

MUSIC WEEK

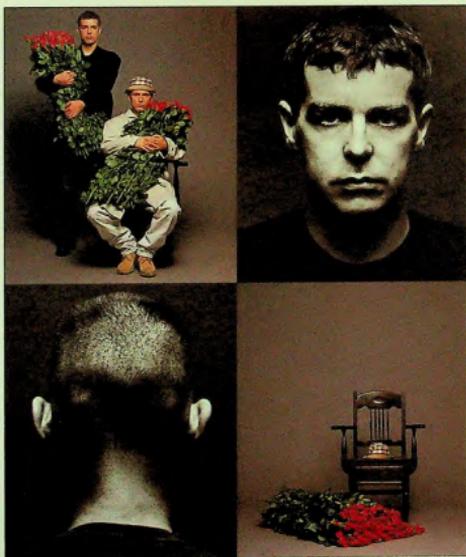
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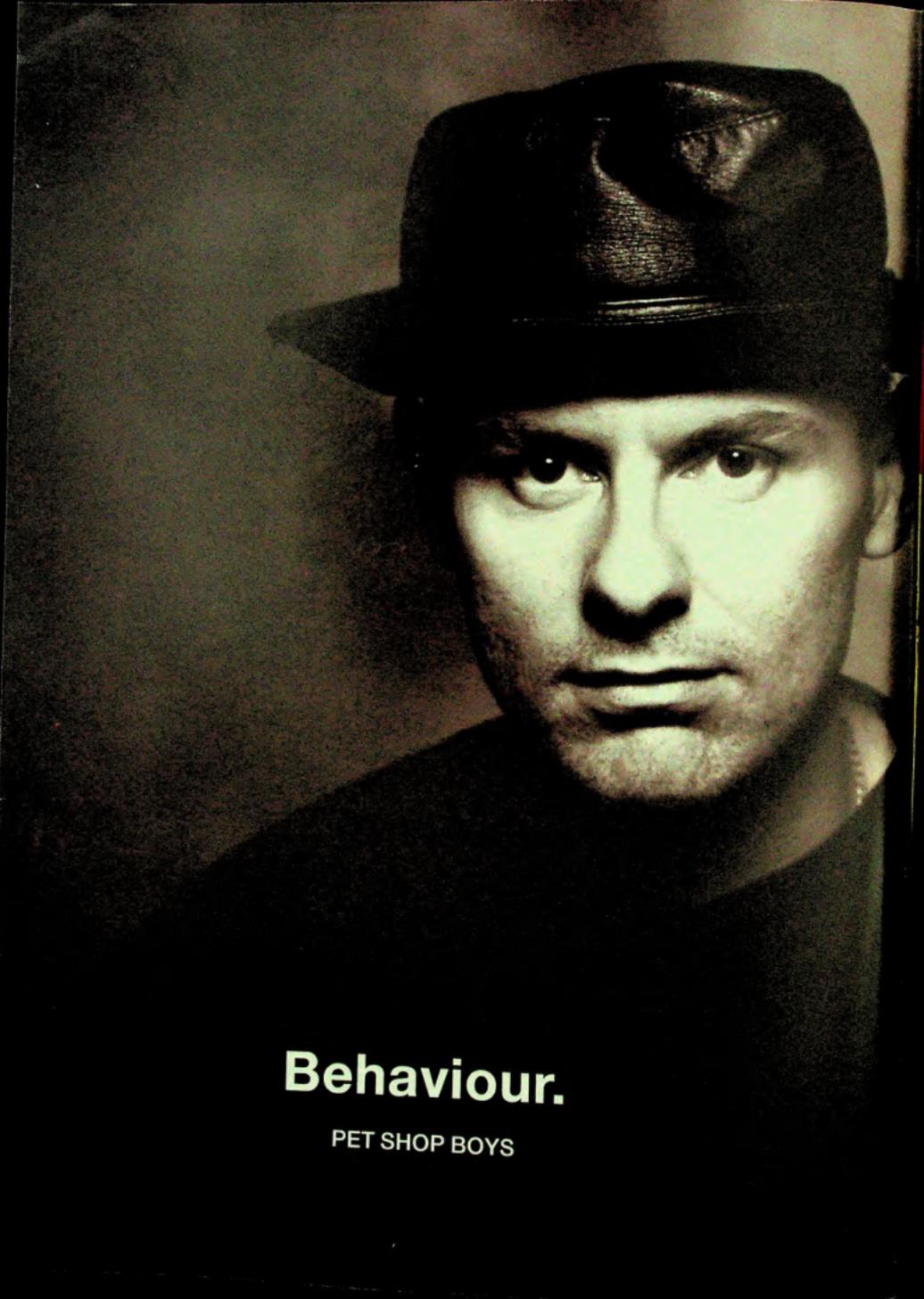
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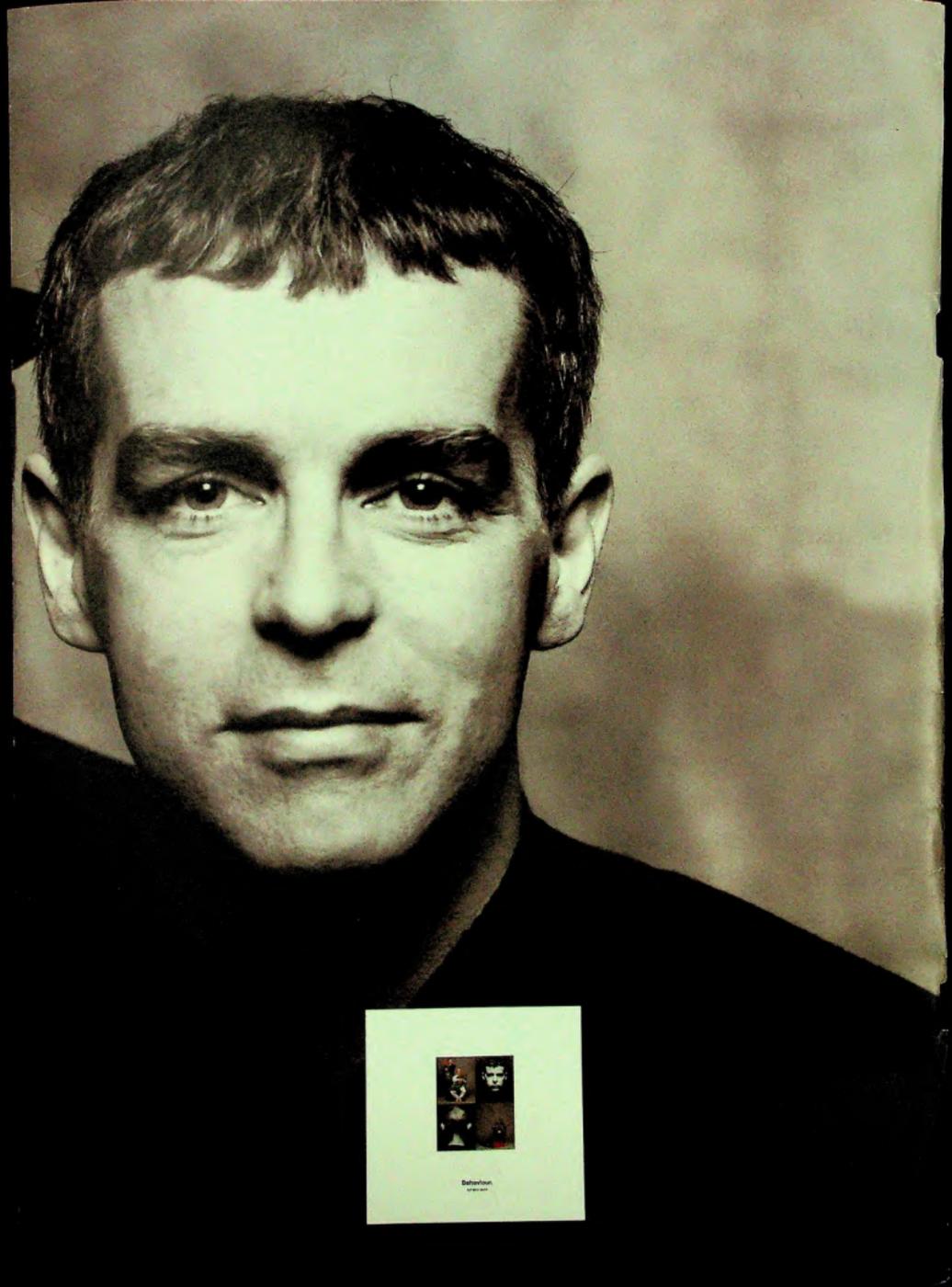
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Earl retreats over PPL rights cash dispute

THE GOVERNMENT has backed down on an amendment to the Broadcasting Bill which would have eroded music copyrights and could have cost the industry millions of pounds.

The last minute amendment had threatened to prevent the Copyright Tribunal from taking its past decisions into account when considering disputes between broadcast rights body PPL and broadcasters.

This would have effectively swung the law in favour of broadcasters who have consistently failed in their attempts to reduce the amount they pay for using music as programming.

Music industry supporter Lord Jenkins of Putney had responded with his own amendment which would have allowed the tribunal to consider all precedents except for financial settlements.

But in a late debate last week Government spokesman Earl Ferrers effectively backed down on his earlier plan.

"I believe my amendment gives (Lord Jenkins) what he wants," he said. "But I am prepared to confirm this with parliamentary counsel and return with clarifying amendments if needs be."

Stylus Music collapses

STYLUS MUSIC and its parent company Elmag have gone into receivership leaving the future of their video operation unclear.

Stylus is now in the hands of the receivers Price Waterhouse which has already begun collecting debts on behalf of the company.

The majority of the group's shareholding was bought by Elmag, the video tape duplicating company, in April 1989.

The Stylus dance album Mo-

ments In Soul was at number nine in the compilation chart last week. But receiver Peter Padmore says the collapse was due to "a lack of successful releases."

Commenting on the future of Stylus Video, international operations director Allison Williams says the company is continuing to operate as normal. But a number of companies are believed to have already begun bidding for the video operation.

Sony gives CBS a new name

CBS RECORDS is to be renamed Sony Music Entertainment and the CBS label will be rechristened Columbia.

The changes are part of a move by parent company Sony to give one corporate identity for its operations worldwide. CBS UK, established in 1965, will also be rebranded.

CBS UK chairman Paul Russell has not decided on the new name.

But he has confirmed that the CBS label will be known as Columbia Records from January 1991 when all the changes take place.

Sony recently acquired the international rights to the Columbia trademark which was owned, outside North America, by EMI. Russell says the changes will cause logistical problems for the company

— not operational problems. ● Sony makes its mark, p.4.

INSIDE

FAIR SHARES

The latest market survey results

ON TAPE

20 years of the compact cassette

LABELS PASTED

Seven record companies face typosetter court action

Royalties row set to run and run

THE LONG-RUNNING dispute between record companies and publishers over royalties is to be extended for another three months.

The BPI had referred the disagreement to the Copyright Tribunal earlier in the year and both sides had said they wanted a quick settlement.

The two organisations are now blaming each other for the latest delay which could mean there may not be a decision until May 1991.

MCPS argues that the BPI has delayed the hearing by asking for a further three months to prepare witness statements. "We were very surprised at the BPI's request because as far as we were concerned both parties were pushing for an early hearing date," says MCPS managing director Bob Montgomery.

But the BPI argues that it simply asked for an exchange of evidence between the two sides so that the situation would be resolved as soon as possible.

The BPI's spokesman, Jeremy Silver, says: "The MCPS rejected that proposal and said that they wanted to see our evidence before they had submitted theirs."

Government verdict on music industry:

Thump! Thump! Thump!

THE HOUSE OF Lords has rejected the music industry's case for a national commercial rock station and dismissed its products as "thump, thump, thump" music.

A Government amendment to the Broadcasting Bill redefining virtually all modern music as pop was passed without a vote last week, dashing the industry's hopes for a adult-orientated rock station that would allow long-term album artists to develop.

Now the only chance of rescuing the concept before the Bill becomes law rests with the House of Commons when it reviews the Lords' amendments this Thursday and Friday.

If the amendment stands, it means the one FM and two AM frequencies available will almost certainly be split between a speech-based service, a classical station and a Top 40 singles format service.

Government minister Earl Ferrers angered the industry during the debate by admitting he regards all pop music as "thump, thump, thump" music.

A CBS Records spokesman says:

"The sound of thump, thump, thump was the sound of democracy, tolerance and commonsense being thrown out of the window by the House of Lords."

MCA Records managing director Tony Powell says, "I feel insulted by being dismissed like this."

A BPI spokesman adds: "We were disappointed by the quality of the debate."

Earl Ferrers argued that it had always been the Government's intention to ban rock and other kinds of non-mainstream pop from the so-called non-pop service.

"A rock or pop-based application should not try to pretend to be eligible for a licence specifically designated as non-pop," he said.

But Lord Jenkins of Putney pointed out that musical tastes change quickly, so the precise definition of pop should be delegated to the Radio Authority rather than enshrined in law. This was before the Government introduced its last-minute amendment two weeks ago.

The Radio Authority is due to announce its programme for allocating the new stations by the end of the month.

Their Lordships say:

"We are not seeking to victimise either rock music bids or rock music fans"
— Lord Ferrers

"For a government to attempt to define music leads one to think of when Nazi Germany banned jazz because it was associated with black people"
— Lord Selsdon

"I like rock, but find that a little of it goes a long way"
— Lord Ardwick

"We are going into the sort of detail that is absolutely not the business of government and never should be"
— Lord Donaldson of Kingsbridge

Results cheer for PolyGram

POLYGRAM IS now responsible for a quarter of album sales in the UK, according to the latest market figures.

Meanwhile, EMI Music and Warner Chappell Music are still battling it out in the publishing market.

● Market share results, p10, 12.

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Laren buys back into Parkfield

RAY LAREN has taken over Parkfield Entertainment's video wholesale operation. Previously known as Lightning Distribution, the company was founded by Laren himself 15 years ago.

The collapse of Parkfield led to the buy-out by Laren and Ingram Entertainment, a subsidiary of the US corporation Ingram Video Inc. The new company, with Laren as managing director, will trade under the name Ingram Entertainment.

Laren is satisfied with the funding and the reactions from suppliers and customers and is now recruiting more staff.

● RCA/Columbia is set to appear in the High Court to try and free £2m paid by Parkfield to the company frozen by Cork Gully, administrators for Parkfield Entertainment, following the Parkfield collapse.

Walt Disney label to release first single

WALT DISNEY'S Hollywood Records releases its first single this week.

But UK managing director Hein van der Ree is keen to point out that the single, *Under The Sea* by Sebastian C from the Walt Disney film *The Little Mermaid*, is a one-off release.

The Oscar-winning single will be distributed by the Total Record Company. Van der Ree says the single is not typical of future Hollywood Records releases which will include new artists aimed at the contemporary pop market.

The soundtrack album for *The Little Mermaid* will be released through Pickwick.

Manchester mix-up

LAST WEEK'S *Music Week* singles and album charts contained two errors.

The number one album, *Some Friendly* by The Charlatons on Situation Two/Beggars Banquet, is distributed by Rough Trade Distribution and not PolyGram.

The number 20 single, *Kinky Afro* by Happy Mondays, is on Factory Records through Pinnacle and not as stated.

MV apologies for any confusion caused.

Musicland opens first UK store with more to follow

THE BIGGEST record store chain in the US breaks into the UK market this week when it opens its first European branch in Thurrock, Essex.

Musicland — trading in the UK under the name Sam Goody — is due to open at the Lakeside Shopping Centre on Thursday.

The new branch, which covers 3,500 square feet and will carry more than 20,000 records, tapes, CDs and videos in stock, comes in advance of two more branches in Barking, Essex, and north London due to open early next year.

It is Musicland's first move out-

side the US and comes after a year of planning. The company's president of European operations Paula Connerney says: "We are very excited. We feel there certainly is room for us in the UK market. Our first store is certainly not a mega-store, like HMV or Tower, but it's bigger than a usual High Street store."

Sales and marketing manager Frank Derango says: "We will be stocking a much wider range than the average record store. We are hoping to concentrate on that in our marketing and give ourselves a more specialist image."

Within a year, Musicland plans

to introduce the state-of-the-art computerised stock control system used in its branches all over the US, which automatically records products as they are sold.

For its UK branches, Musicland is reverting to the name Sam Goody — the US East Coast chain acquired by the company in the mid-Seventies. The name is still used for about a quarter of its 900-plus outlets in the US.

Connerney says of the decision to use the name: "If we can get people saying 'Who is Sam Goody? What is Sam Goody?' that can only be good."

BPI holds off decision on full time chair

A DECISION on whether the BPI will appoint a full time chairman is not expected to be made until the next council meeting at least.

Chairman Terry Ellis and council member Rupert Perry had asked members to consider the idea of having a full time representative in a bid to help make the BPI a more effective organisation.

During the confidential part of last Wednesday's full council meeting, members discussed the suggestion.

"We had a very good discussion on the matter with everyone making their views known," says Ellis, adding that the idea will be discussed at the next meeting.

Big Wave/Trax 'back on course' under new management team

A NEW look management team at Big Wave/Trax says the companies are on their way back to financial stability.

Managing director Colin Ashby says the new team of Bill Kimber, Jimmy Cootie and himself, has been given a vote of confidence by the companies it works with.

Commenting on the recent financial problems which led to major creditor Music Factory ordering an examination of Big Wave's accounts, Ashby says: "We have been through a very traumatic period but we are over that now."

"We are putting things to right but it takes time. We are now in pretty good shape and the re-

sponse from the record companies, copyright holders and suppliers has been fantastic," he says.

Doubts over Big Wave's future had been raised earlier this year when Music Factory, which master-minded the success of Jive Bunny, left the Big Wave/Trax fold taking away one of the group's major profit sources.

Ashby confirms that Big Wave is continuing its distribution deal with BMG but says speculation of a possible financial link-up with K-tel is "very premature".

Former Big Wave chairman Tony Calder, who left the company following the intervention by Music Factory, remains a shareholder of the Big Wave/Trax group.

Bernstein sales demand soars following death

THE POPULARITY of Leonard Bernstein as a composer and conductor is being underlined by the demand for his recordings since his sudden death last week.

Following the announcement of his death, there was an immediate demand for his recordings. Virtually all UK stocks of his best seller, *West Side Story*, were sold within 24 hours, but the album is now available again.

There was also a run on the

"Bernstein Edition", the recently released series of 25 of his best recordings, made for Deutsche Grammophon since his very first project, Bizet's *Carmen* in 1972.

There are still a considerable number of new recordings awaiting release by DG. Predominant among them is the opera/musical *Candide* recorded in London last year, which will be released early next year.

Also planned are symphonies by Tchaikovsky, Bruckner and Sibelius, as well as works by Beethoven and Mozart.

Although he recorded for CBS during the Sixties, Bernstein later formed strong links with — and was closely associated with — Lenny who was unbelievably close — he had strong personal friendships throughout the company," says Peter Russell, divisional director at PolyGram Classics.

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Hit & Run Music launches label

HIT & RUN Music is launching its own record label, called Hit & Run Records, at the end of this month.

Hit & Run Records will be distributed by Pacific Bonds who sign with Hit & Run Music will have the option of signing with Hit & Run Records. But the company will also sign artists involved with other publishing companies.

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Castle profits up despite Parkfield fall

PRE-TAX PROFITS at Castle Communications rose by five per cent to £1.9m although its shares fell after the announcement as a result of the collapse of its video rental business.

Castle's broker, Schroder Securities, says that the video rental business "is still well in the middle of the year" when demand for rented videos collapsed before the company realised the size of the problem. The company is also believed to have lost £300,000 as a result of the Parkfield collapse.

Turnover increased by 63 per cent to £34m with operating profits up 66 per cent to £3.6m aided by a strong performance by the music division. Castle's market share in both the record and sell-through video sectors also increased.

Meanwhile, Castle has opened subsidiary companies in Germany and Australasia and established a new division, Castle Music Pictures, to commission music for video, TV and satellite worldwide.

Castle chairman Terry Shand says: "Despite the exceptional costs associated with the Parkfield collapse and provisions against rental video, we still managed to increase profits in a tough year."

"We are confident about our long-term prospects in our core business of audio and sell-through videos, especially as our distribution for both sell through videos and records in the UK has been rationalised under BMG."

Sony leaves mark on CBS

THE CHANGE of name from CBS Records to Sony Music Entertainment is the latest of a series of moves that have seen the Japanese company leave its mark on the US major.

After almost a century of US ownership and much speculation the record company was sold to Sony in 1987 for £1,100m. At the time, CBS UK chairman Paul Russell argued that the new partnership would give the two companies an opportunity for joint exploitation of the music markets as Philips and its subsidiary PolyGram had done.

The 1987 deal led to a change in corporate name. Sony, by buying the company, had only licensed the CBS name until January 1991. According to the company's own research, the Sony logo is the world's second most familiar corporate sign.

"That is one reason why Russell is happy with the name change." It will be sad to see the CBS name go by the name Sony, a synonym with quality and excellence," he says.

A definite corporate name has not yet been confirmed for the UK. The holding company is Sony Music Entertainment but we are still figuring out ourselves whether we want to use the whole name. We have the option of calling the division Sony Music," Russell adds.

A decision will be made during the next two weeks. Meanwhile, the full list of new label names is:

Labels face court posting flyposter campaign

SEVEN RECORD companies are due to appear in a Coventry court next week following a clampdown on flyposting.

Polydor, Mute, WEA, Beggars Banquet, Silva Screen Records, BMG (UK), and AVL face Coventry magistrats on October 31.

They are being charged with between six and 27 offences each. The maximum fine for flyposting is £400 per offence and the courts may impose a further £40 for each

day a poster is not removed.

Most of the Coventry seven are reluctant to discuss the court proceedings, although some claim that they did not receive the required 48 hours notice to remove the offending posters until it was too late.

One head of marketing admits that Coventry's action would make his company more wary about sticking up material in the future but they wouldn't stop using flyposting firms altogether.

"If councils want to clean up

their cities they should attempt to clear up derelict buildings and not pick on people," he says.

The decision to prosecute record companies for flyposting offences has been welcomed by other city councils which are also getting tough with culprits. Nottingham has increased its budget to £70,000 to tackle flyposting and graffiti and Birmingham is mobilising to address what it sees as an environmental issue.

● Analysis, p.6.

Our Price opens its 300th record store

THE UK's largest retail chain this month opens its 300th store — in Brixton, south London, an area dominated by small independent stores.

Our Price buying and marketing director, Tony Bennett, says it is happy to be the first of the multiples to move there. The shop will be "significantly larger" than most Our Price stores and it will also stock more dance, reggae, blues and jazz records. But, Bennett claims, it does not intend to fill off the rival independents.

"At Our Price, we always range our stock according to the locality, but we won't be in direct competi-

tion with the local shops. They occupy a particular niche while we offer a broader interest," he says. "Because the local scene is very dance/vinyl orientated we see an opportunity to offer a good video and CD service. We can co-exist very happily."

Jim Milton, owner of Brixton's Red Records, agrees. He believes that the arrival of Our Price will be good for Brixton. "It's not the same type of shop; we cater for different types of customer. It will increase trade generally and as we won't fully satisfy Our Price's customers there is room for them and us here."

Knebworth charity nears £6m target

PROCEEDS FROM this summer's Knebworth concert for Neardorf Robbins Music Therapy have reached £4.5m and look to be on course for the £6m target.

Music Therapy chairman Andrew Miller says: "At the moment, ticket sales have done the most but we still have money to come from TV sales, and the album, which has gone gold, is still selling well. I'm very pleased at the way it's going, everything's come up to expectations."

Miller has just returned from the US where he is trying to arrange another charity concert, featuring just one so far unnamed artist.

Future events planned include a charity boxing evening, stock car racing, a pancake race and the auction of the guitar outgated by all the acts that took part in the Knebworth concert.

In November, there will be a Silver Clef dinner in New York and a music industry pep quiz, hosted by Mike Read, in London. Among those who have already paid their £500 for a table are teams from WEA, EMI, Island, PPL and Arista.

Classical music breaks market share record

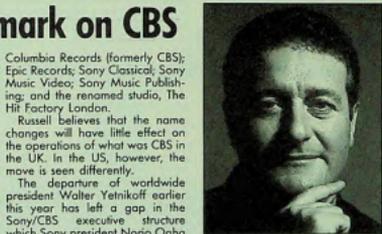
THE SUCCESS of Luciano Pavarotti and Nigel Kennedy in the first six months of this year has helped give classical its highest share of the UK record market.

The latest 11.2 per cent compares with 7.8 per cent in 1989.

In the first quarter, classical records achieved a percentage of 8.8. But the second quarter, with sales taking The Essential Pavarotti to the top of the charts, increased the percentage to 12.8. This averages out to 11.2%.

CD strengthened its position and now accounts for more than 50 per cent of unit deliveries," reports Chris Green, research manager.

More than £27m of classical records was shipped in the first six months, comprising with £47.1m for 1989.



PAUL RUSSELL: 'Sony name is synonymous with quality'

with the company's direction and management.

Many see the role of the Japanese as providing the company with a definite new sense of leadership with Ogho being typical of a new breed of chiefs. Going out are the A&R orientated and streetwise lawyers to be replaced by business school accountants.

CBS Records world sales 1975-90

	Turnover	\$m Profit	Profit as percentage of turnover	Percentage growth of turnover	Percentage growth of world market
1975	533.1	56.8	10.7	11.5	11.6
1980	1338.0	72.3	5.4	4.0	6.4
1985	2232.0	87.2	7.1	3.0	2.5
1989-90	2900*	500.0*	17.2	11.6	N/A

Source: CBS — estimated

bound BRIEFING

LOS ANGELES: Government prosecutors have appealed against a US District Court decision to dismiss payola-related charges against independent promotion man Joe Isgrò. Isgrò, former Columbia Records attorney Drew Pitt and organised crime boss James Anderson and Isgrò's associate Jeffrey Monk. Senior counsel William Lynch and Organized Crime Strike Force attorney Drew Pitt have organised the Ninth District Court of Appeals to reverse the ruling which threw out the case on grounds of outrageous government misconduct. Isgrò and his co-defendants cannot be re-indicted without a successful appeal, making this the government's last hope.

NEW YORK: BMG Music Publishing has formed a new gospel music division to be based in Nashville. It has also acquired the gospel music catalogues of Lorene Creative Services. The new division will be headed by former Gospel Music Association chairman and LCS president Elwyn Raymer.

SAN FRANCISCO: Singer and former Weathergirl Martha Wash has filed a lawsuit against members of Black Box alleging that she is the vocalist on the group's debut album Dreamworld. Wash has accused the dance act of false advertising and claims former model Katrina Quinol impersonated her in videos and in live performances. Wash says she was paid a flat session fee to record the album. Quinol, who does not speak English, claims she learned to sing the songs phonetically. Black Box were unavailable for comment.

DELFT, NETHERLANDS: The investigation department of BUMA/STEMRA along with the municipal police seized a total of 2,362 illegal bootlegs — mainly CDs and LPs — with a market value of almost \$100,000. The recordings included concerts by The Rolling Stones, David Bowie, Prince and U2. STEMRA's head of anti-piracy operations Ger Welbers, says: "Our investigations in Delft show the bootlegger of the hefty boots, that were taken by the producers and dealers of bootlegs in recent years, the legitimate industry must continue to take action against those trading in illegal recordings."

MOSCOW: MTV is moving into the Soviet Union. This month the music station began an hour of weekly music programming on Gostelradio as part of the youth show Vozlyad (Glimpse). The Soviets will pay for the programming in rubles but MTV has eight minutes of advertising in each hour which it is selling for hard currency.

COMPANIES ATTENDING

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 ART 4 (CZ)
 ARTIUM (HUNG)
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 AWESOME RECORDS (UK)
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 BBC (UK)
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 BS (HUNG)
 BULGARIAN COPYRIGHT AGENCY (BULG)
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 OPAL (UK)
 OPPI (SPAIN)
 OPPI (CZ)
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 PACIDA (POL)
 PAGART (POL)
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 PEAT MANVICK
 PETITA (HUNG)
 PETER BIEGER CONCERTS (GERM)
 PETROVIC CARIBBEA (HUNG)
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Furtive flyposters brush with the law

As seven record companies face court action over illegal flyposting, Paula McGinley throws some light on the dark world of the glue pot and brush companies

FLYPOSTING TREADS an uneasy path between acceptance as a credible marketing tool and condemning it as an illegal activity. Images of bull necked men in camel hair coats feeding razor blades underneath rival posters don't help. And because flyposting operates within the judiciary's blessing, alarming stories of a violent gangster underworld surround the business.

A handful of flyposting firms are organised into "professional" teams which control specific sites in particular cities. They are not averse to ripping down the competitors' posters or stamping Solid Out across them.

Others survive on the fringes, offering cheap deals and changing their identity to keep one step ahead of the law.

Not surprisingly, record companies are reluctant to admit to employing flyposting outlets to promote their product. But a stroll along any High Street will show that most indie and majors do.

Companies tend to approach flyposting teams with whom they have worked before to cover a spread of major cities with a quota of posters, accepting that a percentage won't see live space of all and others will be posted over after a day because of the volume of material and scarcity of sites.

Record companies, however, feel that they are at the mercy of flyposting businesses which refuse to negotiate a price and up their fees at a moment's notice. According to the marketing departments, flyposting firms hold them to ransom and sometimes issue veiled threats. They can be intimidating to deal with. "It's a cut throat business, very sinister and territorial and you're certainly not in a position to argue," says one source who, typically, claims he is frightened of being named.

A legal loophole enables many flyposting firms to operate as legitimate bill posting agencies; they only fall foul of the authorities when they are caught pot in hand.

Slater and Walker is a well known bill posting company whose flyposting services are employed all over the country and whose name is familiar to local councils. The omnivorous Terry "The Pill" — a reference to his substantial vitamin

intake — Slater is one of the partners and has been in the business for 25 years. At 66 he is the grandfather of them all, his company employs eight staff and has sites in most cities.

Slater scoffs at the idea that flyposting is a clandestine, mafia-style activity. "The mythical, gangster image of flyposting is a load of codswallop," he says. "We've never had any problems at all."

Flyposting operations are usually contacted by record company marketing departments to either cover a selection of major cities or one area in great depth. Price is either calculated piecemeal — £1-£2 per poster — or according to the quota. Some reports claim that flyposting is a multi-million pound business, although Slater is more realistic. "It's just a living," he says.

"The flyposting operator then employs the teams that actually paste up, either the local unemployed or students. Some companies keep on the right side of councils by keeping their sites tidy, others vet the material they are asked to distribute, refusing to touch political posters or obscene matter."

Terry Slater says: "We don't hide what we do. I admit it's a naughty business but we're employed by respectable firms like TV and film companies and we do put back into the industry, we recently raised £7,000 for the Nordoff-Robbins charity."

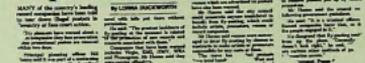
Flyposting is illegal under advertising regulations within the Town And Country Planning Act 1990, which makes it an offence to display advertisements without planning permission. It is also outlawed by the 1980 Highways Act. The legislation is enforced at local government level by planning departments which either act on complaints from the public, tip offs from the police or on the findings of their own enforcement teams.

Under the terms of the act the local council can prosecute anyone who is seen to benefit from the activity, ranging from the person sticking the posters up to the record company, venue, and artist. The council is required to give written notice to the offenders, giving them 48 hours to remove the posters, making it clear that if they comply

**Fans attack
SAD STAR
TOLD TO
RIP DOWN
POSTERS**



Pop firms warned over posters



TAKING A PASTING: flyposter companies face tough times in Coventry

no further action will be taken. If the material remains or is not pasted over then the council can summon all parties to the magistrates court where the maximum fine is £400 per offence and in some cases £40 a day for each successive day the posters are still visible.

In practice the courts are usually loath to impose the maximum penalty, probably because the ones that are caught with glue pot in hand are the small fry.

Yet some local councils, angered by what they see as an escalating problem, are directing their resources at bigger targets — the record companies.

Coventry, Birmingham and Nottingham city councils are all clamping down on flyposting. Birmingham is currently having top level talks to address the problem while Nottingham has increased its budget from £35,000 to £70,000 to wage war on posters and graffiti and Westminster has regular purges in central London.

Coventry is going further than most. On October 31 seven record companies are due to appear at Coventry Magistrates Court to be prosecuted for flyposting. The seven are: Polydor (10 summations or sites), Mute (six), East West (11), Beggars Banquet (nine), David Wilets/Silva Screen Records (27), BMG (UK) (seven), AVI, (10).

Bill Posters' principal advertising officer at Coventry Council, says: "Flyposting gives the city a poor image and we view it very seriously. There has been a recent spate of activity and it seems to be getting better organised and more intense. There are 30 regular sites in

Coventry and I don't think poll taxpayers will appreciate their money being spent on scraping the stuff off."

Birmingham City Council successfully prosecutes around eight flyposting offenders a year and gets a fair share of complaints, although no more than for barking dogs. Ian Coghill, acting assistant director for public health, argues:

"It's reasonable to prosecute flyposters as an eyesore. Some of these companies may make sweeping statements about the state of the environment while cheerfully plastering up these posters. I call that hypocritical."

Most of the record companies facing court proceedings are remaining tight-lipped about their involvement with flyposting. For Silva Records the court summons hit hard as it was the first time the company had used flyposting and, to add insult to injury, the campaign was promoting Coventry-Born Phantom Of The Opera star, Dave Wilets.

It was all the more unpleasant because Dave does a lot of work for charity and he received the summons personally by which time it was too late for us to do anything," says David Stoner, general manager at Silva.

"I happen to think that corrugated sheets of iron and derelict buildings are more unsightly than flyposters."

Flyposting is a valuable addition to any promotional campaign. It is a fast way of communicating releases and tour dates, introducing a new name to an area and reminding people of existing product. But, by its very nature, it's diffi-

cult to assess its worth against other means of advertising and what it costs. "Because it's so ad hoc, it's difficult to assess what we spend," says a marketing manager at an independent.

"If an option available and in theory it's a good way of communicating, people who drive through cities can see what's on offer. Not everyone reads the NME or Q or Arena."

It remains to be seen whether council clampdowns will have any effect on the flyposting trade. There are mutterings in municipal corridors that if fines don't curb those culpable, then injunctions might be considered. One or two record companies have said they would be more wary about how and where they used flyposting services because of the tough line being taken by planning departments. Others have said they will carry on until they get caught. One of the companies summoned by Coventry City Council told Music Week they were prepared to do whatever the council wants and in future we'll advise people not to flypost the areas within the city's jurisdiction.

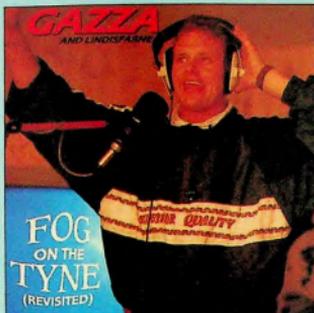
Westminster Council admits that it does keep links with some of the bigger London flyposting companies. "We don't condone what they do," says Martin Sala, Westminster's enforcement and inspections manager. "But if we find a problematic site covered with posters, we'll contact Slater and Walker and they'll clear it for us."

"If an odd situation because flyposting does provide a service. We're thinking of setting up legitimate poster sites in the borough and in fact we've got a test area running already. If it's a success we may introduce them on a big scale."

Keeping out of trouble can ultimately rest with where you choose to hang your posters. Ironically, many councils actually employ flyposting companies themselves. Slater and Walker have had work from at least five, while Birmingham's glossy brochure promoting the city's culture, includes a photograph of a teenager striding past a wall festooned with flyposters.

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2. Choose the wrong bottle and you'll need more than a tonic.



1. One of these apples will keep the doctor away, but which one?



4. Both boots fit, but one is right and one is wrong.



3. One T-Shirt will give you no satisfaction.

5. They're both entertainers, but one is taking the Michael.



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MARKET SURVEY JULY-SEPT 1990



ELTON JOHN and George Michael — number one hits

EMI's fortunes turn Turtle to match PolyGram

IF POLYGRAM and EMI were brewers, the Monopolies & Mergers Commission would have made them sell off some pubs by now.

The third quarter market share figures show that over half of the singles and albums delivered to UK retailers come from one or other of these twin titans of distribution. There's been nothing like it since the Fifties when EMI shared a cosy duopoly with Decca (now part of PolyGram, of course).

The most marked improvement during the summer was that of EMI in the singles market. Thanks to Turtle Power and Levis power, the company held the number one spot for six of the quarter's 13 weeks. With Wilson Phillips showing strongly, too, the SBK label celebrated its first birthday in style.

Somewhere else where they'll be throwing their baseball caps in the air is Rough Trade, which burst through the double figure barrier for the first time, nearly doubling its market share. The RT run of hits began with Yazz and Chyrlis, continued with The Charlatons and Blue Pearl and rounded off the quarter with Soup Dragons and KLF.

On the album front, the

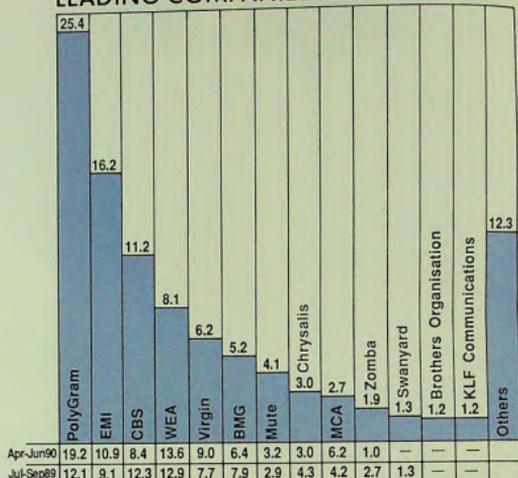
duopoly executed a neat pincer movement as PolyGram took a stranglehold on the artists' chart and EMI had a hefty slice of the compilation action. Classic Experience II, Smash Hits (from the Dover/Chrysalis stable), Now Dance and the Pretty Woman soundtrack were all such strong sellers that the Manchester Square hierarchy must feel they need never develop a new act again.

As for the artists' chart, it moved about as much as a Scarborough sunbather this long hot summer. July was Pavarotti month, August was Elton's and then in September the tubby tenor brought his two mates along to ensure that PolyGram kept the number one spot. Well, they did let George Michael in for one week, probably because he's a friend of Reg's.

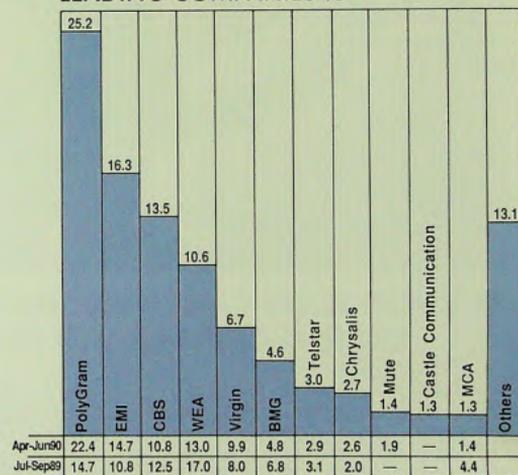
It was a disappointing quarter for the other majors. Even with genuine new product from Prince and Madonna, WEA slipped back 2.4 per cent, and George Michael couldn't propel CBS any higher than third in the album companies' lists, despite the fact that CBS and Epic were the top two labels.

Dave Laing

SINGLES LEADING COMPANIES %



ALBUMS LEADING COMPANIES %



SINGLES CHART PERFORMANCE

ARTISTS

- Partners In Kryme
- Elton John
- Bambaluna
- MC Hammer
- Roxette
- Craig McLachlan & Check 1-2
- DNA featuring Suzanne Vega
- Blue Pearl
- The Steve Miller Band
- New Kids On The Block

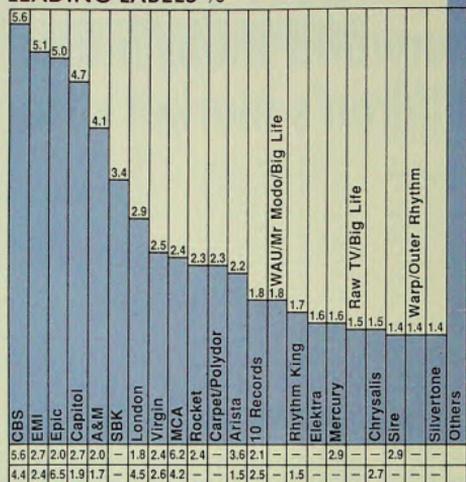
PRODUCERS

- Chris Thomas
- Partners In Kryme
- Nigel Wright
- Claarence Owerman
- MC Hammer
- Garth Porter
- Steve Addabbo/Lenny Kaye
- Youth
- Steve Miller
- Deee-Lite

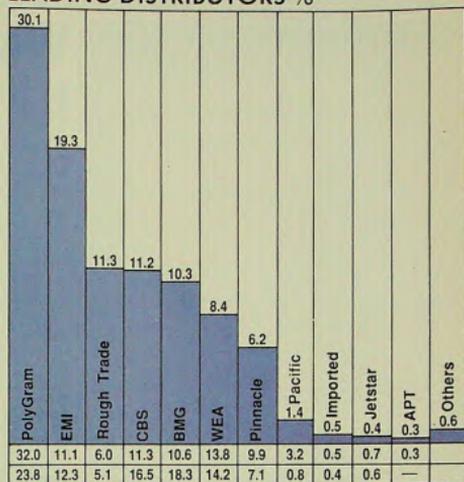
TOP 10 SINGLES

- Turtle Power, Partners In Kryme, SBK
- Baby Baby Teeny Weeny Yellow Polka Dot Bikini, Bambaluna, Carpel
- Sacrifice/Healing Hands, Elton John, Rocket/Phonogram
- U Can't Touch This, MC Hammer, Capitol
- Tom's Diner, DNA featuring Suzanne Vega, A&M
- Naked In The Rain, Blue Pearl, WAU! Mr Mado/Big Life
- The Joker, The Steve Miller Band, Capitol
- Groove Is In The Heart/What Is Life, Deee-Lite, Elektra
- I'm Free, Soup Dragons featuring Junior Reid, Row TV/Big Life
- Tonight, New Kids On The Block, CBS

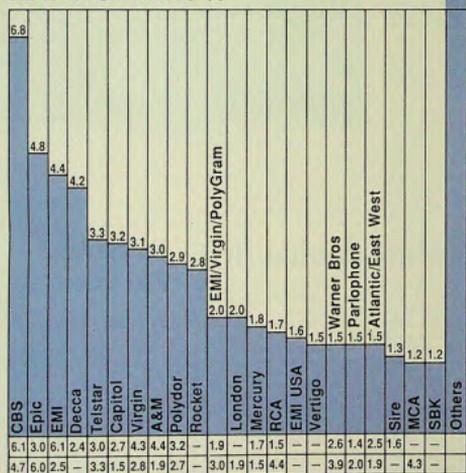
LEADING LABELS %



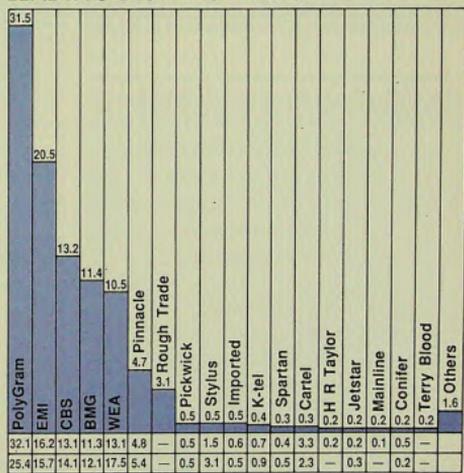
LEADING DISTRIBUTORS %



LEADING LABELS %



LEADING DISTRIBUTORS %



ALBUMS CHART PERFORMANCE

ARTISTS

- 1 Elton John
- 2 Luciano Pavarotti/Placido Domingo/José Carreras
- 3 George Michael
- 4 Luciano Pavarotti
- 5 Phil Collins
- 6 New Kids On The Block
- 7 Madonna
- 8 The Beach Boys
- 9 Michael Bolton
- 10 The Rolling Stones

PRODUCERS

- 1 Chris Thomas
- 2 Christopher YOUNG
- 3 George Michael
- 4 Phil Collins/Hugh Padgham
- 5 Maurice Starr/New Kids On The Block/Michael Jonzun
- 6 Brian Wilson/The Beach Boys/Nick Vanel
- 7 Michael Omernik
- 8 Madonna/Patrick Leonard/Shep Pettibone/Various
- 9 Andrew Oldham/Jimmy Miller/The Rolling Stones/Glyn Johns
- 10 Glen Ballard

TOP 10 COMPILATIONS

- 1 New Dance 902, EMI/Virgin/PolyGram
- 2 Pretty Woman, OST, EMI, USA
- 3 Just The Two Of Us, Epic
- 4 Megaboss, Telstar
- 5 Snap It Up — Menster Hits 2, CBS/WEA/BMG
- 6 Smash Hits — Ravel, Dover/Chrysalis
- 7 Knebworth — The Album, Polydor
- 8 Heart & Soul III — Heart Full Of Soul, Heart & Soul
- 9 Get On This! 12, Telstar
- 10 Teenage Mutant Ninja Turtles, OST, SBK

TOP 10 ALBUMS

- 1 Sleeping With The Past, Elton John, Rocket/Phonogram
- 2 In Concert, Luciano Pavarotti/Placido Domingo/José Carreras, Decca
- 3 Listen Without Prejudice Vol 1, George Michael, Epic
- 4 The Essential Pavarotti, Luciano Pavarotti, Decca
- 5 Step By Step, New Kids On The Block, CBS
- 6 ... But Seriously, Phil Collins, Virgin
- 7 Summer Dreams, The Beach Boys, Capitol
- 8 Soul Provider, Michael Bolton, CBS
- 9 I'm Breathless, Madonna, Sire
- 10 Hit Racks 1964-1971, The Rolling Stones, London

SELL THROUGH VIDEO

	Description (Track) Tenure/Dealer Price	
1	2 LADY AND THE TRAMP Children's Cartoon/1 hr 13min/E9.04	Walt Disney D205827
2	2 HERO TURTLES...The Punk Frogs Children's Cartoon/43min/E6.95	Abbey Home Ent. 59077
3	3 TWINS Comedy/1 hr 42min/E6.95	CIC VHR 1265
4	8 PAVAR/DOVIN/CARRER: In Concert Music/1 hr 26min/E10.43	PMV/Chan 5 CFV 11122
5	4 NEW KIDS ON THE BLOCK: Step By Step Music/55min/E6.95	CMV 4986972
6	6 COCKTAIL Drama/1 hr 39min/E6.95	Touchstone D405052
7	5 HERO TURTLES...The Technodrome Children's Cartoon/43min/E6.95	Abbey Home Ent. 59042
8	7 DIE HARD Action/2 hr 6min/E9.04	CBS/Fox D200332
9	12 MARY POPPINS Music/2 hr 44min/E9.04	Walt Disney D200332
10	12 HERO TURTLES... It All Began Children's Cartoon/50min/E6.95	Abbey Home Ent. 59032
11	5 BLACK ADDER GOES FORTH: Private Plane... Mystery/1 hr 27min/E6.95	BBC BBV 4350
12	10 LAND BEFORE TIME Children's Cartoon/1 hr 6min/E6.95	CIC VHR 1285
13	5 BLACK ADDER GOES FORTH: Captain Cook... Mystery/1 hr 29min/E6.95	BBC/ABC BBV 4349
14	6 RED HEAT Action/1 hr 40min/E6.95	RCA/Columbia CVI 11622
15	NEW THE VERY BEST OF BEN ELTON — LIVE Music/1 hr 29min/E6.95	Virgin CMT 1128
16	4 KICK BOXER Martial Arts/1 hr 37min/E6.95	Entertainment in Video EVS 1033
17	16 DYRT ROTTEN SCOUNDRELS Comedy/1 hr 45min/E6.95	Virgin VVD 582
18	NEW STATUS QUO: Rocking All Over... Music/1 hr 23min/E9.04	PMV/Chan 5 CFM 2544
19	14 GASCOIGNE'S GLORY Drama/1 hr 45 min	Syfy SVJ 2711
20	NEW DIRTY DANCING Drama/1 hr 40min/E6.95	Vestron VA 15233

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MUSIC VIDEO

	Description Tenure/Dealer Price	
1	1 PAVAROTTI/DOMINGO/CARRERAS Live (14 tracks)/2 hrs 26min/E10.43	PMV/Channel 5 CFM 2644
2	2 NEW KIDS ON THE BLOCK: Step By Step Compilation (13 tracks)/55min/E6.95	CMV 4986972
3	NEW STATUS QUO: Rocking Over The Years Compilation/1 hr 25min/E9.04	PMV/Channel 5 CFM 2644
4	2 ELVIS PRESLEY: Great Performances 1 Live/2 hrs 29min/E10.43	Touchstone D610322
5	8 DEACON BLUE: The Big Picture - Live Live/1 hr/E6.95	BMG 4983322
6	11 ERASURE: Wild! Live (23 tracks)/1 hr 30min/E6.95	CMV 790407
7	NEW THE CORRIES: Flower Of Scotland Compilation (10 tracks)/55min/E6.95	BBC BBCV 4409
8	10 TINA TURNER: Foreign Affair Compilation (5 tracks)/23min/E6.25	MVL 9900873
9	2 ELVIS PRESLEY: Great Performances 2 Live/54min/E6.95	Touchstone D610332
10	5 ROGER WATERS: The Wall - Live Live (23 tracks)/2 hr/E6.95	PMV/Channel 5 CFM 2648
11	5 PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/E6.95	Virgin VVD 594
12	27 NEW KIDS ON THE BLOCK: Hangin' Tough Live/50min/E6.95	CMV 490302
13	26 LIUCIANO PAVAROTTI Live/1 hr 17min/E3.47	Music Club/Video Cal MC 2003
14	5 CHRIS DEBURGH: High On Emotion Live (16 tracks)/55min/E6.95	A&M/Channel 5 AMV 497
15	2 THE WEDDING PRESENT: Punk Compilation (13 tracks)/50min/E6.95	BMG 790 436
16	1 THE CARPENTERS: Only Yesterday Compilation (16 tracks)/55min/E6.95	A&M/Channel 5 AMV 847
17	8 FAITH NO MORE: Live At Brighton Live/1 hr 30min/E6.95	PMV/Channel 5 CFM 2643
18	15 PINK FLOYD: The Wall Compilation (19 tracks)/1 hr 35min/E6.95	PMV/Channel 5 CFV 08782
19	1 TINA TURNER: Nice 'N' Rough Live (12 tracks)/55min/E4.99	Music Club/Video Cal MC 2014
20	1 TINA TURNER: Private Dancer Compilation (10 tracks)/55min/E6.95	Music Club/Video Cal MC 2005

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Wienerworld snubs music for children's market slice

by Salina Webb
MUSIC VIDEO specialist Wienerworld is gearing up to take a slice of the children's market. The company is bemoaning what it describes as the "polarisation" of the music video market, and hopes to have more success with two tapes featuring children's TV characters The Shoe People. Independents are being squeezed out of the music market by the dominance of a few majors, says managing director Ian Wiener. "The music video market is very poor," he says. "What's going on out there is a polarisation of the market place which I find very frightening from an independent's

point of view."
The release of The Shoe People Bumper Special and Great Adventures Of The Shoe People on November 5 coincides with an on-air re-promotion of the characters by TVam and Channel four. Wienerworld hopes it will also benefit from a 12-month Shoe People marketing campaign involving licences including Gadsby's, Toby Restaurants, the British Dental Foundation, the Road Safety Campaign and the Healthy Eating Campaign.

Wiener says his marketing emphasis will be on the tapes' value for money. A gatefold sleeve, free colour poster and an offer for a

free writing set are all included in the £9.99 retail price. Most children's tapes sell for £7.99, but Wiener says: "I want to make this exciting, not just another children's release."

He says he is not committed to releasing further children's tapes "unless the repertoire is right", but he will be cautious with future music releases.

"We don't feel that the climate is conducive to releasing repertoire that would otherwise be well received," he says. "We are not releasing a music compilation this year — we are being very, very careful with what we release."

Virgin Vision unwraps Xmas four

VIRGIN VISION is launching its assault on the Christmas video market with the release of four music titles in November.

Phil Collins, Soul II Soul, Betty Boo and artists on One Little Indian feature in the new tapes which are all backed by marketing campaigns.

Phil Collins Seriously Live In Berlin is a 165-minute concert film shot in West Berlin at the Waldbuehne Stadium in July. Due for release on November 2, it has an £8.35 dealer price and is backed by a co-operative TV advertising campaign with Virgin Records.

Another concert tape comes from Soul II Soul who are captured live on video for the first time. The Funky Dreads Live runs for 90 minutes and has a £6.95 dealer price. It is released on November 23 and is backed up by a co-operative TV advertising campaign with Our Price in the South-east.

Ghostbusters double first

RCA/COLUMBIA is claiming a industry first with the launch of a special edition video featuring the Ghostbusters film — and its sequel. Retailing at £14.99, the tape is released on November 5 and includes both Ghostbusters and Ghostbusters II.

"The edition will be strictly limited to 150,000 units, and wholesalers and retailers will only have one chance to order — there will



DREDD CERT: Soul II Soul's live video is bound to find its way into many of this year's Christmas stockings

The Betty Boo title is a 25-minute promo compilation featuring the hits, the new single, 24 Hours, and animated Betty Boo footage.

While One Little Indian's compila-

tion features 14 promos from artists including The Sugarbubs, The Shamen and They Might Be Giants. Both are backed by press ads.

Up the Irons — PMI follows up

THE DEFINITIVE visual history of Iron Maiden is released by PMI on October 29.

Following the band's platinum-selling Maiden England live tape, The First Ten Years includes 16 promos from the 1980 Women In Uniform to the latest low-gloss Holy Smoke clip, directed by the band's bassist Steve Harris.

R E V I E W S

DEPECHE MODE: Strange Too. Music Films/BMG Video 790 468. Running time: 30 minutes. Dealer price: £5.56.

Comment: Mysteriously billed as another "violation" by director Anton Corbijn, this six-track promo compilation leaves the competition standing. Corbijn's use of grainy super 8, ironically the cheap option for those lacking in budget, is inventive and startlingly effective. The four promos for Personal Jesus, Policy Of Truth, Enjoy The Silence and Worms In My Eyes have been well-aired elsewhere and are joined here by two exclusive new

clips for Clean and Halo, all from the Violator LP. Shot in Spain, Portugal, Switzerland and the US, they carry the viewer on an atmospheric voyage which adds yet more power and depth to the music.

Sales forecast: A valuable companion to the Violator LP, now at gold status, Depeche Mode's loyal fan base should snap it up eagerly. **SW**

AEROSMITH: Things That Go Pump In The Night. Warner Music Vision 7599 38172-3. Running

Time: 45 minutes. Dealer price: £6.95

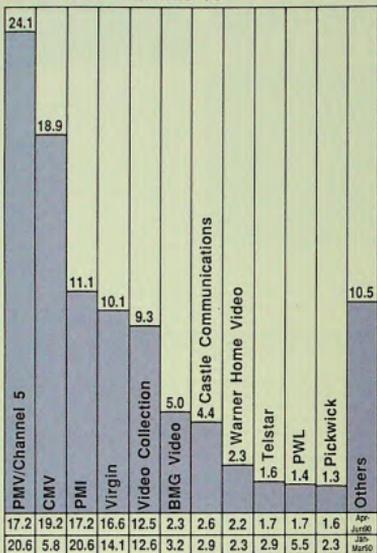
Comment: An amiable behind-the-scenes look at Aerosmith's rock 'n' roll cabaret circus, Things That Go Pump In The Night includes the uncensored version of the notorious Love In An Elevator video plus promos for Janie's Got A Gun and What It Takes with footage of the latter being recorded in the studio. **Sales forecast:** Although sex in places Things... provides a sold 45 minutes of viewing and should sell well to Aerosmith's already large and growing UK fan base. **W**

MARKET SURVEY

JULY-SEPT 1990

MUSIC VIDEO

LEADING LABELS %



PolyGram dominates video market

POLYGRAM IS dominating the music video market thanks to a string of top 10 hits over the last quarter.

The PMV/Channel 5 label now holds 24.1 per cent of the market share, a 40 per cent increase over its performance last quarter. As a distributor, PolyGram's share is up 39 per cent to 26.5.

Opera's burgeoning popular appeal has contributed to PolyGram's performance. Its concert tape



TOP SELLER: CMV's *New Kids On The Block* video

featuring the three tenors Carreras, Domingo and Pavarotti finished the quarter as the second best selling music video, while its Essential Pavarotti tape finished sixteenth. Other Channel 5 titles in the top 20 include Faith No More, Pink Floyd and The Carpenters.

Despite having the quarter's top music video with *New Kids On The Block*, CMV has slipped slightly, but its fall does not match the significant drops suffered by PMI, Virgin and VCI among the labels. In contrast, BMG has doubled its share after finishing third in the best sellers list with *Erasur - Wild Live*.

In the non-music video market, Teenage Mutant Hero Turtles have given Abbey



CHANNEL 5's top 20 titles included *Faith No More*

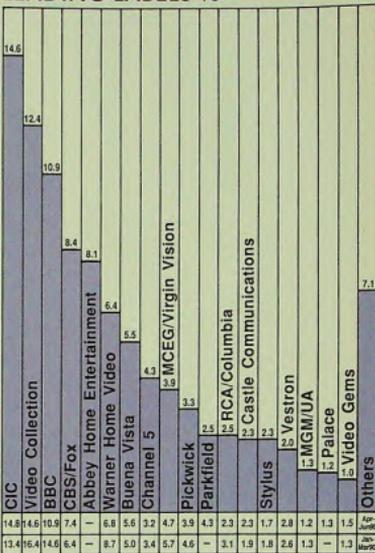
Home Entertainment 8.2 per cent of the label share. Its two turtle tapes top the quarter's video chart, with the feature film yet to open in the UK. CIC is still the leading company, with seven tapes in the top 20 led by *Indiana Jones and ET*. Predictably, Parkfield has plummeted in the distributors market, having earned a 24 per cent share last quarter.

MARKET SURVEY

JULY-SEPT 1990

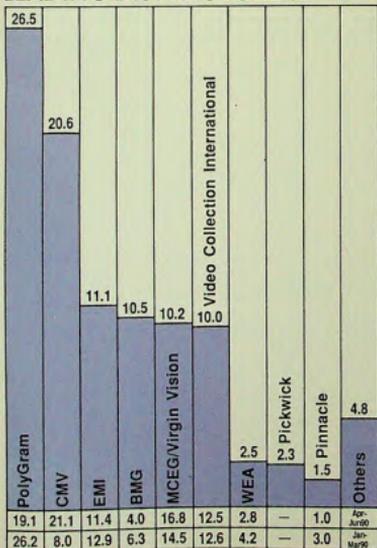
SELL THROUGH

LEADING LABELS %



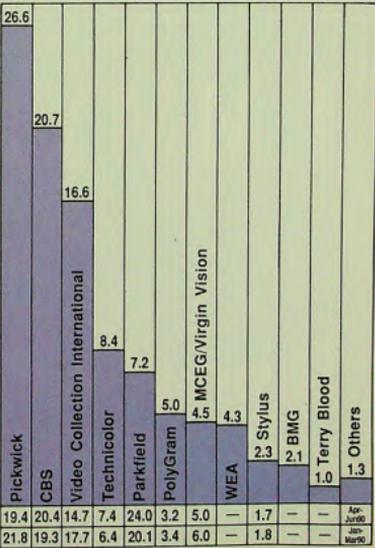
MUSIC VIDEO

LEADING DISTRIBUTORS %



SELL THROUGH

LEADING DISTRIBUTORS %





TRAVIS: into the woods

Travis — and friends

by Alan Gardiner

THE COUNTRY market has been saturated with duet albums in recent years. Teaming an artist with one (or more) of his peers is an easy way of broadening a record's potential audience. Artistically, the resulting albums have often amounted to much less than the sum of their parts. Randy Travis's latest album, however, must rate as an honourable exception.

Heroes And Friends finds him duetting with artists as diverse as Tommy Wynette and BB King, and for once the project lives up to its hype; quality songs and performances have made the album a hit with fans and critics alike.

As the title suggests, explains Travis, "just about everybody on the album has been a hero to me ever since I started singing at the age of eight, and over the last few years most have become friends."

But working around artists' other commitments and getting them into the studio to record with Travis proved difficult. "The album took about 18 months to put together. With Merle Haggard it never did work out and we had to lay down our vocal tracks separately. All the other cuts though are genuine duets," says Travis.

Apart from Merle Haggard, the roll-call of country music legends on the album includes George Jones, Willie Nelson, Loretta Lynn,

Conway Twitty and Woody Parton.

Released this month in the UK, Heroes And Friends has already stormed the US country charts. And with recent releases by Garth Brooks and George Strait, it's also riding high on the US pop charts, confirming the growing crossover appeal of contemporary country artists.

"Over the last four or five years country's been reaching a younger audience, an audience that's also into pop or rock," says Travis. "What really pleases me is that we've not had to compromise — artists are sticking with basic traditional country and selling a lot of records."

In the UK country has been broadening its appeal at a much slower rate, but Randy Travis has been more successful than most. His triumphant Royal Albert Hall show in London (part of the Route 88 campaign) was followed last year by an 11-date tour. "We knew there was an audience for country music in Britain," says Travis, "and it was time to look beyond the US market."

In Britain the audience were smaller than I'm used to, but every bit as enthusiastic and very knowledgeable about country music."

TOP • 20 • ALBUMS COUNTRY

1	NEW HEROES AND FRIENDS Randy Travis/Variou	Warner Bros 7599263101 (M) C.7599263104/CD.7599263102
2	1 THE HARD WAY Steve Earle & The Duk	MCA MCG 6095 (F) C.MCGC 6095/CD.DMCG 6095
3	RE SWEET DREAMS Toby Sims	MCA MCG 6003 (F) C.MCGC 6003/CD.DMCG 6003
4	2 COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C.MCF3426/CD.DMCF3426
5	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C.STAC327/CD.TC2327
6	3 THOUGHTS OF HOME Daniel O'Donnell	Telstar STAR2371 (BMG) C.STAC2371/CD.TC2371
7	11 LONE STAR STATE OF MIND Nanci Griffith	MCA MCE3364 (F) C.MCF3364/CD.MCAD5927
8	4 I NEED YOU Daniel O'Donnell	Ritz RITZ PD0038 (SP) C.RITZL0038/CD.RITZCD104
9	7 FAVOURITES Daniel O'Donnell	Ritz RITZ PD0032 (SP) C.RITZL0032/CD.RITZL0032
10	NEW LOVE CAN BUILD A BRIDGE The Judds	RCA PL 90531 (BMG) C.PK 90531/CD.PD 90531
11	15 ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C.MCF3435/CD.DMCG 3435
12	12 DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZ PD043 (SP) C.RITZL0043/CD.RITZCD105
13	10 STORMS Nanci Griffith	MCA MCG6066 (F) C.MCGC6066/CD.DMCG6066
14	14 TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZ PD0031 (SP) C.RITZL0031/CD.RITZCD103
15	9 GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C.MCF3335/CD.DMCF 3335
16	13 HERE IN THE REAL WORLD Alvin Jackson	Arista 210817 (BMG) C.410817/CD.260817
17	8 DISTRACTED The Libertines	Chrysalis CHR 1787 (F) C.ZCHR 1787/CD.CD.31787
18	18 RE NO HOLDIN' BACK Randy Travis	Warner Bros. WX 292 (M) C.WX 292/CD.WX 292
19	RE LAST OF THE TRUE BELIEVERS Nanci Griffith	Rounder Europa REU 1013 (F) C.REUC 1013/CD.REUC 1013
20	NEW THE EAGLE Waylon Jennings	Epic 4672601 (S) C.4672604/CD.4672602

"Without
doubt,
Emmylou
Harris
must
be
the
most
outstanding
female
Country
Artist
during
the
last
fifteen
years"

COUNTRY
MUSIC
ROUND-UP

EMMYLOU Harris

A brand new album
Produced by Richard Bennett and Allen Reynolds

Brand New Dance

Guest Musicians
include John Jarvis and The O'Kanes



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Radio Luxembourg gives peak slot to college show

RADIO LUXEMBOURG and UK campus stations are joining forces on October 29 for the first link-up between national and college radio.

British Radio's Young Person's Railcard is sponsoring the two-hour show which will include information on student bonds, a student top 10, gig guides and appearances by artists who have made the transition from campus band to the charts.

Broadcast from 9 to 11pm — Radio Luxembourg's peak slot — will be presented by the station's head of music and former Capital



ADAMSKI: student choice

Radio DJ Jeff Graham. Every record played on the show will be a student request and

those already received indicate a shift towards indie dance. House of Love, Adamski, 808 State, The Charlatans and Blue Pearl are some of the most frequently requested acts.

Luxembourg's Andy Hiseman has been promoting the show throughout October. He says it will be broadcast before Christmas "to show we could do it, that we could get a sponsor".

He hopes it will generate enough advertiser interest to enable Luxembourg to continue the idea and run two series of 10 one-hour shows next year.

BBC to screen country marathon

A MARATHON showcase for country artists is to be screened by BBC2 next year.

Toucan Television and the BBC's Arena/Rhythms Of The World team are co-producing Texas Saturday Night for transmission in March 1991.

Artists featured will include Nanci Griffith, Roy Fly, Freddy Fender, Flaco Jimenez and Kinky Friedman with his Texas Jewboys. Come appearances are expected by Willie Nelson and ZZ Top's Billy Gibbons.

The five-and-a-half-hour show,

to be broadcast on Texas Independence Day, is being shot on location at Buddy Holly's home in Lubbock, and in Dallas, San Antonio and Austin.

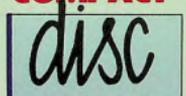
The show's producer, Stephen Trombey, says: "We'll be looking to sell television and video rights throughout the world over the next few weeks."

"The beauty of this project is that broadcasters and video distributors can buy the whole package, individual concert performances or any combination of artists they choose."



NANCI GRIFFITH: Texas bound

COMPACT



- DIGITAL AUDIO**
- 1 THE BATHING OF THE SAINTS, Warner Bros. *Pop*
 - 2 ROCKING ALL OVER THE YEARS, Decca *Mersey/Pop*
 - 3 REMAINTS, Ltd Zappella, Atlantic
 - 4 RECYCLER, Top Warner Bros. *Pop*
 - 5 3 IN CONCERT, Verve Decca
 - 6 A MISSING YOU - AN ALBUM OF LOVE, EMI
 - 7 LISTEN WITHOUT PREJUDICE VOL. 1, George Benson, Epic
 - 8 THAT FELLING YELLOWS VOL. 1, Yello, Dine
 - 9 4 DISMEMBERED, Yoo Bontjan, Polygram
 - 10 BONA DRAG, Marianne, MCA/Mersey's Polygram
 - 11 THE REFLECTION, The Brothers, Virgin
 - 12 I SOUL PROVIDER, Michael Ballham, CBS
 - 13 JONAS FREEDLY, The Charlatans Situation Two
 - 14 7 J. JAZZ, Mercury/Phonogram
 - 15 4 SLEEPING WITH THE PAST, Blue Juice, Capitol/Phonogram
 - 16 DEEP WALK - THE HARD OF FAITH, Virgin
 - 17 2 AM, Channel RCA
 - 18 INNOVABLE, Blue Creation
 - 19 LLOYD WEBBER PLAYS LLOYD WEBBER, Julian Lloyd Webber, Philips
 - 20 13 JUBILANT CLASSICS, Leslie Gresham/Phonogram

© VIN. Compiled by Gallup for Music Week and BBC.

Teenager show focuses on music programmes

MUSIC TV is under the magnifying glass on BBC's Take 2 show on October 26.

The 24-minute show, for broadcast at 4.30pm, will include a 10-minute segment examining how music goes from record company to TV, taking as examples Top Of The Pops, The Chart Show and What's That Noise.

Producer David Mercer says he hopes the show will interest 12- to 16-year-olds in how music TV operates.

He says: "We wanted to establish the link between the record

company signing a band, the pluggers selling their wares to the TV companies and the TV companies air their audience."

The programme also considers the amount of live music on TV, the himking power of pluggers, record company predictions for vinyl and the difference between the charts on Top Of The Pops and The Chart Show. This segment will be followed by a short studio audience discussion on the issues raised, chaired by Radio One DJ and Going Live presenter Philip Schofield.

Piccadilly relaunches AM band as oldies service

PICCADILLY RADIO'S AM waveband is to be relaunched on October 28 as an oldies service.

Piccadilly Gold will play hits from the Sixties and Seventies alongside classic album tracks from artists such as The Beatles and Simon And Garfunkel.

Programme controller Mark Storey says his presenters have been "amazingly positive" about the change.

Other changes will affect the station's FM service. Former Piccadilly programme controller Tim Grundy

returns from BBC's Pebble Mill to present the drive-time show, and Spence MacDonald presents a new chart-based show five evenings a week aimed at 12- to 16-year-olds. Music on MacDonald's show ranges from Kylie Minogue to The Charlatons. Former Radio 4 DJ Michele Stevens hosts the 10pm-2am show, concentrating on melodic adult rock.

Piccadilly's FM service is now broadcast across the US to around 2m homes by US company Digital Planet.

KEY A=Radio 1 'A' list B=Radio 1 'B' list

	ARTIST	GENRE	RADIO 1 WKS IN TOP 10 LAST WEEK	RADIO 1 WKS IN TOP 10 LAST WEEK	REGIONAL WKS IN TOP 10 LAST WEEK	LAST WEEK'S CHART
ADAMS, CLOTA	Rhythm Of Life	Feetown	—	—	15	—
A-HA	Crying In The Rain	Warner Brothers	15	13	A	6
APPLEBY, KIM	Don't Worry	Parlophone	6	—	—	22
AZTEC CAMERA	Good Morning Britain	WEA	27	27	A	37
BIZZI	Drainback Club	Reggae	—	—	—	13
BUSONATI, C	Touching Brhythm	Virgin	14	A	8	20
BEAUTIFUL SOUTH	The Little Time	CD/Disc	23	A	A	46
BERLIN	Take My Breath Away	CBS	6	—	—	23
BLUE PEARL	Life Breaker	Big Life	7	11	B	36
BLUR	She's So High	Food	4	—	—	—
BREAFAY	Say Hello	Sirens	—	—	—	12
CAREY, MARIAH	Love Takes Time	CBS	—	—	—	19
CARLISLE, HELENDA	What's The Same Thing	Virgin	19	15	A	38
CHER	Baby I'm Yours	Geffen	4	—	—	29
CHIMES, THE	Heaven	CBS	7	12	B	30
CURE	The Close To Me	Fiction	8	—	—	13
DEE LITE	Genes In The Heart	Elektra	10	14	B	25
DEE NAYTE	Sign To The Stars	ARM	15	—	—	27
DONOVAN, JASON	I'm Doing Fine	PWL	4	8	—	30
FAR FAY, MCNO	6 The Prisoner Theme	Barbers Org.	6	—	—	8
FANNHAM, JOHN	That's Freedom	RCA	—	—	—	21
GILL, JOHN	Ny, My, My	East West	—	—	—	19
GRID, THE	A Real Coffee Love	Mercury	11	12	B	5
HAPPY MONDAY	Kidz In Space	Factory	5	9	—	20
HENDRIX, JIMI	Always On The Way Home	Polygram	8	8	—	25
HIT-TEK	KIO K. Son, That's What	Brothers Org.	8	10	B	22
MOTHOUSE FLOWERS	Movies	London	14	13	B	32
HOUSTON, WHITNEY	In Your Baby Tonight	Arista	18	10	A	47
INGRAM, JAMES I	Don't Hold The Heart	Warner Bros	—	—	—	16
INNER CITY	That's How Deep Is My Love	A&M	—	—	—	20
INNOVENCE	Let's Talk '8	Capitol	8	11	—	21
JACKSON, JAMES	Love Will Never Die	A&M	4	4	—	20
JEFFUS, JONES	Eight Here Right Now	Food	10	9	B	10
JILLI	Don't Let The Slide Away	CBS	5	—	—	14
JOHN, ALTON	You're Got To Love Someone	Roadster	15	15	A	42
JOE, BELLI	That's Her Style	Capitol	—	—	—	16
LAS, THE	The Side Show	Capitol	14	—	—	46
LONDONBATH	I've Been Thinking About You	RCA	19	20	A	44
MACNEEL, BETA	Working Man	Polygram	4	—	—	29
M-CARTNEY	Faulty Berthod	Parlophone	14	8	B	28
M-CRAMER	How Do You Feel	Capitol	16	17	A	44
MCQUE, BRADY	Save My Heart	Epic	14	19	A	47
MCCALL, GEORGE	Waiting For That Day	Capitol	17	7	B	46
MIDDLE, BETTE	From A Distance	Arista	4	12	B	23
MILBURN BROTHERS	The Apple Green	ARM	9	6	—	3
MUNGOE, KYIE	Step Back In Time	PWL	—	—	—	31
MURPHY	Piccadilly Palace	HMV	4	5	—	25
NILSON, COLIN	Without You	Geffen	4	—	—	21
NEW KIDS ON THE BLOCK	Cap'n Jack	CBS	4	—	—	41
NO SWEAT	Heart And Soul	London	5	4	—	8
O'CONNOR, SINBAD	Three Babies	Ensign	5	6	—	22
PALMER, RUBEN	Ti To Your	EMI	14	—	—	23
PEBBLES	Giving You The Benefits	MCA	—	—	—	21
PET SHOP BOYS	So Hard	Parlophone	17	18	A	46
PETTY, TOM	Face To The Crowd	MCA	4	—	—	15
POISON	Something To Believe In	Capitol	4	—	—	15
PREFAB SPRING	We Got The Stars Got	Kitchenware	12	20	B	36
PRETENDERS	The Sense Of Purpose	WEA	6	—	—	27
PRINCE	Emotion	Def Jam	4	—	—	26
PUBLIC ENEMY	Don't You Push Me	Def Jam	9	9	A	18
RICHARD, CLIFF	From The Black	EMI	15	14	A	44
RIGHTOOLS BROTHERS	Unkissed Madly	Polygram	5	4	—	32
ROBETTE	Dressed For Success	EMI	—	—	—	39
RUFFELLE, FRANCES	Strangers In The Rain	London	8	6	—	7
RUSSELL, BRONDA	Eye Like You With The Wind	ARM	—	—	—	17
SIMON, PAUL	The Youngest Child	Warner Brothers	12	7	B	46
STACY QUITMAN	Merchandise	RCA	8	8	—	19
SOMERVELL, JIMMY	Love Somebody	London	—	—	—	31
SOUTHWAL	Sonny Don't Hold Back	Sirens	—	—	—	21
STEWART, DAVE	Love Show	RCA	7	—	—	28
STYR DRAGONS	The Another Evidence	EMI	13	14	A	33
TAYLOR, GARY	Unconquered	Mersey	9	12	B	1
THE CHORISTERS	Allegretto	Teled	4	—	—	29
TEN CITY	Whispering Madras	Atlantic	10	8	—	11
THEY MIGHT BE GIANTS	Don't Let Us Go	Capitol	10	6	—	9
TURNER, TINA	Tea With The Baby	Hispalid	10	6	B	45
TWINNY & LEVIN	Can't Stop It	RCA	18	20	A	34
UNION SQUARE	Unconquered	Mersey	9	12	B	1
WALKER, BOBBY	Blue Face	Epic	6	8	—	41
WONDER, STEVE	Kidz Day Love Love	Mersey	4	4	—	22
ZDF	Swedish Out A Bang Day	Polygram	5	—	—	24

A more detailed playlist breakdown, tracking special records, is available from the Research Department. For details of this weekly service, call Graham Walker on 01-7583 9199 ext 296.

Records are eligible for the grid if they are on the current Radio 1 playlist or if had 4 or more plays on Radio 1 last week on playlist or Radio 1's Romex computer or if are featured on 11 or more current UK stations (A & B list).

TOP DAME SINGLES

COMPILED BY MUSIC WEEK FROM GALLUP DATA. BUBBLERS ARE FROM OUTSIDE THE TOP 50 ON THEIR WAY UP

THIS WEEK		LAST WEEK		ON CHART	
1	NEW	1	1	AFTERMATH/I'M FOR REAL	Nightmares On Wax <i>Wings/Outer Rhythms</i> - (WAP6) (RT)
2	1	3	2	TOTAL CONFUSSION	Honorable B Hippes/A Funki. Tam Tam TTT031 (TT031) (PAC)
3	2	3	2	LET'S PUSH IT	Innocence <i>Cooltempo/Chrysalis COOLX1220</i> (E)
4	3	4	3	ELEVATION	Opinions/Arista 113683 (613683) (BMG)
5	4	5	4	THE EXORCIST	Scientist <i>Kickin'/GTT - (KICK 1)</i> (SRD)
6	5	6	5	GET YOURSELF TOGETHER	Young Disciples <i>Talkin' Loud TKL1X12</i> (F)
7	6	7	6	THAT MAN (HE'S ALL MINE)	Inner City <i>Tem/Virgin TXN(X)334</i> (F)
8	7	8	7	FANTASY U.F.O.	XL - (XL 15) (W)
9	8	9	8	HEAVEN	The Chimes <i>CBS CHIM713</i> (CBS)
10	11	11	10	IT'S A SHAME (MY SISTER)	Monie Love/True Image <i>Cooltempo COOL(X)219</i> (E)
11	5	12	11	CONTRIBUTION	Mico Paris feat Rakam <i>4 + B/Inland (612)BRW188</i> (F)
12	10	13	12	SO YOU LIKE WHAT YOU SEE	Samuelle <i>Affinity/East West A7864</i> (T) (W)
13	NEW	14	13	WHATEVER MAKES YOU HAPPY	Tea City <i>Affinity/East West A 7864(T) (W)</i>
14	7	3	3	JAZZ THING	Greg Starr <i>CBS 6563777/6563776</i> (C)
15	4	10	4	BACK TO REALITY	Intelligent Hoodlum <i>A&M AM1598</i> (F)
16	NEW	16	16	I'M YOUR BABY TONIGHT	Whitney Houston <i>Arista 1133594 (613594)</i> (A)
17	18	15	15	THERE'S NOTHING LIKE THIS	Omor <i>Kongo Dance - (DP57)</i> (SP)
18	14	17	14	TEKNOLOGY	Urban Hypse <i>Reachin' - (REK 004)</i> (SP)
19	NEW	19	19	ANTHEM	N-Lo <i>De Con./RCA BR44041 (PT44042)</i> (BMG)
20	12	3	3	HAVE YOU SEEN HER	M.C. Hammer <i>Capitol 112(C)LS90</i> (E)

21	37	7	21	RAGE	K Fabio/The Groove Rider <i>UNI 7UN14 (12) 12UN14</i> (BMG)
22	37	2	22	TELL ME WHY	Sade <i>Virgin VS1 (12) 128</i> (F)
23	14	3	23	MEGANIX	3 Technomic <i>Swanyard 5YR171</i> (BMG)
24	12	2	24	WILDFIRE (EP)	K-Miss <i>F.R.O. - (FRO 104T)</i> (SLF)
25	20	20	25	I CAN'T STAND IT	6 Feet Under <i>BMG BCR 395(X) (F)</i>
26	30	2	26	BRAIN STORM	2 FLO <i>Fast Forward - (LF1)</i> (BMG)
27	25	2	27	SOMETHING AIN'T RIGHT	2 Slow <i>Slam feat Dee C Lee MCA MCA(T)444</i> (F)
28	23	2	28	IT'S A MOMENT IN TIME	4 Ever More <i>Team Tam TTT030 (12) TTT030</i> (PAC)
29	17	3	29	OVERLOADED (EP)	3 Allam 8 <i>Network/Kool Kat - (NWK 10)</i> (P)

THE LAST		REGGAE DISCO CHART	
1	(1)	1	RETREAT Michael Prophet & Kelly Taylor <i>Meridian PE 7</i>
2	(2)	2	GET BETTY Baby Ranks <i>Shady & Cerve SC113</i>
3	(3)	3	THE STOPPER City Ranks <i>Fashion FAD074</i>
4	(4)	4	RETREAT SOUND VOL 1 City Ranks <i>Sledge SLP 13</i>
5	(6)	5	STAMINA U.S. 1&P <i>Techniques TR 22</i>
6	(5)	6	DRUM PAN SOUND Raggie Snapper <i>Shady & Cerve SC2 9</i>
7	(9)	7	OH OOHNUH Raggie Snapper <i>Techniques WE 23</i>
8	(7)	8	MURDER DEM Noisemakers <i>Shady & Cerve SC111</i>
9	(8)	9	THE BOMMER City Ranks <i>White Label SVT 3</i>
10	(16)	10	TOO EXPERIENCED Barrington Levy <i>Merger 1246X 738</i>
11	(12)	11	WAYNE WONDER WILL WAIT ... Wayne Wonder <i>Fashion FAD075</i>
12	(14)	12	BOX BOLT Horda Ranks <i>Shocking Vibes SVT 14</i>
13	(9)	13	RYKERS ISLAND Coa Tea <i>Al De Moo M0114</i>
14	(10)	14	MY TIME Barrington Levy <i>Tea NOR 22</i>
15	(11)	15	SLOW DOWN Prince Collection <i>White Label PEP 013</i>
16	(30)	16	CAAN DUN Horda Ranks <i>Shady & Cerve SC1 15</i>
17	(23)	17	SONIA COME BACK Coa Tea <i>White Label SC1 16</i>
18	(13)	18	ZIG ZAWYA Duddy Tea <i>Llama Unids 001</i>
19	(15)	19	SPECIAL GUEST Anthony Black <i>Sweet Heat AP 1</i>
20	(21)	20	THERE'S NOTHING LIKE THIS Pure 54 <i>White Label SO 086</i>

THE LAST		REGGAE ALBUM CHART	
1	(1)	1	PURE LOVERS VOL 2 Various <i>Chari CP 102</i>
2	(5)	2	GOLDEN TOUCH Horda Ranks <i>Greenhouse GB 141</i>
3	(2)	3	MR DOO VOL 2 Horder <i>No Doo ND02 EP2</i>
4	(2)	4	SILLY GAMES Saver Kay <i>C & I CEP 1001</i>
5	(6)	5	LEGAL TENDER Various <i>Mezz SLP 1</i>
6	(7)	6	12 KUTIS OF RUFF STUFF Various <i>Mezz Lab MLP007</i>
7	(4)	7	OUT PORN BAIL Noisemakers <i>Exterminator EXF 25</i>
8	(10)	8	RAW GROOVE Various <i>Fashion FAD076</i>
9	(9)	9	EXTERMINATOR PRESENTS VOL 3 Various <i>Exterminator EXF 24</i>
10	(13)	10	RAPPIN' WITH THE LADDIES Shabby Ranks <i>Greenhouse GR 130</i>
11	(12)	11	NATURAL SUN TAN Horda B <i>Arise ARF 028</i>
12	(8)	12	PRaises Vocal Various <i>EAS Records RAS 2034</i>
13	(17)	13	A TO Z OF CLASS Sugar Minott <i>Janey 1 JMLP 001</i>
14	(22)	14	TOO WICKED Various <i>Arise ARF 029</i>
15	(18)	15	UPRISING, BLACK SCORPIO VOL 2 Various <i>Black Science BSA 9742</i>
16	(11)	16	PUNNANY TEGREBO VOL 1 Various <i>Shocking Vibes SVR 119</i>
17	(20)	17	BLOWING WITH THE WIND Auguste Pablo <i>Greenhouse GR 149</i>
18	(15)	18	HEART BREAKER Gregory Isaacs <i>Buh! RBT 7788</i>
19	(16)	19	GREENISLEVES SAMPLER 4 Various <i>Greenhouse GR 2</i>
20	(19)	20	CRUCIAL VISION Great Roots <i>Arise ARF 026</i>

30	NEW	30	SENSITIVITY	English Treatment <i>MCA (USA) - (MCA1253933)</i> (Imp)
31	15	8	FASCINATING RHYTHM	Boss-O-Matic <i>Guerilla/Virgin VS11 1274</i> (F)
32	28	6	BARFOOT IN THE HEAD	A Man Called Adam <i>Big Life BLR 28(T)</i> (RT)
33	NEW	33	MY, MY, MY	Johnny Gill <i>Motown ZB44035 (ZT44036)</i> (BMG)
34	19	4	EVERYBODY (RAP)	Criminal Element <i>Dea/Con/PB44071 (PT44072)</i> (BMG)
35	NEW	35	JOEY'S RIOT	Menial Mayhem <i>Atmosphere - (AT4)</i> (JMP)
36	14	5	BODY LANGUAGE	Adventures Of Stevie N <i>Mercury/Phonogram MER(X)331</i> (P)
37	29	4	SOUL THUNDER	Janio <i>Boss-Ic - (BASS 2T)</i> (RT)
38	NEW	38	BRASS CONSTRUCTION/WE GO SUB	Subsonic Two <i>Unitry/CBS UNITRY(T) 1</i> (C)
39	NEW	39	NON STOP TECHNO (EP)	Black <i>Zoom - (ZOOM003)</i> (T)
40	39	5	ITAL'S ANTHEM	Hall Roberts <i>Boss-Ic - (BASS 3T)</i> (RT)
41	31	1	I'VE BEEN THINKING ABOUT YOU	Londonbeat <i>Anonymous ANX(T) 1</i> (BMG)
42	48	2	KAGGA TRIP/HOOLIGAN '69	Raggie Tantis <i>Shot Up & Dance SUDASA (SU45)</i> (PAC)
43	27	10	DON'T BE A FOOL	Loose Ends <i>Tem/Virgin TEN(X) 312</i> (F)
44	NEW	44	GIVING YOU THE BENEFIT	Gifts <i>MCA MCA(T)1448</i> (F)
45	37	3	I'VE GOT YOU UNDER MY SKIN	Memphis Cherry <i>Circus/Virgin VRT153</i> (F)
46	NEW	46	I WANNA GET WITH YOU	Guy <i>MCA (USA) - (MCA1253931)</i> (Imp)
47	NEW	47	FOUND LOVE	Double Dee feat Danny <i>ZYX ZYX65012</i> (Imp)
48	NEW	48	MUST BEE THE MUSIC	King Bee <i>Torso - (TORSO12175)</i> (F)
49	NEW	49	MOTHER UNIVERSE	Spicy Dragons <i>Big Life BLR30(T)</i> (RT)
50	46	2	ZIT UP IT	Ninja Man And Flourgon <i>Sure Delight - (SDT 28)</i> (US)

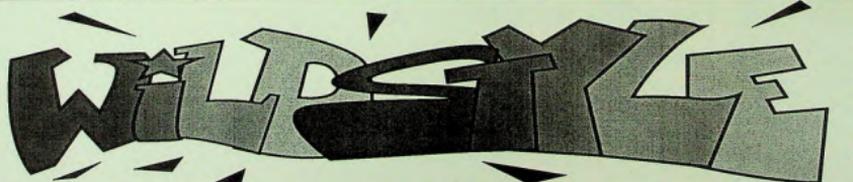
TOP 10 ALBUMS

1	2	5	LOOK HOW LONG	Tea/Virgin D19X4/CD19X4 (F)
2	1	3	UK BLAK	Caron Wheeler <i>RCA PL74751/PK74751</i> (BMG)
3	9	2	DOWN TO EARTH	Mozie Love <i>Cooltempo C1P14/2C1P14</i> (E)
4	3	1	MAMA SAID KNOCK YOU OUT	L Cool <i>Def Jam/CBS 4673151/4673154</i> (C)
5	10	3	OPEN INVITATION	Gerald Alston <i>Motown (USA) MO76298</i> (Imp)
6	16	4	THERE'S NOTHING LIKE THIS	Omor <i>Kongo Dance KD1P2/KD2(T)</i> (GAM)
7	NEW	1	ELECTRICAL MEMORIES	Electric 101 <i>Mercury 8429651/8429654</i> (F)
8	NEW	1	CONTRIBUTION	Mico Paris <i>4 + B Way BRP558/BRCA558</i> (F)
9	5	2	LALAH HATHAWAY	Lalah Hathaway <i>Virgin America VUSLP24/VUSMC24</i> (F)
10	8	7	IOWAY	Teena Marie <i> Epic 4658781/4658784</i> (C)

TOP 10 BUBBLERS

1	1	THE DEVIL MADE ME DO IT	Paris <i>Tommy Boy (USA) TB962</i> (Imp)
2	2	CHILE OF THE BASS GENE /DOPE	Minimal Cube <i>Debut/Skroch - (DEBTX 3104)</i> (P)
3	3	LOVE SO SPECIAL	Gaybil <i>Atlantic (USA) - (086124)</i> (Imp)
4	4	DEATH OF THE KAMIKAZE	Greenade II <i>Jumpin' & Pumpin' - (12OTB)</i> (P)
5	5	WANNA BE DANCIN'	Terminator X <i>Columbia - (4473001)</i> (Imp)
6	6	DYDREAMING	Massive <i>White Bench/Circus WBRS(T) 1</i> (F)
7	7	VOICES OF ENERGY	Ozone - (OZON01) (RT)
8	8	CAN'T STOP	After 7 <i>Virgin America VUS131</i> (F)
9	9	MUSIC MAN	Master Ace <i>Cold Chillin' /WEA - (9213410)</i> (Imp)
10	10	SUPER LOVER	Three Generations <i>Atlantic (USA) - (086125)</i> (Imp)

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No1 Album Market Share

No1 Singles Distributor Share

No1 Album Distributor Share

No1 Classics Full Price Share

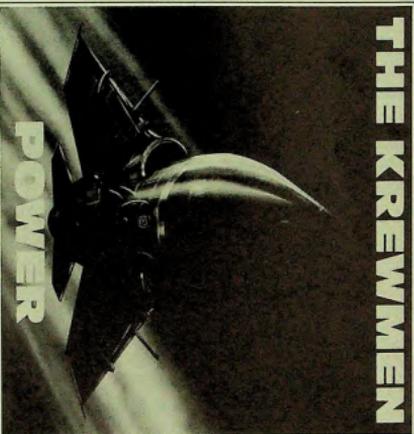
No1 Classics Medium Price Share

No1 Music Video Channel 5 Share

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TOP 75 ALBUMS

- 1** **NEW** **THE RHYTHM OF THE ...** ● CD
Paul Simon
Warner Bros. WX 346
- 2** **ROCKING ALL OVER THE YEARS** CD
Status Quo
Virgin/Phonogram 8467971
- 3** **IN CONCERT** ● ● CD
Luisito Rivera/Domingo/Donnino/Lose Carreras Decca 840431
- 4** **SOME FRIENDLY** ● CD
The Charlatans
Shalton Two STU 30
- 5** **REFLECTION** ● CD
The Shadows
Real Over/Royce 8471201
- 6** **SOUL PROVIDER** ● CD
Michael Bolton
CBS 4653431
- 7** **LISTEN WITHOUT PREJUDICE VOL. 1** ● CD
George Michael
Epic 4672951
- 8** **NEW** **RECYCLER** CD
ZZ Top
Warner Bros. WX 290
- 9** **NEW** **BONA DRAG** ○ CD
Hiss Master's Voice CL 3738
- 10** **NEW** **REMASTERS** CD
Led Zepplin
Atlantic ZEP 1
- 11** **NEW** **NOWHERE** CD
Ride
Creation CRELP 074
- 12** **ENLIGHTENMENT** CD
Van Morrison
Polydor 8471001
- 13** **K. CD**
INXS
Mercury/Phonogram 8466881
- 14** **SLEEPING WITH THE PAST** ● ● CD
Elton John
Roc-A-Fella/Phonogram 8388191
- 15** **PLEASE HAMMER DON'T HURT 'EM** ● CD
WC Hammer
Capitol EST 7120
- 16** **NEW** **LOYD WEBBER PLAYS LLOYD WEBBER** CD
Julian Lloyd Webber/R.P. Co.
Philips 4422211
- 17** **39** **BACKSTAGE - THE GREATEST HITS AND ...** CD
Gene Pitney
Polydor/Rising Music 8471191
- 18** **9** **NO PRAYER FOR THE DYING** ● CD
Iron Maiden
EMI EMO 017



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- 41** **PUMP UP THE JAM** ● CD
38 Technotronic
Sawward SYR/LP 1
- 42** **33** **WORLD CLIQUE** ○ CD
Dase-Lite
Elektra EKT 77
- 43** **34** **IN THE BLOOD** CD
Londonbeat
Arista AZ 74810
- 44** **NEW** **CHANGE OF SEASON** CD
Hall & Oates
Arista 210546
- 45** **52** **I DO NOT WANT WHAT I HAVEN'T GOT** ● CD
Sheena O'Connor
Empire/Crysalis CHEN 14
- 46** **44** **BLAZE OF GLORY/YOUNG GUNS II** ● CD
Jon Bon Jovi
Virgin 84641731
- 47** **NEW** **ELECTRICAL MEMORIES** CD
Electric Blue
Mercury 8429651
- 48** **29** **STEPPING OUT - THE VERY BEST OF ...** ● CD
Joe Jackson
A&M 9970521
- 49** **30** **DOWN TO EARTH** CD
Morrie Love
Columbia/Crysalis CTLP 14
- 50** **NEW** **KOOL LOVE** CD
Kool And The Gang
Telus STW 9435
- 51** **51** **HOME** ● CD
Hobhouse Flowers
London 8281971
- 52** **35** **ROOM TO ROOM** ○ CD
The Waterboys
Empire/Crysalis CHEN 16
- 53** **49** **LOVEGOD** ○ CD
Sonic Dragons
Ran TV/Bus US SDR/LP 28

MUSIC WEEK
W

INCORPORATING LP, CASSETTE & CD SALES

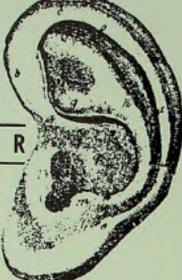
THE HEAR

Manifesto are a three-piece Washington DC band who have made a little (well, tiny) piece of history by becoming the first Yank band to sign to Fire Records (one-off deals excepted). And as History is the name of their debut single, it's worth pointing out that the various members have played in such stalwart DC hardcore bands as Seo, The Untouchables and Youth Brigade. The song itself is a far cry from hardcore, however, with the guys opting for a modern beat feel. The change works too and it's sure to be a fair-sized indie hit if Peel plays it, so snappily produced and produced in that they could become one of the US bands of the Nineties.

Marshmallows are an all-girl Dutch band who have played a number of gigs in London lately. Their three-track demo reveals a good old fashioned shambling indie style, occasionally let down by the accented vocals. The quirky Watling is the best effort with some deft freework winning the day. They are a tight group — a spell playing around the capital could just give them the edge they need.

The Chetlets are a Nottingham five-piece whose sound veers close to ethereal, as favoured by Cocteau Twins and All About Eve. The danger with the genre is that an "all style, no substance" fog is often all too applicable. The opening Day After Day proves, however, that they can write a decent tune and the vocalist Sue has the personality to match her powerful lungs. The Road benefits from some strident guitar: a la Will Sergeant. The closer, however, is not a one-song outfall. And although the dosing Build A Castle is a little airy-fairy for its own good they sound like a band *Melody Maker* readers would enjoy.

Clidinburg four-piece. **Breave** boast the clearest sounding demo of the week, and a couple of good songs to boot. And considering their tape is a two-track affair that is pretty good. Meli My Rose is a bouncy little number that sounds like The Housemartins, but it also presents that sophisticated sound which so many Scottish bands (strangely) come out with. Next up Resist A Fool (You Never Can) is a rockier track and is pleasant in a singularly unfashionable indie



pop way — no fear of wah-wah

With the likes of The Farm and The La's doing well, it looks like we could have a minor Liverpool revival on our hands. And if the focus were to shift from Manchester to Merseyside, **Dead Men's Sals** (on the strength of their demo) could swiftly make a name for themselves. Foot pedals are to the fore, but in a much more psychedelic form than most. They also show remarkably good taste by covering the classic Bad Little Woman by Seattle's U-Men. Their own songs are darn good, too, they've obviously been listening to what's happening in Sub Pop City. And with Walkingseeds and Bone throwing up some decent heavy sounds, things are looking promising Scousewise.

The Far likes to chorle as much as the rest of them and so was happy to receive a few rather good novelty records in the last few weeks. First up was I Use to Love Galway five piece. **The Sawdotters** on Dublin's Solid Records. They have already gained some UK recognition courtesy of support slots on Waterboys tours, and the 45 gave them national prominence in Ireland. A folkie tone of sexual awakening in the west of that country, it is a bit parochial for chart success here, but exotiques and Waterboys/Pogues fans will cherish it... In a noisier vein

Mr Floppy's 100,000 Morrisseys which poses the question "What shall we do when 100,000 Morrisseys come marching over the hill." Apparently the single was such a success in their native Oz they had to reconsider reforming. Jolly good stuff it is too with particularly nice use of sampled (rippled off) Mox vocals and Marr guitar. A mini album follows in December, tentatively titled *She Bangs The Drum Machine*...

More off-beat, but immediately pin-pointing 10 per cent of the market is **Music For The Left Handers** by **Two Left Hands**. Zooming in on the one-in-10 cock-handers, Two Left Hands (Tot Taylor and Mick Bann) have produced a worthy little tape of left-handed music, which is basically jazz-based whimsy, and which surves the novelty fog thanks to the humour involved. The start of an international movement? Possibly not, but an entertaining diversion none-the-less.

PERFORMANCE

Christian virtues

SONNY SOUTHWAN sang her heart out in her role as support act for **The Christians of Wembley Arena**. Through indifferent material, her vocals shone like a beacon in a soulless void. She must develop her stage act — it isn't enough to just look pretty — but hers was the best singing of the evening.

Then followed dry ice, some New Age melodies, and there were The Christians. They sounded roppy which was cruelly emphasised by the mix. On record the producer ensures a perfect blend, but live, those painstaking harmonies sound groffed on.

And there were other problems: Garry Christian is a fine singer with a memorable image but he is no showman. He tries to make a virtue of this, but at Wembley it won't wash. When he relaxed during the last encore and wandered about the audience, an air of immense gratitude emanated from the well-lit, polite crowd who responded with rapturous enthusiasm — but they should have felt involved from the start.

Russell Christian's saxophone playing doesn't cut it, but Henry Priestman's organ does and he provided the evening's instrumental interest.

The backing was generally dull, safe and appropriate textures with no definition, but there were moments when everything worked. Community Of Spirit was exceptional, probably the more interesting instrumental area, with unpredictable harmonies, an a capella Farewell Kiss sounded good and the high spot was the epiz *Words*. The Christians do have fine songs but this show lacked. The records are faultless but the live show lags far behind.

ADAM BLAKE

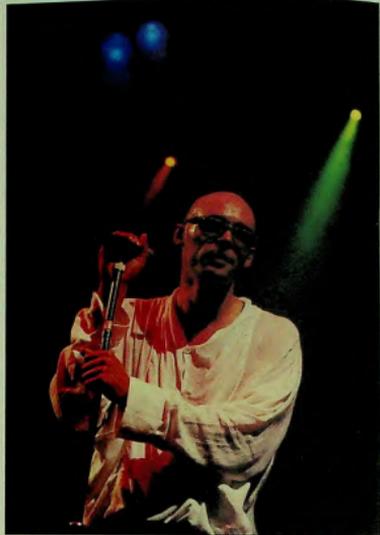
Understanding Jane

LOUD IS a strange metallic moniker for a group fronted by a former New Model Army guitarist and who have had their debut album produced by Jaz Coleman of Killing Joke, but nothing about **Jane's Addiction** gives you ever going to be too conformist.

At London's Astoria, Loud laid bare their character, a sort of NMAA meets Killing Joke meets The Cult. It was impressive, although the obvious danger of trying to appeal to both a hard rock audience and a more Gothic, alternative crowd is that you alienate both sides. Yet, Loud have an abrasiveness and enough decent songs to confront such obstacles head-on.

Jane's Addiction are a genuine enigma. Neither sweet nor plain, this particular Jane offers the appeal of a great rock band. Their two albums — *Nothing's Shocking* and the recent *Ritual De La Habitual* — have captured an audience on the premise that the element of surprise is the constant.

They whip up a frenzy with their hoarse sound of sound — a distorted, mystical vision that encompasses



WORDS ARE not enough. On record they can cut it, but live The Christians fail to hit the same mark

elements of Hawkwind, Led Zepellin and the psyche of frontman extraordinaire Perry Farrell.

Occasionally, the pace is dropped, reducing the band's profile to a skeletal frame. Yet Farrell's presence is seemingly magnificent, baffling most of the crowd. But that, one would expect, doesn't matter.

KIRK BLOWS

Angels of merci

LIKE MANY of the groups sailing under the indie dance banner, **Paris Angels** fuse the psychedelic influence of The Beatles and Hendrix in favour of the music of less obvious groups such as Tangerine Dream and Hawkwind.

Where, however, they differ from many of their peers is the way they shun the classic psychedelic influence of The Beatles and Hendrix in favour of the music of less obvious groups such as Tangerine Dream and Hawkwind.

With eight people on stage at the **ICA Rock Week** they are an enthralling visual prospect and a sophisticated slide show adds to the effect. Musically, their dance beats work well combined with off-planet synthesizer sounds, but it is the two vocalists who really shine. **Rikki Turner** recalls Mark E. Smith while **Lane Gill** displays enough upbeat lunefulness to put her on a par with dance music's most accomplished singers.

The set was carried along by variations in both mood and tempo and the stage invasion which greeted the latest single, *Scope*, suggests that their vinyl outings are about to match up to their live prowess.

IAN WATSON

Rattle's epic

JUST HOW much conductor **Simon Rattle** believes in Nicholas Maw's massive orchestral work, *Odyssey*, can be seen by the ultimatum he gave to EMI: "Record it or I will not sign my new contract."

This insistence was justified by the spectacular performance given in the **Birmingham Town Hall** by his own **City Of Birmingham Symphony Orchestra**.

Odyssey, written over a span of 15 years for a huge orchestra, lasts for nearly 100 minutes and follows a line of important orchestral scores written by English composers over the century.

Rattle declared that the timpani and trumpet parts require stout men; the work also requires a horn player of singular nerve and sensitivity. But it is a virtuoso work for the whole orchestra and as the concert was being recorded live for EMI (with just one day as a patching session) it must have been nerve-wracking undertaking.

Despite the ominous presence of the microphones, no-one seemed to be playing safe or losing concentration. During the fourth section, after about an hour, the audience was more alert than at the beginning, accompanied by the clarity of the orchestration and the sheer power of the climaxes.

None of Nicholas Maw's past works are currently available on CD, so this new recording is overdue. But it is a stunner in any terms. EMI may have to fork out most of the £60,000 recording costs (the Arts Council is providing £15,000), but this is not the time to ignore around the accountants. Surely a work of this undeniable power will pay for itself in the end.

NICOLAS SOAMES

Nigel-style push for Donohoe

by Nicolas Soames

EMI IS giving a face-lift to English pianist Peter Donohoe's career and presentation in an attempt to broaden his appeal.

The company is launching a campaign drawing on some of the lessons learned from the Nigel Kennedy success with two new recordings, and a re-coupling of established discs, at the end of this month.

"We are not trying to turn him into another Nigel, he is a very different kind of person," admits Miriam Todorovic, EMI Classics' product manager.

"But although Peter is not a gimmicky artist we felt he could do with some smartening up — classical musicians are not known for their designer sense."

Todorovic took Donohoe on a shopping tour, invested in dapper suits and silk ties, and engaged top fashion photographer Tobi Corney to take new cover and press pictures. Some of these involved turning a Steinway grand piano on its side for a special effect.

It has given a brightened look to Donohoe, widely regarded as the most accomplished English pianist of his generation.

Having signed an exclusive contract with EMI UK two years ago, Donohoe is now pressing ahead

with a list of recordings of mainstream works.

This month sees the release of Brahms' Piano Concerto No 1 with the Philharmonia Orchestra under Svetlanov (CD Brahms 1 and on tape).

EMI is offering a special price reduction for dealers' orders placed before October 31.

The label has also re-packaged the Tchaikovsky Concertos: No 1 is coupled with a new recording of the Choral Fantasy (CD TCHA 1 and on tape); and Nos 2 and 3 (CD TCHA 3 and on tape); there is a special price for the double CD boxed set.

EMI has also licensed from the BBC the performance of Busoni's gigantic piano Concerto given during the Proms a couple of years ago (CDC 7499962 and on tape).

It runs for more than 74 minutes.

The Donohoe campaign is extensive. There will be advertising in the classical music magazines, as well as *Blitz*, *GQ*, and *Q*. In addition, there will be a poster campaign, major interviews in the up-market press and radio, window displays, product posters, A2 length fliers, and CD blow-ups.

Donohoe is known for his abundant energy — for some years he gave as many as 160 concerts a year, although this kind of work-load has been reduced recently.

EMI says it will continue to promote him as a pianist of the major romantic repertoire without lessening the label's commitment to the French pianist Cecile Ousset. Among Donohoe's next plans are music by Prokofiev and Rachmaninov's Piano Concertos.



PETER DONOHOE: benefiting from 'some smartening up'

Penguin launches massive CD guide to rival Gramophone

MORE THAN 8,000 classical compact discs have been reviewed for the new, 1,400-page *Penguin Guide To Compact Discs*.

Released this week, the latest £15.99 edition offers both dealers and their customers help in traversing the complex web of classical recordings which are now available.

Written by Ivan March with Robert Layton and Edward Greenfield and based on earlier volumes, this

is the first time that the guide deals with CDs alone.

"The classical market is now really a CD market," says Ivan March. "People buy tape for use in cars, but not as first choice for their main collection."

The immense task of writing the reviews, and collating them with established recordings, was done by the team of three. "Around one third of the material is completely new," explains March.

The *Penguin Guide To Compact Discs* is expected to be another best-seller. The 1988 guide sold more than 100,000 copies, and an up-dating year book, released in 1989, sold 50,000.

"We hope that this new guide will do well also," says March.

It is released at the same time as Gramophone's rival volume, *The Good CD Guide* (£11.95). This has also seen changes since last year's edition: it is now divided into

two sections, The Essential Classics and The Collectors' Classics. There are also articles on the CD medium in general.

The *Good CD Guide* is a more highly designed product, with colour pictures of sleeves and clearer presentation of information. Instead of attempting the mammoth task of covering a selection of the best recordings, it generally recommends one or two of each major work.

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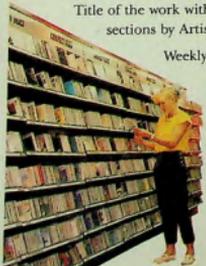
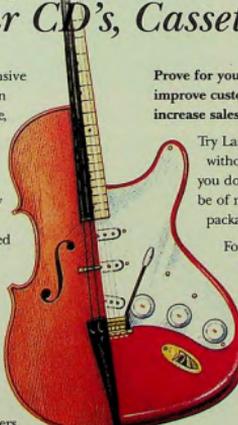
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SINGLES

TOP 75

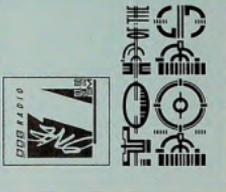
MUSIC WEEK



1	A LITTLE TIME 4 The Beautiful South Get Dies 6000X (47 F)
2	SHOW ME HEAVEN 1 Maria McKee Epic 6563037 (C)
3	UNCHAINED MELODY The Righteous Brothers New! Polygram PO 101 (12" RZ, 101 P) Epic 6563037 (C)
4	THE ANNIVERSARY WALTZ - PART ONE 2 Status Quo Vertigo/Photogram QLO 2812 (F)
5	KINKY AFRO 2 Happy Mondays Factory FAC 3027 (FAC 302) (P)
6	BLUE VELVET 1 Bobby Vinton Epic 6563540 (C)
7	I'M YOUR BABY TONIGHT 16 Whitney Houston Arista 113954 (12" 413594) (BMG)
8	TAKE MY BREATH AWAY 27 Berlin CBS 6563617 (C)
9	MEGAMIX 6 Technomic Sweeney SYR(T) 17 (BMG)
10	I'VE BEEN THINKING ABOUT YOU 5 Londonbeat Arista ANMT (14) (BMG)
11	I CAN'T STAND IT 7 Twenty 4 Seven BCM BCMV 3955X (P)
12	WORKING MAN 24 Rita MacNeil Polygram PO 98 (12" RZ, 98) (F)
13	CRYING IN THE RAIN 19 A-Ha Warner Brothers W 9547 (M) (W)
14	(WE WANT) THE SAME THING 26 Belinda Carlisle Virgin V87 (M) 1291 (F)
15	HAVE YOU SEEN HER 10 MC Hammer Capitol (12) CL 590 (E)
16	LET'S TRY IT AGAIN/DIDN'T I BLOW YOUR ... 8 New Kids On The Block CBS BLOC (M) 8 (C)
17	FROM A DISTANCE 11 Cliff Richard EMI (12) EMP 1 55 (E)
18	IT'S A SHAME (MY SISTER) 12 Morley Love feat. True Image Cooltempo/Chrysalis COOLQ 219 (E)
19	GOOD MORNING BRITAIN 23 Aztec Camera And Mick Jones WEA YZ 53 (M) (W)
20	SPIN THAT WHEEL (TURTLES GET REAL) 15 Mt. Dew 3 featuring Yakkity Brothers org (12) BCS 16 (BMG)
21	SO HARD 9 Pet Shop Boys Parlophone (12) P 638 (E)
22	DON'T ASK ME 35 Paul Simon Virgin V87 (M) 1231 (F)
23	THE OBVIOUS CHILD 10 Paul Simon Warner Brothers W 9547 (M) (W)



36	SOMETHING TO BELIEVE IN Poison Epic/Capitol (12) CL (G) 594 (E)
37	LOVE WILL NEVER DO (WITHOUT YOU) Janet Jackson A&M AMY 700 (F)
38	HEAVEN 25 The Chimes CBS CHIM(T) 3 (C)
39	PICCADILLY PALACE 18 Morrissey HMV (12) POP 1624 (E)
40	THE JOKER 29 Steve Miller Band Capitol (12) CL 583 (E)
41	AFTERMATH/IN FOR REAL Nightmares On Wax Warp/Rhythm King (12" - WAP 9) (R)
42	THREE BABIES 53 Sinbad O'Connor Epic/Chrysalis ENY001635 (E)
43	CULT OF SNAP 31 Snap Arista 113956 (12" 413596) (BMG)
44	THAT MAN (HE'S ALL MINE) 42 Inner City Ten Virgin TEN001334 (F)
45	FROM A DISTANCE 51 Bette Midler Arista/East West 47800(T) (W)
46	WORLD IN MY EYES 22 Depeche Mode Mute (12) BONG 26 (RT)
47	SWEETNESS AND LIGHT 17 Lush 4AD (BAD) 0013 (RT)
48	LOVE IS A KILLER 41 Vivien EMI USA (12) MTPD 91 (E)
49	ANTHEM 10 N-Loid deConstruction PB 4541 (12" PZ 44502) (BMG)
50	WE LET THE STARS GO 61 Prefab Sprout Kitchenware/CBS SK00148 (C)
51	UNTIL YOU FIND OUT 11 Need's Atomic Dustbin Chapter 22 (12) CHAP 52 (RT)
52	ALL ALONG THE WATCHTOWER (EP) 52 Jimi Hendrix Polygram PO 100 (12" RZ, 100) (F)
53	I'VE GOT YOU UNDER MY SKIN 32 Natalie Imbruglia Crest/Virgin V87D 53 (F)
54	UNSAFE BUILDING 1990 19 The Alarm I.R.S. ALARME 2 (12" - ALARMT 2) (E)
55	(CAN'T LIVE WITHOUT YOU) LOVE AND ... 11 Nelson DGC GEF 82 (W)
56	THE PRISONER 56 F.A.B. featuring MC Number 6 Brothers Organisation (12) FAB 6 (BMG)
57	CONTRIBUTION 36 Mica Paris featuring Rakim 4th + B way/Island (12) BRW 188 (F)
58	SHES SO HIGH 10 Blur Food/Palophone (12) FOOD 26 (E)
59	RIGHT HERE, RIGHT NOW 39 Jesus Jones Food/EMI (12) FOOD 25 (E)
60	LOLA 65 Andy Taylor A&M AMY 596 (F)
61	NEVER ENOUGH 17 The Cure Fleetsound/FICS00135 (F)
62	ELEVATION 50 Xanthopoulos Optimum/Arista 113863 (12" 413863) (BMG)
63	TAKE YOUR TIME 10 The High London (12) LON 282 (F)



25
YEARS

MUSIC FOR
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**CONGRATULATIONS ON 25 YEARS
BLOOMING SUCCESS**

The fine art of repackaging originals

It is just 25 years ago since a low price revolution hit the UK record industry. Music For Pleasure was formed as a joint venture by Paul Hamlyn Holdings (then part of the IPC Corporation) and EMI Records to market albums under its own label for 12/6d (62p). MFP was able to use recordings from EMI's even-then vast catalogue, and the fledgling company found instant success — more than 1/2m albums were sold under the Music For Pleasure banner in the first three weeks, and, a quarter of a century on, the company is still the market leader for both low- and mid-price product. Chris White investigates Music For Pleasure's still unfolding success story.



PETER O'CAIN: 'Rock at the right price'

While the Music For Pleasure label is still very much the flagship 25 years after its launch, it has since "parented" several other labels which have proved to be equally successful, including Fame which markets mid-price rock-orientated product, Compacts For Pleasure, MFP Doubles, Hour Of Pleasure and the latest, Premier, which had its first releases this autumn.

THE ORIGINAL MFP label released its first 78 titles in October 1965, and two thirds of those featured popular music from the likes of Adam Faith, Russ Conway, Dean Martin and Ruby Murray; the remaining third was classical. The releases were aimed at the middle-aged buyers who, it was thought, tended not to spend much on new material at full-price. It is a profile that has changed considerably over the years and, while MFP continues to be the company's most musically mainstream label, it is not unusual to find young teenagers buying MFP compilations like Top 10 Hits Of The 80s, featuring names like Kate Bush, Duran Duran and Marillion, alongside the older music fan buying an MFP title by the likes of Neil Diamond, Eddie Cochran, Crystal Gayle, Kenny Rogers or Frank Sinatra.

MFP repertoire manager Alec Sherman explains: "The label covers just about every era of music from names like Paul Robeson, Richard Tauber and Bix Beiderbecke through to quality singers like Sinatra, Nat King Cole and Sammy Davis, Sixties and

Seventies pop with The Shadows, Patsy Clark, The Animals, Beach Boys, and Cliff Richard, and even including repertoire as recent as the late Eighties.

"The whole concept of the Music For Pleasure label has gone very

much upmarket over the years," he says. "People don't want cover version recordings anymore, they look for original material packaged in a classy way. The appeal of the label is also wider than ever before — of course there are still

'The fact that product is presented in a quality way has opened many other doors giving the company access to product from firms like BMG and Castle'

the older consumers who want to buy a low-price recording by the likes of Matt Monro, Edith Piaf, the Morrison Orpheus Choir, Billie Jo Spears or Crystal Gayle, but it is amazing how many younger buyers the label also attracts. Many of today's teenagers are looking back to the music of the Fifties and Sixties, and MFP now attracts many of them with various compilations."

Apart from obvious improvements in the standard of repertoire now released on the label (much of it drawn from the EMI and Capitol Records catalogue but also licensed in from other sources including BMG, MCA and Castle Communications), MFP's product

TO PAGE FOUR ▶



ALEC SHARMAN: pushing MFP upmarket

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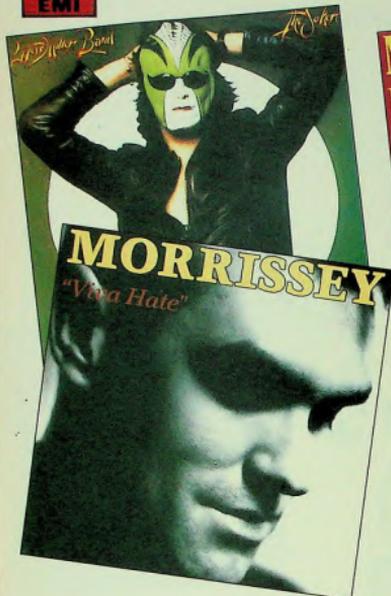
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'Music For Pleasure is unique in that we are a specialist company marketing back catalogue at low price and with our own sales force'

for a release, then we license — in the product if necessary, although a lot of it belongs to EMI Records anyway. Catalogue is a difficult area of the marketplace, but at MFP we do know how to sell it which is all-important, and we work very closely with EMI Records at Manchester Square.

"I think that what is also important is that it is very much a team effort — communication within a small office works and because it is low- and mid-price product that we're marketing, we can't afford any disasters. Alec and myself always consult each other about what we are working on, and we also talk to others in the company. It isn't just one person making a decision and standing by it — an idea is talked through and then we go with the consensus of opinion.

"Music For Pleasure also has a huge advantage in being backed by a very good salesforce who really know their job. There is a good mix of experience and enthusiasm within the sales team which makes it all the more easy for us when it comes to planning new releases."

► FROM PAGE FOUR

long time and it is a classic album that was due for re-release. We had actually decided that before Levis decided to use The Joker in their television advertising, so the fact that they used the song and it went to number one in the charts is an extra bonus. Motorhead's On Parole is another title that hadn't been available for some years.

"I work very closely with EMI's Strategic Marketing Division, co-ordinating reissues so that there is no conflict of interests, and if the artists' managers are happy about

it, then we will reissue an album on the Fame label."

Both O'Cain and Sharman work on projected new releases many months in advance of their actual issue.

"Both Alec and myself, like many other people within the company, started as salesmen for MFP and it is good to have that kind of background because we're not sitting in an ivory tower, unaware of what the salesman is looking to sell," says O'Cain.

"We have a good perception of what product is right for reissue. First we come up with the concept

►► **fast forward**

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Setting the spoken-word standard

By combining attractive packaging with famous narrators, MFP's Listen For Pleasure and Argo have become market leaders in their field, says label manager Roger Goldbold



ROGER GOLDBOLD: "Packaging is important"

MUSIC FOR Pleasure has established itself in the spoken-word market via its own Listen For Pleasure label (dealer price £3.64, retail £5.99) comprising double-cassettes, and the Argo label (£4.26 dealer, £6.99 retail) licensed from PolyGram.

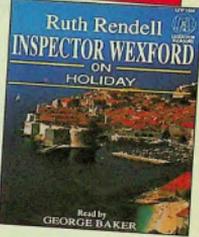
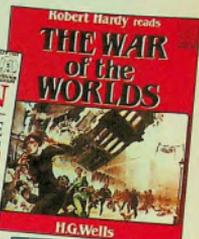
The breadth and range of books, plays and poetry available on the two labels is astonishing: LFP can boast a "cast" list including David Niven reading from his classic autobiography, The Moon's A Balloon, James Herriot, Anthony Valentine, William Rushton, Robert

Hardy, Nigel Havers, Rowan Atkinson, Clive James, Prunella Scales, Robert Powell and David Kosoff, while the classic titles include Tom Brown's School Days, War Of The Worlds, Les Miserables, The Phantom Of The Opera, The Thirty Nine Steps, David Copperfield, The Importance Of Being Earnest, Wuthering Heights and Winnie The Pooh.

The Argo catalogue includes Brideshead Revisited narrated by

Sir John Gielgud, Sherlock Holmes read by Robert Hardy, Dylan Thomas' Under Milk Wood with Richard Burton, EM Forster's A Room With A View narrated by Dame Judi Dench, Ivanhoe with Tim Piggot-Smith, The Comedy Of Errors with the Marlowe Dramatic Society, DH Lawrence's Sons And Lovers read by Ian McKellen, and Journey To The Centre Of The Earth with Tom Baker.

Spoken word label manager



Roger Goldbold, who started with MFP 17 years ago as a salesman, says: "Packaging is particularly important with this kind of product because a lot of our retail outlets are book shops, and WH Smith branches. If it looks good, then people will pick it up and hopefully buy it."

Listen For Pleasure was launched in 1977 and has become an

TO PAGE EIGHT ►

COMPACTS FOR PLEASURE

MUSIC FOR PLEASURE
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MUSIC FOR PLEASURE
PREMIER

CLASSICS FOR PLEASURE
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COMPACTS FOR PLEASURE

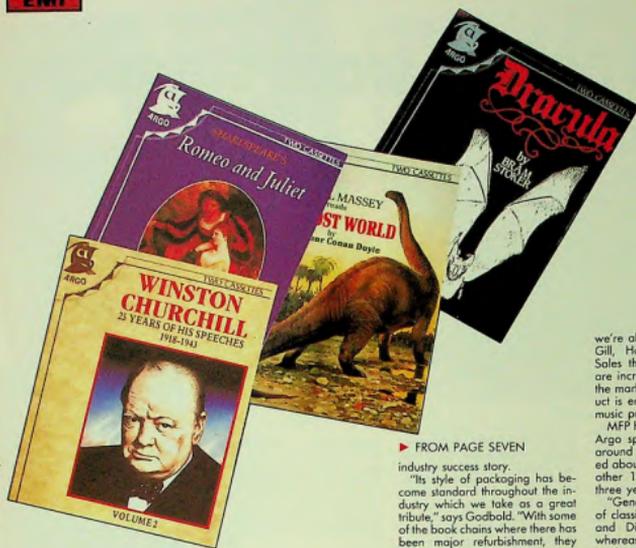


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 FOR PLEASURE





► FROM PAGE SEVEN

industry success story. "Its style of packaging has become standard throughout the industry which we take as a great tribute," says Godbold. "With some of the book chains where there has been major refurbishment, they have made sure that there has been appropriate racking systems for the LFP releases. WH Smith are our largest single customer but

'With some of the book chains where there has been major refurbishment, they have made sure there has been appropriate racking systems for the LFP releases'

we're also into outlets like Claude Gill, Hammicks and Hatchards. Sales through book retail outlets are increasing all the time. In fact the market for spoken-word product is entirely different to that for music product."

MFP has now been handling the Argo spoken-word catalogue for around 18 months and has released about 100 titles so far, with another 100 planned for the next three years.

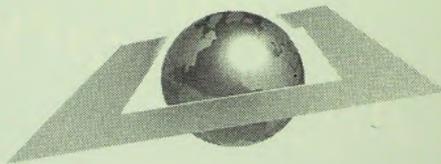
"Generally, Argo features a lot of classical titles like Shakespeare and Dickens, alongside poetry, whereas LFP is more widespread in its appeal," says Godbold. "Richard Baldwin who was with Music For Pleasure until 1981, still works for us as a consultant and

produces many of the spoken-word titles for Listen For Pleasure.

"It's very difficult to do research in the spoken-word market but generally it's a gut feeling about what will prove to be popular and sell well. Authors like Jeffrey Archer and Dick Francis are always very popular, and we can't do any wrong with an Agatha Christie title," he says.

"An important part of a 'book's appeal is that we also try to get someone closely associated with either the story or play to narrate it. David Suchet reading Poirot, John Gielgud narrating *Brideshead Revisited*, and Christopher Timothy reading the vet stories of James Herriot are typical examples. It's a natural connection which sticks in the potential buyer's mind."

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New label, Premier, sees non-EMI artists making their MFP compilations debut on a series of albums focusing on the Sixties

THE LATEST Music For Pleasure label is Premier which had its first mid-price title, Salute To Heroes, by the Central Band of the RAF, released in early summer to tie-in with the 50th anniversary of the Battle Of

Back catalogue bonanza

Britain. This was a new recording, and has enjoyed considerable sales.

However, while Premier will be releasing other new specially-made recordings in the future, the label is also concentrating on specific areas of back catalogue, and this autumn sees the release of 10 titles in a Sixties "Greatest Hits" series, including material licensed for the first time from PolyGram (Decca and Philips) and Castle

Communications which now opens the former Pye/PRT catalogue.

Among Sixties names making their debut on an MFP release are Billy Fury, Dusty Springfield, The Righteous Brothers, Kinks, Sandie Shaw and Cat Stevens, who will be appearing on the Premier compilations alongside such EMI stalwarts as Cliff Richard, The Hollies, Adam Faith and Herman's Hermits.

Repertoire manager Peter O'Gain is currently working on a

similar series for next year which will cover pop music of the Seventies.

He says: "Premier CDs have a dealer price of £4.85 and retail price of £7.99 while cassettes are £3.04 dealer, and £4.99 retail. These prices are very competitive in the mid-price market, but because they are slightly higher than for some of our other mid-price labels it is enabling us to license in material from other companies like

PolyGram and come up with some excellent definitive compilations.

"In the past we have lost the chance of releasing some product because we didn't have an appropriate mid-price label on which to release it," he says. "Now that there is less resistance among the majors to licensing out product, Premier is allowing us much more flexibility in obtaining good quality catalogue from other record companies."

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GARY HOWELLS, heads a 15-strong sales team with three area managers

Streamlined sales is a sleeker team

Gary Howells leads the MFP sales force — calling on some 1,700 stores throughout the UK

THE SALES FORCE for Music For Pleasure is headed by national sales manager Gary Howells who, with almost 20 years experience, is one of MFP's longest-serving employees. He heads a 15-strong sales team and three area managers.

Howells started as a salesman in South Wales, before becoming a regional manager for the north of England and Scotland. He moved to MFP headquarters in Hayes 10 years ago as a field sales manager, progressing to his current day responsibilities, which include the day-to-day running of the sales team, and ensuring that sales objectives are met.

Howells says: "The MFP sales force is a very good mix in that we have fellows who have been with us for many years — people like Duncan Eccles who started as a classical salesman when we had a separate classical music sales force and who covers Yorkshire and Lincolnshire, Jim Deery who is responsible for Scotland, and Mike Allison who is responsible for the South East and has been with the

company for 15 years. They are complemented by younger sales people like Paul Burgan and Mark Truman who have the youth and enthusiasm.

"The MFP salesperson today has to think a lot more because at one time the company ran on a business philosophy of 'pile 'em high' which wasn't a good exercise really," he says. "Now the business is a lot more sophisticated and by next year the whole sales team will be fully computerised."

"There is a lot of loyalty to the company within the sales ranks, and people tend to stay with us for years"

The Music For Pleasure sales team also boasts a female member Paula Tibbles who Howells says is "excellent" — "She certainly gives the lads more than a run for their money". He points out: "We have always wanted a woman on board but in the past the job was quite simply too heavy for a female, because there was so much heavy carrying involved, now though with less vinyl being released the situation has changed, and I'd certainly like to see other women joining the MFP sales ranks."

The Music For Pleasure sales

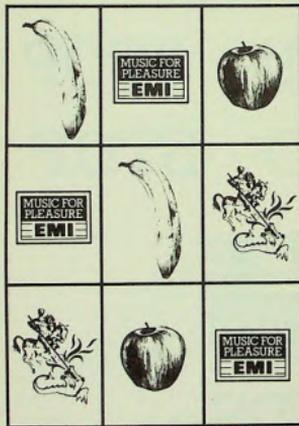
team calls on between 1,600-1,700 retail outlets with each member looking after around 110 outlets. Other retail outlets are able to call the EMI tele-sales team (which also looks after MFP product) direct. "Music For Pleasure has had its own sales team from day one, but now it is much more streamlined," says Howells.

"Originally we started with vans but now cars are used. There is a lot of loyalty to the company within the sales ranks, and people tend to stay with us for some years."

"We have a healthy future in terms of the way that the company is heading, and the sales levels that we achieve."

He adds: "I do see a lot more emphasis on national account buying, and Tony Skanland and Steve Woolf, who work from our Uxbridge Road offices, look after the multiples like WH Smith, Boots and Our Price. They generate and push the business, and that is a particular area that is obviously going to grow stronger in the years to come."

"We have a healthy future in terms of the way that the company is heading and the sales levels that we achieve"

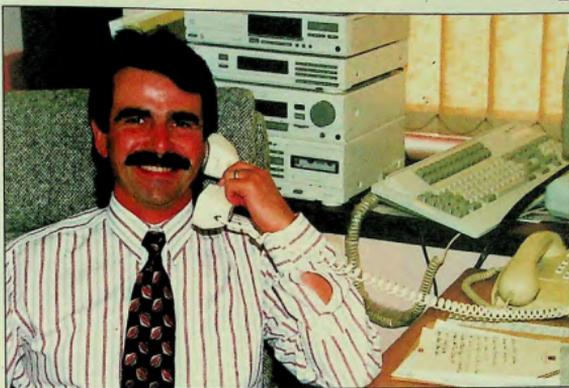


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'Budget' no longer a dirty word

Roger Woodhead joined Music For Pleasure in 1975, rising through the ranks to become general manager of the company in 1988. He says MFP's policy of developing talent from within the company has led to MFP's position at the leader in its many fields



ROGER WOODHEAD: changing the way the industry looks at low- and mid-price product

IT ISN'T all that long ago that the word budget was considered something of a dirty word in both the music industry and the retail trade. But there is no question that Music For Pleasure has helped pioneer a new attitude towards this sector of the marketplace," says Roger Woodhead.

"All one time budget recordings were confined to the bargain bin sections of record shops and stores but now MFP releases can be found racked alongside chart product, which is only right considering the quality of the product that is being released."

Woodhead feels that one of the strengths of Music For Pleasure as a company is the fact that, with the exception of classical marketing manager Patricia Byrne who arriv-

ed from EMI in Australia, everyone in a managerial position of MFP originally started as a salesman on the road. "There is an understanding of what our market is, from the

grass roots through to the top, and there has always been a policy at MFP to develop talent within the company and promote people, rather than look to outside

sources." Woodhead is proud of MFP's achievements in recent years, particularly in the developing low- and mid-price CD and spoken-word markets. "We are always looking for new areas to explore and one of the ideas that is currently being considered is a possible Jazz for Pleasure label. There is undoubtedly a growing interest in this particular area of music, particularly since the launch of Jazz FM, and the fact that EMI Records has the Roulette, Blue Note and Pacific Jazz catalogues means that we could draw on those repertoire sources. There is also a possibility of a closer involvement with sell-through video."

"In fact MFP released the tape, album and CD for the soundtrack of a video featuring the RAF Central Band, which was released by Picture Music International, and there will be a similar project for a forthcoming Howard Keel video release."

Woodhead adds: "Music For Pleasure will continue to exploit EMI's vast back-catalogue, plus that of the label acquisitions that EMI makes, but we will also be doing our own recordings to fill appropriate gaps in the catalogue, particularly in the areas of light or-

TO PAGE 12 ▶

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'Music For Pleasure's policy has always been to produce quality product at low prices, and we have been lucky to utilise our sales force who ensure that our product is available just about everywhere'

► FROM PAGE 11

chestral and MOR music.

"Vince Hill is one of the artists we have worked closely with, and he recorded a new album of Ivor Novello songs to tie-in with a touring stage show based on the life and music of Novello. If an artist doesn't have product available, and we feel that a new recording would have merit, then MFP will get involved."

"There is a strong possibility that the Nineties will see Music For Pleasure expanding into the European marketplace. "We're currently undertaking a feasibility study but it makes sense to have more of a profile in Europe," says Woodhead. "However the domestic market will certainly not be ignored. MFP is always looking for new retail outlets, and we have recently concluded a deal with Halfords which will see our spoken-word product available in around 135 of their outlets eventually."

"I'm glad to say that we are also back in Woolworths after a two-and-a-half year absence. Pickwick had the monopoly there, and while the loss of Woolworths' business didn't do MFP any real harm, it's good to be back in there."

Woodhead adds: "Music For Pleasure's policy has always been to produce quality product at low prices, and we have been lucky to be able to utilise the expertise of a sales force who ensure that our product is available just about everywhere. There isn't an area of music or spoken-word product that isn't now distributed and marketed by Music For Pleasure."

"What other company can claim a catalogue that covers everything from children's nursery rhymes through to Sixties pop, Eighties rock like W.A.S.P., top singers like Frank Sinatra, Nat King Cole and Matt Monro, and rock and pop names like Stranglers, Kate Bush, Duran Duran and Whitesnake, alongside some of the finest recordings in the field of classical music?"

'If an artist doesn't have product available, and we feel that a new recording would have merit, then MFP will get involved'

PROMOTIONAL SUPPLEMENT

New talent spurs

Patricia Byrne heads MFP's three award-winning labels — Classics For Pleasure, Eminence and Laser — which have pioneered the budget-price classical market with its policy of new recordings and promoting young talent

MUSIC FOR Pleasure was one of the first companies to market classical music recordings at budget price, opening up a new section of the marketplace and winning awards along the way.

Classical marketing manager Patricia Byrne, who joined the company from EMI Australia six years ago, has responsibility for the three different labels — Classics For Pleasure, which was launched in 1970 and now has 120 titles in catalogue, mid-price Eminence, and Laser, which is EMI Records' international low-price classics label marketed and distributed through MFP.

Byrne explains: "The labels have their own separate identity. Classics For Pleasure is a mix of new and old recordings and, in fact, was one of the first classical music labels to use sponsorship, back in the Seventies with what is now John Player. Eminence is mid-price and has around 90 titles in the catalogue and Laser is basically a re-issue label for EMI's international classical music catalogue.

"Around 25 per cent of the titles on Eminence are new recordings — most of them go on Eminence

first because it then gives us the opportunity to re-issue them on CFP afterwards, keeping them alive for much longer. We haven't released any classical recordings on vinyl since the end of 1988, although there are still around 20 CFP titles available in that format."

Byrne adds: "Eminence basically appeals to the classical buff and is more restricted in the number of retail outlets that it goes through, whereas Classics For Pleasure goes into many of the multiples as well as stores like Asda. The Eminence label does however go into outlets like HMV, Tower and WH Smith."

The quality of the recordings issued via Music For Pleasure's classical labels has been reflected by the various awards they have won including a *Gramophone* award and Brit award for Nigel Kennedy's recording of Elgar's Violin Concerto (in 1985 and 1986 respectively), a Brit award for conductor Vernon Handley's recording of Vaughan Williams' 5th Symphony plus various *Music Week* awards and nominations. This critical acclaim has also been reflected in the classical music chart, which the company has often led.

"The Classics For Pleasure label appeals in particular to many young people," says Byrne. "So many people I have met have told me that they began their classical music collecting with albums released by CFP. That is why the label has done so well over the years: the consumers know that they are buying a quality recording at a very reasonable price. They are certainly not getting a run-of-the-mill performance and they can use the recordings as a guideline to other classical music works."

"There are several promotions every year for CFP, Laser and Eminence and the releases are backed up by advertising in magazines like *Gramophone* and *Classical CD*."

"The promotions usually focus on various sections of the catalogues. For example we did a successful British classical music campaign. Next year we are doing a



classical label's pre-eminence



PATRICIA BYRNE: building a working relationship with some of classical music's top names

major Mozart 91 promotion for the CD and tape-only series that is being released on Laser this autumn to mark the bicentenary of the composer's death.

Opera is also selling very well now and a number of complete operas have been released on the Classics For Pleasure Doubles series. There has been a growth of

interest in this area of music in recent years and there's no doubt that this year's World Cup has helped.

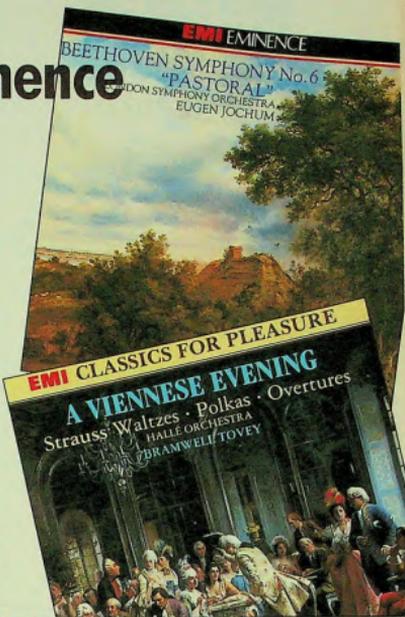
There has also been a resurgence of interest in English classical music, not so much the contemporary titles but in the works of Britten, Elgar, Delius and Vaughan Williams, and Vernon Handley's series

'So many people have told me that they began their classical music collection with albums released by CFP — That's why the label has done so well over the years; the consumers know they are buying quality product at a reasonable price'

of English music recordings has done particularly well.

"The Four Seasons just never stops selling — Nigel Kennedy actually started his recording career with the company, and he has done a tremendous amount of business for us. I would never doubt his musical integrity but he has an image that appeals to the younger fans, he takes away the stuffiness that is sometimes associ-

TO PAGE 14 ►



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Pioneering MFP toasts 25 years of success

THE SUCCESS story of Music For Pleasure started in August 1965 when the first industry announcement was made about the imminent birth of this new revolutionary low-price record company.

MFP was a joint venture between Paul Hamlyn Holdings, part of the IPC Corporation, and EMI Records with both companies owning 50 per cent of the £100,000 share capital.

The success of the new company probably stemmed from the fact that each had something to offer the other: EMI, its artists, its vast catalogue of recorded music and production facilities; Hamlyn his expertise in presenting, distributing and selling in new ways to reach a much wider public.

MFP's first 78 titles were released in October 1965 — and within three weeks total sales were more than 1/3m units. The new label had created quite a stir in the record industry, and within 12 months MFP product could be found in more than 4,000 outlets nationwide including supermarkets, book and card shops, department stores and, of course, traditional record outlets. Profits of £100,000 were reported and by Christmas 1966 sales totalled £4m.

In March 1967 Richard Baldwin was appointed managing director of Music For Pleasure. The following year saw the first price increase to 3/11 (69p) but this did not detract from sales; more than 1m units were sold in November 1967 alone.

Four years after its formation MFP had increased its market share to 43 per cent, in spite of stiff competition from other companies jumping on the bandwagon.

The new label created quite a stir in the record industry and by 1966 MFP product could be found in more than 4,000 outlets nationwide

Classical

► FROM PAGE 13

ated with classical music." Sleeve designs are an important part of the marketing strategy. "We take a lot of trouble with the packaging, and ensure that the sleeves are appropriate to the music," Byrne points out. "We work closely with Quick-On-The-Draw who have a very good idea of



GOING FOR GOLD: Sir Charles Mackerras, Patricia Byrne and Roger Woodhead receive two gold and one silver disc, adding to MFP's huge collection of sales awards

In 1970 EMI bought MFP outright and business for the company continued to be successful throughout that decade with several new labels launched including Sounds Superb, the first cassette series, Musicway, and the popular talking books on Listen For Pleasure.

In May 1982 the first 30 records appearing under the Fame trademark included Cliff Richard, T Rex, The Stranglers, Whitesnake, ELO and Deep Purple. The following year saw the launch of a new classical label called Eminence with the initial release featuring more than 30 titles and retailing at £2.99.

During 1983 tape sales were exceeding those of vinyl and MFP released its three cassette-only pack entitled Trio. The company's pioneering work in the talking book field was also paying off, leading the company into Europe and selling through non-record outlets such as book shops, schools, mail-order and libraries. Sales in the US alone exceeded 200,000 units.

what we want.

"The point with a label like Classics For Pleasure is that if someone wants to buy a tape or album of some classical music that they are not that quite sure of, they know that paying around £2.99 isn't a fortune to spend on it and it can lead them on to buying other recordings in the various label catalogues."

She adds: "Music For Pleasure has built up close working relations

The Eighties saw considerable change, diversification and expansion of products. Christmas 1980 saw MFP with the number one single, There's No One Quite Like Grandma. MFP Doubles were launched in 1980, Fame in 1982, Eminence, Trio and CTF Double in 1983, Hour Of Pleasure in 1986, compact discs in 1987 and Laser and Argo in 1989. The licensing of the Argo label from Decca International represented MFP's biggest ever inward licensing deal and doubled sales in the spoken-word market.

New Music For Pleasure has entered a new decade in a stronger position than ever before. The quality of releases continues to improve and the one-time resistance towards low- and mid-price product is a thing of the past. Music For Pleasure has virtually pioneered the low- and mid-price markets for music product — and that has been to the advantage of just about everybody involved with the music industry.

ships with such top classical names as Vernon Handley, Sir Charles Mackerras and Nigel Kennedy, and I have always had a policy of encouraging new young classical talent as well. It gives them the opportunity to record something that is in the mainstream of classical repertoire and, of course, we consider it a great compliment that top musicians like Sir Charles and Todd Handley still want to do recordings for the company."

MUSIC FOR PLEASURE 25 YEARS

**Congratulations
and
many thanks**

from

**Gordon
Lorenz**

- There's no one quite like Grandma — St Winifreds
- My kind of music — Ian Wallace
- Barbershop Favourites — Hallmark of Harmony
- Your Hundred Favourite Hymns — Various
- 20 Harmonica Greats — Johnny Stafford
- The Laughing Policeman — Plod
- 20 Hits from 20 Years — Brighthouse and Rastrick
- Rock 'n' Roll Party — The Partypoppers
- 40 Ballroom Hits — Power Pack Orchestra
- Hymns for little children — Kirklees Schools
- 20 Golden No 1's — Brighthouse and Rastrick
- Crimebusters — Power Pack Orchestra
- Favourite Sports Themes — Power Pack Orchestra
- Soaps — Power Pack Orchestra
- A Concert for Christmas — National Youth Choir
- Gospel Greats — London Community Gospel Choir
- Classic Brass — Grimethorpe Colliery Band
- The Music of Andrew Lloyd Webber — Power Pack Orchestra
- Vince Hill sings Ivor Novello
- 40 Favourite Nursery Rhymes — Kirklees School
- Singalong Christmas Party — Partypoppers
- Country Greats — Tammy Cline
- Morrison Orpheus sings Andrew Lloyd Webber
- A is for Action — Power Pack Orchestra
- Mary O'Hara — World Of Music
- Great War Themes — Power Pack Orchestra
- 60's Singalong — The Partypoppers
- Marching with the Grenadier Guards
- Christmas Greats — London Community Gospel Choir
- Salute to Heroes — Central Band of the R.A.F.

MUSIC FOR PLEASURE FAMILY OF LABELS



1990



Fame



LISTEN FOR
PLEASURE



ARGO



DOUBLES



DOUBLES

US TOP FORTIES

SINGLES

1	2	BLACK CAT, Janet Jackson	A&M
2	1	IDONT' HAVE THE HEART, James Ingram	Warner Brothers
3	4	ICE BABY, Vanilla Ice	S&B
4	7	GIVING YOU THE BENEFIT, Pebbles	MCA
5	12	LOVE TAKES TIME, Maniah Carey	Columbia
6	9	CANT STOP, After 7	Virgin
7	5	CLOSE TO YOU, Maxi Priest	Capitol
8	3	PRAYING FOR TIME, George Michael	Columbia
9	11	SUICIDE BLONDE, INXS	Affinity
10	8	EVERYBODY EVERYBODY, Black Box	RCA
11	6	ROMEO DANCE	Island
12	16	FRAY, M.C. Hammer	Columbia
13	17	CHERRY PIE, Warnost	Capitol
14	18	MORE THAN WORDS CAN SAY, Ahas	EMI
15	13	UNCHAINED MELODY, The Righteous Brothers	Mercury
16	10	(CANT LIVE WITHOUT YOUR LOVE)... Nelson	DGC
17	19	KEELS GOOD, Tony Toni Tone!	Wing
18	20	FOKKING BOOTS, Candyman	Epic
19	20	FLY TO THE ANGELS, Slaughter	Chryslis
20	3	GROOVE IS IN THE HEART, Deee-Lite	Elektra
21	21	SAY A PRAYER, Beulah	A&M
22	25	UNCHAINED MELODY, The Righteous Brothers	Curb
23	24	SOMETHING TO BELIEVE IN, Poison	Enigma
24	14	SOMETHING HUNG ON THE WAY TO... Phil Collins	U.S.
25	29	JOEY, Concrete Blonde	MCA
26	23	DO ME!, Bell Biv DeVoe	Arista
27	34	SO CLOSE, David Hall & John Oates	Arista
28	15	POLICY OF TRUTH, Dispatch Mode	Sire
29	1	I'M YOUR BABY TONIGHT, Whitney Houston	Arista
30	36	HIPPICHICK, Soho	Alco
31	37	STRANDED, Heat	Capitol
32	40	FROM A DISTANCE, Bette Midler	Affinity
33	24	BLAZE OF GLORY, Jon Bon Jovi	Mercury
34	22	OH GIRL, Paul Young	Columbia
35	2	THE WAY YOU DO THE THINGS, UB40	Virgin
36	1	LYIN' TO MYSELF, Donny Osmond	Enigma
37	1	BECAUSE I LOVE YOU, Swae B	U.S.
38	31	RELEASE ME, Wilson Phillips	S&B
39	1	IMPULSIVE, Wilson Phillips	S&B
40	30	CRAZY, The Boys	Motown

ALBUMS

1	1	PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Capitol
2	6	THE RAZORS EDGE, AC/DC	Alco
3	2	LISTEN WITHOUT PREJUDICE, George Michael	Columbia
4	3	MARIAN CARY, Mariah Carey	Columbia
5	7	TO THE EXTREME, Vanilla Ice	S&B
6	5	X, INXS	Affinity
7	4	WILSON PHILLIPS, Wilson Phillips	S&B
8	14	FAMILY STYLE, Vaughan Brothers	MCA
9	8	POISON, Bell Biv DeVoe	Epic
10	9	CHEERY PIE, Warnost	Columbia
11	10	EMPIRE, Queensrÿche	EMI
12	10	GHOST, Original Soundtrack	VS
13	13	FLESH AND BLOOD, Poison	Capitol
14	13	BLAZE OF GLORY/YOUNG GUNS II, Jon Bon Jovi	Mercury
15	19	NOW FENCES, Chuck Berry	Capitol
16	15	SOUL PROVIDER, Michael Ballou	Capitol
17	16	THE REAL THING, Fall No More	Slash
18	17	MAMA SAID KNOCK YOU OUT, LL Cool J	Def Jam
19	18	STICK TO IT YA, Slaughter	Virgin
20	23	SHORT DOGS IN THE HOUSE, Top Notch	Jive
21	20	NO PRAYER FOR THE DYING, Iron Maiden	EMI
22	24	BUT SERIOUSLY, Phil Collins	Affinity
23	1	RUST IN PEACE, Megadeth	Capitol
24	21	AFTER THE RAIN, Nelson	DGC
25	17	ILL GIVE ALL MY LOVE TO YOU, Keith Sweat	Venturesaint
26	22	VIOLATOR, Donny Osmond	Sire
27	26	COMPOSITIONS, Anis Baker	Elektra
28	29	PAINKILLER, Judas Priest	Columbia
29	32	TWIN PEAKS, Original Soundtrack	Warner Bros
30	27	TIMES UP, Living Colour	Yerv
31	31	THE GREATEST HITS, The Righteous Brothers	Epic
32	30	GRAFFITI BRIDGE, Prince	Paisley Park
33	33	IN THE HEART OF THE YOUNG, Winger	Affinity
34	30	STEP BY STEP, New Kids On The Block	Affinity
35	28	JOHNNY GILL, Johnny Gill	Motown
36	38	HENOS & FRIENDS, Randy Travis	Warner Bros
37	34	PRETTY WOMAN, Original Soundtrack	EMI
38	38	SOME PEOPLE'S LIVES, Bette Midler	Affinity
39	47	100 MILES AND RUNNIN', N.W.A.	RuffHouse
40	47	PERSISTENCE OF TIME, Anthrax	Island

A&R LP REVIEWS

ALBUM OF THE WEEK

PAUL SIMON: The Saints. Warner Bros WX 340. Not as immediate as the groundbreaking Graceland and unlikely to result in quite the same interest in its source material, but Simon's exploration of Brazilian rhythms is similarly liberating and exciting. The pop eye reflects to exotic settings applied Graceland, as will the sales. One of the year's biggest. **DM**

THE SISTERS OF MERCY: Vision Thing. East West. MR 449. With a new twin-guitar line-up it's hardly surprising that Vision Thing should be a refinement of 1987's epic Floodland album. It still has its momentous blasts — the eight-minute single, More — but in general these are softer, powerful rock tracks complemented by softer acoustic moments. Eldritch's vocals still make them sound unique but this isn't quite as gripping as some might have expected. **NR**

KATE BUSH: This Woman's Work. EMI. KBBX1. It's hard to believe that it was actually 11 years ago that a young Kate Bush appeared on Top Of The Pops with her unsettling mums and dads, but captivating others, with her shrill vocal on a Wuthering Heights. Six albums later and EMI has released this boxed set of her recordings along with a compilation of B-sides and rarities. While the first two albums, Kirk Inside and Lionheart,

feature mainly piano/vocal tracks, which sound as if they were conceived in a bedroom, the wayward later work is both elaborate and emotive. Never For Ever showcased Bush's ability to combine gentle moments, such as beautiful Army Dreamers, with such haunting works as Breathing and Violin. The Dreaming failed to capitalise on her past success and lacked the consistency many were accustomed to. However, Hounds of Love brought her back to the charts with the vivid imagery of its singles, Running Up That Hill and Cloudbusting among them. And last year's The Sensual World similarly stunned the charts with its beautiful title track and an album of depth and maturity. Collected together, these six albums flow effortlessly and mark a career that has achieved so much in terms of creativity and originality and will continue to do so. **NR**

MICA PARIS: Contribution. 4+8/15/84. IRCD 538. Considering that this recording features input from the likes of Rakim, Mantronix, Nile Rodgers and Prince, Contribution is quite an apt title. The success of her debut LP, So Good, will ensure great anticipation for this release, and it's her strength as an interpreter of other people's songs that is ultimately her major achievement. As long as the material is made available to her, she'll continue to grow even further. **GV**

THE GRID: Electric Head. East West. R93 71456. Former Soft Cell member Dove Ball and Select

writer Richard Norris make up this intriguing duo who adopt a more experimental attitude to dance. This great album meshes samples from all over the world with simple melodies and ambient atmospheres. Quirky yet stylish, this should achieve similar success to labelmates 808 State. **NR**

POP WILL EAT ITSELF: The Pop Will Eat Itself Care For Sanity. RCA. PL 74828. Somewhat along the way, as PWEI moved from indie cult status to major label success, they lost themselves in their own world of songs and dance rhythms. Occasionally, they have resurfaced with cheery singles such as Can U Dig It and Touched By The Hand Of Cicciano (included here) but as this LP demonstrates, their songwriting talents are somewhat erratic. Fans will love it but there are few signs of progression. **NR**

THE IMMACULATE FOOLS: Another Man's World. CBS 466537. Like Talk Talk, The Immaculate Fools occupy a world of moods and atmospheres, but to date have been too slow and too crucial to hit single. That said, the band has a lively following, especially in Europe, and while they are not trying anything that different here, they should have little trouble regaining the loyalty. **DM**

DANIEL O'DONNELL: The Last Waltz. Ritz. 0508. O'Donnell recorded this album in Nashville and the search for international success has brought some of the formula that's proved such a winner in the UK. There are fewer standards, more originals and fiddles and mandolins give some tracks a more authentic country feel. Overall, however, he remains firmly in easy listening mode. The album won't alienate his huge British following but it's unlikely to win him many new fans — unless the title track provides the hit single that's so far eluded him. **AG**

DEEP PURPLE: Slaves & Masters. RCA PD9535. The heavy metal music that's become so successful in Joe Lynn Turner replaces the departed Ian Gillan to team up again with guitarist Ritchie Blackmore, his former Rainbow leader. The result is the band's freshest sounding album since their reformation, but rather than an extension of the FM radio formula adopted by Rainbow, this is very much a Deep Purple album, with Jon Lord's familiar ivory keyboards retaining the band's traditional character. A welcome accomplishment. **KB**

THIRTEEN MOONS: You Will Find Me. On Your Road. WBE Records 012. Distribution: Rough Trade. Who remembers these enigmatic Swedes and their frantic jazz-funk melancholy? Mercy breaks a three-year silence, during which the saxophone has gone and the music bears more of their delicate poetry. The odd track veers uncomfortably toward MOR, vis-a-vis a cover of the First Time Ever I Saw Your Face, but the echo-laden guitars, sonorous voice and classical tones remain in place. For refined folk, jazz, mainstream and new age taste buds alike. **MA**

HEAVY METAL ALBUMS

How Many Last Month	Title, Artist	Label, Catalogue No.	
1	NEW ROCKING ALL OVER THE YEARS Status Quo	Vertigo 8467791	
2	NEW NO PRAYER FOR THE DYING Iron Maiden	EMI (EMD 1017) E	
3	NEW THE RAZORS EDGE AC/DC	A&M (A&M 746) W	
4	NEW ALL HILLS'S BREAKING LOOSE... Woburn	Dat Americas 8467511	
5	NEW RUST IN PEACE Megadeth	Capitol 951122 E	
6	NEW SEASONS IN THE ABYSS Slayer	Dat Americas 8468111	
7	NEW BLOOD, FIRE & LIES The Smoggy	Polygram 94211071	
8	2	NEW BLAZE OF GLORY/YOUNG GUNS II Jon Bon Jovi	Vertigo 8447211
9	NEW CHRYCLES SWAN	Vertigo 8389314	
10	2	NEW THE REAL THING Fast No More	Slash/Endorse 8281541
11	4	NEW A TIME 2 U Pump Cannon	Epic 6467991
12	NEW SAHARA Heat Of Earth	RCA (RI 70) BMG	
13	NEW THE WALL... LIVE IN BERLIN Roger Waters & The Yeses	EMI (EMD 1058) E	
14	NEW SHAKE YOUR MONEYMAKER Red Hot Chili Peppers	Dat Americas 8451511	
15	NEW SOULS OF BLACK Trans-Siberian Orchestra	Megadeth/A&M 754282141 (M)	
16	NEW EMPIRE Queensrÿche	EMI USA (EM 1058) E	
17	11	NEW HELL TO PAY Judas Priest	A&M 210815 (BMG)
18	NEW PAINKILLER Judas Priest	CBS 4672901	
19	NEW STRAIGHT Dope Dokken	CBS 4672901	
20	2	NEW STILL GOT THE BLUES Gary Moore	CBS 4672901
21	7	NEW BACK STREET SYMPHONY Van Halen	Vertigo 8467791
22	10	NEW SPACE BANDS The Howard	EMI (EMC 2370) E
23	NEW THE WALLS Run	Harvest SHW 411 (E)	
24	4	NEW FLESH & BLOOD Prince	EMI (EMC 1058) E
25	13	NEW PUMP Aerosmith	Capitol/Epic 9512741 (E)
26	14	NEW APPEAL FOR DESTRUCTION Guns N' Roses	Curb/Warner 2000
27	19	NEW REV IT UP Kiss	Curb/Warner 2000
28	11	NEW PASSION AND WARFARE Sissie Vera	Curb/Warner 2000
29	NEW PERSISTENCE OF TIME Anthrax	Fox/Live (LIVE 1058) E	
30	NEW PEACE SLUT... WHO'S BUYING Megadeth	Mercury 951122 (E)	
31	35	NEW FOUR SYMBOLS Led Zeppelin	Fonemex USA 324 (E)
32	NEW RITUAL DE LO HABITUAL James Aronson	Atlantic/Red Wax 2000 (M)	
33	9	NEW TYR Bob Diddah	Mercury 951122 (E)
34	40	NEW HITS OUT OF HELL West Coast	RE (RCA 1038) E
35	NEW RAIN OF HELL West Coast	EMI (EMC 2370) E	
36	14	NEW KILIP OF THE ANGELS Metallica	Columbia/EMI (EMC 2370) E
37	14	NEW 7800 FAHRENHEIT Judas Priest	EMI (EMC 1010) E
38	17	NEW A BIT OF WHAT YOU FANCY The Onyx	Vertigo 8467791
39	NEW OOH CRUISEY IT'S... Loudness/Dark	Paradehouse (PS 733) E	
40	7	NEW HYSTERIA Led Zeppelin	Capitol (MCA 35) E

Charts courtesy Billboard, 27 October, 1990 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

Reviewed by Selina Webb

SINGLE OF THE WEEK

WHYCLIFFE: Love Speak Up, MCA 1451. Winsome piano and cello are the only additions necessary here. Whycliffe's voice is a rare soul instrument. Peter Yates swooned when Terence Trent D'Arby took the mike on *The Tube* — who knows what she'd do if she heard this Notch lad sing. With airplay, this track will be massive.

STOCKIT

THE RIGHTEOUS BROTHERS: Unchained Melody, Verve PO 101. Already a hit six times for six different artists, this last dance classic is up far another crack in its vocal incarnation. The Melody is included on the soundtrack to the soon-to-bust-blocks *Ghost* movie and, being in the same vein as Bobby Vinton's '62, it will carry Hatfield and Medley higher up the chart than last time. The market's ripe for this crumbly stuff.

STOCKIT

CAVEMAN: Fry You Like Fish, Profile PROFIT 286. The tastily-led follow up to the excellent Victory debut shows this duo shaping up as the UK's hottest rap prospects. Its ingenious fusion of raw casual rapping from MCM with shivery jazz/funk takes it a step towards the crossover territory of Young MC without losing its street authenticity. Watch out for them on The Media Show this Sunday.

ROBERT PALMER AND UMI: E! Be Your Baby Tonight, EMI EM167. The first single from Palmer's forthcoming new LP flexes its knees to a dainty reggae beat, but never really goes anywhere. Uninspired pop that will do well chartwise as long as enough was spent on the video.

KIM APPELBY: Don't Worry, Parlophone R6272. This release is tinged with considerable sadness, as it should have been performed by a duo. Symphonic voice aside, the appetiser for the Appelby/Craig Logan penned LP lacks the SAVVY magic but stands up as an easily-consumed pop song which should hop its way easily into the charts.

DEE-LITE: The Power Of Love, Elektra EKR 117. A disappointingly straight follow-up to the inventive *Groove Is In The Heart*. A solid dance track, but there are more distinctive and refreshing offerings on the album. Unlikely to make up for so narrowly missing the top spot last time out.

STOCKIT

LLOYD COLE: Downtown, Polydor COLE 13. Although never quite delivering the full melancholy promised by the intro, this is classic Cole taken from his first solo LP. Warm and touching, it will tempt back any stray fans lost when The Commonjacks split.



FORMER BUSKER Peter Stewart strums a robust, angst-tinged debut with Vagabond Joy's *End Of Creation*

BEN LIEBRAND: Move To The Bigband, Epic 6563937. No gimmicks here, this is a 1990 dance track complete with roll-along melodic rap from Tony Scott and big band injections. Tragically it won't be as big a hit as *War Of The Worlds* but in other respects it is a superior single which could hold its head up among the freshest hip-hop crews.

PARIS ANGELS: Scope, Sheer Joy, SHEER 004/T. Restrained and updated use of the acid machine by these Funky Manucunions. This is a speedy groove topped with early Eighties girl vocals and now ubiquitous piano clanks. Should get those arms and legs going all jittery again and of lost proves that the Angels can transfer their live prowess to vinyl.

SLOW BONGO FLOYD: Open Up Your Heart, FROD Records FROP 501. More Manc dance in a similar vein to the above, but more sophisticated. Slow Bongo is Mike Jones, singer/songwriter and producer of the New FAD's latest single. Here he's thrown in something like Yello's Oh Yeah, guitar distorted moaning and a floppy Sixties psychedelic vocal. Straddles indie dance and hardcore groove territory but, for once, its abrupt ending ought to be a falset.

JJ: Slide Away CBS 6563227. It seems there's a MOR side to the Manchester scene as demonstrated by this bright and melodic debut. Eased in by a parlour string quartet, the vocal is reminiscent of Stevie Nicks and the rhythm section from Elvis Costello's *Attractions* adds to the overall impression of extreme competence.

SCREAMING TARGET: Who Killed King Tubey? Mango 12 MVG 754. Meanwhile back in the rest of the world, three ex-BAD members, including promo director Don Letts, turn in a promising dub/dancehall concoction as a tribute to the late Jamaican producer. Unfortunately, Letts' voice is too lightweight and the arrange-

ment too messy for this to make an impact.

DEL AMITIRI: Spit In The Rain, B&M AM 589. One of their best tunes is ruined by an unappealing angularity which recalls Bob Carolee's shaggy puppet instead of the Rod Stewart-style sentiments intended. As a live favourite absent from the *Waking Hours* album, it seems destined for the chart.

VAGABOND JOY: End Of Creation, SBK Records SBK 12. On the same musical territory as the Del-Bos, Canadian Peter Stewart busked his way through the London underground network before forming this six-piece a year ago. Their robust, strummed and angst-tinged debut single holds promise of chart success, but it is not yet fully developed.

DANIELLE DAX: Tomorrow Never Knows, Sir W9529. A Monsoon-style percussive backing leads into a lounching psychedelic new working of this little-known Beatles song. Produced by Stephen Street, it is Dix's Dix record, and although alternately pleasant and weird it fails to convince that her career can progress to major proportions.

SOMETHING HAPPENS: Parachute, Virgin VS 1298. These Dublin exports expect to kick some as well for their forthcoming 33-date UK tour, so perhaps some extra UK success will rub off. "It's a beautiful day for jumping" is the irresistible lyric which recurs within a roopty, uplifting melody in the style of the Smithereens. Refreshing, but this is not a singles band.

LUSH: Sweetness And Light, 4AD BAD 0013. Miki Berenyi's sugary vocal and a sumptuous melody are buried deep beneath wraparound chiming noises in this strongly Gothic-influenced single. Sweetness lives up to its title but is possibly too ethereal and derivative to break beyond its undoubted indie chart success.

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

1	5	KINK! STAND IT UP Sire	MCA RCM4 29552 (P)
2	NEW	CANTY APRO The Happy Madmen	Factory FAC 3077 (MCA 2952) (P)
3	2	WORLD IN MY EYES Depeche Mode	Mute 124/BMG 123 (87)
4	3	GROOVY TRAIN The Soul Brothers	Profile PRO 1202 (P)
5	NEW	MOTHER UNIVERSE The Soul Brothers	MCA RCM4 3002 (87)
6	7	TOTAL CONFUSION The Soul Brothers	Tom Tom-Tom-Tom TTTT 831 (PAC)
7	5	WHAT TIME IS LOVE? The Soul Brothers	MCA RCM4 3002 (87)
8	12	BARFOOT IN THE HEAD New Caledonia	KLF Communications KLF 0840 (87)
9	6	MAKE IT MINE The Soul Brothers	Big Life BIL 1902 (87)
10	4	THEN The Soul Brothers	One Little Indian 440 173 (1) (87)
11	10	THE EXORCIST The Soul Brothers	Division Two ST 242 (87)
12	NEW	OLE OLE OLE L.A. Heat	Kid's ROCK 1 (87)
13	2	KISS AND MAKE UP L.A. Heat	PHI PHIL 1714 (P)
14	NEW	ANYTIME ANYPLACE, ANYWHERE Carpenter Technology Co.	Heavenly HNM 4132 (87)
15	8	FOOL'S GOLD/WHAT THE WORLD... The Soul Brothers	Knigh Tracks RTT 243 (87)
16	4	FALL (EP) The Soul Brothers	Sheena OB 12 (P)
17	13	WILDLIFE (EP) L.A. Heat	Concord CMO 8232 (P)
18	11	WHERE ARE YOU BABY? The Soul Brothers	H & K - PRO 1841 (84)
19	14	THERE'S NOTHING LIKE THIS Carpenter Technology Co.	Hyphen King HKT 4132 (87)
20	2	TEKNOLOGI The Soul Brothers	Kanga Dance KDS 7 (1) (87)
21	23	SPACE The Soul Brothers	Resist/Reel 004 (87)
22	NEW	THE BALLAD OF JOHN & YOKO Tanghetto Family	Debut/Sheena H DEB 12 (1) (87)
23	17	FISHES EYES New York Area Debutants	Paperhouse/PH PAPER 003 (87)
24	NEW	MAGIC BOOMERANG The Soul Brothers	Play It Again Sam PIA 5167 (1) (87)
25	19	STEP ON The Soul Brothers	Imaginary/MARAGE 0225 (87)
26	15	NOTHING TO LOSE The Soul Brothers	Factory FAC 272 (1) - AC 123 (87)
27	20	IT'S A MOMENT IN TIME The Soul Brothers	Hyphen King/MCA 5ERT 0107 (87)
28	NEW	YOUVE GOT THAT LOVIN'... The Soul Brothers	Tom Tom TTT 171 (1) - RT 236 (87)
29	21	OVERLOADED (EP) The Soul Brothers	OHM Gals COS 8430 (P)
30	24	SOUL THUNDER The Soul Brothers	Network/Real Gone NWRK 15 (1) (87)
31	4	MADCHESTER RAVE ON E.P. The Soul Brothers	Resist/Reel 004 (87)
32	NEW	BRAIN STORM The Soul Brothers	Factory FAC 247 (1) - AC 242 (87)
33	25	RHYTHM OF THE RAIN The Soul Brothers	Fast Forward-2 (1) (87)
34	10	COME TOGETHER The Soul Brothers	PHI PHIL 1714 (P)
35	17	AWESOME DOODI The Soul Brothers	Creation CRO 200 (87)
36	20	SHALL WE TAKE A TRIP/MOODY... The Soul Brothers	PHI PHIL 1714 (P)
37	22	LA SERENISSIMA The Soul Brothers	PHI PHIL 1714 (P)
38	35	RAGGA TRIP/HOOLIGAN 69 The Soul Brothers	Raw Base 12/BRAS 084 (PAC)
39	28	IT'S AN ANTHEM The Soul Brothers	Sheep Up Dance SUAD 54 (PAC)
40	35	ONE LOVE The Soul Brothers	Resist/Reel 004 (87)

TOP 20 ALBUMS

1	NEW	SOME FRIENDLY The Charlatans	Sheena TON 211 (87)
2	1	THAT LOVING FEELING VOL III Various	DNA DNTV 1 (1) (87)
3	5	BOOMANIA The Soul Brothers	Rhythm King HMK 1481 (1) (87)
4	4	HEAVEN OR LAS VEGAS The Soul Brothers	4AD CAD 961 (87)
5	16	LOVEGOD The Soul Brothers	Raw TV/BVL LIVE SCURP 1 (87)
6	6	WOLATOR Depeche Mode	Mute TUMM 64 (87)
7	5	THE STONE ROSES The Soul Brothers	Sheena CRO 200 (87)
8	9	BOSSANOVA The Soul Brothers	4AD CAD 1008 (87)
9	4	WAREHOUSE RAVES 4 The Soul Brothers	Depeche Mute 75 (87)
10	15	THERE'S NOTHING LIKE THIS Various	Kanga Dance KDS 7 (1) (87)
11	13	THAT LOVING FEELING VOL II Various	DNA DNTV 1 (1) (87)
12	21	BETWEEN THE LINES The Soul Brothers	PHI PHIL 1714 (P)
13	11	SPACE BANDITS The Soul Brothers	OHM GALS 12 (1) (87)
14	25	LIFE The Soul Brothers	One Little Indian 440 173 (1) (87)
15	2	THIS IS OUR MUSIC The Soul Brothers	Knigh Tracks RTT 243 (87)
16	17	THE LAST TEMPTATION OF KEID The Soul Brothers	Factory FAC 272 (1) (87)
17	23	PASSION AND WARFARE The Soul Brothers	Abnortia/Tanghetto VTB 84 (87)
18	21	WILD! The Soul Brothers	Fast Forward-2 (1) (87)
19	18	OOH CRUIKY IT'S... The Soul Brothers	Knigh Tracks RTT 243 (87)

Compiled by Music Week from Gallup Data

Rap in a Hard place

by Paula McGinley

THEY DESCRIBE themselves as two middle aged, middle class, white boys who handle the careers of a predominantly young, black roster. Tim Spencer and Rick Davey set up management company, Hard Records, two years ago without a specific brief to pitch at dance, but as it was one of the few markets still pumping out a mass of product, it made sense.

Hard Records looks after a number of artists and projects in a variety of ways — from handshakes to closely-negotiated, three-year management deals and production agreements.

The company's principal acts are hard core hip-hop band, Black Radical Mark II plus singer/songwriters Maurice Bird and Gary Poole and writer/producer, Alan Cross.

Others on its books are AVS, two Bristol producers, Dave Libby and Kerrie Cox, who have a number of artists signed to them on a production basis.

Hard Records manages both their studio business and their acts which include singer, Lizz E and rapper, 3 PM. Spencer and Davey are also poised to unleash Judith Jacob — TV viewers will remember her as Carmelle in EastEnders — on the record buying public. She has teamed up with saxophonist, Jean Toussaint, and they are currently working on an in-house jazz/dance project which will be licensed through a major.

Spencer and Davey freely admit that they have made mistakes in the past by taking on prima donnas whose tantrums and outsize egos have given them trouble. And they have had their share of legal problems; Hard Records is currently enforcing a County Court judgement for non-payment of fees against previous client, Silver Bullet. But as the company matures they have become more selective in their approach to signing and stopped throwing money of acts in the vain hope of making something out of them.

Their diverse backgrounds — Spencer, a qualified solicitor who worked as Polydor's in house business affairs manager before setting



WHYCLIFFE TAKES the gospel road

up Hard Records and Davey a musician/producer/composer who managed a 16-track recording studio — have amassed a useful network of contacts and an insight into all aspects of the music making process.

They are currently running the business from the back bedroom of Spencer's north London home where they avoid red-tape pitfalls.

This philosophy carries through to their management style: a close working relationship with their clients based on realistic aims. They are prepared to guide artists in the studio or sit back and let the creative work proceed without them, depending on demand. And their close links with the local community means they are a natural choice for young street rappers looking for guidance.

Spencer says: "We spend a lot of time doing other people's jobs but that's what management is all about: being objective to see the way the system is running and subjective enough to fight your artist's corner 100 per cent."

Meanwhile Maurice Bird has a single out on Anagram in January. Alan Cross is negotiating a publishing deal with Warner Chappell and Black Radical Mark II are working on their debut album for Mango. And Hard Records expects Gary Poole, Lizz E and 3 PM to follow with major album deals next year.

By that time they will have moved into local office space, although they hope to retain the close knit principle on which their business is based.

"I'm not building the business to become a departmentalised bureaucracy," says Spencer. "I don't want big in terms of volume, we want a small but highly professional roster. We need profit and we're not in that position yet but we have the models of it."

Personal touch

by Andy Beavers

WHYCLIFFE'S DEBUT single — Love Speak Up, released this week on Submission/MCA — exudes colossal amounts of confidence. At a time when most soul singers rely on thumping dance beats, fall back on covers of other people's songs and depend on the helping hand of big name producers and remixers, Whycliffe simply sings his own song to the self-produced accompaniment of a piano. It is a courageous opening gambit that looks like paying off.

The Nottingham-based 21-year-old grew up surrounded by gospel music. "My dad was the band leader at church," he explains. "Gospel is a part of me that I'll never get rid of."

Almost all of his music has spiritual undercurrents and occasionally the gospel influence rises closer to the surface, as on the brooding Which Road.

He started creating his own music five years ago. "I wrote my first song after my younger brother died in a road accident," he recalls. "My music is still a therapy. I lean on it, it is like a release."

Whycliffe is currently touring with a group of local musicians. "It is important for me to have the security of being surrounded by friends and family on stage," he says.

Soul singers who dare to be different are treading a difficult path. They can be hugely successful or fall flat on their face, as CBS has discovered with Terence Trent D'Arby's last album. Whycliffe shows every sign of carrying it off.

Currentisation

C O S L U M N

PICK OF THE WEEK

THE EMOTIONS Flowers (Wizdom 12" Mix) (CBS 653640) E The sweetly squeaky girls' **Earth Wind & Fire** produced 1976 classic removed here by **Gaz Anderson & Tony Thorpe** — an inevitable (though effective) gently jiggling funky drummer beat.

Other current or imminent UK released singles (excluding those whose future release dates are definitely known) include **BLACK BOX Fantasy** (de/Construction Records PT 43896), their album's **Earth Wind & Fire** revival removed and powerfully wailed through a rich arrangement. **LIFE ON EARTH** Can't Give You Up (RePublic Records, LCT03), via Rough Trade, and **Kiss 100 FM** plugged pleasant cocky ticking jazz-junk/house revamp of **Mystic Merlin** 1980 number 20 pop crossover. **KYLE MINOGUE** Step Back In Time (PWL Records PWLT 64), a Seventies disco clichés woven particularly melodic breezy conterer with a **Dee-Lite** inspired video, her (and **SAW**'s) best shot in a while (who said they need one!); **CATY DENNIS** Just Another Dream (Polydor/CATHX 2), the **D Moe** singer's **Dancin'** **Danny D** produced plaintive pop roller from exactly a year ago resuited in **Sheep Pettibone's** brightly lumbering remix; **DJUM DJUM** Difference (Outer Rhythm FOOT 8), via Rough Trade, a passively rattling afrocentric tingo-shi rave that could prove useful; **MR MONDAY** Future (Elevation Inc.) I ON ONE, via 071-221 3281), a happily sleeping and angling rave instrumental. THE **RAGGA TWINS** Splithead (Shut Up And Dance Records SUAD 7), a frantically storming ragga/bleep hip house fusion, following up the similar successfully **Kiss 100 FM** plugged **Hooklins** 69; **JOHNNY GILL** My, My, My (Motown Z1 44356), currently here with **Janet Jackson**, the ex-New Edition star's thrashily soulful **Teddy Pendergrass** type romantic swayer sounds so good it could now be **RUBY TURNER**'s **A Cryin' Shame** (Live Jive J1 260), her recent US black hit removed for

UK in lovely stinky jiggling style; **SONJA GARDNER** here (Pump House Productions/Virgin VST 1307); **Frankie Knuckles** removed superb stinky jiggling sultry soul jigger; **MASSIVE** featuring **Jackie Rowe** Kingdom Of Love (Debut DEBTX 310), via Pinnacol; a sweetly soaring bounding light swingbeat jiggler much better in its exquisitely delicate percussive 8-side mix; **REY DE COPAS** Frontera Del Trueno (Kic66/Vinyl Kick 0011), a flamenco started breezily bounding Balearic piano jangler from Spain subtly removed by **The Grid**, on a label not to be confused with the better established Kic66/GTI Records. **L.A. MOOD** Ole Ole Ole (PWL Records PWLT 66), a piano jangled poly Euro bouncer from Holland with singalong title repetition for catchy pop appeal; **DEFINITION OF SOUND** Now is Tomorrow (Circa Records CRT 54), a smooth bass boomed hip house conterer with ragga rapping gyms and wailing girl, suddenly erupting into sizzling phasing like **Edgar Winter's** Frankenstein, while the **It's Them** Gloria Gaur backed jaunty rock/pop Mair Jean's Cafe has pop hit potential in its own right if some radio DJ picks up on it. **UNIQUE 3** (featuring **KARIN**) Rhythm Takes Control (10 Records TENX 327), a distractively different weirdly wailing vague bleeper from Bradford; **THE BROTHERS GRIMM** Deja Vu (Production House PNT 017), via 081-948 8870), a lightly contering collage organ peep bleeper meeting current demand; **TOMY TONY** **TONI** Feels Good (Polydor/Wing Records WINCX 9); **Ben Liebman** remixed funky/drunk driven breezy leaper with enthusiastic soul ensemble interplay; **RESUS JONES** Right Here Right Now (Food 12J15, via EM), a hoarsely husky surging indie rock jigger with funky drums (and not so funky yowling guitar).

Just for the record, **ALTERN 8** Overload (Network NWK10, via Pinnacol Records), mentioned in last week's book, if it received a copy, is a techno/bleep eight tracker from **Stuffed** — "Techno City UK" — not Manchester (as I'd heard — DJ say), sorry!

HOME RECORDS (UK) - DISTRIBUTED BY PINNACLE

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The future holds fresh challenges, and headaches, for cassette duplicators. Short-notice demand, the new Dolby system and tapeless mastering are just three reasons for them to reach for the aspirin. By Mark Jenkins

Spending for success

SOME MAY say Mayking is crazy. It has just spent £250,000 on its cassette operation—expanding its capacity to some 10m units a year—at a time when there is already over-capacity within the business. Mayking's daily output will reach 40,000-50,000 units a day when six additional duplication slaves, three Tapematic winders and a Heino Iseemann Boxer are installed.

Duplicators say they are now competing on price, service and efficiency, so new equipment is generally bought to improve performance in one or more of these areas.

Dave Morris, Mayking sales manager, says his customers are becoming more demanding. "With the all-round improvements in technology, the product has reached a good overall standard throughout the industry" he says, "so you have to offer a total service these days."

Many of the cassette duplicating industry's problems are, ironically, generated because cassettes are becoming more popular, not less. The cassette single, for instance, is still doing increasing amounts of business, although it certainly hasn't taken off in the UK as it has in the US.

But record companies have not

come to a consensus on packaging with some using cardboard slip cases, some using normal cassette crystal cases and some using both, seemingly at random. This makes life difficult for the duplicators when setting up their production lines; and other alternatives, such as side-by-side or butterfly cases, can also mean expensive, slow hand packing work.

Cassette albums and singles are not the only outlet for the audio cassette. Spoken word, and spoken or music promotional tapes account for an even larger proportion of duplicators' time.

"The promo market is a little dull on music but increasing its use of spoken word tapes all the time," says Morris. "For instance, Mayking have just landed a million-unit order from a German publishing company for a cassette to be stuck as a free gift on the cover of a new magazine."

Another big independent duplicator in the UK is TDC, — The Tape Duplicating Company which has been in the business over 25 years and has a current capacity of around 500,000 cassettes a week.

TDC claims it was Europe's first commercial tape duplicator, introducing the eight-track cartridge to the UK and pioneering cassettes, with 4m produced as early as 1974. More recently links with

Orloke Records have allowed the company to provide an integrated vinyl and cassette service.

In Telford, however, Ablex is looking even beyond that — to the duplication of tapes with no analogue tape master. It has been using the UK's first SAM system, which holds the master in digital memory and so does not suffer from worn master tapes, speed variations or other common problems.

"We've asked customers whether they'd be interested in the system and re-organised our pricing structure to account for the equipment costing ground twice as much as a normal loop bin system," says Ablex's Don Pritchard. "But if we have an order for 30,000 cassettes from EMI, that may involve 3,000 pancakes of tape and 10 loop bin masters, so having the master on digital gives great time and efficiency savings as well as improved quality."

Clients for Ablex's SAM system include A&M, Chandos, Collegium and Nimbus. The quality conscious classical labels are now apparently satisfied with 64:1 speed copying, using SAM, whereas they often asked for 32:1 copying on conventional equipment, which inevitably slowed down the production

TO PAGE 30 ►



EXERCISING TO a Sony Walkman. Its launch in 1980 is credited with the boom in cassette sales

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► FROM PAGE 29

line. In this way, new technology is improving efficiency as well as quality.

Frosier Peacock Associates, launched in 1969, imported some of the UK's first cassette duplication equipment.

Ian Peacock, of FPA, says his company expanded capacity by 50 per cent last year. Capacity for C44 tapes is now around 30,000 per day, using the usual combination of Gauss, Lyrec and Tapematic equipment.

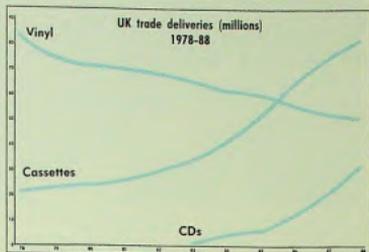
"At present we're doing a lot of spoken word stuff and it's increasing all the time. Our client base has led us to doing a lot more cassette singles now. Four years ago, the typical duplication job would be a grey C44 cassette in a black and crystal box.

"But setting up a production line now to cope with cassette singles, which are much shorter, and spoken word tapes, which can be much longer, could be very difficult."

One of the major problems facing the cassette duplicators is that cassette albums may have a shelf life of nine months or more, while cassette singles may only last two to three weeks.

Phenomena such as the Christmas hit single have yet to be faced by cassette duplicators — would they be able to cope with being asked to produce 10,000 copies at a day's notice?

Peacock says: "The cassette single has now reached a volume where that sort of problem would be possible. Record companies like



Source: BPI Surveys

to start small on duplicating quantities, even if they feel they may have an absolute blinder on their hands, because they don't want to be left with a lot of sale or return stock."

As for the future Steve Bullock, of Ablex, is excited about the prospects offered by Dolby S, the forthcoming domestic version of Dolby's SR Spectral Recording noise reduction system. Dolby lent a system to Ablex for assessment several months ago and the company has now taken delivery of its own system.

"Dolby S takes the cassette for the first time to the point where it's almost impossible to tell in A/B tests whether you're listening to a cassette or a CD. In conjunction with the SAM system it would allow us to turn out some very high quality

copies.

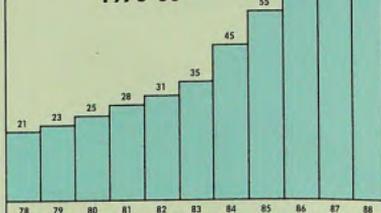
"The Japanese hardware manufacturers want to make it available by 1991 on top-of-the-line cassette decks."

It will be fascinating to see whether Dolby S makes a difference in a battle which is now mainly between cassettes and CD, rather than cassette and vinyl.

Whatever happens, the duplicators are faced with having to put increasing investment in new equipment and extra competition. Around 60 companies now operate in the UK.

Coping with the short-notice demands of the cassette single, with the arrival of Dolby S, with topless mastering and possibly with DAT duplication is likely to give them some substantial challenges — and headaches.

UK trade deliveries (millions) 1978-88



Source: BPI Surveys. Figures include those for eight-track, which became negligible by 1979

A potted history

- 1964 Compact cassette invented by Philips
- 1968 UK launch of compact cassette
- 1969 Introduction of Dolby B noise reduction
- 1970 Launch of cassette as an in-car system
- 1970-80 Development of portable audio product
- 1980 Launch of Sony Walkman helps boost sales
- 1983 CD launch fails to affect cassette sales
- 1985 UK cassette sales equal those of vinyl
- 1989 Launch of SAM digital duplication system
- 1990 Introduction of Dolby S duplicating

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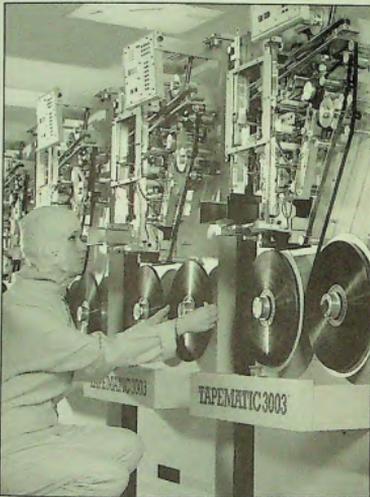
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Two decades of growth

It's 20 years since open reel tape began to give way in the domestic market to the Philips-designed compact cassette. Mark Jenkins traces two decades of growth



TAPE WINDERS at Fraser Peacock Associates, which expanded cassette duplication capacity by 50 per cent last year

PHILIPS FIRST mooted the cassette in 1962 as a substitute for open-reel tape, but avoided patenting the design, preferring instead to give away licences for both hardware and software production so that a world format could be established.

Companies responded worldwide, with a UK launch four years later.

However, it was not until the launch of the Philips N602 car cassette player in 1970 that the compact cassette format started to wipe the eight-track cartridge off the face of the market.

By 1970 there were 3,000 titles available on cassette and Japanese hardware manufacturers such as Sony, Sony and Hitachi began to make their presence felt. The new design was small, convenient to package, display in the shops and use at home, and easy to produce. Ironically, though, it did not

offer better sound quality — a factor which, some would argue, contributed to problems connected with home taping which persist to this day.

By 1970, in fact, today's battle between cassette and vinyl had begun — although with the virtual disappearance of vinyl in Japan and much of the US, the probable outcome must be a lot clearer now.

In 1970, Philips was the main cassette manufacturer pursued by EMI, Decca, Precision and CGS, with Ampex importing from Belgium and RCA still pondering the possibilities of duplicating cassettes at its US record pressing plants.

Cassette manufacturers were confidently predicting their sales would catch up with those of vinyl by 1980 — a situation which only became fact some five years later. However, not even the most optimistic cassette manufacturer could have predicted that cassette sales

would be heading for twice those of vinyl after another five years.

One major factor which speeded the acceptance of cassette was the introduction of Dolby and other forms of noise reduction, which were commonplace by 1969. (Dolby B was launched in 1969). Several companies had tried to address the problems of hiss and low dynamic range, caused by the fact that cassette tape was thin and slow moving relative to the earlier open-reel designs. Systems such as Toshiba's ADRES, Telefonken's Hi-Com, JVC's ANRS and other systems from Dolby Laboratories, such as Dolby C, never really dented the dominance of Dolby B, largely because the latter was relatively subtle. While suffering considerably less from annoying hiss, a tape coded with Dolby B was still listenable on a machine not fitted with the system — which could not be said of many other noise reduction methods.

In 1970, hardware sales were increasing at 200 per cent a year and already matched the total of all open reel recorders ever sold — for which pre-recorded material was, in any case, rare. Because cassette was considered an in-car medium, sales through petrol stations were a relatively rapid introduction — paving the way for many other alternative music outlets, such as supermarkets.

However, cassette sales never really started to rival those of vinyl until significant developments some 10 years later. Sony spokesman Paul Campbell has firm views about the rise of the cassette during this time. "The early Eighties were by far the most exciting period," he says. "Cassettes were not really catching up with vinyl sales because the quality wasn't always good. But the launch of the Sony Walkman provided a huge stimulus to cassette sales and, around the same time, the tape manufacturing companies started to realise that quality was important."

Although Sony, EMI, Maxell and many others were involved in producing cassettes under licence from Philips by this time, Campbell admits that it was probably BASF which first started to emphasise the cassette as a quality recording medium. "Around 1981 BASF started to push chrome tape and it finally became possible to promote the cassette version of an album as a hi-fi product. The cassette was finally not limited to use in cars and some companies introduced cassette-only releases. The public started to feel that they needn't tape the vinyl version at home to get good quality — and if the industry had put decent quality cassettes out from the beginning, home taping as we know it today may not have existed."

The boost provided by the launch of the Sony Walkman and its myriad clones helped send cassette sales soaring. In the past ten years, Sony alone has sold 1m Walkman units in the UK, out of a total market of around 12m. Sony's sales in the first year were around 20,000, in the second year around 50,000 and they now number over 1m a year.

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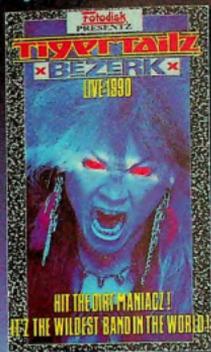
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CHANNEL 5

Wheeling out the big guns

We've got Christmas taped, boast most of the big companies this autumn. But how are they to persuade Santa that what everyone wants this year is a video cassette? Peter Dean talks to the market makers to find out.

THE MASS marketing of sell-through feature films on video this autumn differs from last. The number of titles released has been reduced by half, marketing spends upped and the targeting of consumers has grown more sophisticated.

Of the 40 million cassettes which will be sold this year, feature films take the largest chunk at 25 per cent, and are predominantly the domain of the Hollywood majors as opposed to indies like MCEG/Virgin. Virgin is typical of an independent video company which has a broader sell through product mix than the majors and, although it is promoting five feature films in the run-up to Christmas, it is allocating the bulk of its marketing spend to other areas of its catalogue — £300,000 spent in promoting the Comedy Club series for example — which don't have the benefit of the previous public exposure that features have.

The majors are wheeling out the heavy guns, however. CBS/Fox is spending £750,000 on its five "We're got Christmas taped" commercials on the basis that the bulk of its business is achieved at Christmas. "Fifty-three per cent of what we sell will come in the last three months of the year and three out of every five tapes sold will be gift purchases," says sell through marketing manager Simon Hewlett. "We're building on the message of last year that videos make a terrific gift."

While each company has a different view of the validity or cost-effectiveness of using TV advertising, they all agree that, with self-space at a premium and the consumer being more choosy, flooding the market with titles is nonsensical.

Frank Brunger, RCA/Columbia's retail division director, believes the weeding out should happen at the distributors' end. "It's nonsense to put out every title — you can't expect every film which people are prepared to rent for £1.50 to be bought at £9.99," he says. RCA/Columbia, like the other majors, is spending six figure sums to promote featured titles in the final quarter.

The company's special campaign is centred around a limited edition of the two Ghostbusters films on one cassette, which Brunger describes as "pure record industry thinking converted to video." A December 31 cut-off date for the 150,000 copies retailing at £14.99 will be part of a "hurry while stocks last" message in a direct advertising spend of £150-200,000. A £3 discount voucher off Ghostbusters toys will be included with each pack. The advertising campaign is aimed to hit mothers of eight to 15 year-olds first before going for the all-important "kidfluence".

Industry research shows that women do not tend to buy cassettes except as gifts (keep-fit tapes excluded) so the audience profile of most of the Christmas campaigns is geared to a broad audience or else the standard rental market profile of 15-35 year-old



VIDEO IS still saddled with its 'nosty' tag — but you can't get much nicer than *Lady And The Tramp*, one of the major features released in time for Christmas

men. Buena Vista, whose Touchstone retail division is operating for its first Christmas, has a more complex audience targeting procedure for its three main feature films — *Lady And The Tramp*, *Roger Rabbit* and the three Touchstone leads *Good Morning Vietnam*, *Cocktail* and *Three Men And A Cradle*.

Being a kids title *Lady And The Tramp* has to appeal to parents and children for the two-tiered marketing campaign to work. Housewives with kids aged two to 12 will be targeted first through magazines such as *Mother, Mother And Baby*, *Chat* and *TV Times* while parent-driven purchases will be supplemented by "pester power" generated by the multi-media campaign for the title and a special co-operative deal with McDonalds.

"We're not just stressing limited availability of the film (to be withdrawn at the end of February) but also the whole benefit of the in-home experience with Walt Disney product", says marketing manager Sandra Arkle.

The marketing of *Roger Rabbit* will be broader-based, taking in families and teenagers, while the Touchstone films [two of which are 15-rated] will be aimed at the 15-35 aged audience, taking in possible cross-promotions on its soundtracks along the way. "All we've got to say with Roger is: 'My goodness you can own this for £9.99,'" says Arkle. She contends that there can be no hard and fast rules on whether to advertise on TV or not. "TV is a communication medium, you can't say one type of media beats another, it's all down to who you want to talk to."

TV is an option, especially when costs are shared co-operatively with the likes of HMV, Our Price, WH Smith, and Virgin, but the obvi-

ous deterrent to that route is a lack of creative control. Picking up the tab of a TV campaign solo can be counter-productive.

Colin Lomax, VIC's sales and marketing director, defends his £100,000 press-only campaign for the low price Cinema Club label saying: "So long as the tapes are racked properly I don't think you need TV ads. Our margins are tighter than at full price and a £250,000 spend would cut out all profits."

Glyn O'Connell, CIC's sell-

through manager, says TV is hit and miss. "When I oversee a press campaign I get media buyers to get the right spot in the right paper at the right time. You've got to get it to the right audience but in the right frame of mind — TV can be informative but not persuasive — it doesn't necessarily turn a latent desire to own a film into a purchase decision."

With newspaper advertising, most of the companies are opting

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(We're building on the message of last year that videos make a terrific gift) — Simon Hewlett, CBS/Fox



GHOSTBUSTERS. TWO on one from RCA/Columbia but on a limited edition

► FROM PAGE 33

for coverage rather than frequency and are pushing new releases alongside slightly older catalogue items. CIC is spending £100,000 on a press campaign (as it has done every month this year) to promote its two Christmas leads — Twins and Scrooge — on the basis that 80 per cent of business comes from 20 per cent of titles, but a core of 55 titles will receive a re-promotion, many through its low price Hollywood Gold label.

Warner puts a £450,000 price tag on its Christmas marketing of Batman and Lethal Weapon 2 supplement by titles like Arthur 2, Bloodsport, Dangerous Liaisons, Bird and Last Tango In Paris. The campaign is a multi-media affair with co-operative and straight TV ads. A smaller title selection, with tailored marketing campaigns, will also see a number of well-honed campaigns this Christmas, as a direct result of the company concentrating on one of its hottest prospects. "Cherry-picking helps the retailers but also makes the advertising spend all the more cost-effective," says Trevor Southam, retail marketing manager. Warner's Bird, for example, will be advertised on Jazz FM, and in Wire and Jazz Journal.

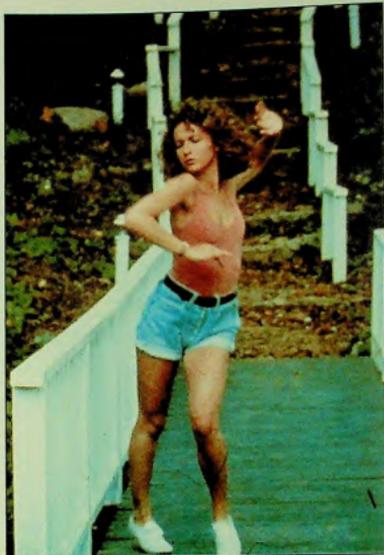
CBS/Fox's release of the Rodgers and Hammerstein Collection has also benefited from specific audience targeting with media-matching to fit. PR is playing a major role with this release which coincides with the 25th anniversary of the Sound Of Music. The actors

who played the Von Trapp children, for example, are being flown over for a massive publicity tour. "If newspapers and magazines follow through with what they've promised us then, with one double-page feature, we'll be getting space which would cost us £100,000," says Hewlett.

The day when customers will be able to buy blockbusters first on sell-through is receding thanks to failed experiments both here and in the US. Foreign language films (Cinema Paradiso), children's features (Lady And The Tramp) and music features (Bird) are all going this route, but partly because the rental market is unwilling to stock these titles in sufficient quantities.

Glyn O'Connell speaks for most when he says: "The economy is not particularly clever right now and we believe there are two distinct marketplaces, with two separate customer groups, and there's an advantage to both if you keep them that way."

The betting has already opened on which tape will be the first to hit the million sales mark — ET is surprisingly out of the running with just 300,000 copies sold while Dirty Dancing is just hitting the tape. But Lady And The Tramp, which aims to sell over a million by February, could be the second title to achieve a million sales sale. Whether it does or not will be a test of the effectiveness of its Christmas marketing campaign and whether the customer buys the video industry's message that for a tinner there's a Christmas present for everybody.



DIRTY DANCING — about to become a million seller. But Lady And The Tramp could follow it into this exclusive club

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- 4 NEW KIDS ON THE BLOCK: Hangin' Tough Live **CMV**
- 5 PHIL COLLINS: The Singles Collection **Virgin**
- 6 TINA TURNER: Foreign Affair **PMI**
- 7 LUCIANO PAVAROTTI: Music Pavarotti Club Video Coll
- 8 DEACON BLUE: The Big Picture — Live **CMV**
- 9 FAITH NO MORE: Live At Brixton **PMV/Chan 5**
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• Source: Gallup, based on sales during July, August and September 1990

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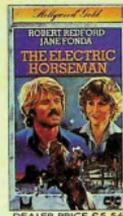
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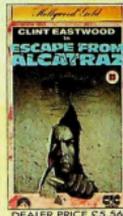
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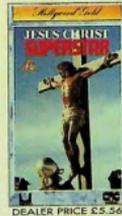
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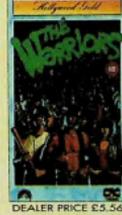
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Industry earmarks £10m to tell public:

'e're good eggs'

THE VIDEO rental industry is set to spend an eight-figure sum on its largest ever generic campaign to counteract the effects of satellite, the recession and its own tarnished image. Although the campaign is at blueprint stage, industry body the British Videogram Association has agreed in principle a plan formulated by RCA/Columbia managing director Geert Zwaard and formed a committee to put it into action.

Like most entertainment industries, video is subject to many variables including seasonal change. But this summer saw the writing on the wall — either broaden the audience base or prepare for unhappy days.

"We can all see the problem areas in the market," says Zwaard. "There's a declining number of heavy renters and many who don't rent at all. In the first six months of the year business was down seven per cent, in July it was down 20 per cent and in August it was down 18 per cent. There's increasing competition from satellite and terrestrial TV, which is basically selling the same product, but we have advantages and we should stress the difference — video is flexible, it's local, it's cheap and immediately available."

A research document commissioned in the summer showed all too clearly the need for this billion pound industry to start hard-selling these advantages — only 25 per cent of the population knew you could see feature films on video before satellite and only 25 per cent of VCR owners regularly rented video cassettes.

Satellite is having a greater impact on the industry than at first imagined. It's not only that by year-end two million homes will be receiving a satellite service but the people signing up are the same ones who rent videos.

Sky Movies chief, Stewart Till, a one-time managing director of CBS/Fox Video and chairman of the BVA, says: "The two million figure represents nine per cent of the population and of that figure there's an increasing percentage of video renters. They're the same people — C1, C2 and Ds — ie, upper working class and heavy TV viewers. That nine per cent could be seen as the top end of video dealers' profit — the difference between happy days and unhappy days. Satellite is one of the factors affecting video, but if it's bad now it's going to get worse."

To complicate matters further the oncoming recession is being blamed for the reduction in cassettes hired. The cassette rental figure for the week beginning September 3 was 3.79 million, compared to 5.1 million in the same week last year, for example.

The greatest threat is the economic situation," says Zwaard. "Satellite will be the main competitor but the problem now is one affecting all retailers — the general economic climate. £1.50-£2.00



JEAN DE Florette: TV advertising boosts demand

for a night's rental is not an enormous amount but it does have an effect, for example, when a renter who's used to spending £8 a week on video starts spending £6."

There are two sides to this argument, as Castle Video's managing director Nick Hill explains. "One is that a recession is good for video rentals because its price is low and it has always thrived in areas of high unemployment. But then there's the argument that with a strain on expendable cash — fuel, mortgages, etc. — things go by the board in impulse-based entertainment."

Another cause for concern is the industry's image, which has had a hard time improving itself in the public eye — connotations of 'nasty' and 'backstreet' still linger even though giant strides have been made in the censoring of video's content, packaging and advertising and in the rise of good independent stores and high street chains.

"The irony is that stores are improving but the people who know that are the ones who are going now. The ones who went say 'Yes, I went into a video store five years ago but it wasn't good, they didn't have the film I wanted,'" says Till. "In '85 we all said we've got to improve the video store five years ago but it wasn't good, they're now paying the price through lapsed renters."

Despite the video clean-up the industry still comes in for more than its fair share of criticism. Every time, it seems, that a maniac runs amok with a gun, video is linked to the crime. Video's media coverage has also been blighted in recent months by Press accounts (most na-

tably in *Today*) of children renting 18-rated videos. This new threat could be seen as an amalgam of unfavourable media attention and satellite, says BVA director general Norman Abbott.

"In every case we've examined so far we've found the conduct of the journalists was unethical if not downright illegal. So far, all these cases have been where identity documents were used that were

not issued to these people. News International papers have a strong reason to attack video because of that, group's interest in Sky — they're also concerned about the Broadcast Bill and they've got strong motives, therefore, for more unfavourable coverage to be deflected on to competing media."

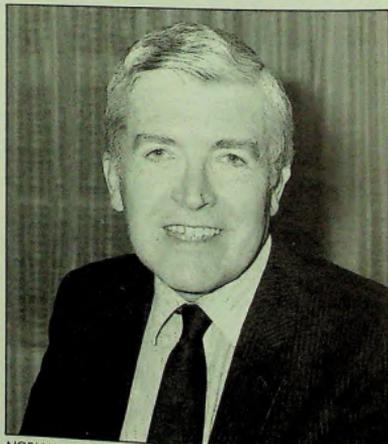
Two other factors affecting

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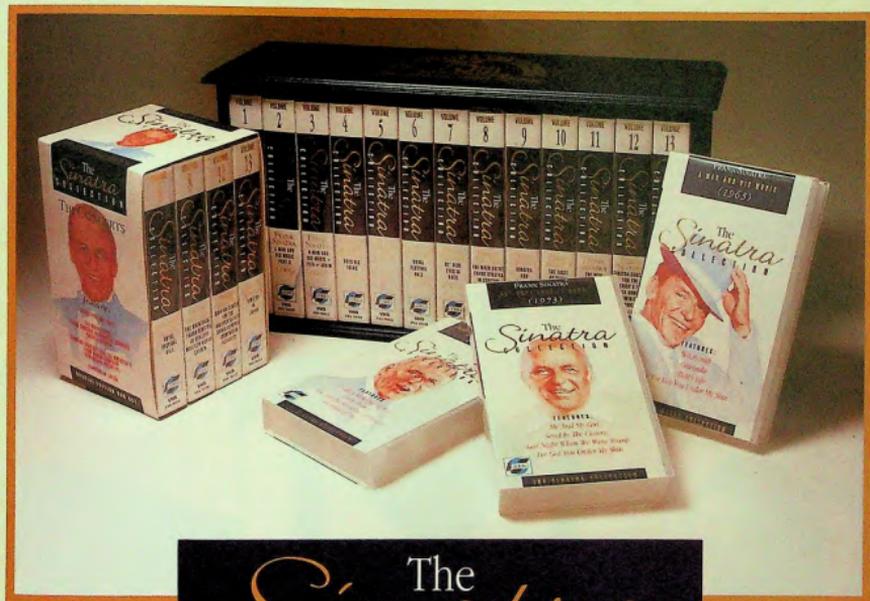
Everybody remembers the little lion that proved your morning egg was fresh. Now the video rental industry plans to embark on the same sort of generic campaign. Peter Dean finds out why it plans to spend £10m and what it hopes to achieve



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► FROM PAGE 36

video's malaise could be the poll tax and sell-through, but video has to take some of the blame for a downmarket spiral, which is going to take some undoing. Video has always appealed to — and constantly been marketed to — a blue collar clientele. Thrillers, horror and comedy are the most lucrative video genres with drama, period pieces and foreign language films faring badly.

If a film doesn't sell itself hard enough then all manner of marketing tricks are employed to get the film into the shops and off the shelves. When Mosquito Coast was released on video, the cinema poster of Harrison Ford as a bespectacled zany professor was substituted by a video sleeve which had him looking more like Indiana Jones — without glasses — and masses of action pointed into the background.

Film titles can also be changed. The recent thinking-person's drama *The Good Mother* changed its name to the more commercial *The Price Of Passion* for video release. The recent James Woods thriller changed from *True Believer* to *Fighting Justice*. The problem with this style of marketing is that it preaches to the converted — and those same masses are beginning to be wooed by satellite. The argument now is that video must stop going downmarket and talk to a new audience.

"When the generic campaign gets off the ground it should take into account the fact that we have



STEWART TILL: Sky Movies chief

to add a different audience to the one that we've been talking to. Perhaps we've concentrated too much on what's been our most fertile ground, rather than looking more widely," says Abbot.

The conundrum lies in the double-selling of videos for rental. Within its uniqueness is a classic *Catch 22* — the distributors will try and drum up consumer demand for a more highbrow title but if that audience hasn't been used to finding it what does video shops it won't go and the dealer will probably not stock the film in any case.

Distributors are also primarily concerned with selling-in cassettes as increased consumer demand doesn't necessarily mean extra units of a video ordered. The classic case is *Jean De Florette* which was TV advertised only for one dealer to complain that he didn't like the resulting demand and

wasn't going to stock the film because "there's no demand here for that kind of title!"

"Unfortunately the marketing has gone into a spiral," says Nick Pendrell, marketing manager of Guild Home Video. "Look at the lack of success with *Jean De Florette* — few dealers took it up. But a dealer I talked to, who bought *Henry V* and was the only shop around to do so, made a fortune out of it. It's up to dealers to take the gamble. At the moment the industry is marketed towards dealers who then market towards consumers. Unfortunately the dealer determines what product goes into the store."

"It's a tough circle to get out of — a lot of dealers have given up and that's a reason, I feel, *Cinema Paradiso* and *Monsieur Hire* have gone straight to sell-through. Sell-through is taking the opportunity away. For us to release highbrow

material is a waste of time from a revenue point of view. If there were classy tapes in shops we might get a whole new sector and a broadening of the customer base which would only be good news — distributors can't do it alone."

The industry has improved greatly, then, and now's the time to let people know that — hence the generic campaign. Zwaard is looking to get dealers involved of every stage of the campaign with the ads stressing the "nice shopping experience" of going to a video store. But the problem is in getting a new renter into a store to broaden the audience base and secure video's future.

"Video has a future but only blockbuster will rent and only from good stores," says Till. "In retrospect video had it easy in the Eighties but we never attacked the problem of the need for consumer advertising, better image and better stores. If the industry had addressed them then it would have a broader base now. Unfortunately the bottom line is that video should have invested the money then. Video's future will be 20-30 per cent below what it is today. A generic ad campaign of £10 million will have some effect but it's too little too late."

Nick Hill disagrees. "We need to build a less fragile business and one less affected by satellite, weather and events like the World Cup — we must build a bigger market. It's understandable why nothing was done when we had growth and felt everything was OK, but it's never too late."

(Satellite is one of the factors affecting video, but if it's bad now it's going to get worse.)

— Stewart Till, Sky Movies

(If there were classy tapes in shops we might get a whole new sector and a broadening of the customer.)

— Nick Pendrell, Guild Home Video

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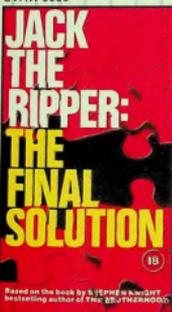
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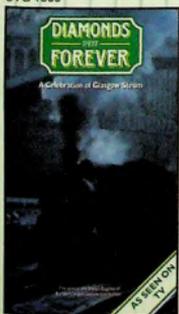
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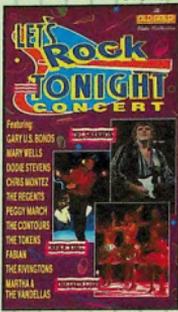
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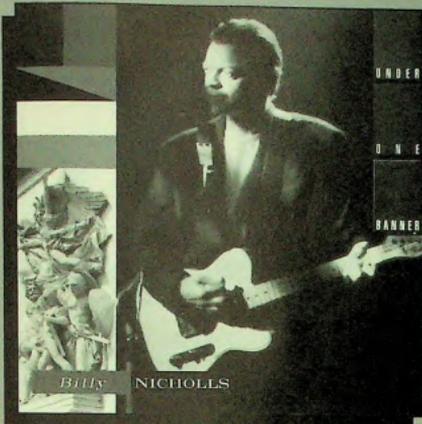
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Women's

DIARY

EXPECT AN announcement in early November as to the nature of Terry Ellis's new venture... The **Mean Fiddler** organization's battle with Wandsworth Council to secure a licence for a new venue in Clapham has taken another twist with the council now making a last-minute appeal to Knightbridge Crown Court... Anyone from the industry who saw the Channel Four film **Midnight Breaks** last week must have found it hard to believe that director Lourens G Posth had any experience of the music business. ABR deals done from an inflatable in Forchester Bazaar? Come off it!... Those hoping for a return to a combined albums chart in the near future can forget it. The new chart supervisory committee, which met for the first time last week, has rejected the proposal... After Star Wars, how about digital wars? It seems that while PolyGram, BMG, EMI and WEA are committed to the new Philips Digital Compact Cassette, Sony/CBS is forging ahead in its plans to support the domestic introduction of Digital Audio Tape... Interesting to note that at the same time as CBS saw **Walker Yankovic** exit its ranks leaving uncertainty as to who would take over, the company has achieved its best sales month (September) in its history in the US...

DOOLEY'S HEARD of some strange conditions for recording deals in his time — some bizarre — but none as weird as **Marc Almond's** request as part of his joining Sire/WEA from Parlophone/EMI. He asked for, and it set to receive, one portable trouser press and eight Bugs Bunny models of which at least three will be not less than five feet in height. Almond's manager Steve is believed to have had something of a hand in this one... HMV Liverpool is offering some interesting bargains — the first Bros album on CD for just £1.99. Oh, how the mighty, etc... An exercise in PR for the music industry was handled with aplomb by CTS Studios, Spartan and PR Records last week when they worked together to provide a day out for 11 children from Chigwell Public School. The whole day was organised by Rockstar Records. Tony Barrett who is also head groundsman at the Essex school... Dare we mention the dreaded words 'generic campaign'? As talk of reviving the concept stirs again in the music industry, the British Videogram Association has finally approved a megabucks budget to finance a campaign to lure lapsed video customers back into stores... Elektra chief **Bob Kresnow** referring to the company's sometimes oddball reputation at the launch of the Rubiavai commemorative double LP in London last week: "I know England has always liked different records — I hear you have currently got Bobby Vinton at number one"... MCA is thought to be close to finalising a deal to secure BMG as its European distributor, replacing WEA... Looks like **Tony Prince** and **DMC** have got on the wrong side of PPL over their blank dubbing charge for reworking PPL is now seeking litigation to grant an injunction on DMC's licence.

DANCE

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DEADLINE: 26TH OCTOBER

Composers are not divided

BOTH as a composer and a member of the various composers' organisations I would like to comment on suggestions made in the article headlined "Composers loyalties spill over divided royalties" (MW, Oct 6).

Because of the impending Tribunal Reference, composers have intervened in their own right through their representative body, the Composers' Joint Council (CJC). The members of CJC comprise the composers' organisations APC, BASCA, Composers' Guild of Great Britain, ISM and MU. I represent the CJC on the MCPS negotiating committee.

The only justification for that headline appears to be that because many composers are also contracted recording artists, they will feel some support for the owners of the labels for which they record, who will naturally wish to pay composers the minimum rate of royalty possible.

This is completely unsubstantiated and the CJC does not believe that it is true. While some pop songwriters are undoubtedly also label artists, invariably they have to depend on their mechanical royalty income for a living and so the outcome of this case will affect them as much as other composers.

The BPI has failed in its case to give proper weight to the fact that the very existence of the record industry depends to a great extent on the creative endeavours of composers. CJC intends to press upon the Copyright Tribunal the value and importance of the contribution made by composers to records and to ensure that the mechanical royalty rate should reflect this.

Roger Greenaway,
Watton-on-Thames, Surrey

Virgin is an international retailer, too

I READ with interest your article (MW Oct 6) incorporating the

comments of Stuart McAllister of HMV regarding the superiority of British retailers.

While I must of course agree with this assertion, I am writing to point out that HMV and Tower are not the only candidates for 'the world's most international record retailer'.

Virgin Retail already operates in six countries and in the coming year will easily have a turnover in the region of \$500m. It is also worth noting that in most of these territories, Virgin was 'first' — international — retailer to open a store.

I think it is therefore fair to say that among all the large retailers, Virgin is the one which has and is continuing to pioneer international development.

Simon Burke,
Managing director,
Virgin Retail

PolyGram is meeting orders

I REFER to the letter from Mike Baker of Complete Discery, in your October 13 issue.

Happily much of the substance of Mike's very real problems (shared by others perhaps too apologetic to write to you) have now been consigned to history at PolyGram. I spoke to Mike yesterday. He now confirms that currently, stock orders are arriving in a fashion which he would have thought impossible a couple of weeks ago when he wrote to you. As an example his order placed on Monday, October 8 arrived on the 10th and a second order placed on the 10th was delivered the following day.

Other dealers to whom I have spoken (including one whose criticisms have been made public elsewhere) confirm that this is now a widespread fact of life. What's more, I am totally confident that this service level will be maintained. Other miracles (Code 90 and Ireland let's say) may take a little longer, but they are being addressed, and will be performed.

I would ask your readers and our customers not to think of this as a triumphant cry, but as a matter

of fact interim report on our progress to getting where they (and we) would like us to be.

Mike knows I take no umbrage at his "fearless wonder" jibe, but I reasonably well known) coupled with that of our operations director, Eric Wordsworth, ready to be counted on, who mean to earn the approbation of our customers, by delivering in a timely fashion, the 35 per cent plus of industry volume for which we are proud to be responsible.

John Klein,
PolyGram Record Operations,
Grove Road,
Ramford

1 3 INTERPHONE RECORDING VU (George Robinson)
5 5 SUPPLY WITH... Double Rocker Phonogram

Sleeping with... Elton

AN INTERESTING entry in the compact disc chart (no pun intended) at number five this week I see. Gave us all a jolly good chuckle.

Paul Travers,
Chapel, Colgate,
St Pauls,
Churt,
Farnham,
Surrey GU10 2HR

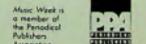
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Backtracking

Record Retailer, 28 October 1965
Doug Dobell opens full record shop of 75 Chancery Cross Road, adjacent to his jazz store... Owing to production delays of his much-heralded integral booklet, Philips "freezes" supplies of the new Everyting Spring album Everything's Coming Up Dusty... Birmingham store... Rackhams, Decca receive large order ever from one UK retailer, for 1,000 copies of RCA label film music track **The Sound Of Music**.

Music Week, 26 October 1985
Brian Yates officially appointed **Arista MD**, a role he has fulfilled since the July departure of David Smith... Major news... Sony claims that, by slopping major price increases onto software while the hardware manufacturers decrease unit prices, record companies are acting together to intentionally slow the introduction of the CD... WH Smith announces revamp of all 260 record departments... including the introduction of chart-orientated in-store video and simulated radio shows hosted by David Jensen... Former Phonogram press officer **Marilena Frost** joins the Ferrat & Spanner promotion company with Neil Ferris and Nigel Sweeney.

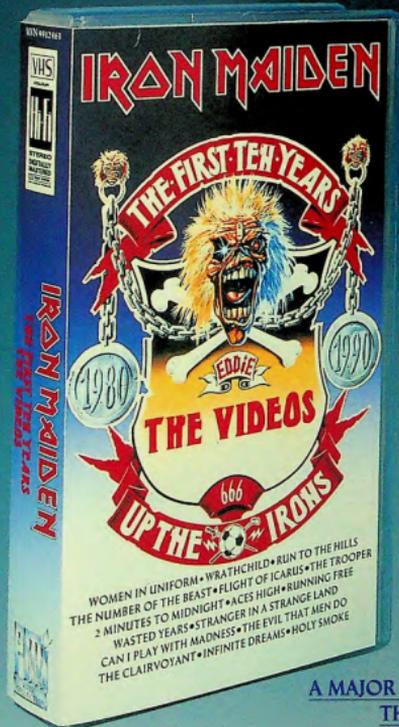
UK debut with his single revival of the **Isley Brothers' This Old Heart Of Mine**.

John Reid resigns as Musical Director of **Apple UK** after six years' service... UK record retailers warn of TV advertising saturation-point this coming Christmas... MFP moves from Astronaut House, Feltham, to EMI Usbridge Road... John Reid adds Queen to his growing management roster... Rod Stewart's Riva label set for

MARK LEWISOHN

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