months, which will be very welcome. It's better for rock bands and races than MOR type acts, because it can be very cold and cavernous." Nick Levitt, GP Presentations for Happy Mondays, Inspirational Carpets.

Promoter's view: "Technically it's a difficult venue, facilities-wise we have to compromise most of our requirements, for example there are no showers in the building, and the dressing rooms are inadequate for the type of artist that appear there. The good thing about it is that it's in Manchester."

Tim Parsons, MCP for David Lee Roth.

Merchandising: Concessionaires Ltd on behalf of G-Mex management. **PA:** In-house only for public announcement. Bands own used.

Security: 12 front of house guards, 30 stewards in auditorium for larger concerts.

In-house employees used. **The G-Mex in 1990:** Hosted 11 bands for a total of 15 nights to 135,000 people.

Average ticket price: £10-18. **History:** Large Victorian railway station which closed

down in 1969. Refurbished in the late Seventies, re-opened in March 1986 as a hall for trade and consumer shows (Ideal Boat exhibition) and concert venue. Gradually increasing number of concerts during the year.

THE EAR

MW's Talent Tipsheet

BIRMINGHAM

LITTLE BIG HORN

Band founder Stevie Young has a hefty family reputation to live up to, being a nephew of Angus and Malcolm (AC/DC) and George (Easybeats), but Little Big Horn is a good start. The sound is blues-based metal, similar in style to AC/DC, but excellent throaty vocals from Ivan Norris and some fine rockin' tunes give them enough sparkle to succeed.

Contact: Part Rock Management
Tel: 071 823 3131

SURREY

GROUNDSWELL

Inexpensive demo production masks this three piece's moody indie atmospherics but tight playing and songs such as Day To Day and Favourite Fears make them worth a listen. Joy Division comparisons will be triggered by their slow build-ups and lyrics, but a decent spell in a studio will turn them into a strong indie prospect.

Contact: Matt Seigne
Tel: 0883 346777

WARWICKSHIRE

THE YOGOTS

Already signed to the fledgling Reptile Records, this five piece could soon be attracting wider interest. Their three track demo opens with the forthcoming single, Je Suis, a bouncy gem. The sparkle continues with Don't Blame Adelaide, while Falling Down demonstrates their ability to carry off slower songs with aplomb. Worth travelling to Tamworth to see.

Contact: Magic Ear Management
Tel: 0827-310608

BELFAST

PBR STREETGANG

This four piece formed in early 1986, but Get Down (Before You Fall) on the Good Vibrations label is their first vinyl release. The driving guitars and dance beat drums give the song a fine raw energy while the B-side demonstrates the band's more gentle country inclinations.

Contact: Patrick Fitzsymons
Tel: 0231 77163

Big spender is back

Despite being one of the few artists who can truly carry the title "superstar", Shirley Bassey is typical of a whole generation of MOR singers who struggle to secure the commitment of a long-term album deal.

After a career spanning 55 years and more than 60 hit records Bassey is currently working on her first studio album for five years, part of a five-album deal with Freestyle Records.

Bassey's New York manager Oscar Cohen says she has been offered other recording deals, but none with the promotional and marketing support her reputation deserves.

"It is quite shocking; she is one of the world's biggest box office attractions but she couldn't get support from a record company," he says.

The Freestyle deal was struck after general manager Allan Bellman saw her appearing on the Des O'Connor television show just before Christmas. He was amazed to find her without a recording contract.

"She is known in every corner of the globe," he says. "But the industry tends to follow



Shirley Bassey: new five-album deal

things that are simply credible."

Cohen adds: "I don't think half the record companies in the world believe in MOR music. They don't believe people over 30 walk into record shops."

He believes the new deal is Bassey's biggest since her days with United Artists in the Seventies. The first release is scheduled for May to coincide

with a UK tour she had already planned. It is expected to bring UK sales of 250,000 and "millions" worldwide.

Supported by press advertising and interviews, an appearance on the Bruce Forsyth Easter Special and a syndicated radio interview, Cohen believes this is Bassey's chance to show she can reach for the stars again.

Martin Talbot

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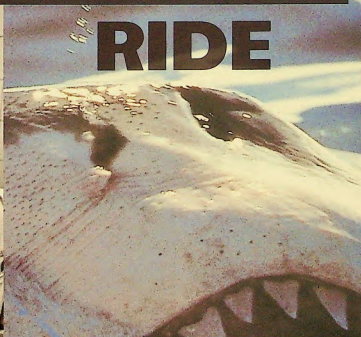
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Ten British acts whose debut LPs made the Top 10 album chart in 1990: (clockwise from top left) Adamski, Sonia, Inspiral Carpets, Del Amitri, Betty Boo, Big Fun, The

Debutants face

New talent made a fairly healthy showing in the charts in 1990, but will those acts still be around next year? As accusations of putting a fast profit before long-term talent development resurface, Mike Martin finds out if the claims are justified

The parting shot in last Sunday's Media Show hit the record industry where it hurts.

As the credits rolled, Channel Four viewers were left with the words "it's more about money than talent" ringing in their ears.

The show had argued that the industry has abandoned its pursuit of new talent in favour of making a quick buck from reissues and one-off dance records. It's not a new accusation, but it may be justified.

On paper at least, 1990 was a healthy year for new talent. No less than 116 acts made their first appearance in the Top 40 singles chart and, more significantly, there were 85 album chart debutants.

As well as genuine newcomers such as The Charlatans and Dees-Lite, the year also marked a breakthrough for more established names such as House Of Love, Harry Connick Jr.

Nigel Kennedy and Steve Earle who all made their first appearance in the Top 40 album chart.

But although talent clearly came through in 1990, the A&R departments of UK record companies cannot take all the credit. A closer inspection of the list of new chart acts reveals that around half were overseas signings.

Furthermore, analysis of the UK-signed newcomers reveals a high proportion of artists unlikely to contribute to the long-term health of the record industry. One-off dance tracks, charity records, football and soap opera stars accounted for 23 per cent of the new names in the singles chart.

The majors happily admit that they rarely make a profit from singles, viewing them instead as the most effective promotional tool to sell their money-making LPs.

Yet of the 116 new acts which cracked the singles chart in 1990, only 43 — just 37 per cent — enjoyed subsequent success in the album chart. And dance, the genre which has most singles success (see chart), transfers least successfully to the album chart.

Instant hit-making via the dance floor may look good for A&R executives in the short-term, but it fails to address the problem of finding genuine talent with long-term potential.

It's a difficulty acknowledged by the record companies, but most blame it on a dearth of available talent rather than a misguided signing policy.

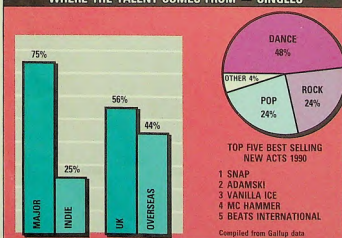
"There are plenty of songs which become hits, but you have to have good artists to have album success and there's just aren't enough," says one of Britain's most renowned A&R directors, EMI's Nick Gattfield.

TOP 40 BREAKERS — SINGLES

Company*	New acts in Top 40
1 POLYGRAM	23
2 EMI	16
3 WEA	13
4 CBS	9
5 BMG	7
6 VIRGIN	6
7 CHRYSALIS	4
—8 MCA	3
—8 MUTE	3
—8 WARP	3
—8 BEGGARS BANQUET	3
—8 BROTHERS ORGANISATION	3
OTHERS	23
TOTAL	116

*Leading companies to break new acts in the Top 40 singles chart in 1990

WHERE THE TALENT COMES FROM — SINGLES





Sundays, The Qireboys, Notting Hillbillies and The Charlatans

toughest test of all

No-one expects a new Sting or Phil Collins to pop up every fortnight, but according to many smaller practitioners majors are missing out on available talent by rushing into signing the latest hip dance combo.

In the US, dance acts have achieved international album success, as most recently illustrated by MC Hammer and Vanilla Ice, but so far none of their UK counterparts has matched their performance.

Factory may have prospered on the indie/dance fusion of the Madchester movement but A&R manager Phil Saxe argues that dance is a waste of time. "You're in a one-hit wonder scenario with dance, the acts don't sell enough albums," he says.

And while the dance remix may have provided a useful route to get hitherto uncommercial rock acts such as Primal Scream and The Pixies into the charts, even this has caused

problems, disappointing dance fans who buy the more rock-orientated album while alienating existing fans.

Saxe says: "For rock bands to have hits with remixes is a simple strategy, but it means you're stuck. The Soup Dragons can't go back to rock now, they are expected to make dance records."

Most industry executives agree that, taken too far, this apparent preoccupation with singles and dance could be disastrous. When it comes to talent, a more long-term strategy is needed and the independent labels claim they are leading the way.

The independents' success with new acts is out of proportion to their market share. Despite holding just 0.4 per cent of the album market, Beggars Banquet produced four of those 85 new acts in the album chart last year, 4.7% of the total.

A&R manager Roger Trust

explains: "We prefer to build bands slowly. There is no limit to how big Fields Of The Nephilim can be, but we're not panicking into forcing them to have a hit."

Seventeen per cent of 1990's new album acts and a quarter of the new singles artists were independently distributed, but a much higher proportion of the newcomers originated on indie labels.

PolyGram, the UK's biggest record company, put the most new names into the Top 40 in 1990, but around a third of these were bands such as James or House Of Love first signed to independents or quasi-indie labels such as Go! Discs. When it comes to discovering the new talent, it seems the independents are doing a lot of the work.

While some such as EMI's Gatfield maintain that there is a shortage of new acts, those majors which believe

talent exists claim the problem is one of promotion.

To create truly international MOR and rock acts such as Michael Bolton and Wilson Phillips, record companies must be prepared to risk hard cash on extensive marketing campaigns.

Polydor's head of A&R Graham Carpenter says breaking MOR acts is tortuous. "TV is dreadful right now," he says. "Radio is getting better, but it's still very tough."

EMI's Nick Gatfield points out the paradox: "You're trying to reach people who don't listen to Radio One, or buy singles: the 30-plus market. With Nigel Kennedy our campaign worked, but the risk was huge."

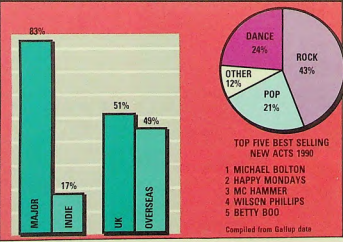
Even international success is no guarantee. In effect, record companies have to start again in every new territory. Brenda Cochrane and Rita MacNeil had hit albums in the US, Canada and Australia, but struggled to break the UK. Polydor's Carpenter admits: "We got away with it, but those acts are very risky, it's difficult to know what to do with them. You have to be very determined."

For the majors, international success is a vital part of their scheme, but as they admit, few of the new British debutants have international potential.

Factory's Phil Saxe admits Happy Mondays are "struggling" in the US, despite their impact at home. Yet, as Virgin has shown by nurturing Simple Minds over a long period, UK signings can break the toughest of international markets and retain their integrity without the help of 12-inch dance remixes.

As our figures show, catalogue-building new talent does exist; the real test for the 116 new singles acts will be whether they are still around at the end of this year.

WHERE THE TALENT COMES FROM — ALBUMS



TOP 40 BREAKERS — ALBUMS

Company*	New acts in Top 40
1 POLYGRAM	15
2 WEA	12
3 EMI	11
4 BMG	8
5 CBS	7
=6 CHRYSALIS	4
=6 BEGGARS BANQUET	4
=8 VIRGIN	3
=8 MCA	3
=10 MUSIC FOR NATIONS	2
=10 MUTE	2
OTHERS	11
TOTAL	82

*Leading companies to break new acts in the Top 40 album chart in 1990

MAINSTREAM

Albums

With an enviable hit rate beyond the dreams of most TV merchandisers, Dino Reicher's Volume 4 of *This Loving Feeling*, and it's a compilation likely to continue the unbroken upward spiral of this series. Thirty-three tracks, most of them major hits including big names like Elton John, Gloria Estefan and Prefab Sprout, make this a banker.

Also bound for mainstream success is violinist Nigel Kennedy's interpretation of Brahms's *Violin Concerto*. Kennedy's latest outing, *The Four Seasons*, boldly went where no classical album had gone before, reaching number three on the album chart and earning double platinum certification, though it was ultimately overshadowed by The Essential Pavarotti and In

Concert, by Pavarotti and his chums Carreras and Domingo.

Coincidentally, Carreras also has a new album this week. Aimed more obviously at the crossover market, Hollywood Golden Classics is likely to be a big seller, despite the inclusion of the distinctly unseasonal *White Christmas*.

Dance music is all-pervasive, but good soul is hard to find. Lend an ear, then, to Billy Always, whose impressive style is showcased on *Let's Get Personal*. It won't set the dancefloor afire, but it is a great listening album.

PICK OF THE WEEK

INTO PARADISE. Churchturnout. Ensign CHEN 18. The Dubliners' second album is more than promising. There's nothing revolutionary here, just a better than average guitar band playing better than average songs, but doing so with passion and

commitment, particularly on ballads like Gently Falls. Excellent stuff.

Singles

A spontaneous outbreak of eponymous singles has blossomed this week, with releases from Father Father, Sinewave and Rappin' Is Fundamental. Most likely to succeed are Rappin' Is Fundamental, a much-touted New York trio whose single covers a lot of bases, with blues, soul, doo-wop and hip hop influences. A likely hit.

Currently five of the most played dance records in the country are different versions of the same tune: *Take Me Away*. True Faith's version has already reached the Top 75, while covers by Sweet Mercy, Jay Mondl and DJ Lelewele have also sold well. The fifth recording of the tune, by the Awesome 3, has already proved itself at club level, but for commercial release it is retitled Pin Up Girls



Kennedy. Brahms listing?

and relegated to the flip of *Possessed*, a brilliant slice of hardcore, curiously juxtaposed with lyrics from Kubla Khan. Specialist appeal is assured, and crossover probable.

Snap's *The Power* has been used extensively on TV lately to publicise the privatisation of the regional electricity boards, and now re-appears on the underside of Snap

Megamix. Recent megamixes by Technocrat and Black Box have both been highly successful, and this will be no different.

Enigma follow up their surprise number one hit *Sadness with Men Culpa*. They've swapped the Soul II Soul backbeat for one that approximates more to *Justify My Love*, but they've retained the French whispering and the other medieval new age dance trappings. A hit, but far from another number one.

Finally, Elaine Paige takes a radical change in direction with *Well Almost*, a surprisingly credible tilt at contemporary pop. Outsider of the week.

PICK OF THE WEEK

THE ZOMBIES: Time Of The Season. Warner Brothers W 0022. Classic Sixties recording likely to see chart action for the first time thanks to exposure in the movie *Awakenings*. Alan Jones

COUNTRY

The unreliability of US artists crossing the Atlantic since the Gulf war continues to dog UK marketing drives. RCA is hoping to make up for lost ground with bright hope Matraca Berg who is scheduled to visit live in dates in April. Berg's debut LP — *Lying With The Moon* — picked up a flurry of enthusiastic press and hefty Radio One airplay when it was released last year, but these factors did not translate into record sales.

Johnny Cash is one country artist who does not suffer from lack of profile in the UK. His new Mercury album — *The Mystery Of Life* — went into MW's Country Albums chart at number 13 and looks set to climb on the back of his appearance at The International Festival of Country Music in Wembley Arena on March 30. Hailed as a return to the gritty style of old, *Mystery Of Life* has done much to revive Cash's reputation with country enthusiasts.

While Clint Black was among the country artists in the US who recently topped Madonna and Billy Idol in the *Billboard* Top Albums Chart, the UK progress of his new *Put Yourself In My Shoes* LP has been slow but steady.

Stablemate KT Oslin also has a new album out entitled *Life In Small Town*. This is coffee-table country with the twangs and draws mixed right out of the picture and as such its crossover potential is enormous.

PICK OF THE WEEK

KENTUCKY HEADHUNTERS: Electric Barnyard. Mercury through

Phonogram ME 848 0541. As country music increasingly slides towards slick, immaculate, slick, it's good to get back to basics with this strenuous rockably set. From the Fifites throwback of *Love Bug Craw* to the raucous cover of *Spirit In The Sky*, this is an unlikely but enjoyable proposition. Karen Faux

DANCE

Check these. Wally Badarou *Chief Inspector* (4th + Bway 12BRV 213), jazz-funk classically wriggling 1985 remixed slickly, quietly jaunty enough to get under the skin, given the chance this time; Katherine E *I'm Alright* (dead dead good GOOD 2T via W), powerful if clichéd jumpy jittersy Italo disco; Urban Soul *Alright* (Cooltemp COOLX 231), Ceylan wailed and Roland Clark moaned massive garage strider; Alexander O'Neal *What Is This Thing Called Love?* (Tabu 666731 6), swirling creamy soul loper, with a separate 1 World Remix; Marva Hicks *Got You Where I Want* (Wing/Polydor WINGX 11), Soul II Soul-ish strong US jigger; Tara Kemp *How You Tight* (Giant/WB W0020T), squeakily plaintive joggling nagger; C & C Music Factory *Here We Go* (Columbia 856755 6), lurching jitterer with a far hotter house mix flip; Gary Clail *On-U Sound System Human Nature* (Perfecto PT 44402, via BMG), bassily chugging angry roller; Pat & Mick Gimme *Some* (PWL PWL 75), pop-mixed breezy Jimmy '92' Home revival; Rebel MC (featuring Tenna Fly) *The Wickedest Sound* (Desire WANTX 40, via P),

slow reggae then frante ragga hip house; Apollo 400 *Lolita* (Sleath Sonic Recordings EWB T 001, via SP), low frequency sonic house.

PICK OF THE WEEK

ALISON LIMERICK: Where Love Lives (Come On In). Arista 614 208. Siney pulsing canterer resurges in the Knuckles & Morales mixes that have a thrilling floor for five months.

Jamie Hamilton

CLASSICAL

Japanese label Denon has never quite managed to raise its profile in the UK as it has elsewhere in Europe, with the exception of individual releases such as *Elihu Inbal's* Mahler cycle.

This is the challenge facing Conifer Records which is taking over responsibility for the label from Target Records.

The label's marketing and promotion has always been handled in-house by the importers, Hayden Laboratories. Target, meanwhile, distributed the product.

But Hayden has decided to concentrate on Denon hardware and given responsibility for marketing to Conifer.

There will be eight releases in April, headed by two large-scale Romantic works. They are Schoenberg's *Gurrelieder* sung by Jard van Ness with the Frankfurt Symphony Orchestra under Inbal (CO 77066 2CDs); and Berlioz's *L'Enfance du Christ* again under Inbal (CO 78893 2CDs). The success of BMG/RCA's fine Toscanini Edition was another reminder of the commercial potential of good repackaging. Sony Classical

intends to make an impact with its *Stravinsky Edition* in May. A 70-minute budget-priced sampler is released this month (CD 46321). It highlights some treasures from the historic recordings made for CBS between 1960-68.

Jonathan Plowright, winner of the first European Piano Competition, made his recording debut with a solo piano disc of Brahms on Kingdom Records. But now, frustrated by the slow response of other labels to his plans for recordings of music for piano and orchestra with Capital Virtuosi, he has ventured out on his own. Plowright has invested £13,000 in the first programme for his label Sound Projects — *Piano Concertos by Haydn and Mozart, Pachelbel's Canon and Bach's Double Violin Concerto*. He is looking for distributors and dealers. Further details: 071-223 7265/fax 071-585 2890.

PICK OF THE WEEK

THE MOZART COLLECTION: Stradivari Classics. Five CDs S5D-61005C. Distributor: Taylor, Birmingham.

An example of rock-bottom priced Mozart Yugoslavian recordings of *The Requiem*, *Eine Kleine, Piano/Clarinet Concertos* etc. What you see is what you get. Pile it high, sell it cheap. £9.11 dealer, £14.99 rrp (£3 per disc).

Nicolas Soames

REISSUES

The Band this week have four late albums reissued courtesy of Capitol: *Stage Fright* (CDP 7 935932); *Moondog Matinee* (7 935922); *Northern Lights* — Southern Cross (7 935942);

and *Islands* (7 935912). Of these, *Stage Fright* is absolutely essential. In place of the pleasures of Americana, celebrated in their earlier (and mostly better) work, *Stage Fright* tackles the darkness of loss. These feelings are leavened by the quiet All LA Glory and the raucous WS Walcott and the raucous WS Walcott and the raucous WS Walcott, but despair had clearly set in.

Bill Nelson's *Be Bop Deluxe* is best described as a developing group *Axe Victim* (EMI CDP 7947612) is over-Hendrix, Sunburst Fimbis (7947727) a mite too calculatedly melodic but *Level In The Air* (7947322) and *Modern Music* (7947312) set Nelson's guitar and the group at their best.

There are two box sets on offer this week. A three-CD set from *The Original Fleetwood Mac*, *The Blues Years* (Essential ESBCD 138) which despite covering much reissued territory succeeds simply because it is so comprehensive.

Far more puzzling, but none-the-less engaging, is *Rock Guitar Legends, Vol 2* (Knight RGLCD 4706). The three CDs veer from Clapton to Dave Edmunds via Ted Nugent and JJ Cale, but despite the disparity and bizarre conjunctions the effect remains pleasing.

PICK OF THE WEEK

DONOVAN: The Trip. EMI CDP 7958322.

Donovan has almost been reissued to death recently, but this is the one people want. As is the title succinctly puts it, this is a double CD. Hear the pleasures and pains of swinging London turning before your very ears into psychedelic London, Perfection. Phil Hardy



music week

datafile

The Information Source for the Music Industry

23 MARCH 1991

CHART FOCUS

Hale & Pace and the Stinkers move to the top of the singles chart this week with their Comic Relief single. The Stink, the 11th charity record to reach number one in a little over six years. But they may find their stop at number one is curtailed next week by big nose — Rod Stewart.



Anthems have served Rod well before — Sailing climbed to number one, and Every Beat Of My Heart reached number two — and his latest singalong, Rhythm Of My Heart, storms to number three in only its second week in the chart. It is both his fastest-breaking and highest-charting single since the aforementioned Every Beat Of My Heart, almost five years ago.

Almost matching this rise is a chart rookie who was only two weeks old when Rod had his first number one with Maggie May in 1971 — teenager Chesney Hawkes, who achieves the rare feat of making a double-dig jump

for the fourth week in a row. His introductory hit, The One And Only, written by another former chart star Nik Kershaw, has had a very steady climb, moving 59-45-32-18-5. The Pet Shop Boys' last single, Being Boring, was their least successful for years. Peaking at number 20, it brought to an end their run of ten consecutive Top 10 hits, dating back to 1986. Their recovery is immediate, as they have the week's highest debuting single with a double-sided hit we don't have a hope of crediting in full on the chart: Where The Streets

Have no Name (I Can't Take My Eyes Off You)/How Can You Expect To Be Taken Seriously?

Fellow superstars Simple Minds also make an instant improvement on their last chart peak. Last time out they peaked at number 18 with their Amsterdam EP. Their new single, Let There Be Love, debuts at number 13, even though it was only issued initially on 12-inch and compact disc.

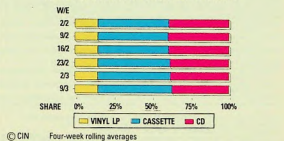
R.E.M.'s biggest hit single to date, Losing My Religion stalls at number 19 this week, but the album it premiered, Out Of Time, debuts at number one. R.E.M.'s tenth album, it spectacularly out-performs all their others — their previous best was in 1988, when Green reached number 27. **Alan Jones**

The Charlatans, *Over Rising* was omitted from last week's *Independent Distribution* singles chart because of a technical error. We apologise for any inconvenience caused.

UPDATE

Index of unit sales 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	99	76	-23	-10
Singles	102	100	-2	+5
Music Video	92	64	-31	+5

ALBUMS MARKET SHARE BY FORMAT



TOP 10 DISTRIBUTORS

- | | |
|--------------|----------------------|
| 1 POLYGRAM | 6 PINNACLE |
| 2 EMI | 7 ROUNJ TRADE |
| 3 WEA | 8 PRISM |
| 4 SONY MUSIC | 9 MAWSON AND WAREHAM |
| 5 BMG | 10 REVOLVER |
- Compiled from Gallup data. Based on Top 200 album charts, 11 February to 9 March, 1991.

ANALYSIS

The first official Scottish chart shows some marked differences with the rest of the UK.

While the top of both the singles and albums charts are quite similar, there are a few striking differences in the rest of the top 10.

In the singles chart, Scottish band Simple Minds achieve a far higher placing in their native chart at number five compared with number 13 in the UK chart.

Only the 12-inch and CD formats were available last week so the single can be expected to rise even higher next week.

The Simpsons manage to make the Scottish top 10 while dropping out across the whole of the UK 10, but Chesney Hawkes didn't fare quite so well in Scotland: he stalled at number eight.

In the albums charts, Scots guitar band The Silencers represent the biggest difference between the two.

In the UK, they are at number 39 but in Scotland

FIRST-EVER OFFICIAL SCOTTISH CHARTS

SINGLES		ALBUMS	
Scott UK	1 THE STONK, Hale & Pace and The Stinkers, London	Scott UK	1 OUT OF TIME, REM WEA
2	2 SHOULD I STAY OR SHOULD I GO, The Clash, Columbia	2	15 GREATEST HITS 1977-1990, The Stranglers, Epic
3	3 RHYTHM OF MY HEART, Rod Stewart, WEA	3	2 AUBERGE, Chris Rea, East West
4	4 JOYRIDE, Roxette, EMI	4	4 SPARTACUS, The Farm Produce
5	13 LET THERE BE LOVE, Simple Minds, Virgin	5	3 THE COMPLETE... Debbie Harry & Blondie, Chrysalis
6	9 YOU GOT THE LOVE, The Source... Truelove	6	39 DANCE TO THE HOLY MAN, The Silencers, RCA
7	7 WHERE THE STREETS... Pet Shop Boys, Parlophone	7	6 THE WHITE ROOM, KLF, KLF Communications
8	5 THE ONE AND ONLY, Chesney Hawkes, Chrysalis	8	10 WICKED GAME, Chris Isaak, Reprise
9	10 MOVE YOUR BODY, Xpansions, Arista	9	8 EX-EL, 808 State, ZTT
10	11 DO THE BARTMAN, The Simpsons, Geffen	10	16 SING THE BLUES, The Simpsons, Geffen

they have shot to number six in the first week of release. Another success in the Scottish chart is The Stranglers at number two and only number 15 in the UK.

In terms of record

companies, WEA came out top with five placings in the albums chart and two in the singles. The others were shared evenly between majors, with Truelove, Produce and KLF the top indie.

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TOP 75 ARTIST ALBUMS

THE OFFICIAL **music week** CHART

This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP	This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP
▲ 1	NEW	SPARTACUS Top Gun/Michaelson	Produce MCA/MCA (F) MCA/CDS 184KXPL	38	33	ALL TRUE MAN ● Alexander O'Neal/Lenny Jamelle/Vanouse	Telstar 498824 (SM) 498827/498821
2	1	AUBERGE ● Chris Raai (Raai/Kely)	East West WX 407C (W) 9031735600/WX 407	39	83	SOUL PROVIDER * 3 Michael Bolton/Drumhart	Columbia 495334 (SM) 495332/495331
▲ 3	NEW	THE WHITE ROOM ● The K.L.F. (The K.L.F.)	KLF Communications JAMS/MCA (RT) JAMS/CDS 61JAMS/P4	41	49	SWEET DREAMS ○ Patla C. De (Bradley)	MCA/MCCEX 4603 (BMG) MCAD 614945/451 6003
▲ 4	NEW	EX-EL ● Sis Storm (Sis Storm)	ZTT ZTT EC (W) 9031737932/ZTT 60	42	29	THE SOUL CAGES ● Sings (Padgham/Sing)	Mercury 946684 (F) 846683/846681
▲ 5	NEW	THE COMPLETE PICTURE - VERY BEST Dorothy Foy & Brenda (Various)	Chrysalis ZCHR 1817 (E) CCD 1817/248 1817	43	18	DON'T EXPLAIN ● Robert Palmer (Palmer/Magall)	EMI TCCEX 1016 (E) CDCEX 1016/5401 1016
6	19	THE VERY BEST OF ELTON JOHN * 5 Elton John (Dudgore/Thomas/John/Frank/Wast)	Rocket 848474 (F) 848471/848471	44	56	THE ROAD TO HELL * 4 Chris Rea/Rea/Kelly	East West WX 311C (W) 9452892/WX 311
7	8	WICKED GAME ● Chris Isaak (Lacossani)	Reprise WX 406C (W) 75902651/30/WX 406	45	37	ROCKING ALL OVER THE YEARS * 2 Status Quo (Various)	2 Vings 846794 (F) 846793/846791
▲ 8	NEW	KILL UNCLE Morrissey (Lange/Winstanley)	HMV TCSSD 3789 (E) CDCSSD 3789/CSSD 3789	46	28	NO MORE GAMES/THE REMIX ALBUM New Kids On The Block (No credit)	Columbia 461484 (SM) 461483/461481
9	5	CIRCLE OF ONE ● Diana Adams (Orsinal/Bowdoin)	Fantasia 842744 (F) 842742/842741	47	RE	LLOYD WEBBER PLAYS LLOYD WEBBER ● Julian Lloyd Webber/P.P.O. (Cullen/Lloyd Webber)	Philips 432214 (F) 432213/432211
10	3	LISTEN WITHOUT PREJUDICE VOL 1 * 2 George Michael (Michael)	Es c 467394 (SM) 467395/467391	48	28	LOOK SHARPI * EMC TCEMC 255 (E) 255	
11	..	THE IMMACULATE COLLECTOR **					

TOP 20 COMPILATIONS

16 MARCH 1991

This Week	Last Week	Title Artist	Label/Cassette (Distributor) CD/LP
1	2	UNCHAINED MELODIES ● Various	Telstar STAC 2480 (BMG) TCD 2480/STAR 2480
2	1	AWESOME!! ● Various	EMI TCCEM 58 (E) CDEMTV 58/EMTV 58
3	5	SOUL REFLECTION ● Various	Heart & Soul 8463344 (F) 854343/8463341
4	5	MISSING YOU 2: AN ALBUM OF LOVE Various	EMI TCCEM TV 5754 (TV 57) (E)
5	7	THINKING OF YOU... Various	Columbia MOODC 15 (SM) MOODCO 15/MOOD 15
6	4	THE LOST BOYS (OST) * Various	Atlantic 7817674 (W) 7817672/7817671
7	3	PRETTY WOMAN (OST) * Various	EMI USA TCMTL 1052 (E) CDMTL 1052/MTL 1052
8	19	DIRTY DANCING (OST) * 5 Various	RCA (BMG) BK 86409/BO 86408/BL 86408
9	3	GREASE Original Soundtrack	Polydor 8179984 (F) 8179982/8179981



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STUDIO TWO
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TOP 75 SINGLES

THE OFFICIAL music week CHART

23 MARCH 1991

TITLES AZ (WRITERS)

This Week	Last Week	Title	Artist (Producer) / Publisher
1	1	THE STONK	Lorain LOUK 26/FI LOUKS 156/200 236
2	4	HOW SHOULD I OR SHOULD I GO	Columbia 456667/456666/456 656664/456662/3
3	20	RHYTHM OF MY HEART	Warner Bros/WB 0171/106 Red Street/Interscope/WC PolyGram
4	3	JOYRIDE	EMI 1126M 117/E TEEM 17102/17101
5	18	THE ONE AND ONLY	Chryslis/CBS 21/3627/E GEMM 262/352 2627
6	5	BECAUSE I LOVE YOU (THE POSTMAN SONG)	Virgin 112597/EP POCS 12932P/128
7	NEW	WHERE THE STREETS... SERIOUSLY?	Pacific/Chryslis 178/426/E TCR 6265/CAR 6265
8	9	IT'S TOO LATE	MCA/MSM 312/311M/311 GEMM 31782/31783
9	5	YOU'VE GOT TO LOVE YOURSELF	Tantrix/LOUK 7070/0/1 BMS The Souters/Camr Station Lolly James/WC/Sancti Llesona
10	17	MOVE YOUR BODY (ELEVATION)	Arista 113683/613683/613683 115045/613683
11	3	DO THE BARTMAN	Geffen 697/317/10 GEMM 697/317/10
12	4	SECRET LOVE	Warner Bros/WB 0174/1/101 WB 0174/01/102
13	NEW	LET THE BEES BE LOVE	Capitol 456667/456666/456 115045/613683
14	NEW	CRAZY FOR YOU (REMIX)	Sire 456667/123
15	14	LOVE REARS ITS UGLY HEAD	Epic 456667/456666/456 656664/456662/3
16	13	MISSIVE SYMPATHY	WB 0174/01/101/102 WB 0174/01/103
17	3	LOOSE FIT	Fantasy/FAC 2119/FAC 2120/P FAC 2119/FAC 2120
18	18	IF I WANNA GIVE YOU DEVOTION	Rampage/RUM 71/25/P RUM 71/25/RUM 71/25
19	18	LOSING MY FREEDOM	Warner Bros/WB 0174/1/101 WB 0174/01/102
20	25	THIS IS YOUR LIFE	Lorain LOUK 26/FI LOUKS 156/200 236
21	4	WHO? WHERE? WHY?	TC 10000 28/E TC1000 28/CP1000 28
22	2	I'M GOING SLIGHTLY MAD	Parlophone 112/02/EE 112/E TC1000 28/CP1000 28
23	3	I'VE GOT NEWS FOR YOU	Virgin 112597/EP POCS 12932P/128
24	11	ALL RIGHT NOW	Virgin 112597/EP POCS 12932P/128
25	2	TODAY Forever EP	Catalan - CRE 1007/P CRECS 1007/CRECS 1008
26	2	HANGAR 18	Capitol 456667/456666/456 656664/456662/3
27	5	BOW DOWN MISTER	MCA 456667/123 PRO 456667/123
28	6	GO FOR IT (HEART AND FIRE)	Mercury 112/02/EE 112/E TC1000 28/CP1000 28
29	3	WEAR YOUR LOVE LIKE HEAVEN	Cosy 112/02/EE 112/E YR 112/02/EE 112/E
30	13	OVER RISING	Sire 456667/123 SIR 7K/517 HCD
31	11	GET HER	Fonit 012/131/31 GEMM 012/131/31
32	4	SHE'S A WOMAN	Virgin 112597/EP POCS 12932P/128
33	28	DO NOT GESSIN' WITH MY HEART	Capitol 456667/456666/456 656664/456662/3
34	NEW	BEEEN CALLED STEALING	Warner Bros/WB 0171/106 Red Street/Interscope/WC PolyGram
35	3	CHEERY PIE	Columbia 456667/456666/456 656664/456662/3
36	NEW	WARRANT TO YOU JOHN (HERE WE GO...)	MCA 456667/123 PRO 456667/123
37	3	AROUND THE WAY GIRL	Def Jam 656667/123 LL Cool J/Mart/Various

This Week	Last Week	Title	Artist (Producer) / Publisher
38	NEW	38 NEW SAY HELLO WAIVE GOODBYE '91	Mercury/SPT 112/FI SPT 112/SPT 112/FI
39	47	40 CAN YOU DIG IT?	Sire 456667/123 SIR 7K/517 HCD
40	27	41 3 A.M. (EMERALD)	KJF/Capitol 456667/123 PRO 456667/123
41	17	42 HARP	Futura 456667/123 FUT 456667/123
42	37	43 NOT A MINUTE TOO SOON	EMI/USA 112M/01/81/E TCM 83/CM 83/P
43	58	44 PLAYING WITH KNIVES	Virgin/Solution 5755/5756/5757/E 5755/5756/5757/E
44	31	45 OUTSTANDING	Cosmo/Cosmo 112/127/E COOL 112/127/127/E
45	24	46 ADRENALIN (EP)	epi/epi/epi 46/46/46 46/46/46/46/46
46	4	47 LOST IN MUSIC	46-8-16/16/16/16/16 8/16/16/16/16/16
47	NEW	48 GREASE - DREAM MIX	Polygram 10 136P/136P/136P/136P/136P/136P 136P/136P/136P/136P/136P/136P
48	34	49 PEOPLE ARE STRANGE	Epic 456667/123 Y 456667/123
49	NEW	50 YESTERDAY TODAY	Parlophone 112/02/EE 112/E TC1000 28/CP1000 28
50	74	51 WORD OF MOUTH	Virgin 112597/EP POCS 12932P/128
51	54	52 LET LOVE SPEAK UP ITSELF	Capitol 456667/456666/456 656664/456662/3
52	4	53 LOVE IS A STRANGER	RCA 456667/123 RCA 456667/123
53	NEW	54 GIMME SOME	Parlophone 112/02/EE 112/E TC1000 28/CP1000 28
54	12	55 SAME SONG	Big Life 8/01/81/01/81 8/01/81/01/81/01/81
55	30	56 IN YER FACE	ZTT 456667/123 ZTT 456667/123
56	30	57 SONS OF THE STAGE	Cosy 112/02/EE 112/E YR 112/02/EE 112/E
57	43	58 CARRYING A TORCH	Dover 112/02/EE 112/E DOR 112/02/EE 112/E
58	NEW	59 A TOUCH OF EVIL	Columbia 456667/123 PRO 456667/123
59	NEW	60 WHAT IS THIS THING CALLED LOVE	Capitol 456667/456666/456 656664/456662/3
60	35	61 HERE COMES THE HAMMER	Capitol 456667/456666/456 656664/456662/3
61	NEW	62 BACK BY DOPE DEMAND	King Bee 456667/123 KBF 456667/123
62	42	63 AUBERGE	Virgin 112597/EP POCS 12932P/128
63	NEW	64 THE BOYS ARE BACK IN TOWN	Virgin 112597/EP POCS 12932P/128
64	64	65 SUCH A GOOD FEELING	46-8-16/16/16/16/16 8/16/16/16/16/16/16
65	67	66 EVERYBODY (ALL OVER THE WORLD)	Rampage/RUM 71/25/P RUM 71/25/RUM 71/25
66	61	67 TAKE ME AWAY	Netscape 112/02/EE 112/E NET 112/02/EE 112/E
67	64	68 I THINK ABOUT	RCA 456667/123 RCA 456667/123
68	30	69 MY SIDE OF THE BED	Columbia 456667/456666/456 656664/456662/3
69	NEW	70 WE SHOULD'NT HOLD HANDS IN THE DARK	A&M 456667/123 A&M 456667/123
70	42	71 HEART	115 S. NUNAN/115 NUNAN 115/115
71	NEW	72 LOVE OR NOTHING	Lorain LOUK 26/FI LOUKS 156/200 236
72	NEW	73 BETTER OFF WITHOUT YOU	Lorain LOUK 26/FI LOUKS 156/200 236
73	NEW	74 WHAT DO I HAVE TO DO	Virgin 112597/EP POCS 12932P/128
74	13	75 YOU USED TO SAY	Sire 456667/123 SIR 7K/517 HCD
75	NEW	76 EYEWORND	Epic 656667/123 EPC 656667/123

This Week	Last Week	Title	Artist (Producer) / Publisher
3	1	3. an. Brral (Café)	My Side Of The Bed
4	2	4. Drummed (Café)	Hot/Kelly
5	3	5. Swearing (EP)	Swearing
6	4	6. All My Minute To You	Garner/Ponder
7	5	7. All Right Now (Frank)	Garner/Ponder
8	6	8. Rodgers...	One Day Only
9	7	9. About The Way Girl	Kerrish
10	8	10. Avenge (Rock)	Contending
11	9	11. Abuse By Dope Demand	Over Raising The
12	10	12. Phyrny...	Over To You John
13	11	13. Because I Love You	You Go Again
14	12	14. (Brooks)	Over Raising The
15	13	15. People Are Strange	(The Doors)...
16	14	16. Blue Coat Beating	Playin' With Knives
17	15	17. Backstreet Addict	Mechanics/Warner
18	16	18. Better Off Without You	Stokely/Carmel
19	17	19. Warren...	Phyrny/My Heart
20	18	20. Boyz Are Back In Town	London/Capitol...
21	19	21. Good Mouth	Same Song/The
22	20	22. The Lynx...	Playin' With Knives
23	21	23. Can You Dig It?	38/16/16/16/16/16
24	22	24. Carrying A Torch	Secret Love/Lou
25	23	25. Chewing Fries	Stokely/Lou
26	24	26. Crazy For You (Remix)	Stokely/Lou
27	25	27. Don't Go Messin' With My Heart	Stokely/Lou
28	26	28. My Heart Shook	Stokely/Lou
29	27	29. Stone	Stokely/Lou
30	28	30. The World As I See It	Stokely/Lou
31	29	31. Eye Viewer (RCA)	Stokely/Lou
32	30	32. Take Me Away	Stokely/Lou
33	31	33. Gamey Game	Stokely/Lou
34	32	34. Go For It (Heart And Fire)	Stokely/Lou
35	33	35. I'm Gonna Be a Star	Stokely/Lou
36	34	36. Happy Days A Minute	Stokely/Lou
37	35	37. Outrage	Stokely/Lou
38	36	38. Here Comes The Hammer	Stokely/Lou
39	37	39. I Wanna Be Your	Stokely/Lou
40	38	40. I'm Gonna Be a Star	Stokely/Lou
41	39	41. Freedom	Stokely/Lou
42	40	42. I've Got News For You	Stokely/Lou
43	41	43. In Your Face (808 Stars)	Stokely/Lou
44	42	44. It's Too Late (Singer)	Stokely/Lou
45	43	45. Joynde (Singer)	Stokely/Lou
46	44	46. Let Love Speak Loud	Stokely/Lou
47	45	47. I'll Be There (Lauri)	Stokely/Lou
48	46	48. Love Is A Stranger	Stokely/Lou
49	47	49. Love Me (Sharon)	Stokely/Lou
50	48	50. Love Me (Sharon)	Stokely/Lou
51	49	51. Love Me (Sharon)	Stokely/Lou
52	50	52. Love Me (Sharon)	Stokely/Lou
53	51	53. Love Me (Sharon)	Stokely/Lou
54	52	54. Love Me (Sharon)	Stokely/Lou
55	53	55. Love Me (Sharon)	Stokely/Lou
56	54	56. Love Me (Sharon)	Stokely/Lou
57	55	57. Love Me (Sharon)	Stokely/Lou
58	56	58. Love Me (Sharon)	Stokely/Lou
59	57	59. Love Me (Sharon)	Stokely/Lou
60	58	60. Love Me (Sharon)	Stokely/Lou
61	59	61. Love Me (Sharon)	Stokely/Lou
62	60	62. Love Me (Sharon)	Stokely/Lou
63	61	63. Love Me (Sharon)	Stokely/Lou
64	62	64. Love Me (Sharon)	Stokely/Lou
65	63	65. Love Me (Sharon)	Stokely/Lou
66	64	66. Love Me (Sharon)	Stokely/Lou
67	65	67. Love Me (Sharon)	Stokely/Lou
68	66	68. Love Me (Sharon)	Stokely/Lou
69	67	69. Love Me (Sharon)	Stokely/Lou
70	68	70. Love Me (Sharon)	Stokely/Lou
71	69	71. Love Me (Sharon)	Stokely/Lou
72	70	72. Love Me (Sharon)	Stokely/Lou
73	71	73. Love Me (Sharon)	Stokely/Lou
74	72	74. Love Me (Sharon)	Stokely/Lou
75	73	75. Love Me (Sharon)	Stokely/Lou

As used by Top Of The Pops and Radio One

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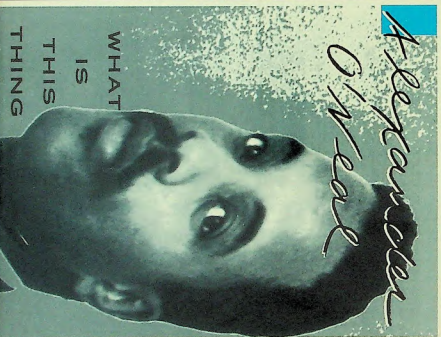
TOP 75 SINGLES

THE OFFICIAL **music week** CHART

1	THE STONK Hale & Pace And The Stonkers	London
2	SHOULD I STAY OR SHOULD I GO The Clash	Columbia
3	RHYTHM OF MY HEART Rod Stewart	Warner Brothers
4	JOYRIDE Hoxeter	EMI
5	THE ONE AND ONLY Chesney Hawkes	Chrysalis
6	BECAUSE I LOVE YOU (THE POSTMAN SONG) Savile B	Polydor
7	WHERE THE STREETS... SERIOUSLY? Pat Sharp Lays	Philipsone
8	IT'S TOO LATE Quartz introducing Dina Carroll	Mercury
9	YOU GOT THE LOVE The Source featuring Carol Station	Telstar
10	MOVE YOUR BODY (ELEVATION) Xpansions	Asisa
11	DO THE BARTMAN • The Simpsons	Geffen
12	SECRET LOVE Bee Gees	Warner Brothers
13	LET THERE BE LOVE Simple Minds	Virgin
14	GRAZY FOR YOU (REMIX) ○ Madonna	Sire
15	LOVE BEARS ITS UGLY HEAD Living Colour	Epic
16	UNFINISHED SYMPATHY Messive	Wild Bunch
17	LOOSE FIT Happy Mondays	Factory
18	I WANNA GIVE YOU DEVOTION ○ Normal featuring MC Mikee Freedom	Runour
19	LOSING MY RELIGION R.E.M.	Warner Brothers
20	THIS IS YOUR LIFE Banders	London
21	WHO? WHERE? WHY? Jonas Jonasson	Food
22	I'M GOING SLIGHTLY MAD Queen	Parlophone



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WHAT IS THIS THING

36	NEW OVER TO YOU JOHN (HERE WE GO AGAIN) Jive Bunny & The Mastersixers	Music Factory
37	AROUND THE WAY GIRL LL Cool J	Def Jam
38	NEW SAV HELLO WAVE GOODBYE '91 Soft Cell/Marc Almond	Mercury
39	CAN YOU DIG IT? The Mock-Turtles	Siren
40	3 A.M. ETHERNAL ○ The KLF/Children Of The Revolution	KLF Communications
41	HAPPY Ned's Atomic Dustbin	Funrise
42	NOT A MINUTE TOO SOON Vixen	EMI/USA
43	PLAYING WITH KNIVES Beatrice and the Bookends	Virgin Solution
44	OUTSTANDING Kenny Thomas	Conquest
45	ADRENALIN (EP) N-Joi	deConstruction
46	LOST IN MUSIC Stereo MC's	4th & B'way
47	NEW GRASE - DREAM MIX Franke Vallet/John Travolta/Olivia Newton-John/Powder	East West
48	PEOPLE ARE STRANGE Edo & The Burmese	East West
49	NEW YESTERDAY TODAY Ocean Colour Scene	Profile
50	WORD OF MOUTH Mike & The Mechanics	Virgin
51	LET LOVE SPEAK UP ITSELF The Beautiful South	Go! Discs
52	LOVE IS A STRANGER Eurythmics	RCA
53	NEW GAME SOME Pat & Mick	PWL
54	SAME SONG Digital Underground	Big Life
55	IN YER FACE 808 State	ZTT
56	NEW SONS OF THE STAGE World Of Twist	Circus
57	CARRYING A TORCH Tom Jones	Dover
58	NEW A TOUCH OF EVIL Judas Priest	Columbia
59	NEW WHAT IS THIS THING CALLED LOVE? Alexander O'Neal	Telstar
60	HERE COMES THE HAMMER M.C. Hammer	Capitol
61	NEW BACK BY DOPE DEMAND King Bee	1st Base
62	AUBERGE Chris Rea	East West

PLAYLIST CHART

THE OFFICIAL **music week** CHART

Chart Position	Artist	Track	Label	Peak Pos.	Weeks In Chart	Streams This Week	Streams Last Week	Streams Total	Chart Points			
1	Olivia Adams	GET HERE	Fontana	B	A	A	B	46	15	91.4		
2	Kenny Thomas	OUTSTANDING	Coastal	A	A	-	-	40	31	82.5		
3	Bea	DEES CRAZY LOVE	Warner Brothers	A	A	A	A	41	22	82.4		
4	Madonna	CRAZY FOR YOU	Sire	-	A	A	-	38	4	80.3		
5	Roxette	JOYRIDE	EMI	A	A	-	A	39	8	79.6		
6	Rod Stewart	RHYTHM OF THE HEART	Warner Brothers	A	A	A	A	40	20	79.3		
7	Chris Rea	AUBERGE	East West	B	A	A	A	44	42	78.8		
8	Susanna Hoffs	MY SIDE OF THE BED	Columbia	-	A	A	A	40	50	78.7		
9	Bananas	THIS IS YOUR LIFE	London	A	A	-	-	40	26	78.2		
10	Stevie B	BECAUSE I LOVE YOU	Polydor	B	A	A	-	B	39	75.3		
11	The Clash	SHOULD I STAY OR SHOULD I GO	Columbia	A	B	-	-	A	37	1	74.3	
12	Free	ALL RIGHT NOW	Island	-	A	A	-	B	34	11	72.9	
13	Living Colour	LOVE REARS IT'S UGLY HEAD	Epic	B	A	A	-	B	36	12	72.5	
14	The Simpsons	DO THE BARTMAN	Geffen	-	A	-	-	B	28	3	66.9	
15	Queen	I'M GOING SLIGHTLY MAD	EMI	B	A	A	-	A	31	24	66.9	
16	R.E.M.	LOSING MY RELIGION	Warner Brothers	B	A	B	-	B	33	19	65.3	
17	Quartz	Introd. Dina Carroll IT'S TOO LATE	Mercury	B	A	-	-	B	34	9	64.4	
18	Chesney Hawkes	THE ONE AND ONLY	Capitol	A	A	A	-	A	35	18	64.3	
19	Simple Minds	LET THERE BE LOVE	Virgin	A	A	B	-	A	29	-	63.2	
20	Jesus Loves You	BOW DOWN MISTER	More Protein	B	A	B	-	A	27	32	62.1	
21	Sting	MAD ABOUT YOU	A&M	-	A	-	-	A	30	65	61.9	
22	Massive	UNFINISHED SYMPATHY	Wild Bunch	A	A	B	-	A	31	13	60.7	
23	Source feat. Candi Staton	YOU GOT THE LOVE	True Love	B	A	B	-	A	31	5	59.7	
24	The KLF	J.A.M. ETERNAL	KLF Communications	-	A	-	-	-	25	27	59.1	
25	Mike & The Mechanics	WORD OF MOUTH	Virgin	-	A	-	-	A	26	74	58.7	
26	Mantronic	DOIT GO MESSIN' WITH MY HEART	Capitol	A	A	B	-	B	33	28	58.3	
27	Happy Mondays	LOOSE FIT	Factory	A	A	B	-	-	27	25	58.2	
28	Nomad feat. MC Mike Freedom	II WANNA GIVE YOU DEVOTION	Rumour	-	A	B	-	-	26	10	56.4	
29	Pet Shop Boys	WHERE THE STREETS HAVE NO NAME	Parlophone	A	B	-	-	A	31	31	55.8	
30	Alexander O'Neal	WHAT IS THIS THING CALLED LOVE	Tabu	B	A	B	-	B	23	-	54.8	
31	Xpansions	MEAL YOUR BODY (ELEVATION)	Optimum	-	A	B	-	-	23	7	54.2	
32	Feargal Sharkey	I'VE GOT NEWS FOR YOU	Virgin	B	-	B	-	B	34	38	52.4	
33	The Charlatans	OVER RISING	Situation Two	-	B	B	-	-	22	15	50.7	
34	MC Hammer	HERE COMES THE HAMMER	Capitol	-	A	B	-	A	22	35	50.3	
35	Jesus James	WHY? WHERE? WHY?	Foxtel	A	-	B	-	-	28	23	50.2	
36	In A Room	WIGGLE IT	SBK	-	A	B	-	-	20	51	49.6	
37	Debbie Gibson	ANYTHING IS POSSIBLE	Atlantic	-	A	-	-	A	28	59	47.9	
38	Chris Isaak	BLUE HOTEL	Reprise	-	A	A	-	A	28	56	47.6	
39	Scruffy Politti/Shabba Ranks	SHE'S A WOMAN	Virgin	A	A	B	-	-	22	41	47.3	
40	Railway Children	EVERY BEAT OF THE HEART	Virgin	-	A	-	-	-	27	-	47.3	
41	A-Ha	EARLY MORNING	Warner Brothers	-	B	-	B	-	29	-	47.1	
42	Kylie Minogue	WHAT DO I HAVE TO DO	PWL	-	B	-	B	-	24	45	46.7	
43	River City People	WHEN I WAS YOUNG	EMI	-	B	-	-	-	31	-	46.5	
44	George Michael	HILL THE PAIN	Epic	-	A	A	-	A	26	-	46.4	
45	Rick Astley	MOVE RIGHT OUT	RCA	A	A	-	-	-	23	-	45.3	
46	Echo And The Bunnymen	PEOPLE ARE STRANGE	East West	-	A	-	A	-	A	32	34	45.6
47	The Big Dish	BIG TOWN	East West	-	A	-	-	A	28	-	45.3	
48	Ned's Atomic Dustbin	HAPPY	Furtive	-	A	-	-	-	19	17	44.5	
49	Maureen	MESMERISE ME	Urban	B	-	-	A	A	21	-	44.1	
50	D.J.H. featuring Stefy	THINK ABOUT...	RCA	A	B	-	-	-	20	44	43.3	
51	The Mock Turtles	CAN YOU DIG IT?	Siren	-	A	-	-	-	26	47	42.8	
52	Kim Appleby	CL.A.D.	Parlophone	-	-	-	-	-	25	57	42.3	
53	Adventures Of Stevie V	JEALOUSY	Mercury	-	A	B	-	-	18	72	40.9	
54	Jimmy Barnes & INXS	GOOD TIMES	Atlantic	-	B	-	-	-	25	60	40.7	
55	Rick Astley	CRY FOR HELP	RCA	-	-	A	A	-	17	-	40.2	
56	LL Cool J	AROUND THE WAY GIRL	Def Jam	B	B	B	-	-	23	36	38.3	
57	Dream Warriors	LUDI	4th & B'way	B	-	B	-	-	24	49	38.3	
58	Prise	ONLY YOU	Epic	-	A	-	-	-	17	66	36.7	
59	Thunder	LOVE WALKED IN	EMI	-	A	B	-	-	15	55	36.3	
60	Beats International	ECHO CHAMBER	Go Beat	-	-	-	-	-	14	-	35.5	

Compiled by Spotlight Research. Rating based on UK playlist only. Station weightings are based on total listening hours as calculated by JICMAR. 100% playlist rating represents 'A' top on UK 60 stations.

US TOP 30 SINGLES

Chart Position	Artist	Track	Label
1	ONE MORE TRY	Timmy T	Quality
2	SOMEDAY	Mariah Carey	Columbia
3	COMING OUT OF THE DARK	Gloria Estefan	Epic
4	THIS HOUSE	Tracee Spencer	Capitol
5	GET HERE	Olivia Adams	Fontana
6	HOLD YOU TIGHT	Tara Kemp	Geant
7	YOU'RE IN LOVE	Wilson Phillips	SBK
8	I'VE BEEN THINKING ABOUT YOU	Londbeat	MCA
9	RESCUE ME	Madonna	Sire
10	SADENESS PART 1	Enigma	Cherish
11	SIGNS	Tina Turner	Geffen
12	SHOW ME THE WAY	Shee	A&M
13	KE\$HA	Justus Bad Crew	Motown
14	[G] I'VE GOT THIS SING	Sing	ADM
15	I'LL BE BY YOUR SIDE	Stevie B	Ultr
16	ALL THE MAN THAT I NEED	Whitney Houston	Arista
17	RICO SUAVE	Gerbards	Interscope
18	ROUND AND ROUND	Tevin Campbell	Parlay Fun
19	WHERE DOES MY HEART BEAT	Celine Dion	Epic
20	I'LL DO 4 YOU	Father M.C.	Upfront
21	STAR SPANGLED BANNER	Whitney Houston	Arista
22	BABY BABY	Amy Grant	A&M
23	GONNA MAKE YOU SWEAT	C & C Music Factory	Columbia
24	AROUND THE WAY GIRL	L.L. Cool J	Def Jam
25	MERCY MERCY ME	Robert Palmer	EMI
26	JOYRIDE	Roxette	Capitol
27	WAITING FOR LOVE	Alcaz	Capitol
28	CRY FOR HELP	Eric Burdon	Reprise
29	WACKED GAME	Christina Aguilera	Capitol
30	MY SIDE OF THE BED	Susanna Hoffs	Columbia

US TOP 30 ALBUMS

Chart Position	Artist	Track	Label
1	MARIAH CAREY	Mariah Carey	Columbia
2	[G] THE SOUL CAGES	Sing	A&M
3	WILSON PHILLIPS	Wilson Phillips	SBK
4	TO THE EXTREME	Vanilla Ice	SBK
5	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
6	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
7	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
8	INTO THE LIGHT	Gloria Estefan	Epic
9	PLEASE HAMMER DON'T HURT EM	M.C. Hammer	Capitol
10	SOME PEOPLE'S LIVES	Bette Midler	Atlantic
11	HEART SHAPED WORLD	Chris Isaak	Reprise
12	THE IMMACULATE COLLECTION	Madonna	Sire
13	FIVE MAN ACOUSTICAL JAM	Teddy	Geffen
14	EMPIRE	Queensrÿche	EMI
15	THE SIMPSONS SING THE BLUES	The Simpsons	Geffen
16	THE RAZORS EDGE	AGOC	Alco
17	MCNXC A.D.	Epic	Cherish
18	HOOKED	Great White	Capitol
19	X-FILES	Warner Bros	Atlantic
20	THE FUTURE	Guy	MCA
21	RHYTHM OF THE SAINTS	Paul Simon	Warner Bros
22	NO FENCES	Garth Brooks	Capitol
23	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson	A&M
24	MAMA SAID KNOCK YOU OUT	L.L. Cool J	Def Jam
25	SERIOUS HITS... LIVE!	Phil Collins	Atlantic
26	WE ARE IN LOVE	Harry Connick Jr.	MCA
27	DAMN YANKEES	Darren Jerkins	Warner Bros
28	POISON	Bell Biv DeVoe	Capitol
29	THIS IS AN EP RELEASE	Digital Underground	Tommy Boy
30	CIRCLE OF ONE	Ciara Adams	Fontana

Chart covers Billboard Music Top 100 - Albums are considered by those products illustrating the greatest effort and sales gain.

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TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label
1	PAVARTOTTI/DOMINGO/CARRERAS	PolyGram Video	
2	STATUS QUO: The Anniversary ...	Castle Music Picture	
3	DEBORAH HARRY/BLONDIE: Very Best Of	Chrysalis	
4	MADONNA: The Immaculate Collection	WMV	
5	CLIFF RICHARD/SHADOWS: Thank ...	Music Club/Video Col	
6	CLIFF RICHARD: From A Distance	PMI	
7	INXS: Greatest Video Hits (80-'90)	PolyGram Video	
8	DANIEL O'DONNELL: An Evening With	RITZV 0008	
9	PHIL COLLINS: Seriously Live...	MCEG Virgin Video	
10	MADONNA: Justify My Love/MTV Vogue	WMV	
11	ELTON JOHN: The Very Best/PolyGram Video	CFM 2756	
12	BARRY MANILOW: Concert At Blenheim ...	Pickwick	
13	LUCIANO PAVARTOTTI/MUSIC CLUB/VIDEO COL	MC 2003	
14	THE THE: Versus The World	SMV	
15	MC HAMMER: Please Don't Hurt 'em	PMI	
16	THIN LIZZY: Dedication-Very ...	PolyGram Video	
17	TINA TURNER: Live From Barcelona	PolyGram Video	
18	DANIEL O'DONNELL: Thoughts Of Home	Telstar	
19	SKID ROW: Oh Say Can You Scream	WMV	
20	DANIEL O'DONNELL: TV Favourites	Ritz	
21	DANIEL O'DONNELL: Live In Concert	Ritz	
22	AEROSMITH: The Making Of Pump	SMV	
23	CLIFF RICHARD: Private Collection	PMI	
24	THE CARPENTERS: Only Yesterday	A&M/PolyGram Video	
25	THE BEE GEES: The Very Best...	Video Collection	
26	MC HAMMER: Hammer Time	PMI	
27	QUEEN: We Will Rock You	Music Club/Video Col	
28	808 STATE: Optical: 90	WMV	
29	MARIAH CAREY: The First Vision	SMV	
30	NEIL DIAMOND: Greatest Hits Live	SMV	

TOP 15 VIDEO

Rank	Artist	Title	Label
1	ROSEMARY CONLEY'S WHOLE...	BBC	
2	SPECIAL INTEREST/1hr	Touchstone	
3	THE NAKED GUN	CIC	
4	PAVARTOTTI/DOMINGO/CARRERAS	PolyGram Vid	
5	RAB C NESSBITT: Drink/Offski/Holiday	BBC	
6	LADY AND THE TRAMP	Walt Disney	
7	GALLANETICS	CIC	
8	THE SOUND OF MUSIC	CBS/Fox	
9	STATUS QUO: Anniversary Waltz	Castle Music Pics	
10	SEE NO EVIL HEAR NO EVIL	RCA/Columbia	
11	DEBORAH HARRY & BLONDIE: Very ...	Chrysalis	
12	THE KING AND I	CBS/Fox	
13	THE YOUNG ONES: Demolition/Bomb/Sick	BBC	
14	BLAKE'S 7: Project Avalon/Breakdown	BBC	

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GROOVY TIMES - THE HITS OF THE FARM ALL TOGETHER NOW ON VIDEO



- 1 Hearts & Minds
- 2 Stepping Stone
- 3 How Long
- 4 Groovy Train
- 5 Family of Man
- 6 All Together Now
- 7 Groovy Train (live)
- 8 Don't Let Me Down (live)
- 9 Stepping Stone (live)
- 10 Higher & Higher
- 11 Very Emotional
- 12 Family of Man (live)
- 13 Sweet Inspiration
- 14 All Together Now

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TOP 40 CLASSICAL ALBUMS

Rank	Title, Composer	Artist	Label
1	VIVALDI: FOUR SEASONS	Ensemble	EMI
2	ORCHESTRA	Decca	Decca
3	MEYERSON/BRUCH/SCHUBERT	HMV	HMV
4	ELGAR: CELLO CONCERTO/SEA PICTURES	HMV	HMV
5	ELGAR: CELLO CONCERTO/ENIGMA VAR	Decca	Decca
6	ALBINONI: ADAGIO/PACHELBEL: CANON	Decca	Decca
7	HOLST: THE PLANETS	Decca	Decca
8	SIBELIUS: SYMPHONY NO 5/VIOLIN CONCERTO	HMV	HMV
9	MUSC FEATURED ON THE SOUTH BANK SHOW	Small P	Small P
10	VIVALDI: FOUR SEASONS	Decca	Decca
11	PUCCHINI: MADAME BUTTERFLY (HIGHLIGHTS)	Decca	Decca
12	ELGAR: CELLO CONCERTO	Philips	Philips
13	BERNSTEIN IN BERLIN: BEETHOVEN	Decca	Decca
14	MONTEVERDI: VESPERS DELLA BEATA	Decca	Decca
15	RACHMANINOV: PIANO CONCERTO NO 2	Decca	Decca
16	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	Opera House	Opera House
17	BEETHOVEN: SYMPHONY NO 5	Decca	Decca
18	VIVALDI: FOUR SEASONS	Philips	Philips
19	TCHAIKOVSKY: THE SLEEPING BEAUTY	Decca	Decca
20	PUCCHINI: LA BOHEME	Decca	Decca
21	LYOUD WEBER: REQUIEM	HMV	HMV
22	MOZART: PIANO CONCERTO IN C	HMV	HMV
23	VAUGHAN WILLIAMS: CONCERTO	HMV	HMV
24	TCHAIKOVSKY: 1812 OVERTURE	Decca	Decca
25	BIZET: CARMEN (HIGHLIGHTS)	Decca	Decca
26	MOZART: REQUIEM	Decca	Decca
27	VIVALDI: CELLO CONCERTOS	HMV	HMV
28	FAURE: REQUIEM OP48	Decca	Decca
29	BEETHOVEN: MISSA SOLENNIS IN MAJOR	Decca	Decca
30	PROKOFIEV: PETER AND THE WOLF	Decca	Decca
31	BIZET: CARMEN (HIGHLIGHTS)	Philips	Philips
32	PACHELBEL/ALBINONI/BACH/PURCELL	Decca	Decca
33	HOLST: THE PLANETS	Decca	Decca
34	TCHAIKOVSKY: 1812/HAMLET/ROMEO & JULIET	Decca	Decca
35	MARLER: RESURRECTION	HMV	HMV
36	HOLST: THE PLANETS	Decca	Decca
37	BERLIOZ: SYMPHONIE FUNEBRE	Decca	Decca
38	HOLST: THE PLANETS	Decca	Decca
39	PUCCHINI: MADAMA BUTTERFLY	Decca	Decca
40	VIVALDI: FOUR SEASONS	Decca	Decca

DISTRIBUTION: INDE SINGLES†

Rank	Title	Artist	Label
1	TOPY FOREVER (EP)	Ridge	Creation
2	OVER RISING	Situation Two	Situation Two
3	IF I WANNA GIVE YOU DEVOTION	Hummer	Hummer
4	LOOSE FIT	Hazy Medics	Factory
5	3 A.M. ETERNAL	KLF	KLF
6	SAME SON	Big Life	Big Life
7	PLAYING WITH KNIVES	Vinyl Solution	Vinyl Solution
8	TAKE AWAY	Network	Network
9	EVERYBODY (ALL OVER THE WORLD)	Pump	Pump
10	WHAT DO I HAVE TO DO	RMR	RMR
11	BLINDFOLD (EP)	Anxious	Anxious
12	IF I'M READY	Profile	Profile
13	MAGIC	Imaginary	Imaginary
14	FOUNTAIN O' YOUTH	Non-Fiction	Non-Fiction
15	UNDER SIEGE	Reedrunner	Reedrunner
16	WAITING FOR A STAR TO FALL	Hollywood	Hollywood
17	ONE MORE TRY	Tinny	Tinny
18	DRIVE THAT FAST	One Life	One Life
19	CELESTE	The Telescreens	Creation
20	NASTY RHYTHM	Situation	Situation
21	STAIRWAY TO HEAVEN/BOLETO	Music For Nations	Music For Nations
22	WALK AWAY	Silverstone	Silverstone
23	ANIMAL SHOUT	Outer Limits	Outer Limits
24	THINKIN' ABOUT YOUR BODY	Big Life	Big Life
25	LET TOGETHER NOW	Produce Milk	Produce Milk
26	DUNNO WHAT IT IS (ABOUT YOU)	Rhythm King	Rhythm King
27	MORNINGRISE	Creation	Creation
28	TO HERE KNOWS WHEN	Creation	Creation
29	K-O-C-E-T	Beat Farm	Beat Farm
30	MOONSTOMP	Strictly Undercover	Strictly Undercover
31	IF YOU LIKE THESE LIPS COULD SPEAK	Play	Play
32	STONEWALL	Reedrunner	Reedrunner
33	BASS & BUZZ	Movin'	Movin'
34	THE BEE (REMIX)	Kickin'	Kickin'
35	REPORT TO THE DANCEFLOOR	Network	Network
36	CRIME STORY	Vinyl Solution	Vinyl Solution
37	TAKE ME AWAY	Raw Bass	Raw Bass
38	SERVE TEA, THEN MURDER	Music Of Life	Music Of Life
39	SMAG	Way Cool	Way Cool
40	HALLELUJAH	Big Life	Big Life

DISTRIBUTION: INDE ALBUMS†

Rank	Title	Artist	Label
1	SPARTACUS	Produce	MLKLP
2	THE WHITE ROOM	KLF Communications	JAMSPL
3	SOMETHING	Rough Trade	R2
4	FILLS 'N' THRILLS & BELLVEACHS	Factory	FACT
5	SONGS FROM THE HEART	Mawson & Vianham	MHMC
6	THE REAL RAMONA	4AD	4AD
7	RIOUGH	Rough Trade	R2
8	SECURING	FIRE	FIRE
9	THE TRACKS OF MY TEARS	Dino	DINO
10	ROCK 'N' ROLL LOVE SONGS	Dino	DINO

COUNTRY ALBUMS

Rank	Title	Artist	Label
1	SWEET DREAMS	MCA	MCA
2	NECK AND NECK	CBS	CBS
3	FROM THE HEART	RTZ	RTZ
4	THE LAST WALTZ	RTZ	RTZ
5	THOUGHTS OF HOME	RTZ	RTZ
6	I NEED YOU	RTZ	RTZ
7	DON'T FORGET TO REMEMBER	RTZ	RTZ
8	THE MYSTERY OF LIFE	Mercury	Mercury
9	FAVOURITES	Capitol	Capitol
10	NO FENCES	CBS	CBS
11	TWO SIDES OF DANIEL O'DONNELL	RTZ	RTZ
12	PUT YOURSELF IN MY SHOES	RCA	RCA
13	UNOLD STORIES	Mercury	Mercury
14	BRAND NEW DANCE	Reprise	Reprise
15	TRUE LOVE	RCA	RCA
16	COPPERHEAD ROAD	MCA	MCA
17	THE HARD WAY	MCA	MCA
18	STORMS	MCA	MCA
19	HEROES AND FRIENDS	Warner	Warner
20	LOVE STATE OF MIND	MCA	MCA

JAZZ & BLUES

Rank	Title	Artist	Label
1	WE ARE IN LOVE	Columbia	Columbia
2	THE ULTIMATE BLUES...	Castle	Castle
3	STILL GOT THE BLUES	Virgin	Virgin
4	MIDNIGHT STROLL	Mercury	Mercury
5	ICEMAN	Atlantic	Atlantic
6	THE HEALER	Silhouette	Silhouette
7	WHEN HARRY MET SALLY	Virgin	Virgin
8	STRONG PERSUADER	Mercury	Mercury
9	THE BLUES GUITAR BOX	TBAC	TBAC

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TOP 60 DANCE SINGLES

23 MARCH 1991

THE OFFICIAL music week CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1		PLAYING WITH KNIVES Bizarre Inc	Vinyl Solution STORM 25 (SRD)
2	5	TAKE ME AWAY True Faith With Final Cut	Network NWK20 (P)
3	3	UNFINISHED SYMPATHY Massive	Wild Bunch WBRT 2 (F)
4	NEW	LOVE OR NOTHING Diana Brown & Barrie K. Sharpe	ffr FX 152 (F)
5	2	YOU USED TO SALSA Richie Rich's Salsa House	ffr FX 156 (F)
6	1	DON'T GO MESSIN' WITH MY... Mantronix	Capitol 12CL 608 (E)
7	6	SAME SONG Digital Underground	Big Life BLR 40T (RT)
8	14	IT'S TOO LATE Quartz introducing Dina Carroll	Mercury ITM 312 (F)
9	15	AROUND THE WAY GIRL LL Cool J	Def Jam 6566088 (SM)
10	4	ADRENALIN (EP) N-Joi	deConstruction PF 44344 (BMG)
11	7	YOU GOT THE LOVE Source feat Candu Station	TrueLove TLOVE 1 (BMG)
12	19	LOST IN MUSIC Stereo MC's	4th + B-way 12BRW 198 (F)
13	NEW	BACK BY DOPE DEMAND King Bee	1st Bass RUFF 6R (P)
14	NEW	DADDY'S LITTLE GIRL N-Joi	Def Jam 6567346 (SM)
15	NEW	WE SHOULD'T HOLD HANDS IN THE L.A. Mix	ADM AMM 755 (F)
16	13	IT NEVER RAINS (IN SOUTHERN CALIF.) Tony! Tony! Tanel	Wing WINOX 10 (F)
17	17	EVERYBODY (ALL OVER THE WORLD) Pt. 1 F.F.J. Project	Rumour RUMAT 29 (P)
18	8	APPARENTLY NOTHING Young Disciples	Talkin Loud TLX 5 (F)
19	10	I'M READY Caveman	Profile PROFT 1330 (P)
20	18	SHE'S A WOMAN Scotti Pollitt feat Shabba Ranks	Virgin VST 1333 (F)
21	12	MOVE YOUR BODY (ELEVATION) Xpansions	Arista 613683 (P)
22	11	THROUGH Victoria Wilson-James	Epic 6566556 (SM)
23	NEW	Cheap Talk Loose Ends	Ten TENX 344 (F)
24	9	(I) WANNA GIVE YOU) DEVOTION Nomad feat MC Mikee Freedom	Rumour RUMAT 25 (P)

This Week	Last Week	Title Artist	Label (12") (Distributor)
25	NEW	...SERIOUSLY/WHERE THE STREET Pat Shop Boys Par	Parlaphone 12R 6285 (E)
26	27	WEAR YOUR LOVE LIKE HEAVEN Definition Of Sound	Circa YRT 61 (F)
27	25	THIS IS YOUR LIFE Banderas	London LONX 290 (F)
28	16	LOVE THE LIFE James Taylor Quartet	Urban URXB 67 (F)
29	NEW	N-R-GEE N-R-Gee Posse	D-Zone DANCE 007 (SRD)
30	36	LOOSE FIT Happy Mondays	Factory FAC 312 (P)
31	NEW	INTEGRATION Kenny Larkin	Champion CHAMP 12274 (BMG)
32	NEW	LOLITA Apollo 440	Reverb RVBT 001 (SP)
33	31	NASTY RHYTHM Creative Thieves	Stress SST 3 (SP)
34	NEW	WHAT IS THIS THING CALLED LOVE Alexander O'Neal	Talexander O'Neal MA 6567316 (SM)

This Week	Last Week	Title Artist	Label (12") (Distributor)
35	21	SUCH A GOOD FEELING Brothers In Rhythm	4th + B-way 12BRW 210 (F)
36	23	MOVE (DANCE ALL NIGHT) Slam Slam	MCA MCAST 1503 (BMG)
37	28	THE WORLD IS A GHETTO Will Downing	4th + B-way 12BRW 211 (F)
38	28	IF I LOVE U 2 NITE Mica Paris	4th + B-way 12BRW 207 (F)
39	28	KISSAWAY Wop Bop Torleto	Ten TENX 363 (F)
40	28	OUTSTANDING Kenny Thomas	Cooltempo COOLX 227 (E)
41	46	LOVES HEARTBREAK Lisa M	Polydor PZ 125 (F)
42	25	BASS & BUZZ Charlie Says	Movr'n' Shadows TOP 004 (SRD)
43	33	WHAT EVIL LURKS Prodigy	XL XLT 17 (W)
44	NEW	CAN YOU DIG IT? Mock Turtles	Siren SPRINT 136 (F)
45	45	LUDDI Dream Warriors	4th + B-way 12BRW 206 (F)
46	32	NOTHING HAS CHANGED Galliano	Talkin Loud TLX 6 (F)
47	34	JEALOUSY Adventures Of Stevie V	Mercury MEXX 337 (F)
48	NEW	MIX BACK IN TIME Rice	SMP SKMX 20 (P)
49	NEW	TAKE ME AWAY Sweet Victory	Ten TENX 372 (F)
50	NEW	LOVE OVERDOSE RMS	Production House PNT 026 (SE)
51	44	RAP MY BODY TIGHT Johnny Gill	Motown 2744272
52	NEW	IN THE BASEMENT Lionel Richie	EMI 12EM 160 (E)
53	37	MOON STOMPIN' Under Cover Movement	Strictly Underground STUR 4 (Self)
54	32	THINK ABOUT... D.J.H. feat Steely	RCA PT 44386 (BMG)
55	37	BABY DON'T CRY Lalah Hathaway	Virgin America VJST 35 (F)
56	NEW	SONS OF THE STAGE World Of Twist	Circa YRT 62 (F)
57	43	X-O-CET Fresh Trax Plus Ace II	Beat Farm BFR 002T (RT)
58	NEW	UPTOWN Womack & Womack	Arista 614032
59	35	BOW DOWN MISTER Jessie Loves You	More Protein PROT 812 (F)
60	39	TILL WE MEET AGAIN Inner City	Ten TENX 337 (F)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title Artist	Label (P/Casette) (Distributor)
1	3	TRY MOVE LOVE Woolen Brothers	AIM 3953311
2	2	THE WHITE ROOM KLF	UKL Communications JAMSLP @JAMSMC 6 (RT)
3	2	EX EL Soul State	2TT 21T 6Df (W)
4	NEW	FOREVER YOURS Truly North	Capitol (USA) C 192510- (Import)
5	2	TRULY BLESSED Teddy Pendergrass	Elektra EKT 82/EKT 82C (W)
6	4	MARVA HICKS Marva Hicks	Polydor 8472081/8472094 (F)
7	5	A DREAM FILLED Will Downing	Island (USA) 8482781- (Import)
8	8	KILL AT WILL Ice cube	Ruthless EVL 7230- (Import)
9	NEW	THE REBIRTH OF COOL Various	4th + B-way BRLP 563/BRMC 563 (F)
10	6	TOTALLY WIRED Various	Acid Jazz JAZDLP 31- (RE/P)

© C.N. Compiled by Nominet Research from Gallup data collected from radio outlets.

ADVERTISEMENT

REGGAE DISCO CHART

This Week	Last Week	Title Artist	Label (12") (Distributor)
1	(7)	STRONG LOVE Vivian Jones	Virgo Stomach VG 024
2	(1)	MOVIE OVER India/Apache Indian	City-city Sunrev 061
3	(4)	WE NO LOTION MAN Capleton	Charm CRT 47
4	(5)	RUSSIA AND AMERICA Cuzy Ranks	Fenhouse PH 91
5	(6)	I CAN'T WAIT Sanchez	Blue Mountain BMD 112
6	(10)	SET ME FREE Gregory Isaacs & Ninjaman	BMD 111
7	(2)	LITTLE MISS Reggae Stepper	Steely & Cleve SCT 23
8	(12)	SHE WANT IT Sweats Inc	Mango 12MNG 772
9	(3)	DAN DA-DA Sugar Cat	W&A Apache W&A 024
10	(14)	KNOW HOW FE WORK Capleton	Mr. Duo MDD-031

JET STAR
 081 961 5818

REGGAE CHART

11	(9)	GRIZZLE Cuzy Ranks	Steely & Cleve SCT 24
12	(16)	GAL GORDON Isabo General	Mask Street MS 006
13	(15)	LENGTH AND STRENGTH Super Barry	Charm CRT 49
14	(8)	MY SPECIAL LADY Richie Davis	Unity FEA 030
15	(17)	WHAT KIND A WORLD M.C. Ningo	Fenhouse FAD 084
16	(19)	ORIGINAL WORKKA MAN Hanto Ranks	Shocking Vibes SVT 15
17	(21)	COMING DOWN TO SEE ME K&L	W&A Label AB 118
18	(20)	TWO MINUTE MAN Capleton	Goose PGP 006
19	(24)	LOVE ME HAF FE GET Cuzy Ranks	Greenleaves GB 04
20	(27)	I DON'T WANNA ... Trevor Sparks & Frankie P	MDD 034

ADVERTISEMENT

REGGAE ALBUM CHART

1	(3)	SUNSPASH Ninjaman	Pickout PCLP 14
2	(1)	THE STOPPER Cuzy Ranks	Fenhouse FADLP 020
3	(2)	ALL THE HITS Bobo Marley	Rola RRP 7757
4	(4)	AT HIS BEST Frankie Paul	Techniques WET 26
5	(6)	LOVE SONGS Richie Davis	Progressive P5P 001
6	(8)	WAYNE WONDER Wayne Wonder	Panhouse DGLP 20
7	(12)	MOONLIGHT Dean Fraser	Greenleaves GREL 154
8	(10)	WAYNE WONDER & SANCHEZ PT2	Panhouse DGLP 21
9	(7)	MY KINDA GIRL Fussy Brown	Roi Records RA3 3070
10	(13)	GUILTY OF LOVING YOU Gregory Isaacs	Jammy JAMP 005

FOCUS



MELODY RADIO
104.9 FM

Melody Radio: 24-hour FM service, launched July 9, 1990. Audience figures: 1.94m adults, 11 per cent audience reach (JICRAR).

Age profile: 35+ Sex profile: 54:56 F/M. Key staff: Sheila Porritt — station manager, Peter Black — head of presentation.

Music policy: Easy listening; chart hits, 11 per cent maximum, light classical. Maximum music, minimum presenter chat; plays 450 tracks over 24 hours. "We insist on quality ads and insist on retaining firm editorial control. We interpret easy listening in its widest sense. We unashamedly play the hits you can hum in a classical piece." Sheila Porritt.

Typical daytime show: Frank Sinatra, Neil Diamond, Paul McCartney, Elton John. **Promotions view:** "Melody offers a good service. Our MGM soundtrack has been featured quite heavily. They do their research — they phone us and ask for records weeks before release. You know they want to play it." Robert Blennman, EMI head of promotions for strategic marketing.

Typical ads: Polydor, Tower, Ford, EMF Sunday Express. **Cost per ad:** Peak time slots (9-12pm): £900/60 sec slot, cost per thousand £6.20 (60 sec slot). Five ad breaks in any one clock hour; station policy allows 60 sec slots. **Buyer's view:** "Good — the advertising policy gives you a better chance of being noticed. Melody is only suitable if advertising music of a similar type." Rupert Newman, account director, The Media Business Group.

Radio's narrow win

As Radio One's poster campaign points out, London broadcasters are moving towards so-called narrowcast programming in a bid to survive the new radio environment.

Specialist shows are being squeezed out of the schedules as radio stations face up to much increased competition. To survive the changes they believe they must stick to one, easily-recognisable format which doesn't risk alienating either listeners or advertisers.

Tim Westwood's rap show is the only specialist programme to survive at Capital following the station's recent move towards a "more homogeneous" schedule, while newcomer Jazz FM has already decided to make its output more consistent.

It is a trend which is likely to spread beyond the capital as more and more new stations cram the airwaves, and one which is causing growing concern in the record industry.

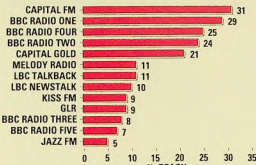
Jeff Young, MCA's new director of A&R and a former Radio One DJ, believes the new approach threatens radio's ability to break new artists.

"When our radio stations are adapting a narrowcast approach, if your band doesn't fit into any particular narrowcast format you're left out in the cold," he says.

"If you take off the specialist shows, you take off the breeding ground. That's where you cultivate tomorrow's artists."



THE BATTLE FOR LONDON LISTENERS



Source: JICRAR Oct-Dec 1990.

The results of the first JICRAR survey since all the new London-wide services came on air confirms that the established stations are losing listeners to the newcomers.

Capital FM plus the BBC's Radio One, Two, Three and GLR have all achieved a smaller audience reach than for the same period in 1989. Only Capital Gold and Radio Four have improved their position.

Although Melody Radio's station manager Sheila Porritt maintains that her station aims to bring in a new audience rather than steal anyone else's, its success must have contributed to the six per cent drop in Radio Two's reach from 30 per cent to 24 per cent.

So far Radio Two's plans for change extend only to a "rephrasing" of its output, but at the Radio Academy's Music

Conference on March 8, station head David Vercoe acknowledged that a more serious review may be necessary when the new national IR station reaches the airwaves.

Radio One is sticking to its guns, however. According to its editor of mainstream programmes Paul Robinson, it will continue to follow its maxim that radio listeners want different things at different times.

"Fortunately, Radio One still has its broadcasting approach," says Jeff Young.

"Don't touch that dial" is becoming a cry from the heart of those London radio stations which are fighting to keep their listeners. Their decision to give listeners only what they know they want must pose increasing problems for the record business.

TABLOID SURVEY

EMF top MW's survey of pop coverage in the tabloid press. In the four weeks to March 7, they featured in eight gossip stories and a cartoon in the *Daily Star* and *The Sun*.

Completing the top 10 were MC Hammer (eight stories), Sinead O'Connor (eight), Transvision Vamp (three),

George Michael (eight), Whitney Houston (four), Cycle Sluts (two), New Kids On The Block (six), Vanilla Ice (14) and Betty Boo (three).

Source: Media Shadowfax. Rankings based on column inches multiplied by circulation.

Selina Webb

EXPOSURE

MONDAY, MARCH 18

In Concert featuring The Waterboys, Radio One: 9-10pm. Snub featuring Coteau Twins, Gary Clail, Chapter House, Blue Orchid and Interstella, BBC2: 6.55-7.25pm.

TUESDAY, MARCH 19

The Concert featuring Guru Josh at the Town & Country Club, ITV: 3.50-4.45am (regions vary).

WEDNESDAY, MARCH 20

Rapido featuring George Michael, Enigma, Divinyls, REM and Graham Parker, BBC2: 6.50-7.40pm.

THURSDAY, MARCH 21

Classic Documentary featuring U2, Radio One: 9-10pm. Top Of The Pops, BBC1: 7-7.30pm.

AMERICA'S TOP TEN, ITV:

2.30-3.05am (regions vary).

Bedrock featuring Black Velvet Band and Energy Orchard,

ITV: 3.05-4.05am (regions vary).

SATURDAY, MARCH 23

In Concert featuring Jesus Jones, Radio One: 10-11pm.

Rhythms Of The World featuring the late Slim Gaillard, BBC2: 7.55-8.50pm.

The ITV Chart Show,

11.30am-12.30pm.

Living Music featuring

Nikolaus Harnoncourt, Channel Four: 8-9pm.

SUNDAY, MARCH 24

Maestro featuring composer Claudio Monteverdi, Channel Four: 8-9pm.

THE PROBLEM

Inefficient coordination between Club, Press, Radio and TV promotion, inefficient use of scarce resources and a lack of creativity.

THE SOLUTION

To provide a coherent, cost-effective strategy for Club, Press, Radio and TV promotion for specialist Dance music artists.

WHY US?

- (a) Creative
- (b) Experienced
- (c) Coordinated
- (d) Cost-effective

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NO.1 FOR DANCE

DANCE WHOLESALE (U.K.)

TOP SELLERS WEEK 11/3-18/3

(LP)

1. WOOTEN BROS.
2. FREDDIE JACKSON
3. VARIOUS - SOUL SOUVENIRS
4. GARY TAYLOR
5. JOHNNY GILL

(12")

1. L.A. MIX - WE SHOULDN'T HOLD HANDS ...
2. LOOSE ENDS - CHEAP TALK
3. ALEXANDER O'NEAL - WHAT IS THIS THING?
4. KING BEE - BACK BY DOPE DEMAND (REMIX)
5. WILL DOWNING - WORLD IS A GHETTO

6. GALLIANO - NOTHING HAS CHANGED
7. QUARTZ - IT'S TOO LATE
8. LL COOL J - AROUND THE WAY GIRL
9. XPANSIONS - MOVE YOUR BODY
10. MANTRONIX - DON'T GO MESSIN' ...

COMPREHENSIVE TELESALLES SERVICE, LONDON SAME DAY DELIVERY SERVICE,
U.K. NEXT DAY DELIVERY VIA SECURICOR. NO DEALER PRICE SURCHARGE
2000 TITLES IN STOCK FROM THE HOTTEST CHART ENTRY TO THE SMALLEST
INDEPENDENT RELEASE

TALK TO BLUE, BARRY OR RICHARD (9.30 to 6.30)

DANCE IMPORTS

TOP US

1. KEITH NUNNALLY
2. WAY TO GO
3. GWENDOLIN LASSIC
4. GROOVE AND THE GANG
5. JAZZ DOCUMENTS

LP CHART

1. 101 NORTH
2. MARVA HICKS
3. PHIL PERRY
4. ED O.G. & DA BULLDOGS
5. GEORGE HOWARD

TOP EURO

1. B-SIDES VOL 4
2. DESTROYER
3. SPACE TRAX 2
4. BABY DOLL HOUSE
5. SOLD OUT

IMPORTS DAILY FROM USA. ITALY, GERMANY, SWEDEN, HOLLAND, BELGIUM
VANS COVERING LONDON AND HOME COUNTIES
TELESALLES SERVICE; DELIVERY VIA SECURICOR FOR THE REST OF THE UK
CONTACT TONY MONSON (10.30-7.30)

DANCE EXPORTS

NEW RELEASES 18/3/91

ALISON LIMERICK - WHERE LOVE LIES
INCOGNITO - INSIDE LIFE
TWO IN A ROOM - SHE GOT ME GOING
CRAZY
RALPH TRESVANT - STONE COLD
GENTLEMAN
C & C MUSIC FACTORY - HERE WE GO

SNAP - MEGAMIX
AWESOME 3 - POSSESSED
INNOCENCE - REMEMBER THE DAY
URBAN SOUL - ALRIGHT
ENIGMA - MEA CULPA PART II

REHEAD KINGPIN - GET IT TOGETHER
GARY CLAIL - HUMAN NATURE
RAPPING IS FUNDAMENTAL - SAME
TOO TUFF - JAZZ THING (REMIX)
VANILLA ICE - I LOVE YOU

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ENQUIRIES CHRIS THOMPSON (EXT. 217/218)

THE UK DANCE WHOLESALE

Dance changes its tune

Stu Lambert assesses A&R predictions for trends in the dance scene in 1991

It's a familiar story: you put out a load of brilliant sounds for the discerning few until, finally, everybody gets the idea and the music you love gets the main stage.

Then the mutterings begin about running out of steam, repetitiveness and the importance of the song coming back into music.

The importance of the song is one of music's little white truths. Industry spokespeople rarely stand up and say that what we need now is a spate of sampled/sequenced one-offs with no discernible melody. But many of the recent successes and rising stars of dance music to hit the spot on their own terms, without calling up a solid-gold chorus or nifty lyrics.

KLF, 808 State, Xpansions, Fantasy UFO, Nightmares On Wax and Dream Warriors have all made significant inroads into the charts with styles that have never been within a mile of Tin Pan Alley.

Not all of these are one-hit acts. KLF and 808 State have developed by converging with the tastes of a larger market, although not by succumbing to them.

One of the most consistent predictions for this year among A&Rs is that the underground music of the past three years will get a bigger slice of the recognition it deserves from the mainstream.

The acid sensations of 1988 and the raves that developed in the next two years not only propelled the new generation of heavy dance into the charts, but also increased awareness so much that it benefited house, rap and other genres as a side-effect. That period is still seen as very influential on today's music.

Profile A&R and promotions manager Chris Childs says: "With acid in 1988 there was an obvious explosion of a new kind of music, but the main movement lately has been of underground sounds moving to the mass market. I can't see anything on the horizon to change that at the moment."

"I do see the white indie dance movement as very significant. The recent Creation Records compilation was a great album of new avenues."

Childs is looking for hits from hardcore crew Caveman and ambient/trancedancers Neutron 9000. "All three clubs he admits would have been unlikely before this year."

Of the two acts, Caveman have more immediacy on record and more clout on radio. Their third single, 'I'm Ready', has achieved pre-sales of 4,000 and went straight into the Top 75 singles

chart, confirming Childs' expectations.

"In the past we weren't really gunning for the singles chart, but we are with this," Childs says. "It's a number one in Westwood's Future Rap chart, ahead of known acts like A Tribe Called Quest and Steetsasonic."

Caveman's last single, the snapping Fry You Like Fish, charted at 85 and made number nine in the Gallup dance chart.

Urban Records general manager Eddie Gordon reckons any feelings of staleness come from the "post-organic state of rave" and that "the new direction is choice. House and rap and all that grows out of them are still giving us records that will sell for a long time."

Gordon notes that raves are heavily attended by a younger audience. "The 14 to 24 age group, very hard musical profiles."

The promotional moves he's making with Urban's new product, though fairly typical of current practice, look like the mainstream responding to the underground.

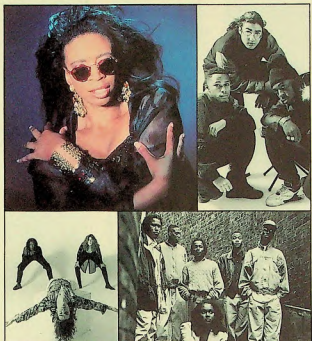
Mesmerise Me, the new single from Maureen, was described by MW's Alan Jones recently as "rather perfunctory... transformed on the 12-inch flipside by the addition of the guitar riff from The Eagles' One Of These Nights". Gordon has done a promo run of Mesmerise by Your Bassline, in which Barnes Bass House, while confined by the decidedly mid-tempo feel, do pump the track up some, foregrounding the Eagles' bassline. The Maureen 12-inch will be stickered in the shops as containing the Barnes Bass House mix.

The fact that this sort of promotion is common illustrates how the dance sections of the majors are, says Gordon, "trying to achieve buyers from all over: those who go to trendy nightclubs, radio listeners and hardnose clubbers."

Clubs are evidently retaining their importance and, despite the recession, much of their popularity. On a busy Friday night recently, MCA's head of dance Adrian Sykes got his body down to the Camden Palace — "1,500 house freaks, the ones who really buy the dubs" — The Brain in Wardour Street and The Milk Bar. "All three clubs were very busy," he reports.

But Gordon has noticed a definite drop in numbers among the 16-22 year olds. "It could be the poll tax: that knocks out a club admission or an album purchase every week. It's not that bad, but clubs may get fewer good nights a week than they did."

Meanwhile, with the older age



Typed for 1991 hits: (clockwise from top left) Maureen, Caveman, The Sindecut and Neutron 9000

group that is attracted to Gordon's Saturday night sessions at The Friday, "we're still packing them in to the rafters."

Other dalliance developments for dance this year — making albums and live shows instead of PAs — are mainstream ideas; consolidation rather than innovation.

One of the main stumbling-blocks for hip-hop's wider attention has always been lack of visual variety, whether rappers or ravers, and now, as Sykes says, "full live is the way to go. We really need an injection of visual excitement now."

Virgin's A&R man Tim Reeves agrees. "For hip-hop, live appearances represent a whole new angle and a whole new audience," he says, and entuses about The Sindecut, a virgin act who have been gaining momentum since last summer. The Sindecut and their live band Push delivered the goods at the Town And Country recently.

Reeves reports. Another of his tips for this year, Donna Gardier, will be doing full live sets supporting Freddie Jackson. There's a natural link between a live set and an album, of course. As Sykes points out: "The live-playing rock acts are the ones who are selling very large quantities of albums. That's where dance must go. If you've got enough good tracks for a live set, then you've got enough for an album."

A&Rs rise readily to this challenge. At Cooltempo, Simon

Dunmore asserts: "It depends on how good your A&R is. If you really take dance acts seriously, then you should take their album potential seriously."

Virgin's Reeves now signs all his acts for a "long-term career, whereas two years ago, sceptical MDs would not be too sure about albums."

Profile's Childs has a simultaneous April 1 release for albums from Caveman and Neutron 9000.

Eternal's Cynthia Cherry believes live playing would give dance acts extra clout within record companies.

"I find that for black music, a lot of companies still don't understand it," she says. "A hit in any shape is all they understand."

"The record companies are still not behind dance in the way they are behind the big live acts. If they gave dance acts the push that rock acts get, it could really break through. Kids want dance, they won't buy rock because a marketing man wants them to."

If albums and full sets genuinely result from a label's belief in an artist's sustained quality of repertoire, that can only be good for dance, giving it the muscle it needs to stay on the roster against money-spinning rock and pop.

But if the industry ignores the vital pulse that singles and short-lived acts give to the scene, it risks misunderstanding the motivations of the people who gave dance its new energy. ■

Promotions company Heavyweight Media has been formed to co-ordinate cost-effective dance promotions. An offshoot of Heavyweight Management, it is run by Simon Goffe, ex-label manager at Desire and founder of the club promotions company Secret Promotions, assisted by DJ and journalist Shabs. "There's not enough co-ordination between club promotions, radio, TV and press promotion," says Shabs. "That gets in the way of creative promotion and causes wastage. Just the amount of records that disappear is phenomenal." Heavyweight also handles Rebel MC and the Shut Up And Dance label's Ragga Twins, Nicolette, Rum And Black and Shut Up And Dance, recently half-way up the dance chart with Derek Went Mad.

SINGLES

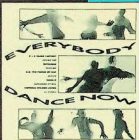
ALEXANDER O'NEAL WHAT IS THIS THING CALLED LOVE

The new single is the firm favourite. Exclusive UK Re-Mixes have been prepared by ONE WORLD. A Smash single to coincide with his sell out UK tour commencing April 1. Re-mixes available March 18th. TABU 656731 8



QUADROPHONIA QUADROPHONIA

Epic have secured an exclusive licensing deal with A.R.S. Records from Belgium. Our first release is Quadrophonia - already burning dance floors via import. 5 mixes are available along with further exclusive UK re-mixes. 12" March 25th A.R.S. 656768. 6 7". MC, CD, April 2 656768. 7.5.4.



C + C MUSIC FACTORY HERE WE GO

C + C Music Factory continue World dancefloor domination. "Here We Go" has been re-worked from the album and is already the hottest 12" in the UK. Smash hit No. 2. Columbia 656755 7.6.2.4 Instore March 18th



NIKKI D
DADDY'S LITTLE GIRL
De-De-De-Boss. This mighty 12" is causing mayhem. Nikki D rips up a rap over the DNA/S.VEGA break. A Smash Hit - with album to follow. Def Jam 656734 7.6.4.2



Check sales rep for forthcoming releases from Luther Vandross, The Pasadenas, Secchi, GiGi Hamilton, Sid & B Tonn, Shabba Ranks, Slow Bongo Floyd, Sold Out Productions, Technotronic, Teena Marie and Peabo Bryson.

VICTORIA WILSON-JAMES PERSEVERANCE

A Star is born! The Epic Diva has finally delivered her solo JAZZIE B produced project. The lead off single "Through" was released March 4th with special remixes by Frankie Knuckles. The Album is ready for April 2nd, a fusion of dance/Jazz and pure R & B. A must. LP/MC/CD 467473 1.4.2.

LP'S

EVERYBODY DANCE NOW

Album - Cassette - CD - Video
Columbia label deliver the dancefloor compilation. 10 club mixes including C + C Music Factory, Double Dee, Offshore, King Bee, B. G. The Prince of Rap, Secchi, Nikki D, Alexander O'Neal, Victoria Wilson-James and L.L. Cool J. Co-op TV campaign commences with Our Price 18th March in Granada, Central and TVS for 1 week. Consumer ads & national display campaign will launch Everybody Dance Now with force into the marketplace. Stack up well. A video accompanies the audio also including Surface, The Chimes and the "Mama Said Knock You Out" promo from L.L. Cool J. LP/MC/CD 468050 1.4.2. Video 49901 2.

BABYFACE TENDER LOVE

Epic welcomes Solar Records ... and Babyface. 5 smash singles and 3 million albums in the U.S., this masterpiece has been re-packaged in the UK and all single mixes are included on the cassette and CD. LP/MC/CD 465762 1/8/9

CULTURE BEAT HORIZON

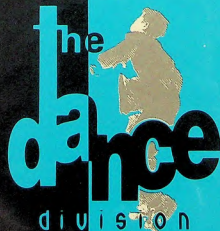
This duo have emerged as the German Production team of '91. Their third U.K single "Tell Me That You Wait" has received even greater acclaim with the UK D. J. fraternity. The debut album is instore April 2nd including all 3 singles - plus future chartbound smashes. "Tell me That You Wait" the single/mixes EPIC 656531 7.6.2.4.8 "Horizon" The LP, MC, CD EPIC 467962.1.4.2 instore 2 April

KING BEE ROYAL JELLY

The Royal Dutch Rapper is being hailed as the Euro LL. The debut album has just hit the UK stores via TORSO Dance/Columbia. This strong platter includes "Back By Dope Demand", "Must Bee The Music" and "Cold Slamm'n" - the next UK release. Check stock. Columbia 467794 1.4.2.

SOUL SOUVENIRS

Two steps into the COLUMBIA/EPIC cellar found ten sides of in demand soul. Hard to find on vinyl - and never before on CD. Remind your customers that the following are now available.
Lou Courtney - "I'm In Need of Love". Ujima - "Hip to Your Ways". Lamont Dozier - "You Make Me A Believer". Jimmy Messina - "Love Is Here". Buddy Miles - "I'm Just A Kiss Away". Randy Jackson - "How Can I Be Sure". Marlena Shaw - "Look at Me, Look at You". Bobbie Humphrey - "The Good Life". Rosie Gaines - "Crazy". Al Johnson [with Jean Carmel] "I'm Back For More". COLUMBIA 467878 1. 4. 2.



Please order from your Sony Representative or via Sony Music Operations, Rabans Lane, Aylesbury, Bucks Tel 0296 26151

Creating a diversion

Creation's emergence as a dance label was accidental, says Andy Beevers

The emergence of Creation Records as a credible dance label has been one of the stranger occurrences during the dance boom of the past few years. Two years ago it would have seemed a totally improbable idea: about as likely as Sub Pop launching a classical division.

Creation began life as the archetypal indie, initially concentrating on guitar-fuelled seven-inch singles. Its first dance hit was not of its own planning. The idea came from one of its long-standing signings, Primal Scream, who had got to know Boys Own DJ Andy Weatherall when he did a piece about them for the *NME*.

Lead singer Bobby Gillespie explains: "Andrew Innes who plays guitar in the group had the idea that Andy could perhaps do something with one of our tracks. It was purely experimental — we gave Andy the tapes and suggested some ideas of our own."

The tapes were for a straight rock/pop LP track, called I'm Losing More Than I'll Ever Know, which Weatherall totally transformed into Loaded. The

success was a massive dancefloor song and gave Creation the biggest hit it had ever had.

The label's next dance single was Palatial by Love Corporation, who at the time were purported to be two teenage females from Manchester. It later turned out that the record was by Ed Ball, the man behind a whole string of Sixties-influenced cult bands, including The TV Personalities, The Teenage Filmstars and The Times.

Ball, who had been handling promotion at Creation for several years, now looks after the dance side of the label. Since Palatial, he has released two Love Corporation LPs and a new Weatherall-remixed single, Give Me Some Love.

Soon after the release of Palatial, the company broke new ground by employing someone who knew more about drum machines and synthesizers than he did about guitars. Tony Martin was initially recruited to A&R for the dance side and to record and remix as well.

As it turns out he has been so busy with the latter two tasks,



Primal Scream: experiment that he has not had time for the former which has been handled by Ball. Along with fellow Mancunian, Martin Mittler, Tony Martin records under the name Hypnotone. Their Dream Beam single received a lot of interest and there is a follow up single and an LP in the pipeline.

Having banished its techno-fear for good, Creation went on to sign Beaconsfield's highly innovative studio gurus, Fluke, who had already generated interest with a couple

of white label singles, Joni and Thumper. The label has released an excellent single, Philly, and an LP, The Techno Rose Of Blighty, which includes the now much sought-after first two singles.

The traditional guitar side of Creation has not suffered from the emergence of its dance releases. In fact, it is possibly stronger than ever with acts including Ride and new signings Teenage Fanclub and The Lilac Time. A couple of its long-standing signings have even followed in Primal Scream's footsteps and dabbled with dance beats. Under the JBC moniker, The Jazz Butcher released a dance version of the Rolling Stones' We Love You, while My Bloody Valentine had one of their tracks, Soon, remixed in fine style by Weatherall.

Ball admits that there is a "brilliant irony" in Creation releasing dance records, and especially in him recording them. However, he maintains that its dance releases are still "good pop music, which is what the label has always been based around".

Having highly influential DJs such as Shoom's Danny Rampling and Andy Weatherall associated with the company has no doubt helped build its image and credibility in the dance field. It has also drawn attention to the London/South east bias of the label.



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Bootlegs: Blessings in

The sales potential of bootlegs has almost given them legal status — even majors

"I would prefer it if my records were being bootlegged in 15 years' time, rather than sitting gathering dust in someone's collection," says Republic Records' Dave Lee, looking forward to the house revival of 2006. While Coldcut's Jonathan More says: "We always thought that we would get arrested. We assumed aliases and used a soldering iron to melt out the identifying matrix number on every single copy." And KLF's What Time Is Love was bootlegged so many times before its recent re-release that the group put together a compilation LP featuring all the unofficial versions.

Bootlegs have historically meant bad news for the music industry. But now record companies are turning tradition on its head and making dance bootlegs major hits.

First there was Tom's Diner by DNA featuring Suzanne Vega, and now You Got The Love by The Source featuring Candi Staton has followed it into the Top Five.

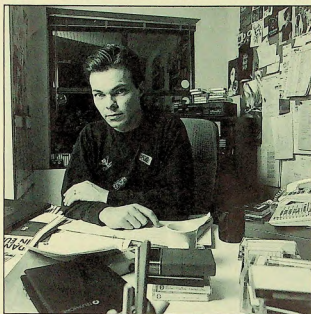
These tracks are the legitimised public face of a growing under-the-counter trade in illegal 12-inch dance singles. Such singles are either direct copies of rare tracks, or, as in the case of the above hits, are unauthorised remixes or megamixes of existing records.

The term bootleg has been incorrectly extended to include many legal "white label" releases which feature original home-grown house tracks that do not infringe any copyrights. Even the majors have been keen to use the word "bootleg" to artificially create an aura of exclusivity.

While bootlegging has traditionally been associated with the rock and pop market it would be wrong to think of it as a new phenomenon for the dance scene. It was rife on the northern soul circuit in the Seventies, when rare and collectible singles on independent US labels, such as Ric Tic and Okeh, were regularly bootlegged in the UK.

In the Eighties, deleted funk and two-step soul records were similarly bootlegged for the rare groove and reggae scenes respectively. An example of the former is Across The Tracks by Maceo And The Macks, an incredibly rare James Brown produced track that was released on a bootleg together with I Believe In Miracles by The Jackson Sisters. Huge interest in the tracks prompted Polydor to give them official releases, and both made the Top 75.

The Eighties also saw the emergence of megamix bootlegs.



Tong: open-minded about bootlegs that are more creative

Taking their lead from Grandmaster Flash's Adventures On The Wheels Of Steel, New Yorkers Double Dee and Steinski recorded three mixes featuring funk classics plus sampled dialogue from a huge range of sources. Tommy Boy Records released the tracks, Lesson 1 To 3, as a limited edition promo — copyright problems precluded a full release.

Inevitably the promo was quickly copied, and has become one of the most widely bootlegged dance records of all time. It also inspired Coldcut's popular and influential UK bootleg, Say Kids What Time Is It?

The rise in interest in dance music over the last two years has seen a corresponding increase in bootlegs. Because the house scene thrives on new tracks, there has not been so much straight bootlegging of old records, although that does still go on. For

example, the Ben Liebrand dance mix of Sting's Englishman In New York, which was originally only released on a limited compilation for DMC members, became widely available as an Italian bootleg.

The interest generated by the bootleg on London's dancefloors led A&M to re-release the single in its remixed form, giving Sting his biggest hit for years.

Recently, however, the emphasis has switched from straight copies to using bits of other people's songs, particularly a capellas, to create new mixes. No-one is safe: among those whose work has been illegally used on dance records are Eddie Brickett, Curlythics, Michael Jackson and The Velvet Underground.

In some cases major record companies have tracked down the bootleggers and given their new versions official releases. This happened with Olmax And Shapp's unofficial version of Cherelle's Saturday Love, and more successfully with DNA's bootleg of Tom's Diner by Suzanne Vega — if indeed it was ever a bootleg.

There has been speculation, still denied by A&M, that the whole story was cleverly constructed by the record company and that the "bootleg" had its blessing all along.

This marketing ploy is not unknown — it was used by Big Life with its recent release of 2-Mad's Thinking About Your Body. The dance cover version of the Bobby McFerrin song was originally released as an anonymous white label and was reputedly given to a well-known

bootleg distributor to take around the specialist record shops several weeks before its official release.

One record that definitely started life as an illegal bootleg is You Got The Love by The Source featuring Candi Staton. This combines Staton's vocal with a Chicago house favourite, Your Love, by Jamie Principle. This time it was the people behind the bootleg, rather than a major label, who realised they had a potential hit on their hands and got clearance for an official release.

The latest bootleg to be "legalised" is You Used To Salsa by Richie Rich's Salsa House featuring Ralph Rosario. Created by Eddie Richards, the DJ behind the Jolly Roger/Acid Man hit, the track mixes together two house classics. When the bootleg was released last December, it, which owns the rights to Salsa House by Richie Rich, wasted no time in tracking down its source. They asked Richards to hand over the masters and negotiated with Jack Trax, which has the UK rights for Ralph Rosario's You Used To Salsa. About giving it an official release.

The creators of such bootlegs obviously do not have a leg to stand on once they have been tracked down by a major. In most cases they exchange the masters for a one-off payment and a credit on the official release.

An interesting illustration of the power of the bootleg has been the recent spate of covers prompted by The Pin-Up Girl's Take Me Away. This bootleg of a track originally released a couple of years ago by Detroit act True Faith has been creating such waves on the dancefloor that three UK acts, Sweet Merry, Awesome 3 and Jay Mondie, have all released cover versions, almost simultaneously. Network Records, which has unrivalled contacts in Detroit, has also snapped up the rights to the original, which it has released on a 12-inch including a new mix that mimics the bootleg version.

Derek Varnals, the technical adviser for the BPI's anti-piracy unit, estimates that an average of one or two new dance bootlegs are released each week and that each one typically sells between 500 and 2,000 copies. He says these relatively small volumes put dance bootlegs a long way down his list of priorities.

"It is a very difficult area to investigate," he adds. "We don't waste our resources by scouring record shops and paying £10 or £20 a time for white labels."

The BPI largely depends on reputable pressing plants to combat the dance bootlegger. According to Varnals, they pass



Vega: A&M denies the Tom's Diner "bootleg" had its blessing all along

disguise?

are cashing in. Andy Beevers reports

on several "suspicious" master tapes of dance tracks to the BPI each year.

Varnals points out that the term bootleg actually refers to unauthorised recordings of live concerts, and that dance "bootlegs" are actually cases of piracy — stealing of record company property.

He says the maximum penalty resulting from a civil action for such an offence is two years in prison and/or an unlimited fine. However, he admits that there have been very few examples of dance bootleggers being taken to court. He can only remember two such cases: one involved a northern soul bootlegger from Nottingham about 10 years ago and a more recent case involved someone who was selling tapes of DMC remix LPs.

Pete Tong, head of firr and a Radio One DJ, agrees that dance bootlegs present a problem. "It is something we have to live with," he says, adding that he gets "very pissed off" with straight copies of existing records.

As an example, he cites Smith And Mighty's Anyone Who Had

A Heart, which had become a cult favourite after being released on an independent label about two years ago. Shortly before the official firr-re-release date, the coup appeared on a bootleg coupled with another in-demand song, Walk On By. "It completely knocked out the effect of our investment and hard work," complains Tong.

He says he is more open-minded about bootlegs that are more creative, although he does not want to condone the practice: "I don't want every person with a sampler and a drum machine to rip off my records." However, he has no hesitation about playing the best of them on the radio: "My job is to play what is going on in the scene," he explains.

Tong feels the BPI's main priority should be counterfeit tapes. His company has suffered through the illegal copying of LPs by the likes of Run DMC and Salt 'n' Pepa. Tong describes such counterfeiting as "horrible and malicious".

This point is echoed by Jonathan More of Coldcut who



Coldcut: "we always thought we would get arrested"

speaks as a recording artist, producer/remixer and occasional bootlegger. "Dance bootlegs do not bother me," he says, adding: "counterfeiting is far more criminal."

He cites Lisa Stansfield's LP as an example, saying that not only do all the artists involved (including himself in this case) lose out, but the purchaser also suffers because of the inferior quality of the tape and its packaging.

Varnals argues that each sale of a bootleg is draining disposable income: "That money is leaving the industry for good," he says, pointing out that each bootleg costs the same as at least two or

three official UK singles.

Coldcut's More disagrees: "If people are prepared to pay so much for a bootleg than for an official record, then it shows that the record companies are not getting it right."

The visible success of dance bootlegs, combined with the lack of action against the perpetrators, is likely to lead to an increase in their numbers. The BPI's Varnals says the only factor that is likely to slow their growth is the closure of the smaller pressing plants, because of the general move away from vinyl to CDs and cassettes. This will make it much more difficult to get bootlegs pressed, he says.

A fairly widespread criticism of dance bootlegs is the amount of money that they take out of the market. Typically they retail for £5 to £10, although it is not unknown for rare examples to sell for close to £100. Everybody, from the bootlegger through to the pressing plant and shop, takes a larger amount than they would for a legal release.

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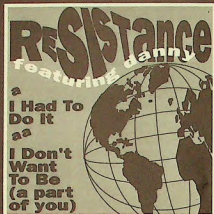
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Dorrell's labour of Love

Andy Beevers meets one of the dance boom's pioneers, now with his own label

Dave Dorrell has worked in virtually every type of job that the dance music industry has to offer. During the past 10 years he has been a journalist, DJ, club runner, remixer, producer, artist and manager. Now he has his own label to run.

Love was set up in conjunction with Polydor at the end of last year and he has already signed three long-term acts along with some interesting one-off releases.

Dorrell fell straight into music journalism after leaving school in the early Eighties. A lucky break at the *NME* led to other freelance writing projects for *The Face* and *City Limits*. At the same time Dorrell was beginning to make a name for himself as a DJ, moving quickly from playing at *NME* parties to warm-up slots at the legendary Dirt Box warehouse parties and then on to West End clubs such as The Wag.

Around 1984, while still writing and DJing, he got his first taste of artist management. Initially he looked after Pride, the group that had previously backed Sade, and then went on to manage Nasty Boy. Dorrell got the latter outfit signed to ZTT, but their single and LP flopped. He believes their blend of rock guitars and songs with hip hop beats was too far ahead of its time.

"When I see EMF using a DJ on stage and using straight rock vocals, I just think how similar it is to what we were doing," he says. "I suppose that I can now feel justified in my belief in Nasty Rox, but I am as sick as a parrot about the timing."

However, working with Nasty Boy did create some important opportunities for him. He first met his remix partner, CJ Mackintosh, when he recruited him to be the group's DJ. Mackintosh replaced Nelle Hooper who had left to concentrate on his Wild Bunch project before going on to fame and fortune with Soul II Soul.

Dorrell also met Martin Young of Colour Box through Nasty Rox. Young produced the group's demos and was subsequently asked by Dorrell to help him create some jingles for MTV.

Dorrell returned to the scene by joining with Mackintosh to help Young make a dance track. The resulting record was Pump Up The Volume by M/A/R/R/S, which not only turned out to be hugely influential, but was also a massive international hit.

There was never a follow-up for a variety of reasons, including the fact that Mackintosh became signed as an artist with Nasty Rox to ZTT. There were also legal problems regarding sampling and the involvement of AR Kane who



Dorrell: "I'm a megalomaniac, I find it very hard to delegate"

recorded the other side of the record. Dorrell remains philosophical about it all.

"It was just a chance occurrence that led to a big hit. No-one was ready for it — we were not a real group and there was no game plan. The whole situation got so messy that it wore down our resolve. Phonogram had put a lot of money on the table, but Martin was not keen to do a follow-up," he says.

The huge success of M/A/R/R/S did not tempt Dorrell to work as an artist with anyone else. "At the time I was engrossed with being a manager for Nasty Rox, convinced the Trevor Horn and Stephen Lipson produced LP was going to be a monster," he says.

When it failed, Dorrell teamed up with Mackintosh to do dance remixes. Mackintosh's contract with ZTT prevented him from working as an artist but a "loophole" allowed him to remix. Dorrell and Mackintosh have done remixes for a whole range of artists including De La Soul, Janet Jackson and Lisa Stansfield.

They have carved out a formidable reputation: a straw poll of A&R dance specialists showed they were the only British representatives in the top five remixers.

The pressures of setting up the label have kept Dorrell out of the studio in recent months, although Mackintosh has continued to remix by himself. He is still



Roman: pop act

managed by Dorrell along with several other top remixers.

"The management side has flourished during the past two years. It has been a boom period with everyone wanting dance remixes or dance productions," he says, waving a tape of T'Pau which has just landed on his desk for a remix, although judging from his expression it is unlikely to get one from any of his team.

Forming his own record label was a natural progression for Dorrell, and was something he had been planning for about a year. He started to take the idea seriously when he met Chrystal international president Paul Conroy, who invited him to his office to discuss an outline for the company. When word got out, other majors showed interest, but Polydor clinched the deal.

Dorrell insists Love is more than just a dance label. "It started out in my initial ideas as a dance label but it has evolved into a pop label with its foundations rooted in dance." This is borne out by the fact that only one of his three long-term signings is a pure dance act.

For example, Dorrell sees Roman, whose background includes singing backing vocals for ABC and Rick Astley, very much as a pop act.

Another signing, Motherland, are aimed at '30-year-olds who can't get into NWA but perhaps want to find something new." They are currently halfway through recording an LP.

The one long-term artist that is aimed squarely at the dance market is Nikke, a female rapper from New York. Tracks for her LP are being produced by Gang Starr, Blacksmith, Simon Law and CJ Mackintosh, which should ensure plenty of variety. Her debut single, Nikke Does It Better, will be released on April 22 to coincide with her support slot on Gang Starr's UK concert.

In addition to these long-term acts, Dorrell is also planning to

release five one-off singles with a stronger dance flavour this year. The first, Love Is The Message by Love Inc, is already out. The coming weeks will see two heavyweight dance releases aimed at the rave scene. There is an excellent ragga-rap track by The Moody Boys featuring Screamer called What Is Dub? It will be backed up by KLF remixes. The other release is Skin-Up's Blackbuster which is ingeniously built around an excerpt from the programme of the same name.

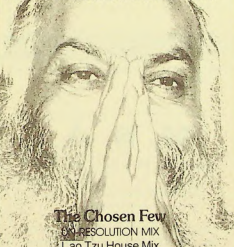
Dorrell runs both the label and the management company with just two extra staff from his north London office.

Despite the heavy workload, he says he has no plans to take on any extra staff, for the time being at least: "I am a terrible megalomaniac — I find it very hard to delegate."

And he still manages to find time to keep his hand in at DJing. Each Saturday London's Milk Bar he joins Pete Tong of *ffrr* and Radio One to form what must be the most high-powered, and possibly the most wealthy, DJ team in the land.

Dave Dorrell is not the only DJ to have his own label through a major record company. Last year Phonogram brought in DJs Gilles Peterson and Norman Jay to set up the Talkin' Loud and Global Village labels. Peterson has already assembled a strong jazz-influenced roster: The Young Disciples are particularly promising. Jay has released singles from Italy and New Jersey, and has just issued his third release, We Shall Overcome, by Emmanuel.

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music week

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Indie stores need majors' support, not 'indifference'

I strongly agree with Pete Waterman's comments about the "indifferent attitude" towards independent retailers (*Music Week*, Feb. 23). However, the problem does not stop there.

We have three retailing outlets based in the North-east, where recession is, at times, a part of ordinary life.

We are hoping to build on this, but it seems that the one or two of the major record companies would rather this didn't happen.

As a small independent we do not yet have accounts with all the majors. When requesting information, this seems to be a big problem.

I have requested new release information from PolyGram, only to be told that they would not fax the information as: we did not have an account with them, we are only a "back up Gallup store", and they were not prepared to put anything in writing.

What a way to increase relationships within the music industry!!!

If PolyGram did not have such a strong hold on the market, the following two things would happen: they would be supplying us with information even if it wasn't asked for; and if not, I would ensure their product was blacklisted in our stores.

If the independent becomes a thing of the past, then our industry is in a much worse state than any of us dared to imagine. Mr Oberstein's comments are welcome, but not likely to be believed.

P L Beresford
Group buyer for Paul Jones
Record Centers
1 North View
Houghton-Le-Spring
Tyne & Wear
DH4 5NN.

Brown's disc dealing debases gold's value

Before Capital Radio DJ and budding entrepreneur Mick Brown becomes too excited about offering personalised gold discs to the general public (*MW*, March 16) he should pause to think for a moment about the inevitable reaction of the industry which provides him with a living.

This will surely be one of horror at the prestige of the world's top award being undermined by being made widely available to people with absolutely no claim to receive it.

As to Mr Brown's assertion that "you can't put a price on what these discs are worth", Famous, as the major supplier of properly-awarded gold discs and official consultant authenticators to the top London auction houses where they quite often turn up, has great experience of doing just that.

Unfortunately for Mr Brown, and for any members of the public who buy his 'awards', the value depends on the name of the recipient.

While contemplating these

matters, Mr Brown might also dare to consider the contravention of artistic copyright owned by label designers. And what he will do when a man named 'George Harrison' requests a gold disc for a Beatles album? We can only hope he sees sense.

Mike Wilson
Managing director
Famous Aluminium
Framing Specialists
'Cramsey'
Spade Oak Reach
Bourne End, Bucks

Thumbs up for London venues

A little while ago I wrote to *Music Week* to vent my spleen about a misunderstanding at a certain venue.

My band, The Snakekins, have since played London's the Borderline, Mean Fiddler, T&C2 and Dome, only to find that the attitude of ALL these venues was courteous, encouraging and appreciative. Best of all from a management point of view, they were fully understanding of my request for a somewhat large industry guest list.

Thanks. You are truly the champions of new talent.

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

Life outside London W8

I write a pop column for one of the leading regional dailies in a city with a reputation for pop music. Do the leading record companies want my 600,000 readers to know about their product? Obviously not from the way some of them do business.

It was the beginning of February when I received a newsletter from a certain record company dated Dec 90/Jan 91.

Enclosed was an LP order form (don't even ask about singles), which I sent back by return of post. Weeks later I am still waiting to review the LPs in question. The records may eventually arrive. But by the

time they do, the story will be too old to run.

This is not unusual, but it is unnecessary. Just ask Chrysalis, MCA, EMI or certain of the small independent PR companies. They know the importance of reaching people everywhere in the country. They know, too, that their product will get a fairer hearing from writers working outside tabloid sensationalism or music press favouritism.

So when are the rest going to get their act together — and give their acts a fairer chance? Penny Kiley
Pop columnist
Liverpool Echo



Kiley: pressing demands

A songwriter writes his tale of woe

I recently co-wrote and demo recorded two songs. Local reaction was good and encouraging (record dealers, DJs, press).

I approached the major record companies with a positive press write up and copies of the material.

Out of eight there was less than a 50 per cent acknowledgment of the tape. Sad!

Thank you BMG.
Rob Smith
35 Glantwelan
Johnstown
Carmarthen,
Dyfed

SE&CC has a peculiar angle: the roof

In *Music Week* February 23 you profiled the Scottish Exhibition and Conference Centre.

Somehow you do not reveal its most peculiar feature, the roof is high in the middle and low at the ends.

This means that most big shows (unless they are drawn

from the ranks of the sadly, now defunct touring circuses) will have to put up with a much lower working height than in most 10,000 capacity venues.

Who the loony responsible was (is?) is something that none of my Scottish friends are

prepared to divulge.

The main thing that the SECC has going for it is that it's the only 10,000 capacity indoor venue north of Manchester.

Paul McGuinness
Principle Management
Dublin 2

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High in middle, low at ends

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THE LAST RECORD I BOUGHT

by BOB LEWIS



"It was The Cure's *Staring At The Sea* singles collection. I bought it about 18 months ago.



"It is an interesting question because it started me thinking what was the first record I bought. It was by Johnny Mathis and I got it from Woolworths in New York.

"But the promotional album I wish I had kept was the CBS sampler *SFR 21 The Rock Machine Turns You On*, which had all the American rock artists from the West Coast like Janis Joplin and REO Speedwagon. That was a turning point in CBS's attitude towards music."

Bob Lewis of *Old Gold Records* takes over as *BIRD's* full-time secretary general on June 1.



Success in A&R has always been a compromise between being out and about enough to keep a finger on the pulse and being distant enough to be able to avoid hustling no-hopers.

So when MCA's new A&R chief Jeff Young says his response to managers turning up on his doorstep is "to leave them there to die," it's hard to know if he's really joking.

But reassuringly the former Radio One DJ and A&M A&R chief says he

actually prefers an open door policy.

"It's to my detriment," he says, "because I waste an awful lot of time." And when he explains why, it's hard not to sympathise.

"On one tape I listened to, he chorus went 'Bummer Bear, Bummer Bear. I want to touch your fuzzy hair!'"

At last year's NMS in New York, Young and his fellow delegates on a "majors" panel found themselves the target of an intemperate attack by accountant-turned-Factory

Records-MD Eric Longley who slammed their "laziness".

But Young is happy to work for a major and adamant that the job can be conducted with decorum if a quality notable lacking from Longley's intervention.

"I will have to be aggressive," he says. "But I think that music people should still be civil to each other. There are some people who give us a bad name, but we can't all be dickheads."

DIARY

Mr Oberstein's election as BPI chairman meant he was a little more successful than his horse

The A Train this week. It came second to last in a race at Cheltenham. Maybe it wasn't worth rushing away from the chart supervisory committee after all, eh? ...

On the Rough Trade situation, one of the labels owed money by the distributor says it is now being paid "quicker than ever" ...

Meanwhile, a prominent RT insider says Charly has "no chance" of getting the Rough Trade silver ... Party of the week must have been the Atomic label bash at Cobden Working Men's Club in west London. It seemed like half of Sony Music's staff was there including Paul Russell and if A&M's Howard Bernman says the do made him feel young again then it must have been good ... Expensive too; they must have spent almost as much as whoever is forking out for The Stone Roses' defence in court. Word still is that Geffen is digging deep ...

T hings are progressing on the classical awards front, and the committee working on it is now talking to TV and potential sponsors ... The changing face of committee member and general manager of Warner Classics Bill Holland has caused some consternation. Sporting alternatively thin moustache, goatee and fully-fledged beard, his facial hair has changed with every meeting - What with all this fuss about who recorded *Move Your Body*, let it be known that it was "Little" Simon Davison, the 18-year-old post boy at Arista, that first got the label interested in the *Expansions* record when he played it to A&R manager Chris Cooke ... Better late than never: SBK US boss Charles Koppelman was over last week to meet people he should have seen at Midem before he decided to leave the trip a mile ... Friend of the stars and *Sun* pop writer Piers Morgan was surprised to receive an invitation from the HMV PR department to a book-signing by DJ John Sachs. The co-authors of *Private Files* are the Stars are John Sachs and Piers Morgan.

Dennis gets a thrashing

Despite all the media brouhaha about the remodeling of Dennis the Menace, there has been little information about the musical tastes of *The Beano's* most infamous character.

Sure we have heard about his new trainers and tracksuit, but what does he listen to on that newly acquired personal stereo?

A call to *Beano* editor Euan Kerr reveals Dennis is unlikely to be buying the new Rick Astley album. Menacing Dennis loves metal - "the heavier the better."

"He loves any loud 'orbible noise,'" says Kerr. "Don't forget, Dennis is in a band of his own. Dennis And The Dinmakers, who make a terrible racket."



"Gnasher plays the drums." *The Beano's* management have suffered wounding criticism from traditionalists for their updating of the Dennis character. And Kerr reveals that of all the thousands of letters he's received "only one had said he thought Dennis looked cool."

One wonders why, if they are committed to making the Menace completely Nineties, they haven't had him attempting a spot of rap. "It's not really him," says Kerr. "He'll leave that to Bart Simpson."

Pump up the volumes

Factory supreme Tony Wilson once said "the music industry is full of thick bastards", but he might well revise his opinion after delving into a new book called *The Rock File*.

Published by the esteemed Oxford University Press, no less, it's a comprehensive guide to how the music industry works, what it wants from musicians and what musicians can expect in return.

Edited by Norton York, it has session musicians such as Mick Parkes (loan Armatrading) and producers such as Paul Oakenfold

MUSIC BUSINESS BASTARDS



(Happy Mondays) giving advice on practising, playing etc while on the business side Dire Straits manager Ed Bicknell and Carl Leighton-Pope, agent for U2 and Bryan Ferry, provide the dos and don'ts.

But while *The Rock File* presents the respectable face of the music business, Russell C Brennan's *Music Business Bastards* concentrates on the seedier side.

"The book is full of 'advice' on how to get yourself a record deal (ie, basically) and your first gig (only go on *World's amusing*. The cartoons are mildly amusing, but Brennan could have spent five minutes proof-reading.

The blurb on the back of the book was written by a member of "Tempole" Tudor and the book refers to the Jam's former drummer Rick "Butler".

Music Business Bastards claims it tells you "how to do well in the music business without getting ripped off", but at £3.99 for 85 pages it's probably worth a miss.

Kline dices with debts

After five years, two Midems and several top fairs, music entrepreneur Dave Kline is going it alone with his board game based on the music industry.

Modestly described by Kline as "the best product in the universe", Chart Moves involves its players in the wheeling and dealing, promoting and plugging of records.

While Kline reckons Chart Moves is a winner, his enthusiasm hasn't been shared by others, so he has now taken the decision to secure a loan and manufacture the game himself.

Kline is obviously not one to miss a promotional opportunity.

The rules to Chart Moves are contained on a 12-inch rap record performed by Two Move Two, a band who, completely by coincidence, Kline names.

Kline is convinced the music industry will take to Chart Moves, because "I've left out all the cynical aspects about the industry and made it more fun."

Cynical aspects?

"Well you know," Kline explains, "the dead A&Rs."

music week

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