

Sony gives CBS  
a new identity



How Savage broke  
Soho in the US

12 pages of all  
this week's charts



The future for  
high-cost clips

# music week

The Business Magazine for the Music Industry

12 JANUARY 1991 £2.25

## BPI backs official CIN chart

The BPI has thrown its weight behind the six-month-old CIN chart, ending a year of doubt over the future of the industry's key marketing tool.

The record companies' trade association has formed a joint venture company with Link House Magazines — publisher of *Music Week* — to fund and market the charts.

Each will pay 50 per cent of the cost of the charts — believed to be more than £1m a year

— and will receive 50 per cent of the revenue.

But the conduct of the charts remains in the hands of the Chart Supervisory Committee, representing all sides of the industry including the BPI, BARD and the BBC. Market research company Gallup will continue to compile the chart.

Link House director Doug Shuard says: "This new relationship is in the best interests of both the consumer and all

sectors of the record industry."

BPI vice-chairman Rupert Perry says: "I am confident this new joint scheme will provide stability and [bring] a new dynamism to the charts."

The future of the charts was first thrown into doubt early last year when the BPI gave notice to end its existing contracts with Gallup, the BBC and *Music Week* from June 30. It said it could no longer afford to pay for the chart.

Link House responded by stumping up the money to pay for the Gallup-compiled charts itself and formed CIN with the BBC and BARD.

At one stage the BPI even considered trying to launch its own rival charts. But despite sometimes hostile negotiations, BPI members continued to use the CIN chart and to sit on CIN committees.

The decision of the BPI to unite behind the CIN chart

means it is now the undisputed official chart.

BPI director general John Deacon says: "For the first time there is a full-time management team exploiting the chart."

The official CIN chart is published by *Music Week* and by national newspapers with a combined circulation of 11m. It is broadcast by BBC television and radio and 27 overseas radio stations.

## Scots go for own top 40

Scottish radio stations are collaborating to give the country its own national chart but it has already run into controversy.

Chart Information Network chief executive Adrian Wistreich says CIN produces the definitive chart.

"It seems a shame to see yet another chart appearing which is not put together on a technically acceptable basis," he says.

While the Scottish Record Industry Association continues its search for funding for an "official" chart, eight commercial radio stations have developed their own sales/airplay version.

The first chart was compiled last weekend with Seal at number one with Crazy.

The new chart is compiled from a mix of sales and airplay information collected by telephone by the eight stations — Radio Forth RFM, Clyde One, Tay, Westsound, Northsound, Central FM, Moray Firth and Border.

Only East End Radio in Glasgow is not taking part. The venture is being jointly funded by the stations and Tudor Crisp.

One of the chart organisers and Radio Forth music controller Colin Somerville says the radio station chart is not an alternative aimed at dis-

rupting the SRIA's plans.

"The SRIA is still looking for funding and we decided to get on with something in the meantime," says Somerville.

"It is not really a stop gap because we obviously have a commitment to our backers but the door is certainly still open to the SRIA."

"A national chart would give Scottish music its own identity," he adds.

The new chart is calculated on Fridays from local sales and airplay with some weighted depending on size of transmission areas.

The top 40 will be broadcast between 10am and noon on Saturdays.

## Tape levy triumph cheers IFPI

Proposals for a blank tape levy throughout the European Community, recently confirmed in writing by the European Commission, are being received with "absolute delight" by the IFPI, which has been campaigning for such a move for the past decade.

"It's a continuation of the positive noises the EC has been making over the issue for the past year," says the IFPI's Mark Kingston. "We can't really hurry the legislative process, but we make rep-

resentations as a body and hopefully the legislation will take effect in January 1993 as planned."

Such legislation would be binding on the UK government. Parliament last threw out proposals for a blank tape levy in July 1988.

The proposal will have to be discussed by the Council of Ministers and the European Parliament, but Kingston feels the copyright legislation now makes the tape issue more important than ever.



Dancing on: The Factory Records-owned Hacienda club in Manchester has been given a six-month reprieve by magistrates despite police complaints of drug use inside the Whitworth Street venue. Full story, p3.

## MCA close to Beatles deal

MCA Music is set to acquire worldwide administration rights to Michael Jackson's Northern Songs catalogue.

The catalogue is believed to be worth \$1m a year in fees to EMI, which currently administers the catalogue which includes nearly 200 Beatles songs.

President of EMI Music Worldwide Irwin Robinson says he was unable to agree an extension to the current agreement, which is believed to have run out on December 31, 1990.

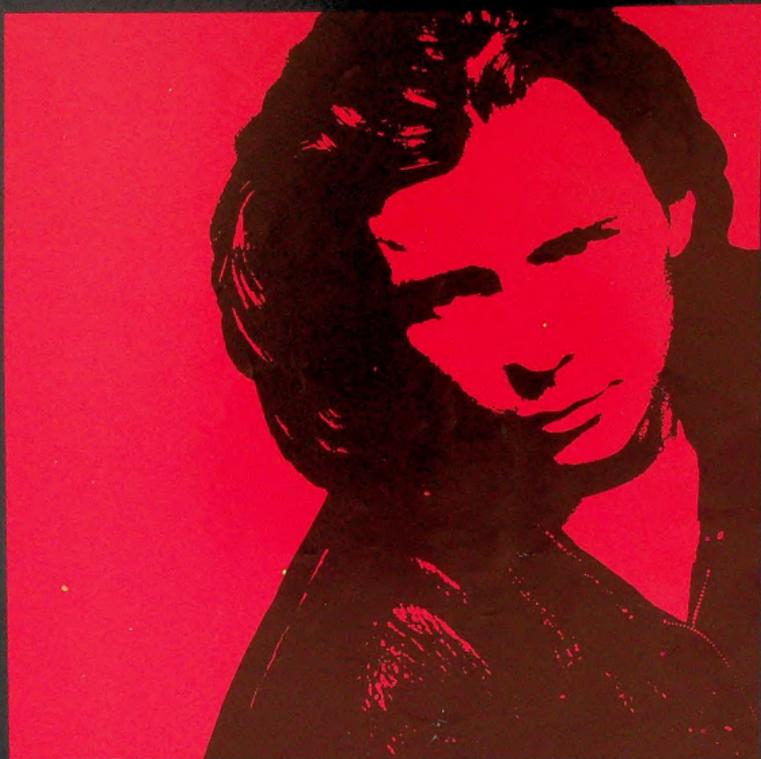
An MCA source says an agreement is imminent.

**MILES AWAY**  
7" 12" CASSETTE · CD

SEE WINGER ON TOUR WITH THE SCORPIONS

ORDER FROM YOUR WARNER MUSIC UK SALESPERSON

# RICK ASTLEY



## THE NEW SINGLE CRY FOR HELP

7" • 12" • CASSETTE & CD SINGLE

RELEASE DATE: MONDAY 14TH JANUARY



7" - PS 44247 • 12" - PT 44248  
MC - PK 44247 • CD - PD 44248

ORDER FROM BMG TELESALES - 021-500 5670

# Sony kills off CBS name

The CBS Records name has finally disappeared, three years after the company's takeover by Japanese consumer electronics giant Sony.

The UK company based in London's Soho Square reopened last Wednesday after the Christmas break under its new name, Sony Music Entertainment UK.

The changes include the introduction of the world-famous Columbia trademark, previously owned by EMI in this country, to replace the former CBS label name. CBS has consistently been the top-performing UK label for more than a decade. Third quarter 1990 market share figures from CIN showed the label with 6.8 per cent of the albums market and 5.6 per cent of UK singles sales.

The name changes follow the takeover of CBS Records Inc by Sony Corporation in January 1988. The terms of that deal allowed Sony to use the CBS name for a limited three year period.

The Columbia label name will be used in all territories except for Spain and Japan.

## THE CHANGING FACE OF CBS

New name	Old name
Sony Music	CBS Records
Columbia	CBS (label)
Epic	Epic (label)
Sony Classical	Sony Classical
Sony Music Special Products	CBS Special Products
Sony Music Video Enterprises	CBS Music Video Enterprises
Sony Music Publishing	CBS Music Publishing
Sony Music Operations*	CBS Distribution
The Hit Factory London	The Hit Factory London
Sony Music Precision Mouldings	CBS Precision Mouldings
*includes Aylesbury manufacturing operation	

The Epic label identity remains unchanged in the UK for the moment. But this country seems likely eventually to adopt the new Epic logo recently introduced in the US.

A hearing at the UK set up a 16-strong committee to implement the corporate revamp, which included the redesign of 650 pieces of documentation.

The cost of the changes worldwide is said to be \$2m.

Although the CBS name has gone forever, SME retains the CBS "eye" logo, which will now appear with the Sony

name underneath it.

UK chairman Paul Russell says, "There is no more prestigious name for the UK company and its employees to work under than Sony. It bears all the hallmarks of quality and excellence for which CBS has long been associated."

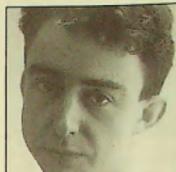
The company stresses that the new name and logo are merely confirmation of the real changes which have followed the Sony takeover.

Insiders report an increase in worldwide A&R investment since Sony took over, though



figures are unavailable. The consumer electronics company is noted for its own record of investment in research and developments. At around six per cent of profits, it is said to be twice that of its competitors.

● Sony USA president Michael Schulhof has become chairman of Sony Music Entertainment worldwide, the responsibility previously of Sony Corporation chief executive officer Norio Ohga. There is still no replacement for Walter Yetnikoff, the former chief executive officer of the record giant who left in September.



The BPT's decision to throw its weight behind the official CIN chart has to be seen.

The industry at long last has a chart in which suppliers, the retailers who generate the information and the media who publish it all have a stake.

However, the 12 months during which the future of the chart has been in doubt has thrown up a whole range of urgent issues.

Music Week's concern about the split album chart is well-known. PolyGram chairman Maurice Oberstein offers his own very different view on page 4.

There are bound to be disagreements. But the real virtue of the CIN set up is that now the industry has a structure through which all interest groups can meet on equal terms.

It would not be exaggerating to say that this is an historic deal.

Perhaps more record companies should take the example of EMI. Its latest Iron Maiden single achieved the number one position in its first week, as a result of the company satisfying fans' desire for "collectibles" (see Datafile page 4).

The result was that those who wanted all the formats — including seven inch "brain packs" — spent around £14.50 (rebill) rather than the £1.99 they would have spent on merely buying the music.

EMI is not the first to do it, but its work on Iron Maiden over the past year has been stunning. 1990 started with the release of a series of 10 double-pack reissued singles, and proceeded through an album and two singles.

The full package would have cost the dedicated fan over £90. Given that the average per capita spend on recorded music in the UK is only around £14, that's some achievement.

It shows that even in the depths of a downturn, smart marketing can pay dividends.

Steve Redmond

## Closing dates approach for MW Awards

First deadlines for entries for the Music Week Awards are looming, with just a week left before entries close for the prestigious public relations and video promo categories.

The Leslie Perrin Award for PR — won last year by Philip Hall of Hall Or Nothing for the Stone Roses — will be judged by a team of top journalists from the national and music press.

The video promo award — won last year by Phonogram for Tears For Fears' Sowing The Seeds Of Love — will be judged by broadcasters from some of the country's top music shows.

Entries for both categories have to be in by this Friday, January 11.

Other categories requiring nomination are Best Sleeve Design, Best Press Advertisement and the Marketing Awards.

Entries for those categories must be in by February 1.

Nominations brochures have been mailed out. Those who have not received them should contact Avril Peyton on 071-437 3665, fax 071-287 9221.

The awards ceremony itself takes place on February 25 at the Grosvenor House Hotel in London's Park Lane.

## Hacienda gets six month reprieve

Manchester's Hacienda club has been given a further six months to clean up its act and escape a police bid to revoke its license.

A hearing at the city magistrate's court was adjourned until July to give the club more time to make good last July's pledges to "declare war" on the drug abuse Manchester police claimed to have detected over 16 months of undercover work.

The reprieve came courtesy of the police themselves. Acting for the police, Mr Guy Robson said the club management had shown "a positive change in direction" during the first

adjournment. The club had been better supervised and those in charge had established a better relationship with the police, he said.

After assurances that existing police evidence would not be regarded as "stale" in six months' time, he applied for the second adjournment.

Acting for the Hacienda and its licensee, Mr Nigel Copeland said while his clients did not accept the original allegations of drug use and dealing and improper supervision of the premises, both supervision and liaison with the police had improved and he was happy to agree to the adjournment.

The move pleased the chairman of the licensing bench, Mrs Eloise Bust, who admitted she and her colleagues had not relished the thought of a hearing which was likely to take four weeks.

"It is our duty to see that licensing in this city is conducted reasonably, even-handedly, with common sense and in the public interest," she said. "We feel the public interest would best be served by adopting the course suggested to us today."

"Licensees in this country bear a very heavy responsibility," she said. "There is an even heavier burden on premises operating as nightclub."

## Promo producers tackle tangled briefs

A revamp of a video producers association is set to result in a standardised commissioning process for music promos.

The Music Film And Video Production Association was founded in 1986. It now represents about 90 per cent of UK production companies and is trying to establish a code of practice for video production similar to that for the production of TV commercials.

"Our industry has grown up now," says MFVPA chairman John Gaydon of Medialab, a company which works on both music videos and commercials. "The role of film and video is now acknowledged within

the music industry and I'd like to see guidelines along the lines of those of the MFVPA in America," he says. "I attended an MFVPA meeting in Los Angeles last year and decided we could learn from them."

Gaydon says managements and artists make too many last minute changes to treatments, even though briefs have previously been agreed with the record label. The process could be streamlined if all parties agreed on the brief beforehand, he says.

"Obviously, we're here to represent the interests of video production companies and to work towards an exchange of

information and opportunity. But this is a high-intensity business in which people have to make quick decisions, so ground rules benefit everyone."

Gaydon has experience on both sides of the fence, having managed rock bands before setting up Medialab in 1980 with Godley & Creme. MFVPA representatives have already had one meeting with the BPI and he is keen for more talks.

"I'd like to be able to sit down with the record industry and discuss the whole process," he says.

● See feature on p14.



The continuing controversy over the single artist album chart is not some nit-picking discussion that can be dismissed as an aberration foisted on the industry by some loony wing of the BPI.

Simply, our industry needs earnings back from overseas royalties on the sales of our investment in British talent.

Those who deride Greatest Hits collections as not being worthy of the charts would similarly slag off the collective works of Dickens or Shakespeare as being unrepresentative of our talent.

These collections, the results of the enduring talents of Elton John, Dire Straits, etc. sell in millions overseas, thus fuelling UK artist development funds.

Music Week editor Steve Redmond seems to have learned nothing from the controversy over which single should be number one (Comment, December 8). That's a pity.

Being number one is what it's all about, even though some Brits may find a convoluted satisfaction in finishing second. Number one in the British charts is a vote of distinction which provides impetus for worldwide promotion of the act.

Depriving UK acts from being top of the album chart through compilations filling top slots is what is wrong with a combined chart. The unity of the companies involved in the NOW series (EMI, Virgin, PolyGram) and the HITS series (BMG, CBS, WEA) was admirable: all were willing to give up whatever parochial benefit would come from being number one for the greater world platform of allowing space for the number ones in the artist album chart.

Sadly, the editor and the Aga Khan share one thing in common. When they lose, they spray sour grapes in all directions. The Aga Khan may take his horses from the UK, the only trade paper we have got is the one that should support the single artist album chart.

Maurice Oberstein is chairman and chief executive of PolyGram UK

# Flypost lawyer in plea to councils

The solicitor who successfully defended Phantom Of The Opera singer Dave Willetts against flyposting charges has urged local councils to use their discretion in future.

Harbottle & Lewis solicitor Michael Bowler represented Willetts when he was cleared

of 14 offences of flyposting connected with his album On And Off Stage in last month's Coventry magistrates court case.

Willetts' record company Silva Screen was fined £700.

But Bowler warns that similar actions may have a differ-

ent outcome because magistrates' court cases do not set a legal precedent and a change in the law is unlikely.

The current law states that flyposting is the responsibility of either the person who puts the posters up or of the artist advertised, although often the

artist is unaware or tries to stop the practice, he says.

"There is nothing one can do with the law as it stands," says Bowler.

"Hopefully local authorities will appreciate that it is not usually the artist who is responsible."

# Record shops face soaring rent threat

Record stores face a wave of swingeing rent increases.

The revaluation of rents across the country will hit hundreds of small businesses already suffering the effects of high interest rates.

Even chain stores are bracing themselves, says HMV managing director and BARD chairman Brian McLaughlin. "We are awaiting a review on our Oxford Street store and expect a rise of between 300 and 400 per cent," he says. "We are holding our breath."

The National Chamber of Trade says all businesses are facing the same problem because so many three, five and 15-year leases are coming up for review in 1991.

It has been exacerbated by property owners desperate to raise extra income in the current recession, says NCT executive secretary Alwyn Stubbs.

Stubbs adds: "Landlords want to screw as much as they can out of their property and are able to do so because of the

shortage of shop units in some areas.

"The result is that businesses are being asked to take ridiculous increases they can't possibly pay."

McLaughlin predicts things will come to a head when the second stage of the uniform business rate is brought in April.

"It will make it very difficult for everyone to stay in business and unfortunately there will be some stores that go," he says.

# Distribution setbacks kill rap label

Distribution and cashflow problems have led to the closure of dance label Gee Street Records.

The label, which was set up three years ago, achieved success with rap acts such as Queen Latifah, Richie Rich, Stereo MCs and The Jungle Brothers.

Label manager Simon Quance says it had always operated "on a knife edge" because of the specialist market it catered for. Problems in 1990 pushed it over the edge, he says.

"The main factor for the closure has been the general business climate," says Quance.

"Throughout the years, Gee Street has always managed to sell records of what has often been seen as minority music — rap.

"But the whole market has shrunk in terms of sales which obviously caused us cashflow problems. Also, we suffered a series of distribution setbacks," he says.

In the summer, Gee Street ended its contract with Rough Trade Distribution following complaints over the service it was receiving.

An alternative deal with Big Wave was agreed in October but that soon fell through when Big Wave suffered financial problems.

"Since then we have talked to many majors and independent distributors but when it came to the bottom line, no-one wanted to put up the cash we needed to market our artists," says Quance.

Various record companies are negotiating deals with Gee Street's current roster and two of the label's staff — Quance and director of promotions Rachel O'Neill — were made redundant.

The label's accountant Wade Featherstone will remain with the company and managing director Jon Baker will continue in his executive roles at Gee Street Management and Gee Street Music which are unaffected by the closure of the dance label.



Indie us major: Sheer Bravado's *Temper Temper* (left) and Virgin's act of the same name.



# Tempers fray over name row

Independent record company Sheer Bravado is challenging Virgin Records over the rights to the name *Temper Temper*.

Sheer Bravado's band of that name had a single out in August. Company chief Vince Ford says Virgin's label 10 Records is trying to ride roughshod over them by launching its own *Temper Temper* next month.

"10 Records' managing director Jeremy Lascelles says the company did not realise the

other band existed, but Ford claims he informed them last autumn.

Ford says: "They think that because we are a small company they can do what they want."

"We haven't got much money to put behind bands so when we do it's a big blow if something like this happens."

Now Ford says they are considering taking out an injunction against Virgin to stop it using the name. A decision

will be taken over the next few weeks.

Lascelles says: "It's very unfortunate, but this is one of those things."

Lascelles adds that it's too late in the development of his band to do anything, with a debut single due out on February 18 called *Talk Much*.

In retaliation, Sheer Bravado is planning a rush-released maxi-single, called *Slipping Away*, for the end of January.

## Demon boss quits after nine years

Andy Childs has resigned as managing director of Demon Records. He says he was "unhappy" with the label's reissues policy.

Childs, with the company since its birth in 1981 and managing director since 1988, says he wants to get more involved with new bands and is considering several offers.

Demon's sales director Pete Macklin says Childs' post will not be filled as his responsibilities will be absorbed by the remaining directors — Jake Riviera, Lew Difford, Elvis Costello and himself.

## Jazzie B links with Motown for new label

Soul II Soul's Jazzie B is linking up with Motown to launch the Funky Dred Records label.

In a deal signed directly with the US-based record company, Jazzie B will provide new talent for the label in an A&K capacity as well as producing its output.

The partnership includes the marketing, promotion, manufacturing and distribution of all product through Motown/BMG.

Motown US vice president of A&R Timmy Regisford, who negotiated the deal with Jazzie B over the last six months, says releases will not be restricted to dance music. "It will cover everything," says Regisford.

While Motown has rights to release all product on the label in North America and Europe, Jazzie B has retained rights for Japan and Australia.

Jazzie B was unavailable for comment as *Music Week* went to press.

# Radio One gets tough

Radio One is preparing for a battle of the airwaves with the proposed national commercial station says its new head of music Chris Lyckett.

The BBC station needs to face the threat if it is to maintain its position as market leader, he says.

Significantly, Lyckett has poached his successor, Paul Robinson, from ILR station Children.

Robinson, 33, will be responsible for Radio One's daytime output when he takes over from Lyckett as executive producer, mainstream programmes, at the end of this month.

He is currently programme controller of Children's four ILR stations and has worked as a presenter for Newcastle's Metro Radio, Radio Tees and Merca Sound since first starting in radio in 1977.



Lyckett: poaches successor

Lyckett says Robinson was recruited partly because of his experience in commercial radio. He says: "We are in pole position and we've got to maintain that."

"Paul's experience in the commercial area is going to be invaluable for us. He will have to learn some of the foibles of public service broadcasting,

but there would be no point bringing him in if we were just going to mould him to our own image."

As part of its new management team, Radio One also hopes to appoint a special events co-ordinator to help further broaden the station's appeal and coverage, adds Lyckett.

Live music will play an important part in that future plan, he adds, with the Brits Concerts later this month the first of many major live shows to be broadcast on the network in 1991.

This year Lyckett says he also hopes to be able to introduce 24-hour broadcasting at Radio One.

"It's crucial that that happens as soon as possible," he says. "But the final decision revolves around money and resources."

## B&H launch at Midem

Benson and Hedges — the name on Britain's second most popular cigarette — is to use Midem '90 as the launchpad for a record label.

Benson and Hedges Music, which already organises music festivals around the world, has tested the water internationally with five releases, but hopes to strike major deals in Cannes later this month.

The company is not connected with Gallaher which makes Benson and Hedges cigarettes in the UK and is a separate licensing operation.

Benson and Hedges Music says it is keen to sign up UK talent it can break internationally.

"It can work in many ways," says managing director Martin Griffin. "We have the pro-

motional skills to work on arted in countries where perhaps their record company has not tried to break them."

"At the same time, we can take unsigned artists and try and break them where we can. So far, our deals have been with acts from countries such as Greece and Nigeria but we want to operate across Europe, Asia and Africa," he says.

## Virgin seeks promotions chief

A game of musical chairs in the majors' promotions departments has left Virgin with the empty seat.

CBS' head of promotions Richard Evans sparked the reshuffle late last year by returning to plugging company Fleming & Smallman after five years with Epic and CBS.

He has been replaced by Adrian Williams, who spent five

years in the same post at RCA.

Now Nick Godwyn has moved to RCA from Virgin, changing job title from head to director of promotions and, says RCA managing director Lisa Anderson, will be taking up a broader role.

"The main difference with Nick is that he's very interested in getting involved with the running of the company. That

isn't traditionally the role of promotions people."

Meanwhile at Virgin the company's head of radio, Tony Barker, is head of promotions. The company expects a permanent appointment to be made by the end of the month.

● Maureen Kealy, who joined CBS from MCA last April, has been promoted to marketing manager.

Channel 5 is to be renamed PolyGram Video following the expiry of the joint venture deal between Heron and PolyGram which was set up in 1986.

Unique Broadcasting has signed a Europe-wide deal with Radio Vision International for radio rights to Rock In Rio II. The UK syndicator is offering five one-hour, in-concert programmes. The package has been secured by commercial radio in the UK for an undisclosed six-figure sum.

Pacific distribution begins handling all releases on **Escape Records** with the single by Lovelively called *Love Energy* next Monday (January 14).

The new series of BBC2's **Rhythms Of The World** starts on Saturday January 19 with a look at Cui Jian, China's first rock star.

Minder Music has secured world-wide publishing rights to all the soul compositions recorded by **Fatback**, including *I Found Lovin'* and *Bus Stop*, after eight months negotiation. Last year the company bought the rights to the Gap Band's back catalogue.

Desperately Seeking Susan director Susan Seidelman is now being represented by **M-Ocean Pictures** for selected promo videos. The company's other new promo directors are graphics director Rob Crabtree, Michael Geoghegan and Roch Stephanik.

Producer/remixer **Dave Dorrell** launches his *Love label*, through **Polydor**, with a single *Is The Message* by Love Inc on January 21.

**Capital Records** releases the **Rocky V** film soundtrack album featuring new material by **MC Hammer**, **Ellen John** and **Snapp** on January 21 to coincide with the film's UK debut.

**ITC Home Video** is the new sell through and rental arm of ITC Entertainment which is being launched in the UK.

LINDY LAYTON 'ECHO MY HEART'  
THE NEW SINGLE OUT NEXT WEEK  
113/613/663 845 (7" 12" CD) 411 259 (MC)

ARISTA  
MCA

# Elton, Madonna save indies

Phonogram has appointed Paul Martin as head of deals with Wendy K as club promotions manager. Their duties will include dealing with releases on the Talkin' Loud and Global Village labels.

Suzanne Catty is the new director of international marketing at Hollywood Records. Catty, formerly international marketing manager at Phonogram, will report to Hein van der Ree.

Radio One controller Johnny Beerling will be answering questions from the public at 9pm tonight (January 7) on the station's Call The Controller programme.

Former MCA head of press Chrissie Cremore is now handling all media relations for Comic Relief. Red Nose Day is on March 15 and a single will be released to coincide.

The PRS is inviting applications from choirs, choral societies, orchestral and concert groups for its 1991 Enterprise Awards. The closing date for entries is April 2.

Record sales figures for Madonna and Elton John's two compilation albums rescued a poor Christmas for struggling independent retailers.

The two albums — The Immaculate Collection and The Very Best Of Elton John — recorded two of the highest weekly sales of all time.

Madonna sold 330,000 copies while Elton John shifted just under 300,000 in the week leading up to Christmas Day, creating an all-time record for the top two chart places.

Only Michael Jackson's Bad album did better selling 350,000 copies in its first week of release in September 1987.

Rattle and Hum by U2 sold 322,000 in its first week and the fifth place is believed to be held by their previous album The Joshua Tree at about 270,000 copies.

"These two albums have given retailers a shot in the arm," says Gallup Chart manager John Pinder. "Album sales are down by about four per cent compared to last year, but last year was a particularly good Christmas."

But the record-breaking performance of Madonna and



Elton John: shifted nearly 300,000 in week before Christmas

Elton John can be partly put down to a dearth of quality products in 1990, warns owner of Andy's Records Andy Gray.

Record companies did not produce the goods last year, he says, and must do better in 1991.

"Christmas 1990 has been

good despite an uninspired selection of chart material," he says. "As retailers we can only do as well as the products we sell."

Most of the TV advertised compilations were hardly worth stocking and showed a lack of imagination, he adds.

Record companies must come up with some new ideas for 1991, he says.

But on the whole, Christmas sales were good, even in those areas hit by blizzards in December.

Sales were particularly bright in the Midlands and the North where the recession hasn't yet hit. Andy Milburn, manager of Shrewsbury's Rainbow Records, says they were up on last year, as does Sandra Wickson, the owner of Circles in Rotherham.

Wickson claims sales picked up in the last three shopping days before Christmas Day as the seasonal boom began later than usual.

Despite reporting an increase in vinyl album sales over Christmas, it is CD and cassette sales which have contributed most to the Christmas boom, says Milburn. Andy McPherson, manager of Tracks Record Shop in Hertford, agrees.

But singles sales tailed off compared to 1989, adds McPherson. "Singles died on us in 1990," he says. "There just weren't enough good titles around."

## International Music Network changes the world of Music Publishing

True "At Source" Deals with source documentation

Faster and Computerised accounting

Individual Attention

Worldwide network of Top Independent Publishers Including:

Roba Music, Germany • Nanada Music, Holland • Hans Kusters Music, Belgium/Spain • Fregate Music, France • Mushroom Music, Australia • Sonet Music, Scandinavia

Contact Ellis Rich at The International Music Network Ltd.,  
83 Palmerston Rd., Buckhurst Hill, Essex IG9 5NS, England.  
Tel: (44) (81) 505 2588 Fax: (44) (81) 505 2588

AT MIDEM ON STAND: 02:24 AND DIRECT TELEPHONE LINE (93) 398214



*Welcome to the jungle*

MCA GEFEN  
THE GEFEN COMPANY

## THE EAR

MW's Talent TipSheet

## SWINDON

## SHRINK

Shrink are a live force to be reckoned with. Coupling an infectious dance drive with some sturdy rock posturing and presence, they look set to make their initial mark on the live circuit where such a dynamic approach is guaranteed to get even the most reluctant shoes shuffling on the dancefloor. Quite how it all translates to the recorded format remains to be seen, but the promise is there.

Contact: Tony Berry  
Tel: 0689 24357

## WEST YORKSHIRE

## TERRORVISION

This five-piece used to be known as Spoilt Bratz, a name which would surely limit their appeal to metal heads. While there is a considerable metal tint in their sound, the quality of songwriting and playing will also attract heavier indie fans. Brand New Toy is an excellent song, mixing Guns N' Roses, Bowie and punk sounds to create a thumping whole. Keep an eye on this band — they sound like they are going places, and they look the part.

Contact: Al Rhodes  
Tel: 0924 400213

## BLAUNY FFESTINIOG

## LWYBYR LLAETHOG

This trio could become the first Welsh-language group to cross over — their sample-heavy dance groove is sharp enough to get anyone moving. Their Pinpoint single, strangely titled *Pan?* (Why?), takes in snatches of Chic and Italo house to make an exciting floor-filler. Its flip, *Be?* (What?), recalls DAF while their debut LP, also pretty hot, includes the splendid *Popeth Ar Y Record Ma* which translates as *Everything On This Record Has Been Nicked*.

Contact: Concrete Productions  
Tel: 071 385 6690

## LONDON

## TINA MAX-PINDER

Tina Max-Pinder lived in Carrickfergus, Ireland, until she was 13 when her family emigrated to South Africa. The musical influences of both countries can be heard on her excellent three-track demo, particularly on *Swallow Away* where traditional pipes are backed by African rhythms.

Contact: Tina Max-Pinder  
Tel: 071 435 8837

## WEN

Wen offer intelligent upbeat dance music which avoids Pet

Shop Boys comparisons by virtue of Clive Farrington's Scott Walkersish vocals. The songwriting is of a high standard, with Just A Little Bit being particularly toe-tapping. The best of their tracks are tailor-made for daytime radio.

Contact: Clive Farrington  
Tel: 081 341 0752

## MICHAEL GAYLE

Gayle's music does justice to the dulcet soul vocals of Sharon Williams on I Can't Stand A Laar, a strong dance track. His instrumental club mix of the same song, meanwhile, shows a strong sense of current market preferences. Check this demo out for two burgeoning talents.

Contact: Keith Mackenzie-Beatty  
Tel: 081 691 0499

## GLASGOW

## BABEL

Singer Storm and songwriter/guitarist Stef McGilchey have been together for 18 months, and zig regularly as a four-piece with two musician friends. This two-track demo features the duo alone, and its minimal tone is a joy. Storm's vocals recall Joni Mitchell, but the excellent guitar plucking helps to give the sound a sense of melancholy. The songs here are very much works in progress. When they are complete the UK could have its own version of Mazzy Star.

Contact: Stef  
Tel: 041 9453188

## EDINBURGH

## SEEING RED

This quartet's straight rock sound is dragged out of the ordinary by Angie Cobb's passionate blues delivery. *Trouble Again* is the best on their four-track tape, with the vocals reaching an almost Joplin-esque peak. Take Me On demonstrates the band's AOR side, but the live *Keep The Fire Burning* shows they also have metallic leanings.

Contact: Paul Naylor  
Tel: 0706 76320

## GUILDFORD

## SALT TANK

Salt Tank's dark, rhythmic sound falls somewhere between The Sisters Of Mercy and the techno thump of Skinny Puppy/Ministry. It's certainly not designed to set the dancefloor alight, but the extra slow beat of *Undertow* and *Parafornia* will find favour with moody staid-at-home types.

Contact: David Gates  
Tel: 0483 67282

## Savage 'losers' are US hit

While the bigger names in the UK's indie-dance scene grabbed headlines in the American music press last year, only one group followed the promise through to the charts. Soho's Hippychick peaked at number 14 in *Billboard's* Hot 100 in November while the group only achieved cult status back home.

The single, Soho's second for Savage Records, has won their label an important deal with CBS, but Soho are not the overnight success they seem.

The trio comprising identical twin sisters Jaquie and Pauline Cuff plus Tim Brinkhurst signed to Virgin's Heddl label in 1988 and their debut single *Peace Of You*, an innovative house/rock hybrid, struggled to number 76 in the UK. A follow-up LP failed to improve their standing and the label dropped the group.

"Virgin didn't know what to do with them, they were ahead of their time," says Lawrence Bouvier, who managed them. "After that I couldn't get any major label interest — they had that 'loser' smell. The offers from indies were inadequate."

But Bouvier struck a satisfactory deal for Soho with Savage and eventually became the label's product manager. But even an ingenious use of the guitar break from the Smiths' *How Soon Is Now?* failed to take Hippychick any higher than 63 in the Gallup chart in April. It was the surprise US success on Warner subsidiary A&M that broke the group.

Savage managing director David Mirman and label consultant Dick Asher discussed a UK production and distribu-



The sweet smell of success has replaced 'that loser smell' for Soho

tion deal for the label with Warners in New York, but the company backed down.

CBS stepped in and signed a two-year deal which gives it European licensing rights to all product on the Savage and S&M labels, although Savage's club label Tam Tam will remain with Pacific Distribution.

Savage retains marketing control and Bouvier expects to fulfil the product commitment of six LPs within a year from a roster which also includes a

rejuvenated Westworld, indie-dance group The Space Angels, AOR act The Believers and newcomers 2 Lost Souls.

The first fruit of the deal will be the re-release of Hippychick this week, backed by an extensive promotional campaign. A Steve Proctor dance remix will precede an album at the end of February. By then major backing is expected to have given Soho the boost necessary to emulate their US success.

Russell Brown

## No language barrier for African star

Aster Aweke has built a reputation that spans three continents, despite performing in the octave-defying Amharic language.

Born and raised in Ethiopia, Aweke was a national star by the age of 18. Relentless gigging established her as the nation's number one performer while, almost as a sideline, she allowed local restaurateurs to release her cassettes to promote her shows.

It was one of these tapes that subsequently found its way on to the car stereo of Iain Scott, boss of UK label Triple Earth. And it was Scott who tracked her down and licensed her material throughout Europe and, via Columbia Records, into the US.

"Nothing we've released yet has been in English so we were aware at least of how to start working with Aster, and realistic about how it would go,"



Aweke: octave-defying

says Scott, who reports that the first album, simply titled *Aster*, has sold around 8,000 copies in the UK.

Scott concedes that promoting such an unusual talent is

a slow, generally word-of-mouth process but is determined to develop her as an individual rather than as part of a world music trend.

"It's very easy to get press based around the fact that the artist comes from a different culture, but long-term that's a danger and we try to avoid it," he says.

Now resident among the strong Ethiopian community in Washington DC, Aweke is currently completing her second album for Scott.

It has been a 13-year struggle to find acceptance on the international scene and, despite some earlier doubts, she does not believe she will succumb to the temptation to sing in English.

"People don't know what I am singing about but they buy the record, see the translation, and stick by me," she says.

David Davies

# MCA

®  
**GEFFEN**



DAVID GEFFEN COMPANY

Dear Customer,

All M.C.A., Geffen and D.G.C. singles and albums released after 1st January 1991 will be available exclusively from the B.M.G. distribution centre, Lyng Lane, West Bromwich. B70 7ST. Tel: 021-500 5678.

The following key items from the Geffen catalogue will be available from B.M.G. from the same date.

ARTIST	TITLE	CASSETTE	CD	LP
AEROSMITH	PERMANENT VACATION	GEFC 24162	GEFD 24162	GEF 24162
AEROSMITH	PUMP	GEFC 24254	GEFD 24254	GEF 24254
EDIE BRICKELL & NEW BOHEMIANS	SHOOTING RUBBERBANDS AT THE STARS	GEFC 24192	GEFD 24192	GEF 24192
CHER	CHER	GEFC 24164	GEFD 24164	GEF 24164
CHER	HEART OF STONE	GEFC 24239	GEFD 24239	GEF 24239
GUNS N' ROSES	APPETITE FOR DESTRUCTION	GEFC 24148	GEFD 24148	GEF 24148
GUNS N' ROSES	G N' R LIES	GEFC 24198	GEFD 24198	GEF 24198
DON HENLEY	BUILDING THE PERFECT BEAST	GEFC 24026	GEFD 24026	GEF 24026
DON HENLEY	THE END OF THE INNOCENCE	GEFC 24217	GEFD 24217	GEF 24217
LONE JUSTICE	LONE JUSTICE	GEFC 24060	GEFD 24060	GEF 24060
LONE JUSTICE	SHELTER	GEFC 24122	GEFD 24122	GEF 24122
MARIA McKEE	MARIA McKEE	GEFC 24229	GEFD 24229	GEF 24229
PAT METHENY GROUP	LETTER FROM HOME	GEFC 24245	GEFD 24245	GEF 24245
JONI MITCHELL	CHALK MARK IN A RAIN STORM	GEFC 24172	GEFD 24172	GEF 24172
JONI MITCHELL	WILD THINGS RUN FAST	GEFC 02019	GEFD 02019	GEF 02019
ROBBIE ROBERTSON	ROBBIE ROBERTSON	GEFC 24160	GEFD 24160	GEF 24160
TESLA	MECHANICAL RESONANCE	GEFC 24120	GEFD 24120	GEF 24120
TESLA	THE GREAT RADIO CONTROVERSY	GEFC 24224	GEFD 24224	GEF 24224

Other Geffen catalogue items will become available soon.

**Please Note:** All M.C.A. current releases and catalogue items will continue to be available from Polygram Distribution until 31st January, 1991.

**\*FROM 4TH FEBRUARY 1991 BMG WILL BECOME  
THE SOLE DISTRIBUTOR FOR M.C.A RECORDS\***

# MCA

MCA Records Ltd • 72-74 Brewer Street • London W1R 3PH • Telephone: 071-437 9797 • Fax 071-437 3121

## MAINSTREAM

### Albums

A fortnight into the new year, and the album release listings have a surreal look to them. The majority of new product listed in the last two weeks is jazz, classical or reggae, most mainstream product having been rushed out prior to Christmas.

Things should start to get back to normal next week, with the release of what promises to be the first big new album of 1991, from Sting, closely followed by Into The Light, Gloria Estefan's bid for a third consecutive million seller (excluding the deliberately low key Spanish language album released a couple of months ago) and the long-awaited new Alexander O'Neal album All True Man.

In the interim, the Associates' retrospective Popera should pick up

some solid sales, even though the release of its first single Poperetta — which teams Waiting For The Loveboat with the reformed Club Country Club — clashes with their brand new offering Just Can't Say Goodbye, a single released by Circa.

Reissues and new recordings are both already helping to swell what will be a year of concentrated release activity to mark the bicentenary of the death of Wolfgang Amadeus Mozart. This year's tally of Mozartiana has already reached 38.

### PICK OF THE YEAR

**MADONNA.** The Royal Box, Sire. Aptly-titled new release from the undisputed Queen of pop contains deluxe CD and video editions of her Immaculate Collection compilation, plus posters. Should sell strongly, even though the album is already past four times platinum.

## CLASSICAL

What with the multiplicity of recordings, the numerous opus numbers, nicknames, deletions, small independents and the confusion of series, the complexity of the classical repertoire is daunting for all but the true expert.

For years, dealers have relied on the Gramophone catalogue to see them through the bulk of the queries that come up in everyday work.

But now the old-style volume, divided of late into different formats, is superseded by a new volume which will prove indispensable to every dealer with even a tiny amount of classical business.

Called The Classical Catalogue, it is a large-format volume with a new and easy-to-read design incorporating CD, tape, LP, and even DAT, VHS and Laserdisc.

In 100 pages, it catalogues over 13,500 entries, tabulating the composer, work, date of composition, performers, catalogue number and many other details. It serves dealers in other ways too. For example, at the front of the volume are a dozen pages devoted to nicknames, in particular aid to the non-specialist.

Unfortunately, the catalogue entries do not indicate the year of recording nor whether the record is analogue or digital. Instead, it contains the date of review in Gramophone. Nevertheless, it is still, as it claims in the cover, the most complete listing of currently available recordings, and will earn its keep in any record shop.

The Classical Catalogue is published in two Master Editions, with monthly suppleness

ments. The Master Editions are published in December and June. The supplements are cumulative, enabling February to be thrown away once March has arrived.

Dealers can buy the complete catalogue service — two master editions and 10 monthly supplements — for £75 a year.

Alternatively, the two Master Editions can be purchased individually at £14.95 each. Conifer has been appointed distributor to the record trade — both for in-trade use and sales to the general public through record shops.

In addition, a smaller format version is being made available in book shops through Harrap, retailing at £12.95.

### PICK OF THE YEAR

**THE BRODSKY QUARTET.** Shostakovich's 15 String Quartets, Teldec. The young English quartet boldly take on one of the greatest quartet cycles of the century and show, once again, that you can be a telling factor in this music. Dignity, intensity and atmosphere are successfully combined yet the telling characteristic is its rhythmic bite: they give the music its head without losing control. The credits, by the way, include: Wardrobe, Ivay Myake.

Nicolas Soares

## DANCE

After so long a seasonal hiatus there's no room to catch up on everything, but attention getters include Alexander O'Neal All True Man (Tabu

## Singles

Utterly distinctive, typically OTT and undoubtedly a major hit: Queen release their first single in over a year with Innuendo, the 12-inch editions of which also house Under Pressure, their 1981 collaboration with David Bowie, which was heavily sampled on Vanilla Ice's recent chart top single Ice Ice Baby.

Rick Astley hits the comeback trail too, having spent much of the past two years growing his hair in front of an impressive collection of record producers. The first fruit of his labours, Cry For Help, should chart for old time's sake, but only time will reveal if he can pick up the beat again.

Mercifully, there are few reissues/remixes to impede the progress of genuine hits this week. Of those that there are, watch out for Jimmy Somerville and Bronski Beat's updated

656571 6), plaintively growled new discovery, L.A. Mix Mystery Of Love (A&M/PAM AMY 707), gorgeous girl wailed and gay rapped slinky soul, Tekno Too Feel The Power (D Zone Records DANCE 006, via SRD), latest jittery bleeper from a red hot Romford local, VIM Maggus's Hot Party (Jive Records 12-026), Margaret Thatcher sampling novelty, musically undistinguished but much plugged by Kiss 100 fm; Kenny Thomas Outstanding (The More Beef Mix) (Cooltemp COOLXR 215), now bassily remixed Gap Band early swing "sleeper"; Arthur Miles Helping Hand (fir FX 148), attractive mid-Seventies style soul, PKA Let Me Hear You (SP), jaunty electro vapor; Di-Magnity Manifestation (Tam Tam Records TTT 027, via PAC), raves-aimed repetitive instrumental; A Homeboy, A Hippie & A Funki Dredd Freedom (Tam Tam Records TTT 039), frantic hip house pounder; Rising High Collective Magic Roundabout (Tam Tam Records TTT 038), also frantic bleeping bouncer by the Hippies (as above); Mariah Carey Someday (CBS 656583 6), Shep Pettibone mixed Whitney Houston-esque sturdily striding sorrow; MC Scar and the real McCoy (Is On You (UK Remix) ZYX Records ZYX 6422-12, via SPA), pop aimed juddery lurching British Euro rap; Shades Of Rhythm Homicide (ZTT SAM 745), wriggling squeaky bleeper; Maureen Where Has All The Love Gone (Urban URBX 65), Italo house-idol attractive strider with an electro instrumental flip; Paul Rutherford and Pressure Zone That



Astley: back on song

reading of their introductory hit Smalltown Boy, which defies tradition by becoming less frenetic in its remix, and the all-Aussie amalgam of Jimmy Barnes and INXS with Good Times, a previously issued but uncharted artifact from The

Moan (Beat Farm Recordings BFR 001T, via 071 386 8934), lively jazz-funk soul jigger; A Tribe Called Quest Can I Kick It (Jive Jive T 265), Walk On The Wild Side sampling lethargic rap; Dream Frequency Love, Peace And Harmony (CityBeat CBE 1256, via W), Denise Johnson crowned gentle veaver.

### PICK OF THE YEAR

**THE MIXMASTERS: The Night Fever Megamix QJ Records, via BMG.**

Nigel Wright produced soundlike medley of remixed Bee Gees (and Trampis) hits from Saturday Night Fever.

James Hamilton

## REISSUES

Of all the companies, Charly surely has the most experience of wholesale label reissue programmes. Having packaged and re-packaged Sun on vinyl, it is now repackaging the label on CD.

On its budget outlet, Instant, comes Volumes One (Sunrise, CD INS 5039) and Two (Rockably Rhythmic, 5040) in what promises to be the perfect introduction for a new generation of Sun enthusiasts. For those already deep into Sun there are three volumes of The Sun Blues Archives, Blue Guitar (CD SUN 29), Bootin' Boogie (30) and Deep Harmony (31), fascinating collections of rare and unissued takes that reveal the richness of the Memphis blues scene of the Fifties.

And then there's Chess, which Charly (and MCA) has been also almost as busy with. The latest in this reissue programme includes an epony-

mous offering from the underrated Koko Taylor (CD RED 25) and one of the better of the several blues-meets-white-guitar-heros of the early Seventies, The London Howlin' Wolf Sessions (CD RED 24).

Not satisfied with servicing two of the major post war independents, Charly has just initiated what promises to be an equally important reissue programme: King. The first 10, in what will be a 50-strong series running throughout 1991, have just hit the shops. Just listing the titles demonstrates the wide reach of King: Hank Ballard ('Em Roll, CD 240), Earl Bostic (Blows A Fuse, 241), Billy Ward & The Dominoes (Sixty Minute Man, 242), Champion Jack Dupree (Blues For Everybody, 243), Wynonie Harris (Good Rocking Tonight, 244), John Lee Hooker (Don't You Remember Me, 245), Little Willie John (Fever, 246), Freddie King (Texas Sensation, 247) Little Esther (Better Beware, 248) and Memphis Slim (Life Is Like That, 249).

Together they comprise a rich mix of blues, hard driving R&B, gospel inflected harmony singing and the roots of soul.

### PICK OF THE YEAR

**TAJ MAHAL.** Edsel ED. Quite simply one of the most joyous albums ever. Not convinced? Put it on and hear the most uplifting versions of Leaving Truck and Stashobro Blues ever recorded. Then luxuriate in the warmth that follows. The perfect example of roots music.

Finally, EMF follow-up their number three debut hit, Unbelievable, with the equally strong, similarly titled I Believe, while 2 In A Room's recent US hit Wiggle It, now number one in Canada, has the best chance of bridging the growing gulf between the clubs and the chart.

Alan Jones

**PICK OF THE YEAR**  
A TRIBE CALLED QUEST: Can I Kick It? Jive. This consistently engaging rap act came close to Top 40 success last year with Bonita Applebum. Can I Kick It? is even more geared to mainstream success, expertly rapped over familiar samples from Lou Reed's Walk On The Wild Side and Ian Dury's What A Waste.

Alan Jones

**PICK OF THE YEAR**  
TAJ MAHAL. Edsel ED. Quite simply one of the most joyous albums ever. Not convinced? Put it on and hear the most uplifting versions of Leaving Truck and Stashobro Blues ever recorded. Then luxuriate in the warmth that follows. The perfect example of roots music.

Alan Jones

**PICK OF THE YEAR**  
TAJ MAHAL. Edsel ED. Quite simply one of the most joyous albums ever. Not convinced? Put it on and hear the most uplifting versions of Leaving Truck and Stashobro Blues ever recorded. Then luxuriate in the warmth that follows. The perfect example of roots music.

Alan Jones

**PICK OF THE YEAR**  
TAJ MAHAL. Edsel ED. Quite simply one of the most joyous albums ever. Not convinced? Put it on and hear the most uplifting versions of Leaving Truck and Stashobro Blues ever recorded. Then luxuriate in the warmth that follows. The perfect example of roots music.

Alan Jones

**PICK OF THE YEAR**  
TAJ MAHAL. Edsel ED. Quite simply one of the most joyous albums ever. Not convinced? Put it on and hear the most uplifting versions of Leaving Truck and Stashobro Blues ever recorded. Then luxuriate in the warmth that follows. The perfect example of roots music.

Alan Jones

**PICK OF THE YEAR**  
TAJ MAHAL. Edsel ED. Quite simply one of the most joyous albums ever. Not convinced? Put it on and hear the most uplifting versions of Leaving Truck and Stashobro Blues ever recorded. Then luxuriate in the warmth that follows. The perfect example of roots music.

Alan Jones



# music week

# datafile

The Information Source for the Music Industry

12 JANUARY 1991

## CHART FOCUS

**A**fter becoming the first single in over a year to debut at number one last week, Iron Maiden's Bring Your Daughter To The Slaughter continues in pole position, scoring a fairly comfortable victory over the new runner-up Enigma's Sadness.

Maiden's first ever number one (at the 22nd attempt). Daughter was also the third number one in a row for a label in the Thorn EMI family, following Vanilla Ice's Ice Ice Baby (on SBK) and Cliff Richard's Saviour's Day. Cliff and Maiden are both on the EMI label.

The last record company to bring together three consecutive number ones was PWL in May/June of 1989, and the last time EMI turned the trick was way back in March/April 1968, when Parlophone (the Beatles) Lady Madonna, Columbia (Congratulations) by Cliff Richard) and HMV (Louis Armstrong's double-header What A Wonderful



World/Cabaret) took turns at the top.

Maiden seem likely to lose their grip on the chart summit next week, with probable successors being either Enigma (a studio project by German-based Romanian Michael Cretu, featuring his surname-shedding spouse Sandra, who has had a string of continental hits helmed by Cretu) or Seal, who previously topped the chart as vocalist on Adamski's Killer. Seal's debut solo hit Crazy climbs from number 11 to number four this week.

Highest debuting single comes from Jesus Jones,

whose International Bright Young Thing enters at number 15, instantly beating the peak positions of each of their six earlier chart hits. Similarly, Pop Will Eat Itself debut at number 18 with their enigmatically-titled X Y & Zee. It's their first Top 20 success, the highest ranking of their seven previous hits being last summer's Touched By The Hand Of Ciccolina, which reached number 28.

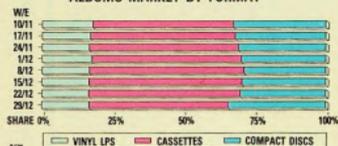
After failing to start the year as chart residents for the first time since 1985, Stock, Aitken & Waterman are back, as both writers and producers of Breakaway, the belated fifth hit off Donna Summer's two year old album Another Place, Another Time. No significant new releases make for little real change on the album chart, Madonna's The Immaculate Collection holding at number one for the eighth week in a row. Her previous longest stay at number one: six weeks with True Blue in 1986.

Alan Jones

## UPDATE

Index of unit sales: 100=weekly average in 1990	SALES		
	Last week	This week	% diff
Albums	N/A	99	-43
Singles	N/A	60	-17
Music Video	N/A	94	-59

### ALBUMS MARKET BY FORMAT



### EVERGREENS

- |    |                         |      |    |                             |       |
|----|-------------------------|------|----|-----------------------------|-------|
| 1  | Vivaldi Four Seasons    | (66) | 6  | The Cream Of Eric Clapton   | (172) |
| 2  | Nigel Kennedy/ECO, EMI  | (67) | 7  | Eric Clapton/Cream, Polydor | (172) |
| 3  | Foreign Affair          | (67) | 8  | The Phantom Of The Opera    | (203) |
| 4  | Tina Turner, Capitol    | (67) | 9  | Original Cast, Polydor      | (203) |
| 5  | ... But Seriously       | (58) | 10 | The Best Of Rod Stewart     | (159) |
| 6  | Phil Collins, Virgin    | (58) | 11 | Rod Stewart, WEA            | (159) |
| 7  | Labour Of Love II       | (57) | 12 | The Road To Nowhere         | (161) |
| 8  | UB40, DEP International | (57) | 13 | Chris Rea, East West        | (161) |
| 9  | 5 Working Hours         | (58) | 14 | The Best Of UB40 Vol 1      | (161) |
| 10 | Del Amiri, A&M          | (58) | 15 | UB40, Virgin                | (161) |

Albums must have appeared in the top 200 Artist Chart for 52 weeks or more. Brackets denote weeks in chart. Compiled by Spotlight Research from Gallup data. Based on top 200 album charts 3 December to 29 December, 1990.

## ANALYSIS

**I**ron Maiden's debut at number one in the singles chart last week — with Bring Your Daughter To The Slaughter proved there's more than one way to play the formats game.

While staggering the release of the maximum five permissible formats over two or even three weeks has become the norm for many record companies over the past year, unusually EMI head of singles marketing John Walsh opted for a single hit on Christmas Eve.

Walsh says the strategy was based on knowledge of the act's fans. "Maiden have a very strong fan base," he says. "They'll always go out in week one and buy the record and they will buy all the different formats."

The full list of those formats shows Walsh did not miss a trick: seven inch with pull-out "brain", seven inch with engraved B-side; 12 inch "banner pack"; 12 inch picture disc; and cassette.

Surprisingly, there was no



Iron Maiden: innovative marketing led to No. 1 spot

CD. "The metal lads go for gimmicks more than CD and the whole thing was formatted. It's a one-week thing really," says Walsh. Chart consultant Alan Jones predicts the Iron Maiden single may be the last ever number one not to appear on CD.

"There were only four singles in the top 75 that were not on CD last week," he says. "I can't foresee that this will happen again."

Although New Year charts are traditionally quiet, Maiden did relatively well in unit sales.

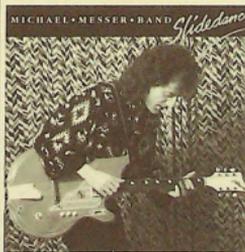
Their panel sales total of

2,453 — just under the 2,500 target and representing approximately £2,000 sales, according to Gallup — was seven per cent higher than Band Aid II achieved with last year's first number one, Do They Know It's Christmas?

It was the same innovative marketing and loyal fans which last year gave the band chart entries in 10 consecutive weeks, when EMI re-released the band's first 20 singles as a series of double pack 12 inch singles.

Metal may never be the most fashionable of genres but its fans remain among the most lucrative around.

## THE MICHAEL MESSER BAND The New Album — SLIDEDANCE



The National Guitar displayed at its very best in the hands of a master

CD = MILD 004  
CASS = MILD 004

AVAILABLE NOW FROM:

### AMT DISTRIBUTION

27 Windsor Road, Wraysbury, Staines, Middlesex TW19 5DE

Tel: 0784 48 2551/2681

FAX: 0784 48 2203

# TO 40 CLASSICAL ALBUMS

Rank	Title, Composer, Artists, Orch.	Cassette/CDLP (Distributor)	Label
1	VIVALDI FOUR SEASONS Nigel Kennedy, CD	NICE 217C/218 2 (E)	EMI
2	MELISSA/SONG/BRUCH/SCHUBERT Nancy King, Royal Opera House	EL72961E/174963A (E)	NABU
3	ELGAR CELLO CONCERTO/ISAAC PICTURES Nabli, LSO	AS2064E/TCAS2054 (E)	HMV
4	HOLT THE PLANETS Herbert Von Karajan/Decca	Deutsche Grammophon 5232619/3302019 (E)	Deutsche Grammophon
5	BERNSTEIN IN BERLIN - BEEHOVEN London, Boston	EL32071 (E)	EMI
6	ELGAR CELLO CONCERTO/ENIGMA VARIATIONS CBS Masterworks Renaud Capuçon/Decca	CBS 95259/9526259 (E)	CBS
7	ELGAR CELLO CONCERTO Maurice Strakosky	41E3241/41E3244 (E)	Phonix
8	SIBELIUS SYMPHONY NO. 5/VIOLIN CONCERTO Nancy King, Royal Opera House	ROH-POCD 1604/ROH-301 (CON)	ROYAL OPERA HOUSE
9	ESSENTIAL HIGHLIGHTS OF SWAN LAKE Mark Eames/RKO	RHM-POCD/RHM-303 (CON)	RKO
10	ESSENTIAL HIGHLIGHTS OF NUTCRACKER London, Boston	EL32071 (E)	EMI
11	VIVALDI FOUR SEASONS London, Boston	EL32071 (E)	EMI
12	MONTEVERDI VESPRI DELLA BEATA Jahn Lloyd/Gardner	Deutsche Grammophon MC-42566/42566 (E)	Deutsche Grammophon
13	LLOYD WERB REQUIEM London, Boston	EL32071 (E)	EMI
14	ALBINONI ADAGIO/PACHELBEL CANON Herbert Von Karajan/Decca	Deutsche Grammophon 4120391/412034 (E)	Deutsche Grammophon
15	PIZZONI MADAMA BUTTERFLY HIGHLIGHTS Herbert Von Karajan/Decca	SET605/SET605 (E)	Decca
16	BIZET CARMEN HIGHLIGHTS Nancy King, Royal Opera House	ROYAL OPERA HOUSE ROH-POCD 1604/ROH-301 (CON)	ROYAL OPERA HOUSE
17	BEEHOVEN SYMPHONY NO. 5 Herbert Von Karajan/Decca	Deutsche Grammophon 4120391/412034 (E)	Deutsche Grammophon
18	TCHAIKOVSKI 1812/HAMLET/ROMEO & JULIET Colleen Closser/ Chicago Symphony Orchestra	CG 16094/CG 17006 (M)	CG
19	MAHLER RESURRECTION Gilbert Kaplan	MC CAMPC 510/CD-PCD 391 (P)	Decca
20	PUCINI LA BOHEME Herbert Von Karajan/Decca	SET579K/SET579 (E)	Decca
21	MUSIC FEATURED ON THE SOUTH BAKW SHOW Peter King/Tate Sabatini	MC 1981/981CD-CD001 (M)	Decca
22	HOLT THE PLANETS James Levine/CSGO	Deutsche Grammophon 427322/427354 (E)	Deutsche Grammophon
23	BIZET CARMEN HIGHLIGHTS Herbert Von Karajan/Decca	Deutsche Grammophon 4120391/412034 (E)	Deutsche Grammophon
24	PACHELBEL/ALBINONI/BACH/PURCELLI Gustav Chamber Orchestra	427302/427304 (E)	Deutsche Grammophon
25	FAVOURITE TRIUMPH CONCERTOS Maurice Strakosky/Decca	CG 16094/CG 17006 (M)	CG
26	HANDEL MESSIAH ARIAS AND CHORUSES Nancy King, Royal Opera House	ROYAL OPERA HOUSE ROH-POCD 1604/ROH-301 (CON)	ROYAL OPERA HOUSE
27	TCHAIKOVSKI 1812 OVERTURE Nancy King, Royal Opera House	ROYAL OPERA HOUSE ROH-POCD 1604/ROH-301 (CON)	ROYAL OPERA HOUSE
28	RAUGHANINOV PIANO CONCERTO NO. 2 Boris Berezansky/Nabli	Decca MC CDC 3499/14/CD-EL 34991 (E)	Decca
29	VAGHNER WALKING SEA SYMPHONY London, Boston	EL32071 (E)	EMI
30	VIVALDI FOUR SEASONS Yehudi Menuhin/Music	Phonix 428871/428874 (E)	Phonix
31	ORFF CARMINA BURANA Felix Smetacek/Music	MC EL 74054/40 CD 532054 (E)	EMI
32	TCHAIKOVSKI THE SLEEPING BEAUTY Mara Erter/RKO	RHM-POCD 1604/ROH-301 (CON)	ROYAL OPERA HOUSE
33	PUCINI MADAMA BUTTERFLY HIGHLIGHTS George Szell/Decca	Deutsche Grammophon 427382 (E)	Deutsche Grammophon
34	MAHLER SYMPHONY NO. 5 London, Boston	EL32071 (E)	EMI
35	MOZART HORN CONCERTO Yehudi Menuhin/Decca	410824/410824 (E)	Decca
36	CHOPIN PIANO CONCERTOS NO. 1 & 2 Julian Rachlin/Decca	Deutsche Grammophon 54920/54920 (E)	Deutsche Grammophon
37	MOZART PIANO CONCERTOS NO. 13 & 14 Jeffrey Tate/Decca	427391/427391 (E)	Deutsche Grammophon
38	BARTOK SONATA FOR SOLO VIOLIN Nancy King, Royal Opera House	ROYAL OPERA HOUSE ROH-POCD 1604/ROH-301 (CON)	ROYAL OPERA HOUSE
39	HOLT THE PLANETS Charles Dutoit/Decca	417551/417551 (E)	Decca
40	HANDEL MESSIAH ARIAS & CHORUSES George Solti/Decca	4309324/430984 (E)	Decca

# DISTRIBUTION: INDIE SINGLES+

Rank	Title, Artists	Label # 1 (Distributor)	Label # 2 (Distributor)
1	ALL TOGETHER NOW The Happy Mondays	Protonic MLK 10071 (P)	
2	ARE YOU DREAMING? Twenty Seven	BCM BCM 0754/112 BCM 12564 (P)	
3	SITUATION (REMIX) Mute	Mute 112V/AZ 4 (RT)	
4	SUCKER DJ Dimples D	FB 111/112 FB 113 (SP)	
5	24 HOURS Blyden King/LFT 491 (RT)		
6	FREEDOM Mute/112V/AZ 4 (RT)		
7	ISLAND HEAD (EP) Island/Largis	ONE DUNG 11171 (RT)	
8	KINNY AFO The Heavy Mandates	FAC FAC 3027 (12) FAC 3020 (P)	
9	THE BEE Kicker/KICK 15 (12) KICK 3 (SP)		
10	CLOCK Sweet Excrosit	Warp - (WAP 9) (P)	
11	THE EXORCIST (REMIX) Scorcher	Kicker - (KICK 176) (SDI) (RT)	
12	MOTHER UNIVERSE The Soap Drums	Big Life BLR 331 (RT)	
13	STEP BACK IN TIME Katie Munn	PWL PWL 611 (64) (P)	
14	MADCHESTER RAVE ON (EP) The Jam	FAC FAC 2627 (12) FAC 2421 (P)	
15	LET ME HEAR YOU SAY (YEH) P.T.A.	Stress 552 (1) (P)	
16	MY RISING STAR Wendie	FAC FAC 2891 (12) FAC 2981 (P)	
17	WHAT'S IT ALL ABOUT Run D.M.C.	Pha/Fac PROF 11 215 (P)	
18	FOOL'S GOLD/WHAT THE WORLD IS The Stone Roses	Silvertone OREX 13 (P)	
19	GROOVY TRAIN The Jam	Silvertone MLK 10071 (P)	
20	CELEBRATE Double Trouble's Collective	Desire WANT10 39 (PAC)	
21	THE ONLY ONE I KNOW The Heavy Mandates	Vinyl Solution SST 7001 (RT)	
22	SPICE The Spice Girls	Situation - (SITOM 21) (SDI)	
23	LITTLE FLUFFY CLOUDS Oh!	Big Life BLR 331 (RT)	
24	STEP ON The Heavy Mandates	FAC FAC 2727 (12) FAC 2727 (P)	
25	MR. KIRK'S NIGHTMARE 4 Hero	Reverend - (12) REVE 12030 (PAC)	
26	PHOBIA The Jam	Wendie/HFN 7112 (RT)	
27	PROGRESSIVE LOGIC (EP) Rebus J	Network NOKO 11 15 (P)	
28	STILL FEEL THE RAIN Sex	Some Bizarre SBZ 7002 (12) SBZ 12001 (RT)	
29	MAKE IT MINE The Little London 4871 (64) (P)		
30	SOLID GOLD Ashley & Jackson	Big Life BLR 341 (RT)	
31	FALL (EP) The Jam	12 - (12) CRE 0871 (P)	
32	UNTIL YOU FIND OUT The Jam's Storm Division	Chapman 22 CHAP 52/12 CHAP 52 (RT)	
33	THEN The Chairlifts	Situation Two SIF 141 (RT)	
34	PSYCHE OUT/RADIO BABYLON The Jam	Play It Again Sam - (PIAS 182) (APT)	
35	THE BEST THING Cup 4	Big World BW11 012 (P)	
36	I'M DOING FINE London Dazzlers	PWL PWL 69/PWL 69 (P)	
37	ONE LOVE The Jam	Silvertone ORE 120 (RT) 1 (P)	
38	LITTLE BROTHER The Jam	Big Life BLR 221 (RT)	
39	WHEELY AND THE BRICKS The Jam	Murphy Records STAC 1 (SP)	
40	WORLD IN MY EYES Deception Music	Mute 117B/PCN 20 (P)	

# DISTRIBUTION: INDIE ALBUMS

Rank	Title, Artists	Label # 1 (Distributor)	Label # 2 (Distributor)
1	PILLS 'N' THRILLS & BELLYACHES The Happy Mondays	Factory FACT 200 (P)	
2	RHYTHM OF LOVE Kaiser Chiefs	PVL 148 (P)	
3	BOOMANNA Buffy Blue	Rhythym King (LFT) 12 (RT)	
4	ROCK 'N' ROLL LOVE SONGS Various	Dino DINTV 13 (P)	
5	THAT LOVING FEELING VOL. III The Chairlifts	Dino DINTV 15 (P)	
6	SO FRIENDLY The Chairlifts	Situation Two STU 30 (RT)	
7	BACHARACH & DAVID - THE SONGS The Chairlifts	Dino DINTV 16 (P)	
8	THE STONE ROSES The Stone Roses	Silvertone ORELP 502 (P)	
9	\$TREET MOVES The Stone Roses	BCM BCM 3342 (P)	
10	VIOLATOR Deception Music	Mute STU 64 (RT)	

# COUNTRY COMPILATIONS

Rank	Title, Artists	Label # 1 (Distributor)	Label # 2 (Distributor)
1	VERY BEST OF KENNY ROGERS Kenny Rogers	Republic/WEA 75807/754 001 359545/75759456 (P)	
2	GOLDEN GRETTS Patsy Cline	MCA/MCMC 5088 (P) MCMC 5088/5088 (P)	
3	THE COLLECTION John Denver	Collector Ser. CCSCM 181 CCSCD 183/CSLP 183	
4	THE KENNY ROGERS STORY Kenny Rogers	Liberty 75807/754 001 75807/754 001 (P)	
5	GREATEST HITS Dolly Parton	RCA PK 9049 (BMG) PK 9049 (P)	
6	ANTHOLOGY Kenny Rogers	Collector Ser. CCSCM 181 CCSCD 183/CSLP 183	
7	IT'S GOTTA BE MAGIC Don Williams	Capitol TCS 2118 (E) TCS 2118 (P)	
8	ANNIVERSARY 20 YEARS OF HITS Tanya Tucker	East 40093 (E) 40093 (P)	
9	GOLDEN GREATS Dolly Parton	MCA/MCMC 5016 (P) MCMC 5016/5016 (P)	
10	DIJETS Emmylou Harris/Varieties	Republic 7592975 (4) (W) 7592975/12/7592971 (P)	
11	GREATEST HITS Kenny Rogers	Capitol TCS 2118 (E) TCS 2118 (P)	
12	VERY BEST OF DON WILLIAMS Don Williams	MCA/MCMC 5016 (P) MCMC 5016/5016 (P)	
13	THE LEGENDARY YEARS Kenny Rogers	Collector Ser. CCSCM 141 (P) CCSCD 141/CVSP 141	
14	VERY BEST OF BRENDA LEE Brenda Lee	MCA/LTC 1 (P) LTC 1 (P)	
15	VERY BEST OF DOLLY PARTON Dolly Parton	RCA PK 89007 (BMG) PK 89007 (P)	
16	BEST OF WILLY NELSON Willy Nelson	Telstar STAC 2112 (BMG) STAC 2112 (P)	
17	THE COMPLETE GLEN CAMPBELL Glen Campbell	Slybus SMC 979 (5TY) Slybus SMC 979 (P)	
18	SPECIAL COLLECTION Anne Murray	Capitol TCS 2112 (E) TCS 2112 (P)	
19	THE KENNY ROGERS COLLECTION Kenny Rogers	Collector Ser. CCSCM 111 (BMG) CCSCD 111/CVSP 111	
20	THE COLLECTION Boyz n the City	Collector Ser. CCSCM 159 (BMG) CCSCD 159/CVSP 159	

# FOLK/ROOTS

Rank	Title, Artists	Label # 1 (Distributor)	Label # 2 (Distributor)
1	THE RHYTHM OF THE SAINTS Paul Simon	Warner Bros WX 3402 (W) WX 3402/3402 (P)	
2	ONCE IN A LIFETIME - LIVE Paul Simon	Chrysalis 2CHR 1805 (E) 2CHR 1805 (P)	
3	ROOM TO ROOM The Waterboys	Ensign ZCHEN 16 (E) ZCHEN 16 (P)	
4	ORACELAND Paul Simon	Warner Bros WX 3401 (W) WX 3401/3401 (P)	
5	SEARCHLIGHT Paul Simon	Chrysalis 2CHR 1713 (E) 2CHR 1713 (P)	
6	ANAM Clannad	RCA PK 74762 (BMG) PK 74762 (P)	
7	WATERMARK Ensign	Warner Bros WX 3401 (W) WX 3401/3401 (P)	
8	THE HEALER The Waterboys	Silvertone ORELP 508 (P) ORELP 508/508 (P)	
9	THIS IS THE SEA The Waterboys	Ensign ZCHEN 3 (E) ZCHEN 3 (P)	
10	PASTPENTURE Clannad	RCA PK 74764 (BMG) PK 74764 (P)	

\* © CNL Compiled by Gallup

† © CNL Compiled by Spotlight Research from Gallup data from independent shops

\* © CNL Compiled by Gallup



# music week DIRECTORY '91

Copies are now available from

COMPUTER POSTINGS LTD. 120-126 LAVENDER AVENUE  
SURREY CR4 3HP

Tel: 081-640 8142 Fax: 081-648 4873

Please send a cheque payable to Music Week for £27 (inc. p&p) U.K.  
£30 (inc. p&p) overseas

Music Week subscribers current on January 1st will receive their free directory shortly

For everyone in the business of music.

# PLAYLIST CHART

## THE OFFICIAL music week CHART

Rank	Artist	Title	Label	Genre	Chart	Weeks on Chart	Peak				
1	George Michael	FREEDOM	Epic	B	A	A	A	51	32	93.6	
2	The Right Brothers	YOU'VE LOST THAT LOVIN' FEELING	Verve	-	A	A	A	A	48	6	91.3
3	Whitney Houston	ALL THE MAN THAT I NEED	Arista	A	A	A	A	A	48	26	91.1
4	Enigma	SADNESS PART 1	Virgin International	A	A	A	A	A	46	4	87.4
5	Will To Power	IM NOT IN LOVE	Epic	-	A	B	A	A	46	49	86.3
6	Chris Isaak	WICKED GAME	London	A	A	A	A	A	46	19	85.7
7	Kim Appleby	DON'T WORRY	Parlophone	A	A	A	A	A	45	43	84.9
8	INXS	DISAPPEAR	Mercury	A	A	A	A	A	44	24	84.2
9	Chiff Richard	SAVOURY DAY	EMI	B	A	-	A	A	45	3	83.9
10	Seal	CARRY ON	ZTT	A	A	A	A	A	45	11	83.0
11	Belinda Carlisle	SUMMER RAIN	Virgin	B	A	A	-	A	43	11	79.4
12	Madonna	JUSTIFY MY LOVE	Sire	A	A	A	A	A	41	8	79.4
13	New Kids On The Block	THIS ONE'S FOR THE CHILDREN	CBS	B	A	A	A	-	42	15	79.4
14	Yazoo	SITUATION	Mute	B	A	A	A	A	38	22	79.3
15	John Travolta & Newton	JOHN THE GREASE MEGAMIX	Polydor	-	A	A	A	A	37	5	78.4
16	Innocence	MATTER OF FACT	Cooltempo	A	A	-	A	-	43	42	76.3
17	The Farm	ALL TOGETHER NOW	Produce	A	A	A	A	A	42	7	76.3
18	Snap	MARY HAD A LITTLE BOY	Arista	A	A	A	A	A	35	9	74.9
19	Rod Stewart & Tina Turner	IT TAKES TWO	Warner Brothers	-	A	-	A	A	38	35	71.6
20	Vanilla Ice	ICE ICE BABY	SBK	A	A	A	A	-	35	2	71.4
21	Patsy Cline	CRACKY	MCA	-	A	-	A	A	31	21	68.7
22	Dimples	SUCKER DJ	FBI	-	A	A	A	A	30	28	67.0
23	E.M.F.	UNBELIEVABLE	Parlophone	-	A	A	A	-	35	12	67.0
24	Twenty 4 Seven	ARE YOU DREAMING?	RCM	B	A	A	A	-	29	20	66.6
25	MC Hammer	PARTY	Capitol	B	A	-	A	-	37	10	66.3
26	Black Box	THE TOTAL MIX	deConstruction	-	A	B	-	A	27	14	65.4
27	Jimmy Somerville	TO LOVE SOMEBODY	London	-	A	-	A	A	35	52	65.3
28	Status Quo	THE ANNIVERSARY WALTZ PART TWO	Ventigo	B	A	A	-	A	35	16	65.0
29	The Beautiful South	MY BOOK	Go! Discs	-	-	-	A	A	41	53	64.0
30	Robert Palmer	MERCY MERCY ME I WANT YOU	EMI	A	A	A	-	A	30	51	64.1
31	Proclaimers	KING OF THE ROAD	Chrysalis	-	A	-	A	A	31	40	58.9
32	Billy Idol	PRODIGAL BLUES	Chrysalis	B	A	B	-	A	30	62	57.9
33	Shakin' Stevens	THE BEST CHRISTMAS OF THEM ALL	Epic	-	-	-	A	-	29	33	57.0
34	Black Box	FANTASY	deConstruction	B	A	-	A	-	25	39	54.6
35	Betty Boo	24 HOURS	Rhythm King	-	-	-	A	32	29	54.6	
36	Kim Wilde	I CAN'T SAY GOODBYE	MCA	-	-	-	A	34	-	53.8	
37	A-ha	CALL YOUR NAME	Warner Brothers	B	-	-	A	38	59	51.6	
38	CBS Music Factory	GONNA MAKE YOU SWEAT	CBS	-	A	A	-	A	20	25	51.2
39	Robert Palmer & UB40	ILL BE YOUR BABY TONIGHT	EMI	-	-	-	A	-	31	72	50.4
40	Dream Warriors	DEFINITION OF A BOOMBASTIC	4th B Way	-	A	-	-	-	18	37	50.3
41	Quincy Jones	THE PLACES YOU FIND LOVE	Quest	-	-	-	A	-	28	-	49.1
42	Malandra Burrows	JUST THIS SIDE OF LOVE	YTV	-	-	-	A	B	29	17	48.2
43	The Righteous Brothers	UNCHAINED MELODY	Verve	-	A	-	A	-	18	13	47.5
44	Michael McDonald	ALL I GOT	Reprise	-	A	-	A	A	19	-	47.2
45	Phil Collins	DO YOU REMEMBER (LIVE)	Virgin	-	-	-	-	-	27	73	46.8
46	Michael Bolton	GEORGIA ON MY MIND	CBS	-	-	-	B	35	-	46.4	
47	Errol Brown	SEND A PRAYER (TO HEAVEN)	PWL	-	-	-	-	-	25	-	45.0
48	Maxi Priest	HUMAN WORK OF ART	Ten	-	-	-	A	-	22	-	44.3
49	Pet Shop Boys	BEING BORING	Parlophone	-	-	-	A	B	22	63	43.8
50	Bass-O-Matic	EASE ON BY	Virgin	-	-	-	B	-	19	69	42.7
51	Londonbeat	A BETTER LOVE	Arnost	-	-	-	-	A	24	-	41.5
52	Jive Bunny & The Mastermovers	THE CRAZY PARTY MAKES	Mus. Factory Dance	-	A	-	A	-	15	18	41.5
53	Elton John	EASIER TO WALK AWAY	Rocket	-	-	-	-	-	30	-	41.3
54	Technoronic	TURN IT UP	Swanyard	-	-	-	-	-	0	40	6.0
55	The La's	THERE SHE GOES	Go! Discs	-	-	-	-	-	22	-	38.4
56	Fleetwood Mac	SKIES THE LIMIT	Warner Brothers	-	-	-	-	-	20	-	38.1
57	Jules Cruise	FALLING	Warner Brothers	-	-	-	-	-	21	38	36.3
58	Garza	GEORGE BOYS (GAZZA RAP)	Beal	-	-	-	-	-	10	31	36.2
59	Ralph Tresvant	SENSITIVITY	MCA	B	A	-	-	B	18	-	34.8
60	Milli Vanilli	KEEP ON RUNNING	Chrysalis	-	-	-	-	-	-	-	33.8

Compiled by Susan G. Reynolds. Rating based on UK play only. Station weightings are based on total listening hours as calculated by JCR/M. 100% playlist representing 12.00 on air at 1.00 on air.

## US TOP 30 SINGLES

Rank	Artist	Title	Label
1	JUSTIFY MY LOVE	Madonna	Sire
2	BECAUSE I LOVE YOU (POSTMAN SONG)	Sleaze B	LMR
3	HIGH ENOUGH	Dann Yankee	Warner Brothers
4	FROM A DISTANCE (WITH YOU)	Zanele Jackson	ARM
5	FROM A DISTANCE	Beth Miller	Atlantic
6	TOY'S DINER	CNA featuring Suzanne Vega	A&M
7	THE FIRST TIME	Surface	Columbia
8	SENSITIVITY	Rugh Tresvant	MCA
9	IMPULSIVE	Wilson Phillips	SBK
10	GONNA MAKE YOU SWEAT	C&B Music Factory	Columbia
11	PLAY THAT FUNKY MUSIC	Vanilla Ice	SBK
12	MILES AWAY	Winger	Atlantic
13	IM YOUR BABY TONIGHT	Whitney Houston	Arista
14	AFTER THE RAIN	Neil Young	DGC
15	THE WAY YOU DO THE THINGS, UB40	UB40	Virgin
16	FREEDOM	George Michael	Columbia
17	IM NOT IN LOVE	Will To Power	Epic
18	SOMETHING IN ME	Phil Collins	Capitol
19	JUST ANOTHER DREAM	Cathy Dennis	Polydor
20	LOVE TAKES TIME	Mariah Carey	Columbia
21	FOR YOU	The Outfield	MCA
22	MIRACLE	Jon Bon Jovi	Mercury
23	HANG IN LONG ENOUGH	Phil Collins	Atlantic
24	GROOVE IS IN THE HEART	Dee-Lite	Elektra
25	ONE AND ONLY MAN	Steve Winwood	Virgin
26	ANYTHING IS POSSIBLE	Debbie Gibson	Arista
27	WIGGLE IT 2 In A Room	Keith Sweat	Cutting
28	ILL GIVE ALL MY LOVE TO YOU	Keith Sweat	Vintagem
29	ON THE WAY UP	Ella Faria	Chrysalis
30	WE'RE AMAZING	Robert Palmer	EMI

## US TOP 30 ALBUMS

Rank	Artist	Title	Label
1	TO THE EXTREME	Vanilla Ice	SBK
2	PLEASE HAMMER DON'T HURT EM	MC Hammer	Capitol
3	THE IMMACULATE COLLECTION	Madonna	Sire
4	MARIAN CAREY	Mariah Carey	Columbia
5	IM YOUR BABY TONIGHT	Whitney Houston	Arista
6	SOME PEOPLE'S LIVES	Beth Miller	Atlantic
7	THE SIMPSONS SING THE BLUES	The Simpsons	Geffen
8	WILSON PHILLIPS	Wilson Phillips	SBK
9	RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers
10	THE RAZORS EDGE	AGDC	Atco
11	LISTEN WITHOUT PREJUDICE	George Michael	Columbia
12	SERIOUS THINGS - LIVE!	Phil Collins	Atlantic
13	FLESH AND BLOOD	Prison	Capitol
14	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson	A&M
15	RECYCLER	ZZ Top	Warner Brothers
16	ROCKON	Bill Bu Donald	MCA
17	VOL. 3	Janet Jackson	Capitol
18	SHAKE YOUR MUSIC MAKER	The Black Crowes	Del American
19	MY ONCE, Guth Brooks	Guth Brooks	Capitol
20	PUT YOURSELF IN MY SHOES	Cleopatra	MCA
21	NO MORE GAMES/REMX ALBUM	New Kids On The Block	Capitol
22	LED ZEPPELIN	Led Zeppein	Atlantic
23	CHERRY PIE	Warner	Columbia
24	THE FUTURE	Guy	MCA
25	PRETTY WOMAN	Original Soundtrack	EMI
26	DANN YANKEE	Dann Yankee	Warner Bros
27	X-BOX	X-Box	Atlantic
28	RALPH TRESVANT	Rugh Tresvant	MCA
29	AFTER THE RAIN	Neil Young	DGC
30	FAMILY STYLE	Jaughn Brantley	Epic

Covers courtesy of Warner Bros. 100% 100% 100% are awarded to those products demonstrating the greatest display and sales gain.

UK signings

## MIDEM THE MUSIC SHOW

20-24 JANUARY 1991 • PALAIS DES FESTIVALS • CANNES • FRANCE

## DON'T MISS THE MUSIC EVENT OF 1991

Attend the world's premier music event, from jazz to rock, classical to contemporary Midem is tuned to your success.

Advertise your product and promote your activities in the Midem Guide - the industries who's who - and make an impression on a captive audience by advertising in the Preview and Daily News.

Telephone Peter Rhodes today on 071 528 0086 to register.

International Exhibition Organisation, Metropolis House, 22 Percy Street, London W1P 9FF. Tel: 071 528 0086. Fax: 071 895 0949. Telex: 920173



# The music week Awards 1990

at the Great Room, Grosvenor House Hotel, Park Lane,  
on Monday, 25th February, 1991

*The music industry's own awards*

## IMPORTANT NOTICE

*Nominations for the best Music Promo Video (£25 per entry — max. 5 entries per company) and the Leslie Perrin Award for PR (£20 per nomination) are due by January 11th 1991 at the latest.*

*For nomination brochures and table reservations please call  
Avril Peyton of EMS Associates Ltd, on the Music Week hotline  
071-437 3665.*





---

**music week**

---

---

**Singles Poster Chart**

---

---

Please pull out and display

# TOP 75 SINGLES

## THE OFFICIAL **music week** CHART

<b>1</b>	<b>BRING YOUR DAUGHTER... TO THE SLAUGHTER</b> Iron Maiden	EMI
<b>2</b>	<b>SADNESS PART 1</b> Enigma	Virgin International
<b>3</b>	<b>THE GREASE MEGAMIX</b> John Travolta/Olivia Newton-John	Polybor
<b>4</b>	<b>CRAZY</b> Seal	ZTT
<b>5</b>	<b>ICE ICE BABY *</b> Vanilla Ice	SBK
<b>6</b>	<b>ALL TOGETHER NOW</b> The Farm	Produce
<b>7</b>	<b>YOU'VE LOST THAT LOVIN' FEELING</b> The Righteous Brothers	Vevee
<b>8</b>	<b>PRAY</b> MC Hammer	Capitol
<b>9</b>	<b>MARY HAD A LITTLE BOY</b> Snap	Arista
<b>10</b>	<b>GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)</b> C&C Music Factory (feat. Freedom Williams)	Columbia
<b>11</b>	<b>JUSTIFY MY LOVE</b> ○ Madonna	Sire
<b>12</b>	<b>THE TOTAL MIX</b> Black Box	deConstruction
<b>13</b>	<b>(I'VE HAD) THE TIME OF MY LIFE</b> Bill Medley & Jennifer Warnes	RCA
<b>14</b>	<b>CRAZY</b> Patsy Cline	MCA
<b>15</b>	<b>INTERNATIONAL BRIGHT YOUNG THING</b> Jesus Jones	Food
<b>16</b>	<b>GOT THE TIME</b> Anthrax	Island
<b>17</b>	<b>ALL THE MAN THAT I NEED</b> Whitney Houston	Arista
<b>18</b>	<b>X, Y + ZEE</b> Pop Will Eat Itself	RCA
<b>19</b>	<b>THE ANNIVERSARY WALTZ - PART TWO</b> Status Quo	Vertigo
<b>20</b>	<b>SAVIOURS DAY</b> ○ Cliff Richard	EMI
<b>21</b>	<b>ARE YOU DREAMING?</b> Twenty 4 Seven featuring Captain Hollywood	BMG
<b>22</b>	<b>WICKED GAME</b> Chris Isaak	Columbia

© CIN. Compiled by Gallup for **music week**. The poll is based on data in cooperation with the BPI and BARD, based on a minimum sample of 500 record outlets, incorporating 7", 12", Cassettes and CD singles sales. All rights reserved.



★ **BEST AMBERE NOMINEES FOR BEST ALBUM 1990** - "JORDAN: THE COMEBACK" ★

# prefab sprout

JORDAN: THE EP  
featuring

CARNIVAL 2000 • ONE OF THE BROKEN  
THE ICE MAIDEN • JORDAN: THE COMEBACK

**SEVEN • TWELVE • CASSETTE**  
and Limited Edition **CD BOX SET**  
including postcard, poster, print and postcards

<b>36</b>	<b>NEW</b> <b>BOX SET GO</b> The High	London
<b>37</b>	<b>GEORDIE BOYS (GAZZA RAP)</b> Gazza	Best
<b>38</b>	<b>THIS ONE'S FOR THE CHILDREN</b> New Kids On The Block	Columbia
<b>39</b>	<b>SUMMER RAIN</b> Belinda Carlisle	Virgin
<b>40</b>	<b>NEW</b> <b>A LIL' AIN'T ENOUGH</b> David Lee Roth	Warner Brothers
<b>41</b>	<b>SUCKER DU</b> Dimples D	FBI
<b>42</b>	<b>NEW</b> <b>SENSITIVITY</b> Ralph Tresvant	MCA
<b>43</b>	<b>TURTLE RHAPSODY</b> Orchestra On The Half Shell	SBK
<b>44</b>	<b>FREEDOM!</b> George Michael	Epic
<b>45</b>	<b>THE ONE TO SING THE BLUES</b> Motorhead	Epic
<b>46</b>	<b>I'M NOT IN LOVE</b> Will To Power	Epic
<b>47</b>	<b>24 HOURS</b> Betty Boo	Rhythm King
<b>48</b>	<b>A MATTER OF FACT</b> Innocence	Cooltempo
<b>49</b>	<b>WELL, DID YOU EVAH!</b> Deborah Harry & Iggy Pop	Chrysalis
<b>50</b>	<b>KINKY BOOTS</b> Patrick Macnee & Honor Blackman	Deream
<b>51</b>	<b>NEW</b> <b>GET HERE</b> Olivia Adams	Fonitona
<b>52</b>	<b>MY DEFINITION OF A BOOMBASTIC JAZZ STYLE</b> 4th + B-way	Dream Warriors
<b>53</b>	<b>IT TAKES TWO</b> Rod Stewart & Tina Turner	Warner Brothers
<b>54</b>	<b>FALLING</b> Julie Cruise	Warner Brothers
<b>55</b>	<b>TELL ME WHERE YOU'RE GOING</b> Shige	EMI
<b>56</b>	<b>FANTASY</b> ○ Black Box	deConstruction
<b>57</b>	<b>NEW</b> <b>CALLING YOU</b> Paul Young	Columbia
<b>58</b>	<b>NEW</b> <b>MISS AMERICA</b> The Big Dish	East West
<b>59</b>	<b>NEW</b> <b>BREAKAWAY (REMIX)</b> Donna Summer	Warner Brothers
<b>60</b>	<b>NEW</b> <b>THE FIRST TIME</b> Surface	Columbia
<b>61</b>	<b>CALL YOUR NAME</b> Aria	Warner Brothers
<b>62</b>	<b>SOLSBURY HILL/SHAKING THE TREE</b> The Kings Of The Road (EP)	Virgin
<b>63</b>	<b>PRODIGERS</b> The Prodigers	Virgin

<b>23</b>	UNBELIEVABLE	12	Parlophone
<b>24</b>	<b>NEW</b> ALL TRUE MAN Alexander O'Neal	11	Telstar
<b>25</b>	SITUATION	22	Mide
<b>26</b>	<b>NEW</b> ALL THIS TIME Strig	10	A&M
<b>27</b>	I CAN'T TAKE THE POWER Off-Shore	46	Columbia
<b>28</b>	DISAPPEAR INXS	24	Mercury
<b>29</b>	PREACHER MAN Banarama	41	London
<b>30</b>	MERCY ME: I WANT YOU Robert Palmer	51	EMI
<b>31</b>	UNCHAINED MELODY ★ The Righteous Brothers	13	Veve
<b>32</b>	ALWAYS THE SUN (REMIX) The Stranglers	45	Epic
<b>33</b>	THE CRAZY PARTY MIXES Jive Bunny & The Mastersixers	18	Music Factory Dance
<b>34</b>	JUST THIS SIDE OF LOVE Hilary Duff	17	YTV Ent.
<b>35</b>	JORDAN: THE EP Jordan Sprout	57	Kitchenware

SK 49/58X49/  
SETC49/5849

COUL MIBA

## TWELVE INCH

- |    |   |    |   |
|----|---|----|---|
| 1  | BRING YOUR DAUGHTER TO THE SLAUGHTER<br>Iron Maiden | 21 | <b>NEW</b> A L I L 'A I N T E N O U G H<br>David Lee Roth     |
| 2  | SADNESS PART 1<br>Empire                            | 22 | SITUATION<br>The Stranglers                                   |
| 3  | THE BABY<br>Mickie Lee                              | 23 | <b>NEW</b> FREEDOM<br>A Homeboy, A Hippie & A Funki Dredd     |
| 4  | <b>NEW</b> CRAZY<br>Strig                           | 24 | <b>NEW</b> PREACHER MAN<br>Banarama                           |
| 5  | <b>NEW</b> K.Y. & ZEE<br>Pop Will Eat Itself        | 25 | SUCKER DJ<br>Empire   |
| 6  | SO WHAT MAKE YOU SWEAT<br>The Jam                   | 26 | <b>NEW</b> LOVE, PEACE & HARMONY<br>The Black Crowes          |
| 7  | ALL TOGETHER NOW<br>The Jam                         | 27 | YOU'VE LOST THAT /<br>EBB TIDE<br>Righteous Brothers          |
| 8  | I CAN'T TAKE THE POWER<br>Off-Shore                 | 28 | A MATTER OF FACT<br>Innocence                                 |
| 9  | JUSTIFY MY LOVE<br>The Notorious B.I.G.             | 29 | DISAPPEAR<br>Robert Palmer                                    |
| 10 | GET THE TIME<br>Ariana                              | 30 | <b>NEW</b> MERCY ME: I WANT YOU<br>Robert Palmer              |
| 11 | MARY HAD A LITTLE BOY<br>Snopce                     | 31 | ALWAYS THE SUN<br>The Stranglers                              |
| 12 | THE GREASE MEGAMIX<br>Blondie                       | 32 | <b>NEW</b> [LIVE] I HAD THE TIME OF MY LIFE<br>The Beach Boys |
| 13 | <b>NEW</b> INTERNATIONAL BRIGHT<br>The Roots        | 33 | WICKED GAME<br>Chris Isaak                                    |
| 14 | <b>NEW</b> ALL TRUE MAN<br>Alexander O'Neal         | 33 | THE GONZO<br>Lionel Richie                                    |
| 15 | THE TOTAL MIX<br>Black Box                          | 35 | <b>NEW</b> I'M NOT IN LOVE<br>Whitney Houston                 |
| 16 | <b>NEW</b> SENSITIVITY<br>The Notorious B.I.G.      | 36 | THE MAN THAT I NEED<br>Maxwell                                |
| 17 | PRAY<br>MC Hammer                                   | 37 | <b>NEW</b> WHERE HAS ALL THE LOVE<br>Gone Maureen             |
| 18 | UNBELIEVABLE<br>E.M.F.                              | 38 | <b>NEW</b> ALL THIS TIME<br>Strig                             |
| 19 | <b>NEW</b> BOX SET GO<br>The Roots                  | 39 | LET ME HEAR YOU ISAY<br>The Roots                             |
| 20 | ARE YOU DREAMING?<br>The Roots                      | 40 | 24 HOURS<br>Beverly Sills                                     |

**Sippychick** BY **SOHO**

**THE HIT SINGLE**

**OUT NOW**

SAV 106, 128 SAV 106, CDSAV 106, MGS AV 106  
CBS DISTRIBUTION: 0296 26151

64	<b>NEW</b> DOCTOR JEEP Sloppy	47	Mercury
65	<b>NEW</b> MY BOOK The Beautiful South	53	Go! Discs
66	<b>NEW</b> BEING BORING Pat Sharp	63	Parlophone
67	<b>NEW</b> PRODIGAL BLUES Billy Idol	62	Chrysalis
68	<b>NEW</b> EASE ON BY Bass-O-Matic	69	Virgin
69	<b>NEW</b> CUBIK/OLYMPIC 808 State	55	ZTT
70	<b>NEW</b> FREEDOM A Homeboy, A Hippie & A Funki Dredd	58	Tam Tam
71	<b>NEW</b> TWICE AS HARD The Black Crowes	10	Def American
72	<b>NEW</b> LOVE, PEACE & HARMONY Dream Frequency	10	Clybeat
73	TO LOVE SOMEBODY Jimmy Somerville	52	London
74	THE STORM Wendy O'Neil	75	Orca
75	<b>NEW</b> WHERE HAS ALL THE LOVE GONE Maureen	10	Urban

**STILL FEEL THE RAIN**

**STIX**

**OUT NOW**

SAV 106, 128 SAV 106, CDSAV 106, MGS AV 106  
CBS DISTRIBUTION: 0296 26151

# MUSIC BUSINESS international

THE NEW BUSINESS MAGAZINE FOR  
THE GLOBAL MUSIC INDUSTRY

## FOUNDER SUBSCRIBER APPLICATION FORM

TO: (U.K.) - Music Business International, Subscription Dept., Spotlight Publications, Link House, Dingswall Avenue, Croydon, Surrey, England.

(U.S.) - Music Business International, c/o Expeditors of the Printed Word Ltd., 515 Madison Ave., New York, NY 10022, U.S.A.

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

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

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

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

WORLDWIDE FOUNDER SUBSCRIBER RATES:  1 Year: US\$1300/UK£60 (First 15 issues)  
 2 Years: US\$2150/UK£100 (First 27 issues)  
 3 Years: US\$2900/UK£140 (First 29 issues)

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

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

OR

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

Date: \_\_\_\_\_  
Name: \_\_\_\_\_  
Title: \_\_\_\_\_  
Company: \_\_\_\_\_  
Address: \_\_\_\_\_  
Country: \_\_\_\_\_  
Tel: \_\_\_\_\_ Fax: \_\_\_\_\_

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

MB

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

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

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

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

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

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

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

**DON'T DELAY - APPLY TODAY!**

TO ADVERTISE IN THE LAUNCH ISSUE (MIDEM) CONTACT RUDI BLACKETT NOW!  
+44-71-583-9199

How they sold...  
Behind the scenes at the world's biggest...  
What happened to the...  
CD-ROM

# TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Category/Running time	Label	Cat no.
1	MADONNA	The Immaculate Collection	WMV Completion/55min	WMM	7599382143
2	PHIL COLLINS	Seriously Live...	Virgin VVD 783		
3	PAVAROTTI/DOMINGO/CARRERAS		PMV/C5 CFV 11122		
4	CLIFF RICHARD	From A Distance	PMI MVB 99 1247 3		
5	ELTON JOHN	The Very Best	PMV/Channel 5 CFM 2756		
6	NEW KIDS ON THE BLOCK	Step By Step	CMV 49869 2		
7	TINA TURNER	Live In Barcelona	PMV/Channel 5 CFM 2842		
8	RUNRIG	City Of Lights	PMV/Channel 5 CFV 11542		
9	STATUS QUO	Rocking Over The Years	PMV/C5 CFM 2644		
10	BON JOVI	Access All Areas	PMV/Channel 5 CFM 2766		
11	NEW KIDS ON THE BLOCK	Hangin Tough	CMV 49030 2		
12	DANIEL O'DONNELL	An Evening With	Ritz RITZV 0008		
13	HAPPY MONDAYS	Call The Cops	Castle Mus Pic CMF 6028		
14	JASON DONOVAN	The Videos 2	PVL VNF 14		
15	THE CORRIES	Flower Of Scotland	BBC 88CV 4409		
16	QUEEN	At Wembley	PMI MVP 99 1259 3		
17	LUCIANO PAVAROTTI	Music Club/Video Col	MC 2003		
18	IRON MAIDEN	The First Ten Years	PMI MWN 99 1246 3		
19	DEACON BLUE	The Big Picture - Live	49833 2 CMV		
20	ERASURE	Wild!	Live/1hr 30min BMG 790 407		
21	PHIL COLLINS	Singles Collection	Virgin VVD 594		
22	THE CARPENTERS	Only Yesterday	A&M/Chan 5 AMV 847		
23	QUEEN	We Will Rock You	Music Club/Vid Col Live/1hr 30min MC 2032		
24	BETTY BOO	The Boom'n' Vids	Virgin VCB 901		
25	MICHAEL BOLTON	Soul Provider	CMV 496 912		
26	UB40	Labour Of Love II	Virgin VVD 547		
27	KYLIE MINOGUE	On The Go...Live	Video Col VC 4993		
28	PINK FLOYD	The Wall	PMV/Channel 5 CFV 08762		
29	JIMMY SOMERVILLE	The Videos 84/90	PMV/Chan 5 0826723		
30	THE BEE GEES	The Very Best Of	Video Col VC 4095		

© C.N. Compiled by Gosh

# TOP 15 VIDEO

Rank	Artist	Title	Category/Running time	Label	Cat no.
1	PRETTY WOMAN	Comedy/1hr 55min		Touchstone	D410272
2	LADY AND THE TRAMP	Children's Cartoons/1hr 13min		Walt Disney	D20582
3	MADONNA	The Immaculate Coll...	WMV 55min	WMM	7599382143
4	WHO FRAMED ROGER RABBIT	Children's/1hr 38min		Touchstone	D409402
5	LETHAL WEAPON 2	Action/1hr 50min		Warner Home Video	PES 11876
6	PHIL COLLINS	Seriously Live	Virgin VVD 783		
7	PARAROTTI/DOMINGO/CARRERAS		PMV/C5 CFV 11122		
8	DIRTY DANCING	Musical/1hr 40min		Vestron	VA 15223
9	ROY CHUBBY BROWN	Inside..	Comedy/1hr	Channel 5	CFV 11412
10	THE SOUND OF MUSIC	Musical/2hr 46min		CBS/Fox	1051 50
11	CLIFF RICHARD	From A Distance...	Musical/2hr 45min	PMI	MVB 99 1247 3
12	THE LITTLE MERMAID	Children's/1hr 11min		Legend	LGV 10035
13	ELTON JOHN	The Very Best Of	Musical/1hr 26min	PMV/Chan.5	CFM 2756
14	THE JUNGLE BOOK	Children's/40min		Pickwick	PAC 2071
15	BATMAN	Action/2hr 16min		Warner Home Video	PES 12000

# THE BRITS



## Charity advertising brochure

Take space in the souvenir brochure for THE BRITS 1991 and help Nordoff-Robbins Music Therapy. All proceeds from the brochure will be donated directly to the industry's own charity.

The brochure will be inserted into the February 16th issue of Music Week, and also distributed at the event.

For more details contact Music Week advertisement manager Andy Gray  
23-27 Tudor Street, London EC4Y 0HR Telephone: 071-583 9199 Fax: 071-583 5049

**music week**

For everyone in the business of music.



# REVOLVER DISTRIBUTION LTD

## INDEPENDENT SALES & MARKETING

### REPRESENTING THE FOLLOWING LABELS:

ACID JAZZ  
ARIWA  
ATTACK  
AWARENESS  
BIG NOISE PRODUCTIONS  
BLASTER  
BOP  
BUY OUR RECORDS  
CATT RECORDS  
CENTURY MEDIA  
CHAPTER 22  
COMMUNITY 3  
CONTEMPO  
COOKING VINYL  
COR  
COSMIC ENGLISH MUSIC  
CREATION PRESS  
CSA  
DANCETERIA  
DEAF  
DISCAFRIQUE  
EARACHE  
FIRST STRIKE  
FLAMETRADER  
HANGMAN  
HEAVENLY  
HORACES

IN YOUR FACE  
JAH SHAKA MUSIC  
KK  
KAZ  
KEYMAN  
LAZY  
MAJOR  
MCQUEEN  
MOLES RECORDS INTL  
MOON  
MUSIC MANIAC  
NAKED BRAIN  
NATIVE  
NECROSIS  
NIBELUNG  
NUBIAN  
NUCLEAR BLAST  
ORIGINAL MUSIC  
OZONE  
PATHOLOGICAL  
PAULS MUMS FRONT ROOM  
PEACEVILLE  
PRODUCT INC  
PROFUMO  
RAGE  
RESONANCE  
RISE ABOVE

RKT  
SARAH  
SCHEMER  
SEMAPHORE  
SHARK  
SHIMMY DISC  
SINK BELOW  
SLAP UP  
SOMBRERO  
SOUL UNDERGROUND  
SPACE STATION  
SPECIAL DELIVERY  
STRANGE THINGS  
THREE STRIPE  
TREEROOTS  
TUPELO  
TWINKLE  
VERA  
VINYL DRIP INTL  
VOICE PRINT  
WILD RAGS  
WOMAD  
WORLD CIRCUIT  
YOUNG GOD  
ZANE  
ZAP

**FOR NEW RELEASE INFORMATION CONTACT:**

**REVOLVER TELESales 0272 411858 (5 LINES)  
0272 411859 (FAX)**

**FOR STOCK ORDERS CONTACT: PINNACLE SALES DESK 0689 873144**

**DISTRIBUTION ENQUIRIES: 0272 540004**

**! OUR NEW 1991 CATALOGUE AVAILABLE NOW !**





## TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	NEW	<b>SENSITIVITY</b>	Ralph Tresvant	MCA MCAT 1462	(BMG)
2	1	<b>GONNA MAKE YOU SWEAT</b>	C&C Music Factory...	Columbia 6564546	(C)
3	4	<b>I CAN'T TAKE THE POWER</b>	Off Shore	Columbia 8566706	(C)
4	2	<b>SADNESS PART 1</b>	Enigma	Virgin International DINST 101	(F)
5	NEW	<b>ALL TRUE MAN</b>	Alexander O'Neal	Tabu 8565716	(C)
6	14	<b>THE GONZO</b>	Lost	Perfecto PT 44196	(BMG)
7	NEW	<b>LOVE, PEACE AND HARMONY</b>	Dream Frequency	Citybeat CBE 1256	(W)
8	7	<b>FREEDOM</b>	A Homeboy, A Hippie & A Funki Dredd	Tam Tam TTT	
9	11	<b>CRAZY</b>	Seal	ZTT ZANG 87	(W)
10	3	<b>ICE ICE BABY</b>	Vanilla Ice	SBK 1258K 18	(E)
11	5	<b>MARY HAD A LITTLE BOY</b>	Snap	Arista 613831	(BMG)
12	20	<b>SCHOOL OF THE WORLD/SINGLE...</b>	Nicolette	Shut Up And Dance SUAD 9	(PAC)
13	6	<b>CLONK</b>	Sweet Exorcist	Warp WAP 9	(P)
14	9	<b>CLOSE ENCOUNTERS</b>	Basix	Champion CHAMP12 270	(BMG)
15	NEW	<b>WHERE HAS ALL THE LOVE GONE</b>	Maureen	Urban URXB 65	(F)
16	16	<b>A MATTER OF FACT</b>	Innocence	Cooltempo COOLX 223	(E)
17	22	<b>SPICE</b>	Eon	Virgin Solution STORM 22	(E)
18	19	<b>LOVE COME DOWN</b>	Eve Gallagher	More Protein PROT 612	(F)
19	13	<b>THE EXCORCIST (REMIX)</b>	Scientist	Kickin KICK 1TR	(SRD)
20	24	<b>MANIFESTATION</b>	D-Magnify	Tam Tam TTT 037	(PAC)
21	46	<b>I'M NOT IN LOVE/**K THE...</b>	Rum & Black	Shut Up And Dance SUAD 8	(PAC)
22	34	<b>PREACHER MAN</b>	Banarama	London NANX 23	(F)
23	12	<b>PRAY</b>	MC Hammer	Capitol 12CL 599	(E)
24	NEW	<b>GET HERE</b>	Oleta Adams	Fontana OLETA 312	(F)

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	4	<b>JUSTIFY MY LOVE</b>	Madonna	Sire W 9007	(W)
26	NEW	<b>THE FIRST TIME</b>	Baby D	Columbia 6564766	(C)
27	NEW	<b>DAYDREAMING</b>	Baby D	Production House PNT 019	(PAC)
28	26	<b>ETERNITY</b>	Subject 13	Virgin Solution STORM 23	(SRD)
29	32	<b>SELF HYPNOSIS (EP)</b>	News 21	Network NWKT 15	(P)
30	NEW	<b>AFRICAN REIGN</b>	Deep C	M And C MAGX 4	(F)
31	29	<b>LET ME HEAR YOU (SAY YEAH)</b>	PKA	Stress SST 1	(SP)
32	15	<b>PSYCHE OUT</b>	Meat Beat Manifesto	P.I.A.S. BIAS 182R	(APT)
33	NEW	<b>STEEL CITY (EP)</b>	F X U	Made One Earth MADE 005	(RT)
34	18	<b>THE BEE</b>	The Scientist	Kickin KICK 3	(SRD)

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	4	<b>RALPH TRESVANT</b>	Ralph Tresvant	MCA (USA) MCA 10116*	(Import)
2	7	<b>MC/MX A.D.</b>	Enigma	Virgin Int LPVIR M/MCV1 1	(E)
3	3	<b>KILL AT WILL</b>	Ice cube	Ruthless EVL 7230*	(Import)
4	4	<b>THE FUTURE</b>	Guy	MCA MCG 6119/MCGC 6119	(BMG)
5	5	<b>BELIEF</b>	Innocence	Cooltempo CTLP 20/CTLP 20	(E)
6	1	<b>I'M YOUR BABY TONIGHT</b>	Whitney Houston	Arista 311039/411039	(BMG)
7	NEW	<b>THERE'S NOTHING LIKE THIS</b>	Omar	Kongo Dance KOLP 2/K2MCC 2	(SP)
8	8	<b>DO ME AGAIN</b>	Freddie Jackson	Capitol EST 21347/CEST 2134	(E)
9	NEW	<b>BRAUN NUBIAN</b>	One For All	Elektra (USA) 9604691	
10	NEW	<b>TREAT 'EM RIGHT</b>	Chubb Rock	Select FEP 9063*	(Import)

© C.M. Compiled by Spangier Research from Gallup data collected from dance outlets.

## ADVERTISEMENT

## REGGAE DISCO CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	(2)	<b>TEMPTED TO TOUCH</b>	Beres Hammond	Fontana PH 1253	
2	(3)	<b>STICK IT UP</b>	Cutty Ranks	Mr Doo MDD 028	
3	(6)	<b>NO. 1 PON THE LOOK...</b>	Capleton	Jah Life AJT 1028	
4	(4)	<b>GUN</b>	Caplan Borkey	Steady & Cleave SCT 18	
5	(1)	<b>CAAN DUN</b>	Guns	Steady & Cleave SCT 15	
6	(5)	<b>DRUM PAN SOUND</b>	Reggie Stepper	Steady & Cleave SCT 9	
7	(7)	<b>FALLIN'</b>	Peter Huntington	Torus TRS 017	
8	(10)	<b>MAGGA MAN</b>	Savette Irie	Hongo 12 MNG 740	
9	(12)	<b>DIRT</b>	Private Line Collection	Progressive Sounds PSP 015	
10	(14)	<b>GONE HOME</b>	Meckle B & John McClean	Atwa ARI 114	

JET STAR  
RECORDS  
081 961 5818

## REGGAE CHART

11	(11)	<b>CU OONUH</b>	Reggie Stepper	Techniques WRT 62
12	(16)	<b>LATE DATE</b>	Gregory Isaacs & Lady Pardo	Steady & Cleave SCT 17
13	(19)	<b>I'M IN THE MOOD...</b>	Administrators	Grooves/1/4 CRD 000
14	(8)	<b>JUMP UP</b>	Shaka Dimes	Powerhouse PH 56
15	(3)	<b>IT COULD BE YOU</b>	Frankie Paul	Mr Doo MDD 027
16	(15)	<b>PERFECT RELATIONSHIP</b>	Calvin Supreme White Label	SDR 003
17	(20)	<b>I'M STILL IN LOVE</b>	Helo	Steady & Cleave SCT 19
18	(18)	<b>I'M IN THE MOOD...</b>	Lent Tanomaa/Moncrest	12 MNG 1009
19	(21)	<b>DEFEND YOUR WORD</b>	Jah Army	Torus Rly & Dons 8010
20	(17)	<b>WICKED RIDE</b>	Martin Campbell	Reggae Etc L/C 1

## ADVERTISEMENT

## REGGAE ALBUM CHART

1	(1)	<b>REGGAE HITS VOL. 9</b>	Various	Jet Star JELP 1009
2	(2)	<b>JUST REALITY</b>	Shabba Ranks	Blue Mountain BIMP 41
3	(4)	<b>CALL ME COLLECT</b>	Gregory Isaacs	RS Records RA3 3067
4	(5)	<b>HARDCORE RAGGA</b>	Various	GreenLineRecords GRL 151
5	(6)	<b>LOVERS FOR LOVERS VOL. 4</b>	Various	Business WBRLP P04
6	(3)	<b>OVER PROOF</b>	Dennis Brown	GreenLineRecords GRL 152
7	(9)	<b>DIE HARD</b>	Cutty Ranks & Tony	Rebel/Perthouse DCLP 22
8	(10)	<b>THIS IS LOVERS REGGAE</b>	Various	ARNA/ARLP 041
9	(11)	<b>SARGE</b>	Dennis Brown	CPI Records CLP 1
10	(14)	<b>FUNKY PUNNANY</b>	Various	Fashion TADP P19

FOCUS



**Radio Station:** Radio Clyde, FM contemporary service  
**Hours on air:** 24  
**Audience Potential:** 2.1m.  
**Average weekly listening hours:** 8 1/2 hrs. 63 per cent weekly reach (16-24 year olds)  
**Age profile:** 15-40-year-olds  
**Key staff:** Programme controller — Alex Dickson. Head of music — Mike Holloway.  
**Presenters (weekdays):** Mike Riddick, Dougie Donnelly, Gary Marshall, Mike Holloway, Bobby Hain, Tim Stevens, Gerry Berk and Billy Sloan.  
**Features:** Special music events: co-ordinated with the Glasgow Big Day with Channel Four, Thursday evening focus on indie's with sessions from local bands presented by Billy Sloan.  
**Music Policy:** Daytime policy — adult contemporary/adult oriented rock. Evenings — charts/Top 40. No album tracks played except future singles. "Our presentation style tries to reflect the energy and buzz which is Glasgow."  
**Mike Holloway.**  
**Typical mid-morning plays:** Simply Red, Michael Jackson, Bruce Springsteen, Tina Turner.  
**Promotions view:** "Dealing with them is pretty good — they expect new stuff like Omar and Dizzy Heights. Their dance shows is very good. They're a receptive station."  
**Mike Plumley,** managing director International Radio Promotions.  
**Cost per ad:** Peak 1, 30-second spot; basic rate card cost £26. Average cost per thousand: £1.80 to £2.00  
**Typical ad break:** Telstar, Akai (promoting Nica digital stereo), RCA (Soul Decade), PolyGram, WEA.  
**Buyer's view:** "Very good station for test marketing. Low cost and effective way of testing an album out. The Scots are very open to advertising."  
**Chris Smith,** display manager, Media Business.  
**"It's a very good buy in terms of media effectiveness. It's a heavy station. We try to concentrate on Thursdays and Fridays and on its many spots as possible."** — David Woods, director, Media Campaign Sales.

# The guessing game

Given the choice between audience research figures or gut feeling, record companies have traditionally plumped for the latter when deciding where to place their radio advertising.

The job of interpreting the results published by the Joint Industry Committee for Radio Audience Research (JICRAR) is left to their respective media buyers. One head of marketing, David Steele at AVI, happily admits: "Personally, I don't read them."

But as the radio framework broadens, detailed research is set to become more valuable to the record industry.

"It's important to find out how a campaign bucks across different stations," says David Collins who manages Telstar's account at media buyer Zenith. "To do that the data needs to be more detailed and available sooner."

This month US radio audience research company Arbitron is to join forces with the UK market research company Taylor Nelson to bid for the JICRAR contract, currently held by Research Surveys Of Great Britain (RSGB).

The contract is being put up for tender at a time when JICRAR is under scrutiny for its ability to keep up with the new broadcasting framework.

Ethnic incremental Spectrum says it is reviewing its participation following a recent JICRAR-style survey which gave the London station a weekly reach of just 74,000.

The station claims its own research, carried out by Audience Selection, gives it a 221,000 reach among Greek-speaking, Asian, Chinese, Hispanic, Jewish and Arabic people.

"Our survey showed up the limitations of JICRAR," says Spectrum spokesman Ian Swieger. "Because our audience divides into ethnic sections, each group has to be surveyed separately."

Youth-oriented broadcasters Kiss FM and the Bristol-based FTP are also fearing their audience is being ignored by current research methods.

"JICRAR could miss our listeners altogether if they don't



JICRAR chairman Nigel Walmsley and RSGB log (inset)

take the make-up of this kind of audience into account," says FTP MD Clem McClary.

JICRAR research is conducted by lodging diaries with listeners in the commissioning station's service area. Respondents note any listening time in quarter-hour segments. Other factors, such as whether listening has occurred at home or elsewhere are also noted. But this supporting material has been criticised as being insufficient by today's increasingly research-led marketers.

Graham Johnson, media buyer of DPA which has handled CBS's radio advertising for 15 years, believes that TV research is more thorough.

"JICRAR is okay for a broad demographic but otherwise it is insufficient. I'd like far more data for ethnic markets and the young dance market — it's pointless looking at JICRAR for those," he says.

JICRAR chairman and Capital Radio managing director Nigel Walmsley accepts that the survey's data on eth-

nic groups is insufficient but rejects the suggestion that JICRAR can't do justice to other new stations.

"Unquestionably JICRAR can accommodate special interest stations," he says. "The methodology has been regularly reviewed and will cope with new stations perfectly well."

But the fact remains that audience research is not the only influence on the industry's advertising strategy.

"In the music business, most people get a feeling for a station first; figures are more important to other clients," comments John Quinn who manages Kiss FM's business at Independent Radio Sales. And Robert Lemon, director of FWL's agency Sharp End, adds that he tries to "get a feel for what is going on" rather than just consult surveys.

It's one thing however using your judgment, another thing entirely being forced to guess because the data is so poor. Reform is long overdue.

Stu Lambert

## EXPOSURE

### MONDAY JANUARY 7

**Lunchtime Concert**  
 featuring Olaf Bar from St. John's Smith Square. New series, Radio Three: 1.05-2pm

**The Ron Lucas Show**  
 featuring Whitney Houston. ITV: 8-8.30pm

### WEDNESDAY JANUARY 9

**Rapido featuring Bob Geldof, ZZ Top, Julee Cruise, BBC2:** 7.35-8.05pm

**Jazz On A Winter's Night**  
 featuring Branford Marsalis — Steep, Channel 4: 12.55-2.04am

**Des O'Connor Tonight**  
 featuring Shirley Bassey, The London Boys, ITV: 8-9pm

### THURSDAY JANUARY 10

**The Oprah Winfrey Show**  
 featuring New Kids On The Block, Channel Four: 5-5.30pm

**Top Of The Pops, BBC1:** 7-7.30pm

**America's Top 100 featuring** the top 100 singles of 1990, ITV: 4-4.30am (regions vary)

### FRIDAY JANUARY 11

**The Word, Channel Four:** 11pm-12am

**MTV Unplugged featuring** Tesla and The Black Crowes, MTV: 12-12.30pm GMT

### SATURDAY JANUARY 12

**The ITV Chart Show,** 11.30am-12.30pm

**Classic Albums featuring** Bon Jovi's Slippery When Wet. New series, Radio One: 2-3pm

### SUNDAY JANUARY 13

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

**Highlights From Eurorock 90**  
 Radio One: 10-11pm

## ADVERTISING SURVEY

NOW 18 tops *MW's* latest advertising survey.

According to Media Expenditure Analysis, EMI, Virgin and PolyGram spent £481,000 on TV, press and radio advertising for the double platinum compilation in November.

Also in the top 10 (spends in £000s) were Telstar for Hits Of

The Nineties (315), EMI for its live Cliff Richard LP (288), Now Dance 9-03 (251), EMI's Truly Unforgettable (242), Vertigo for Status Quo (225), CBS for Michael Bolton (217), Telstar's Deep Heat (195), WEA for Led Zeppelin — Remasters (193) and Madonna (188). Source: MEAL



NOW: £481,000 spend



**Dear Steve Henry,  
Now's your  
chance to wipe the  
smile off the  
dinosaur's face.**

The 1991 D&AD Awards presentation is on April 10th at the Grosvenor House.

Will the young turks triumph over the dinosaurs? Only if they remember to enter. So phone 071 582 6487 for your entry forms now.



Closing date for entries 31st Jan 1991.

# The promo dilemma:

A pop promo that nobody sees is a waste of money — and all too many record labels have shelves full of unscreened, and hugely expensive, 'masterpieces'. Selina Webb reports on the future of this high-cost, high-risk marketing tool

There's one shelf in most record companies that the marketing department would dearly love to forget.

A row of slim, grey cases containing never-screened — but hugely expensive — promo videos serves as an unpleasant reminder of thousands of pounds which would have been more profitably spent elsewhere. It is inevitable that some videos will never do the promotional job for which they were intended.

In a typical week, there are 146 opportunities to place a video on UK terrestrial TV (see right). But, in practice, more than a third of those slots go to current top 40 hits, another third to oldies and tracks on their way out of the chart and just a couple of dozen to new releases.

The ITV Chart Show, currently the best opportunity for promo exposure on UK terrestrial television, says it is plugged with around 50 new videos every week, all vying for five or six freshers' slots. Clearly there are not enough to go round.

"It's appalling. There are precious few outlets," says Polydor marketing director John Waller. "The UK needs at least another six music shows, and all of a different nature."

But while record companies have to gamble on whether their videos will ever be seen outside their own marketing departments, it is unclear how they can justify the expense of producing them in the first place.

The biggest-selling record of 1989 spent six weeks at number one with only a hastily and cheaply-shot performance video to accompany it. Black Box's Ride On Time prompted a question in many a marketing mind: are promos a waste of money?

Lawrence Bouvier, label manager at Savage Records, believes that in many cases they are.

"It's an expensive outlet to make compared with the chances of the video being used," he says. "MTV and BSKyB are all very well but they aren't seen by that many people in the UK. If you don't get your video on The Chart Show you aren't left with many other options."

Promos are generally the biggest single item in record company marketing budgets and they normally cost between £10,000 and £100,000. A £30,000 budget would be typical for a new, major label pop signing.

In the past, however, average budgets have been as much as a third higher, the new levels being the result of general belt-tightening, more efficient commissioning and the evolution of a promo production infrastructure.

"We're making videos cheaper now than we were a year ago," says Polydor's John Waller. "There are fewer being made, so competition is keener among the production companies for work and we are getting better value for money. I think the video business has been ripping off its clients for a number of years."

Lawrence Bouvier, at Savage, agrees. He says he spends between

PROMOS' TV TIMES				
TV programme	Details	No of Promos	Total Airtime (mins)	
The Chart Show	ITV Sat	11.30am	18	41.32
America's Top 10	ITV Wed	2.40am	20	18.17
TV AM	ITV Daily	6am	10	13.56
Top Of The Pops	BBC 1 Thur	7pm	11	11.43
Going Live	BBC 1 Sat	9am	4	9.53
Rapido	BBC 2 Wed	6.55pm	14	9.22
The O Zone	BBC 2 Sun	11.50am	10	8.33
Entertainment UK	ITV Tue	4am	6	7.19
The Word	C4 Fri	11pm	9	6.55
Motormouth	ITV Sat	9.25am	2	6.53
Daytime UK	BBC 1 Daily	12.20pm	4	6.33
Dance Energy	BBC 2 Mon/Wed	6.45pm	9	6.15
James Whale	ITV Fri	1.05am	1	4.54
O1	ITV Thur	11.10pm	6	4.39
Boxpops	BBC 2 Sun	11.10am	2	3.50
Channel 4 Daily	C4 Daily	7.35am	9	3.11
Others			11	12.33
			TOTAL	146
				178.18

Source: TV Tracking. Promo screenings on UK terrestrial TV w/e 8/12/90

£3,000 and £10,000 on videos for his dance and pop acts.

"I can't understand promos that cost £75,000 when all they are is a performance video," he says. "The main factor isn't money, it's how creative the director is. As long as he's got enough to cover the editing and a small fee for himself, he can turn in something good."

The film-makers, meanwhile, argue that record companies were never the victims of a deliberate rip-off. In the early Eighties videos were made as mini feature films by union crews.

The reason broadcast-quality promos can now be made for £10,000 is that the production process behind them has changed. Everyone works on special deals and edit suites, which normally take a large chunk of the budget, plug their downtime gaps with cheap-rate promo work.

Go! Discs has made 20 promos since August 1989, all of which have had some television exposure. The company's managing director, Andy Macdonald, reveals he allocated £8,000 to the clip for The La's 'There She Goes', £15,500 for The Beats International number one Dub Be Good To Me and £23,000 for The Beautiful South's A Little Time.

While bemoaning the paucity of promo outlets — particularly for "serious" music — he believes promos are vital to establish an artist's long-term profile. Yet he does not believe that huge amounts need to be spent on making them.

"The crucial thing is the amount of time you have up front," he says. "Several pre-planning meetings can turn a video made with an average budget into something that looks twice as expensive."

But planning is a luxury promo-making is rarely afforded. It may seem an over-reactive way of

using a marketing tool, but many record companies now elect to make videos only if they are sure the single concerned will chart.

David Steele, marketing manager at AVI, says promos were made for 70 per cent of the 89 singles his company released in 1989. Whereas the norm used to be to commission a video four weeks before a track's release, he says many are now hurriedly made a week after the record has reached the shops.

"We're trying to cut back on budgets and we are not making videos for every single we release," he says. "In a lot of cases we are waiting until we are virtually sure that a track's going to happen before we go ahead with a video, especially if it is dance."

Steele insists a promo's prime use is to push a record up the top 40 rather than put it there in the first place.

"Some videos, such as Paula Abdul's Opposites Attract, have helped us break records, but generally they're most use once the record is in the top 40. They put the icing on the cake."

Under the current TV regime, argue record companies, promos are an effective medium only when backed up by radio and/or club play. "Radio is much more important than TV," says Polydor's John Waller. "It has better sound quality and you are much more likely to have the benefit of repeat plays."

The average terrestrial TV promo slot lasts just 73 seconds and many of them are in children's programmes. Record companies are thus forced to produce videos which can be easily digested in small chunks and are suitable for a young audience.

"There's no point making something which is deemed to be a masterpiece if it is only going to sit on the shelf," says Waller.

But the number of promos being

# money for nothing?



Promos are generally the biggest single item in record company marketing budgets — costing up to £100,000

made and the amount of money being spent on them belies this situation. VPL payments for a single promo will, at around £70 an airing, never be sufficient to recoup its costs. But in the last two years there have been signs that the sell through explosion is turning promos into money-spinners in their own right.

It is difficult but not impossible to recoup promo budgets via sell through compilations, and most record companies now keep one eye on the longform possibilities of the artists they handle.

But while sell through may generally be a way of squeezing more

value from promos, it has yet to change the perception that they are first and foremost a marketing tool. Sell through companies already believe there is more mileage in live concerts and documentary longforms than clip compilation packages.

Ultimately, the problem with promos is that it is virtually impossible for record companies to assess their value.

Tim Bowen, marketing director of Columbia Records, says he has been looking closely at the effectiveness of spending £25,000 on a clip which may hardly be shown.

He concludes that in most cases it

is money well spent: exposure can be obtained on MTV and internationally.

"But with each single you have to examine your navel and decide if it is the best way to spend that money," he adds. "It could go to very good use in some other form of marketing."

If considered purely on a profit or loss basis, making promos can seem an expensive gamble. In the longterm, though, the record industry would be foolish to turn its back on the medium which maintains pop culture's visual identity and presence.

That shelf which contains so many squandered thousands could be the source of tomorrow's riches. ■

## WHERE THE MONEY GOES

Company fee (15 per cent)	£4,500
Director (10 per cent)	£3,000
Props and set building	£2,000
On-line edit (incl Harry machine)	£1,500
Producer (five per cent)	£1,500
Location fees and studio hire	£1,300
Art director (four days)	£1,000
Hire of camera equipment	£1,000
Catering	£1,000
Cinematographer (two days)	£900
Four dancers/extras	£800
Styling (hire/purchase of clothes)	£800
Lighting equipment	£800
Insurance	£800
Telecine	£800
Off-line edit (2/3 days)	£800
Stylist	£700
Art department assistants	£500
Film stock	£500
General production expenses	£500
Production manager (week)	£500
Gaffer and grip	£500
Runners	£300
Process and clean film	£300
Tape stock	£300
Make-up	£300
Assistant camera (one day)	£250
Hair	£250
Transportation	£250
Assistant director (one day)	£200
Sparks	£200
Driver	£200
Playback (studio)	£150
Sound transfer	£150
Contingency	£1,000
<b>TOTAL</b>	<b>£30,000</b>

Sample budget breakdown based on a £30,000 promo shot over two days, one on location and one in studio.

## From showreel to showtime — a rough guide



Hodges

Pleasing some of the people, some of the time is the most that a video commissioner can hope for. Choosing the right director for the right project while placating artists, managers and marketing

departments is a thankless task.

Commissioning a pop video is a director-led process. John Maybury (colourful blue screen special effects to grumpy Super 8); Andy Morahan (big-budget live shoots); John Booth (glossy dance promos); Gerard de Thame (arty, monochrome); the names define the promos.

Commissioners usually have a good idea which director they want to use — subject to availability and budget — from the start.

Showreels and ideas are discussed with anyone with a vested interest. Some commissioners cynically refer to the process as "commissioning by committee".

Once the short list of three or four names is agreed, the selected directors receive the song plus accompanying literature on the artist and are invited to submit a treatment. At this stage, directors and artists rarely meet, a bugbear with many production companies who argue that it means two days of fraught scripting in the dark. Video commissioners respond that it would be a logistical nightmare to co-ordinate such a meeting.

Steve Hodges, video manager at CBS, says the selection process is similar to choosing a record producer. And while most commissioners have their favourite directors, they also regard themselves as champions of up and coming talent. "We fight hard for young directors but the fact is there isn't enough work to keep everyone busy," says Michaela Connolly, promo commissioner at EMI. But as budgets are cut back, she believes there will be more opportunity to utilise new directors.

Scripts are a sensitive and

subjective issue. Commissioners seek a synopsis which can be grasped on the first reading. If the treatment is technically complex, storyboards or sketches are used.

Finalising the budget requires adroitness from both sides. Costs are not fixed at the treatment stage,

although the production company does see if it can meet the commissioner's price. After finishing the promo, record companies expect a complete budget breakdown (see table). They are entitled to check invoices or receipts. Few bother.

Generally commissioners prefer to leave the creative side to the production company but shooting specifications have to be discussed and authorised. As a rule of thumb, what's in the script should be on film.

The growing number of independent commissioners has

provoked various reactions, from indifference to irritation.

"Film-making is about people and communication and independents cannot understand the artist's needs without that close relationship," argues Steve Hodges.

For Arista, which commissions about 20 promos a year, a full-time commissioner would be an extravagance. So marketing manager Harry Magee employs the services of The Video Department. The collaboration has proved fruitful with Snap's promos among others. "For me, commissioning with an independent works," says Magee. "I make the final decisions, I have the most contact with the artist and the manager so it's not an impersonal solution."

Both sides agree, however, that there is room to improve the efficiency of the commissioning process by, say, limiting the number of people involved and ensuring that all video commissioners have some film background.

Paula McGinley

## ROUND-UP

The Mel Bush Organisation is claiming the record for most nights sold out at Wembley Arena for Cliff Richard's current tour. His 18 nights eclipses Prince's 16 nights at the London venue for promoter Barry Clayman. . . **The Greyhound** in Fulham, west London, the stepping stone for many bands, is re-developing to re-open early this year under the title The London Greyhound. New owners, Place Urban, promise a varied booking policy, but still with an eye to new talent. . . **Tom Jones** celebrates a return to activity with a 21-date tour, featuring five nights at Cardiff's 3,700-capacity St David's Hall. The tour, through March and April also includes dates at Wembley Arena and Birmingham's NEC as well as two nights at Port Talbot's Afan Lido. . . **MCP** has confirmed the **Dave Lee Roth** five-date tour, with shows in Glasgow, Whitley Bay, Shepton Mallet, Wembley and Birmingham. . . **MCP** has also added two extra dates to the AC/DC tour at Wembley and Birmingham during April.

Irish bands are proving more bankable than overseas imports. Duncan Holland reports from Dublin on the city's vibrant gig circuit.

## Thieves thrive on local scene

London might be experiencing a seasonal slump in live attendances but in Dublin the circuit is bubbling.

Publicist Oliver Walsh of Irish tour promoters MCD describes the current climate as "brilliant" with December seeing MCD putting on 30 well-attended shows.

One example was The Honey Thieves' support slot to local-boys-made-good. Something Happens at Dublin's SFX Centre. SFX is not some modernist structure but a church-owned building, SFX standing for St Francis Xavier.

The Honey Thieves recently entered the Irish Top 20 singles chart with Drive on their own Buzz label. The concert enabled them to build on this success in front of a local crowd. Walsh points out that lately Irish bands have been doing better than international acts on the local gig circuit as the record-buying public has begun to regard home-spun talent more highly.

"About five years ago a lot of Irish bands were signed by

UK majors," says Walsh, "and they were sold on what they had done internationally. People were then expecting too much of bands like In Tua Nua and Cactus World News.

"They'd toured internationally, recorded in America, but they were still relatively new.

"Nowadays a band can build a following in Ireland; it's not necessary to go to London to break big," he says.

Walsh attributes this change to genuine growth in the Republic's music industry, with bands such as Something Happens being able to make a healthy living from income derived from Ireland alone.

"Take the Four Of Us," says

Walsh. "They still mean little in the UK but could easily sell out one or two nights at an 8,000-seater in Ireland. But international acts have it a little harder: Billy Idol struggled to sell 3,000 over Christmas. The Four Of Us now outsell Michael Jackson," he claims.

The Honey Thieves succeeded at the SFX in winning over



Promoter: MCD  
Tour manager: Phil MacDonald  
Production manager: Brian Almond  
PA hire: DBA

Lighting: Lighting Dimensions  
Venue: SFX Centre, Dublin  
Capacity: 1,200  
Ticket price: £7.50  
Potential gross: £9,000

a partisan crowd, waiting for Something Happens. Their aggressive punk-influenced rock is now attracting a following quicker than could have been expected in the mid-Eighties, a fact Walsh again attributes to the healthy state of the Irish live scene.

On the back of strong reviews and positive reactions, The Honey Thieves are now set to play a few low-key gigs in London during January. But unlike those who have gone before, they can now approach this task with confidence.

**START**  
AUDIO



**PARADE**



**NOW DISTRIBUTED EXCLUSIVELY IN THE U.K.  
BY TARGET RECORDS / TAYLOR'S**

Target  
Records

ORDER ON  
021-765 4405

Taylor's

## BUSINESS TO BUSINESS

### UNLIMITED SELECTION

We are a huge choice of quality records readily available, we buy records worldwide and are constantly stocking stocks and making for customers

If you're on FAX... try our Fax Order Service and take advantage of the best offers in the world in record buying time.

**FAX ORDER NO. 0952 620361**

or phone 0952 616911

**OLDIES UNLIMITED**

Dept MW75, St Georges Telford, Shropshire TF2 9NQ  
Telex: 35493 Oldies G

**No 1 IN 1991**

**HANDLE RECORDS**  
TELEPHONE: 011 493 184  
FAX: 011 629 429

All payments and orders subject to administrative staff  
Tel: 011 493 184  
Fax: 011 629 429

TV & Video Production Company specialising in music requires a

**SECRETARY**

with excellent typing skills and preferably shorthand and WP experience

Please apply in writing to:  
CCTV, 15 Ellingham Road, London W12 3PR

## APPOINTMENTS

### CLASSICAL RECORD LABEL FOR SALE

Established in 1987, a classical record label is offered for sale by the owners to enable them to concentrate on other activities. This high-profile label, with an interesting artist roster and U.K. and International distribution, has attractive E. European connections for future repertoire development.

For further information, please write to:  
**The Managing Director**  
Districonics (Europe) Ltd  
4th Floor North  
Glenthorne House  
Hammersmith Grove,  
London W6 0LG

WINDSOR INTERNATIONAL LTD  
Based in Orpington,  
have the following vacancy:

### INDEPENDENT/ROCK SALESPERSON

You should be product-orientated, with good knowledge of all aspects of Rock and Independent Music. Enthusiasm more important than experience.

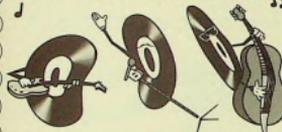
This is an excellent opportunity for the right person to become part of a successful team.

Salary negotiable according to age and experience.

FOR FURTHER DETAILS  
PLEASE CONTACT KEVIN  
TILLEY ON 0689 836969.



### Breaking up is hard to do...



### POSTING RECORDS?

Then use our **PROTECTIVE ENVELOPES!**

For ALL your packaging needs - RING NOW!

Contact Kristina on: 081-341 7070 (6 Lines)

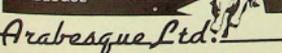
WILTON OF LONDON

Stanhope House 478 Highgate High St. London N6 5JL

Tel: 081-341 7070 Fax: 081-341 7176

### The Wholesaler

RECORDS...CASSETTES...COMPACT DISCS  
TOP 100...K-TEL-STAR...BIG DISCOUNTS...  
LARGE BACK CATALOGUE...RARITIES...  
OVERSTOCKS...SPECIAL OFFERS...VIDEOS  
CALENDARS...24 HOUR DELIVERY...  
WEEKLY CATALOGUES...  
TELEPHONE SALES...  
ONE STOP...EXPORT...  
ARABESQUE...



NETWORK HOUSE, 29-39 STIRLING ROAD, LONDON W3 8JQ  
UK SALES: 081-992 7732. INTERNATIONAL SALES: 081-992 0098  
BUYING: 081-993 4278. FAX: 081-993 8276. TELEX 291908 ARAB G

### The One Stop

FOR ALL YOUR PROMOTIONAL PRODUCTS from Concept, Artwork and Design to Production and Delivery. We can handle the whole project for you. See major advertisements in next week's Music Week Marketplace.

Stage 1 call us now  
Stage 2 call us what you need

### Stage 3 Promotions

NOG AUSTON, SANDWICH, DORSET DT10 1DQ (01843) FAX: (0800) 787814  
RETAIL, WHOLESALE AND MAIL ORDER DISTRIBUTION OF THE HOUSE  
AND CLIENT PROMOTIONAL MERCHANDISE

### Stage 3 International

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

### URGENT!! COPYRIGHT ASSISTANT

Experienced Assistant with some copyright experience for this busy TV Co clearing music used in programming. Attention to detail essential for this busy, friendly environment.

PA/SEC — FILM TV  
TO E15K

Excellent skills needed for pressured and varied role; a strong personality and sense of humour essential, short-hand or secretarial/typing, records, bag useful.

ACCOUNT EXEC  
£12-£14K

Some media experience essential for this fast moving marketing environment. Excellent opportunity for bright, ambitious person.

For details of this and other vacancies apply in complete confidence to NICOLA CAIRNCROSS OR GERALDINE WALPOLE

Success Appointments

12/14 Argyle Street, London W1V 1AB

Tel: 071-287 7722. Fax: 071-734 1692

## BUSINESS TO BUSINESS

### MY NAME IS ALICE SPRING

AND I AM NOT LOOKING FOR

MONEY, A JOB, A MANAGER, OR A RECORD DEAL

I submit in the entertainment industry of the age of fax with THE ONLY SAYS  
Says that I have enjoyed myself in all phases with the rock bands, "SILVER BULLET" and "SANDAL"  
in my recent years. I had been married in the business side of the industry, in all executive capacity,  
producing records, and managing other artists.

I have since realised that I would best be brought to your kind to the excitement and power of the music industry.

I have thought that this was another great potential that needs  
I have now discovered that I am, and I'm making a small fortune selling MY OWN BUSINESS, you I can teach you to do the same.

I am looking for people who, though still to energetic, highly motivated, creative, hardworking, business-minded, entrepreneurial, imaginative, and individuals who are willing to be successful.  
My website has been made (045300200) for my company already, and your decision within the industry of you are willing to be (045300200) I'll reward you with my personal and professional CAREER CAREER, but don't know which way to take, then you should contact me immediately.

This is NOT A GET RICH QUICK SCHEME, but I may well be able to put you on the ROAD TO SUCCESS.

(081) 761 6264

"In a Life of Chance — Don't Miss the Chance of a Lifetime!"



**SONY**

NEXT DAY DELIVERY NATIONWIDE

Carousel Tapes

Unit D, Inchbrook T/E, Woodchester, Stroud, GL5 2SE

045 383 5500

## SALES MANAGER

An opportunity now exists within a new music and video Television Marketing Company.

Operating from the UK but with a mandate to expand throughout Europe by 1992.

This exciting prospect creates an immediate position for a Sales Manager.

The successful applicant will have an outstanding track record plus an excellent relationship with all the major multiple retailers.

Negotiable Salary + Care + Bonus

If you are interested please send your CV in the strictest confidence to:

**Box No 2089, c/o Music Week**

## Assistant Accountant

required by International Music Agency. This role requires an accounts person with a keen interest in the music industry.

Please apply, with detailed CV to:  
**Box No 2088, c/o Music Week**

### MIDEM 91 Need A Lift?

I am driving a luxury minibus to Midem. If you need a lift at a reasonable rate phone

John Dagnell  
0865-248493

### INTERNATIONAL DISPLAYS

SPECIALIST SHOP FITTERS  
TO THE MUSIC TRADE

NEW RANGE OF DISPLAY/STORAGE SYSTEMS

FREE PLANNING AND DESIGN SERVICE  
TEL: (0480) 414204  
FAX: (0480) 414205

**ALL BOX NO  
REPLIES TO  
MUSIC WEEK  
23-27 TUDOR STREET  
LONDON EC4T 0NR**

**APPOINTMENTS**

**SALES REPRESENTATIVE  
— CLASSICAL MUSIC**

EMI Records have recently established a Classical Sales force to enhance its selling activities in this increasingly important sector of the market. We are now looking for a motivated, results orientated sales professional to join the team.

In this new role, you will be responsible for selling to specialist classical retailers and multiples as well as developing new opportunities within Midlands, North of England and part of East Anglia.

Ideally aged 23-40, you should have a sound sales background and be already living in Nottingham/South Yorkshire area. Good knowledge and interest in classical music coupled with commercial awareness are essential.

We'll offer you an exciting and challenging job, attractive salary, performance bonus, company car and other benefits commensurate with a large company.



Interested? Then please write to me with full details of your career to date:—

Barbara K Rotterova, MANAGER —  
PERSONNEL & TRAINING, EMI Records (UK),  
20 Manchester Square, London W1A 1ES.



**PHILIPS**

**DECCA**

**FIRST CLASS  
FIELD SALES MANAGER  
for the UK'S Leading  
Classical Record Labels**

PolyGram Classics is leading the field with 3 distinguished record companies — Deutsche Grammophon, Decca and Philips holding the lion's share of the market. 'Leading the field' is exactly what we want you to do as we are looking for an exceptional Sales Manager to manage and motivate our highly experienced field sales team and to ensure that sales of our records are maximised in retail outlets throughout the UK. You will also be required to develop your own effective working relationships with major retailers and independent outlets.

Equally important is the close working relationship you will need to establish with the marketing teams of our three companies, who will look to you for essential sales information, rely on you to ensure that their marketing plans are professionally executed at retail level and involve you in decisions regarding back catalogue promotion and new release schedules.

To succeed in this role, you will need sales management experience either in the music industry or within another f.m.c.g. environment and an excellent knowledge of classical repertoire.

Your personal qualities should include natural enthusiasm, boundless energy, a creative approach to work and the ability to motivate others and establish successful relationships with a wide range of people both within and outside the company.

Your brief will be challenging and success will be well rewarded by a competitive salary and commission package, fully expensed company car and other large company benefits. If you are used to leading the field and would like to apply for this opportunity please write including full career details or telephone for an application form to Melanie Higgs, Personnel Manager, PolyGram Record Operations, 1 Sussex Place, Hammersmith, London W6 9XS. Tel: 081-846 8515, ext 5541.

**PolyGram**

**tv promotions  
manager**

If you've got a minimum of 2 years' experience in TV promotion, a thorough knowledge of all aspects of regional and network TV and a love of good music then think about moving to East West Records.

As well as a competitive salary we offer a company car and excellent benefits package.

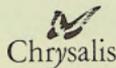


It could be the smartest move you'll ever make.

Send your CV to: Sheila Clancy,  
East West Records, PO Box 59,  
Alperton Lane, Wembley, Middlesex  
HA0 1FJ.

**east west records**  
A TIME WARNER COMPANY

**sales/promotion  
representative**



**west midlands**

We have a vacancy for a Sales / Promotion Representative within the Chrysalis Strikeforce. The position involves selling and pre-selling single and album product, display and promotion to retail outlets in the West Midlands. The ideal home-base for this position would be the Birmingham area.

To qualify for this exciting challenge you will need a full, clean driving licence. You must be smart in appearance, self-motivating, intelligent, articulate and of strong character. An alter ego vied up, happening kind of dude.

To be part of the new winning Chrysalis Team, please write enclosing full educational and career details to: Maureen Venton, Personnel Controller, Chrysalis Records The Chrysalis Building, Bramley Road, London, W10 6SP

**Copyright/  
Royalties Assistant**

We require a Copyright/Royalties Assistant to work for our Commercial Accounting Controller and to assist our Copyright/Royalties Administrator. Copyright or royalties experience in a similar environment plus a broad general knowledge of the business are both essential. You must also be a good communicator, familiar with computerised systems and capable of working under pressure.

If you are interested, write to Jill Berry, Personnel Officer, BMG Records (UK) Limited, Bedford House, 69-75 Fulham High Street, London SW6 3JW, or alternatively, telephone her on 071-973 0011.



**1991  
OFFICIAL LICENSED  
ROCK CALENDARS**  
FROM  
**K.G.B. PUBLISHING**  
ID — BON JOVI  
SMILEY MONS  
HELLOWEEN  
ANTHrax — **EPIC**  
AND MANY MORE TITLES  
CONTACT **ARABESQUE**  
DISTRIBUTION NOW!  
Tel: 081-992 7722  
Fax: 081-992 0340

**C.K. APPOINTMENTS**  
MUSIC • FILM • TELEVISION  
**JANUARY SALE!**

PERSONAL ASSISTANTS ..... £13-16k pa  
SECRETARIES ..... £11-14k pa  
CLERICAL STAFF ..... £9-12k pa

All with experience of the music industry

WHILE STOCKS LAST!

Steve Baskerville

071-491 1045

THE LAST RECORD  
I BOUGHTby  
PAUL MCCARTNEY

"I have to admit for my sins it was *The Traveling Wilburys Vol. III*. I happened to be talking to George (Harrison) on the phone and he said, 'Have you heard the new album,'" and so I bought it.

"It's hard to think of what else I do get lots of stuff, but off the top of my head it's difficult to say what stands out.

"I did buy the *World Party* album, which has just won a Q award, but that was a white back, and yes, I got Graftiti Bridge by Prince.

"Nothing too up-to-the-minute really." *Paul McCartney is signed to Parlophone Records.*

More Faith  
than reason

Former golden boy of British pop Adam Faith can claim many strings to his bow — singer, producer and even actor.

But if his record in his new job as *Mail On Sunday* City pundit is anything to go by, he could find himself back working as a film company messenger boy from which he launched his career in the mid-Fifties.

Faith is one of many hiding red faces after the fall of the Levitt Group, with which he was closely linked.

Strangely, there is no mention of Levitt in his *MoS Faith In The City* column of late and now he's gone to ground and is keeping those thin lips tightly closed.

His boss, *MoS* financial editor Laurence Lever, says: "We've had the best coverage of that story and we've not hidden the connection between Adam Faith and the Levitt Group."

But what of that strange omission by their celebrity pundit?

"I think you should address that comment to Adam," he replies curtly.

If only we could.



It has been said for months that those slippery songwriters Stock, Aitken and Waterman are on the slide and here's the proof.

The silly SODS (members of the Society of Distinguished Songwriters) donned these bizarre slug costumes in the name of art.

The trio were persuaded into this curious career move for the elite society's end of year ball. The man who convinced them was

that ex-king-SOD with a penchant for dressing up, Mike Batt — remember, he was a Womble.

"They were really good sports," says Batt. "They came along and did it, although they had only just become SODS."

It's usually Batt who ends up in wacky outfits, all made for him by his mum. His debut slug appearance came a few years ago in front of the Prince and

Princess of Wales at the Royal Opera House, when he was accompanied by David Essex, Andy Hill and Steve Harley.

Even for the most distinguished songwriter, finding appropriately slug-like songs is a problem.

Last time out, Batt gave a moving rendition of *She Was Only A Winter's Snail*. For their moment in the slime-light SAW plumped for *I Should Be So Slugg!*



Tacye: behind bars

Jailbreak  
for Tacye

From Jim Morrison to James Brown, pop has a long history of jailbirds, but 25-year-old singer Tacye has now been to prison so many times she probably qualifies for a starring role in the programme *Prisoner Cell Block H*.

Not of course that Tacye has actually committed a crime: she has just completed a short tour of UK jails.

It was one of her shows at Holloway Prison that caused the most excitement: "It was quite strange because they really got into the music and the girls stormed the stage," says Tacye.

"It wasn't scary. It was just nice to see them letting themselves go. I think the men en-

joyed that."

Tacye, who is the first rock signing on Fly Records since Marc Bolan, decided to play the prisons after a friend of hers was put inside.

"My friend is a musician and having visited him I was disturbed to find out that they don't have anyone coming in to entertain them," she says.

"He asked if I could organise a gig at the prison and it all grew from there. Since then I have played Holloway, Wormwood Scrubs and Pentonville."

The gigs-behind-bars went down so well that the singer is now planning another prison tour for the New Year.

Meanwhile, Fly Records plans to release Tacye's second single, a cover of Sweet's *Love Is Like Oxygen* featuring Sweet's Andy Scott, in February.

You want music  
— we've got it

There's more than one head of A&R who wishes he had artists that could produce music to order. But a new Birmingham company promises it can do just that.

The clumsily-titled NeMuCo — it sounds more like a decongestant — is targeting the lucrative hospitality and event

management business with the offer of custom-written tunes for that special event.

Father and son team Geoff and Nicholas Davies have launched the service as a spin-off from their established "industrial writing" business.

"We are in the business of press releases and information sheets and I thought it would be a logical move to extend that to writing music," says Geoff Davies.

He says he can provide music for any occasion, but emphasises that he who pays the piper calls the tune.

"We have to know exactly what people want, for instance how long a piece and what mood it should be," he says.

The rates sound pretty reasonable: you can have your own three minute company song for less than £300. Any reasonable request is accepted.

Just think of the possibilities all you A&R men: instead of shamefacedly creeping to the MD's office with the awful news that there's no Elton album this year or Whitney's not in the mood or Gazza has left the studio to go fishing, simply ring up the Davies family, slap a cheque for three hundred quid in the post and Bob's your uncle.

Why has nobody thought of it before?

## DIARY

While Sony and Philips may be facing a battle over who has the best digital cassette system, they might be wise to keep an eye on the small Liverpool-based company Instant Miracles International. Managing director Jeff Russell claims he invented the first DCC system and is putting it on the market within six months... Okay, who said: "About five years ago I got badly caught up in the parties, the drink and everything else. I suddenly realised everything I'd worked so hard for could disappear in a flash and I just stopped".

Keith Richards? Billy Idol? George Best? Nope, it was WEA MD Jeremy Marsh in *The Daily Mail* last week... What's all this I hear about some CBS/Epic/Sony Music staff being more than a little peeved that their planned £50,000 Christmas party at

Westway Studios was switched at the last minute to the Gas Club in London "for financial reasons"? The revelation that the corporate name change to Sony

Musical Entertainment will cost \$2m world-wide probably didn't raise their spirits any. But look on the bright side, that's only about one-fifth of the amount that BT is planning to spend on its new image.

Chuffed as I am to see Iron Maiden become the first British heavy metal act to hit number one, I must point out that Bring Your Daughter is probably also the first single to top the chart with an erect penis on its sleeve.

Congratulations to Capital Radio Enterprises director John Burrows who received an OBE in the New Year's Honours list "for services to music"... David Bowie

currently homeless after his split with EMI in the US, is said to be contemplating launching his own label... Good news for dealers in the transfer to MCA of Geffen titles previously handled in the UK by WEA: while MCA trade prices for Geffen CDs are 2p higher than WEA's, LPs and cassettes are 18p cheaper.

© Spotlight Publications, 23-27 Tudor Street, London EC4A 3DH.  
Telephone: 071 583 9199. Fax: 071 583 5949

Editor: Steve Redmond. News editor: Nick Robinson. Features editor: Selma Woods. Reporter: Martin Talbot. Chief sub-editor: Duncan Holland. Sub-editor: Andrew Martin. Advertisement manager: Andy Gray. Senior ad executive: Judith Rivers. Ad executive: Tim Jones. Ad executive: Steve Bishop. Ad production assistant: Kate McGeorge. Publisher: Tom Dooley. Group Publishing: Publications — Research manager: Graham Walker. Fax: 071 583 0555. Subscribers: Gloria Bryant, Jo Emblin, Coriell. Group circulation editor: Kay Sinclair. Group special projects editor: Karen Faux. Group ad production manager: Robert Clarke. Group publishing: David Dalton. Executive Publisher: Andrew Bram. Registered at the Post Office as a newspaper. Member of the Periodical Publishers' Association. Printed by Pensord Press — UK advertising agency: Gray Mearns. UK ad sales: 071 583 9199. Fax: 071 583 5949. Printed by Pensord Press, 120-126 Lavender Avenue, Mitcham, Surrey. CIPD: 011. Tel: 081 648 8142. Fax: 081 648 4873.

Average weekly circulation: January to June 1990  
13,285

# *Your best sales assistant never gets tired...*

Fast-moving products like new releases, chart hits and best sellers can sell themselves automatically all day long without taking up valuable time.

Bestseller headphone units boost sales substantially without increasing staff costs. The range includes free-standing, wall-mounted or clip-on overhead systems as well as a model for traditional listening bars and can be adapted to any selling environment.

We can provide full planning advice, problem-free installation and an effective after-sales service.

Call Jeremy Morton on 0296 61 51 51 and discover how to increase sales with Bestsellers!

## **Pataco**

HiFi. Shop Design. Accessories.

We'll make your store upbeat.