

# music week

The Business Magazine for the Music Industry

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## Fury greets 'non-pop' plan for national radio

## Lewis ousts EMI's Bown

The UK's first national independent radio station is almost certain to be an easy listening golden oldies station playing a diet of "lift music".

Anomalies in the Broadcasting Act's definition of pop have left the way open for Elvis, Buddy Holly and Bobby Darin on the "non-pop" station while ruling out classical composers like Philip Glass and Steve Martland.

Critics allege the Government and the Radio Authority have conspired to rule out any chance of a specialist jazz or classical station.

Because the franchise will go simply to the highest cash bidder a golden oldies station is most likely to win.

The size of each bid will be linked to projected advertising revenue which would inevitably be higher for a mass ap-

peal station, says Brian West, director of the Association of Independent Radio Contractors.

Tim Schoonmaker, managing director of EMAP Radio which is preparing a bid with Harvey Goldsmith's Allied Entertainment, Luxembourg broadcaster CLT and Yorkshire TV, adds: "The highest bidder has to have mass appeal."

"Radio Three is the most successful classical radio station there is. How would that do if it had to support itself?"

The authority, which was launched last week, has defined modern music as anything recorded on or after January 1, 1960.

"Non-pop music is therefore anything recorded before that date, excluding all music with a strong rhythmic element or

### The non-pop top 10\*

- 1 Love Me Tender, Elvis Presley
- 2 Livin' Doll, Cliff Richard
- 3 Peggy Sue, Buddy Holly
- 4 Oh Carol, Neil Sedaka
- 5 Ying Tong Song, The Goons
- 6 Only Sixteen, Sam Cooke
- 7 Kisses Sweeter Than Wine, Jimmy Rodgers
- 8 Sidesaddle, Russ Conway
- 9 Hoops Man, Lord Rockingham's XI
- 10 When I Fall In Love, Nat King Cole

\* According to the Radio Authority these are not pop records.

which needs electronic amplification for performance.

MCA managing director Tony Powell describes the defini-

tion as a "disgrace". "Why didn't the Government just leave the whole thing about who should have the radio franchise to the Radio Authority?"

"This is a formula for a station playing lift music."

PWL chairman Pete Waterman says: "These people should stick to being Lords and MPs."

"Pop started from the moment music was first bought. Beethoven was pop for his time."

John Bradford, chief executive of the London Jazz Company which runs the capital's Jazz FM, says the criteria will not even allow a national jazz station. He reveals the company will be involved in a bid but it will not be solely jazz.

Schoonmaker says his consortium's bid will offer a mix of music.

New EMI Records classical boss Roger Lewis has ousted the division's general manager.

Stefan Bown, who had held the post for more than three years during one of its most profitable periods, was asked to leave as part of a restructuring campaign by Lewis.

"It was implicit in my appointment that EMI was expecting changes to be made in the division," says Lewis.

It was under Bown's leadership that EMI Classics had some of its greatest success including the rise of Nigel Kennedy.

Bown, 39, was reluctant to comment. "Nothing has been signed or sealed yet, and I am still negotiating for another job in EMI," he says. "These things happen." Lewis also revealed that he has "severely pruned" the existing recording schedule. Some 15 recordings involving "hundreds of thousands of pounds" are in the process of being cancelled.

But he insists they will be replaced by others.

## PolyGram in Channel 3 bid

PolyGram is spearheading a bid for one of the major ITV franchises which will be on offer later this year.

The record company has formed a consortium with independent production companies Palace Working Title and Mentorn Films to make the bid.

But PolyGram Group senior vice-president Michael Kuhn says the group has learned from its experience with PolyGram Pictures and the bid will not affect the music company. Kuhn, the company's head of media, says: "We had a terrible time with PolyGram Pictures between 1979 and 1981. We don't want to repeat that," he says. "Nothing we do in the media division will ever impact adversely on our core work as a record business."

The consortium has decided to go for one of the big six



Kuhn: assurance of stability

Channel 3 franchises: Thames, in which Thorn EMI has an interest; LWT, Central; Granada; Yorkshire, or TVS.

While the three independent partners — each with a 25 per cent stake — will provide the creative thrust, PolyGram will provide management expertise and finance.

As a \$2bn multi-national company, PolyGram can offer an assurance of stability that independent companies can-

not, says Kuhn.

PolyGram already has an interest in Working Title, as well as Los Angeles film company Propaganda Films and UK subsidiary company PolyGram Video.

The value and costs of the bid will not be clear until the consortium has decided which franchise to go for and a business plan is drawn up, he says. A decision is expected in April or May.

● Latest figures show PolyGram continues to dominate the albums and singles markets.

The October to December Gallup survey shows PolyGram Records' share of singles sales dropping to 24.4 per cent. But this is balanced by a rise in its album share to 26.3 per cent, giving it 25.3 per cent of the overall market.

Full details next week.

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## Panels gather to judge first MW Awards

A prestigious team of media experts was due to assemble in London today (Monday) for the first judging panel for this year's *Music Week* awards.

Judges for the Leslie Perrin Award for public relations include *Vox* editor Roy Carr, *Record Mirror* editor Eleanor Levy, BPI head of PR Jeremy Silver and representatives from *Sky* magazine, *PR Week*, *NME* and *Select*.

The jury for the promo video award comprises representatives from TV, advertising agencies and sell-through video companies. It includes TV presenter James Whale, Power Station chief Don Atyeo and Brenda Kelly of Snub TV.

Deadlines for the other awards are fast approaching. Entries for Best Press Ad, Best Sleeve Design and the Marketing Award are all due in on February 1.

Tickets for the event at London's Grosvenor House Hotel on February 25 are available at £95 each (including VAT) from EMS Associates, 15 Soho Square, London W1V 5FB.

Tel: 071 437 3665. Fax: 071 287 9223.

## BPI plans to give MPs a lesson in pop

The BPI is drawing up plans to educate Lords and MPs about rock music in the light of the "Thump! Thump! Thump!" controversy.

Informal seminars or discussions could help improve understanding of the music industry among the powers-that-be, says BPI public relations director Jeremy Silver.

The idea came up out of the rows over the definition of pop, which came to a head this week when the criteria for the first independent national radio station were announced.

Silver says: "There's nothing we can do about the act currently, but what we can do is look in the long term and realise we have a job to do explaining to people about the business."

The scheme would be aimed at MPs, Lords and opinion formers and would focus on what pop is and how the industry works, he says.

"It could be some sort of occasional event when we might be able to give information to people who don't usually listen to pop music," adds Silver.

## Dealer slams 'biased' Scots top 40

An angry retailer has slammed a new Scottish chart as unrepresentative and biased to the tastes of DJs.

Mike Dillon, manager of Record Factory in Paisley, says the chart set up by commercial radio stations in Scotland last week does not accurately reflect sales in the country.

"They had the new Blue Nile single in there and the shops hadn't even received it

at that stage. It's obvious that they are just putting in things that they like playing," says Dillon.

"I am in favour of a Scottish chart but I don't think these people are going to include what is actually selling the most," he says.

But Ronnie Simpson, secretary of the Scottish Record Industry Association which is planning its own national chart, is more sympathetic.

"I am happy with anything like this which is going to promote interest in music in Scotland," says Simpson.

He adds that discussions between the SRIA, Chart Information Network and Gallup concerning the possibility of an official national Scottish chart are continuing.

Simpson adds that the SRIA is also considering developing a Scottish-only labels chart. ● See Analysis page 1

# Sony Music aims to launch its third label

Sony Music is believed to be planning to set up a third label to run alongside Columbia and Epic.

The new label has been under discussion since autumn last year and is understood to be linked with the divisional changes made when the Music Division was set up.

That division, headed by managing director Muff Winwood, is now believed to be about to become the third label — a fourth major A&R source for Sony Music, along with Columbia, Epic and the publishing arm.

Gordon Charlton, Lincoln Elias and Diane Young — presently the A&R staff at the Music Division — are likely to be involved in the changes.

Details of which staff and what title the new label will have are under discussion. Sony Music will not comment.

"There is speculation regarding the third label, but we don't make comment on rumours," says director Jonathan Morrish.



Epic MD Andy Stephens (left) welcomes Peter Lorimer (centre) and Andros Georgio of MPM to the Epic fold

Meanwhile Epic is backing a new label to give it a stronger position in the still buoyant dance market.

George Michael's cousin and former Boogie Box High star Andros Georgio has linked with producer Peter Lorimer to form MPM.

Georgio and Lorimer, who worked on recent hits by Betty Boo and Lee Pearl, will act as an A&R source for Epic managing director Andy Stephens

who will have first option on product MPM offers.

Stephens says the deal is part of a realignment of the label. "We have always had a lot of rock product from the US on the label and MPM is a good way of getting more dance acts," he says.

The first release is Only You by Praise, which featured in the new Fiat TV ad.

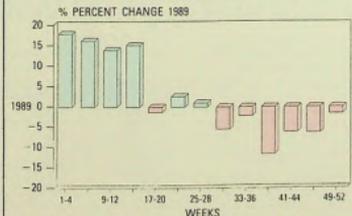
## Christmas bonus helps avoid disaster

Christmas saved 1990 from disaster, according to latest chart statistics.

While an apparently bullish start to the year declined to a steep deficit over the previous year by the early autumn, the traditional bias of record sales to the final quarter meant the overall effect was relatively small. The final quarter ended just four per cent down on the record-breaking 1989, says Gallup chart manager John Pinder.

He is optimistic about the prospects for 1991. "The widely-predicted drop in interest rates would put money back in the hands of consumers," he says.

### UK ALBUMS MARKET 1990 versus 1989



## COMMENT



It is hard to find words which sufficiently express the idiocy of the Radio Authority's definition of pop.

The idea that pop music began one second into January 1960 is farcical.

While there are no doubt many who still fondly remember Emile Ford's *What Do You Want Me Those Eyes At Me For* — the UK number one on that date — the suggestion that Ford was Britain's first real pop artist is absurd.

But the die was cast when a doctrinaire Government cast away its commitment to market logic one day last summer and paternalistically decided that Britain's only national commercial FM station should be "non-pop," ie classical.

Thus on the one hand the Radio Authority is instructed to produce an environment in which the key criterion for success in radio is profitability; yet on the other it is pushed towards giving the franchise to the kind of classical station which is unlikely ever to make money.

The final definition shows all the hallmarks of the authority grappling to reconcile the two.

It is a mess.

This week begins the great exodus of the British music industry to the (hopefully) sunnier climes of Cannes for the annual Midem festival. Yet already some are pessimistic about their prospects.

But while talk of recession may be all the rage at the moment, the graphic (left shows) that 1990 was not quite as bad as feared.

Meanwhile the UK's continuing strong showing at Midem — we are once again second only to France in the number of companies exhibiting — shows that there are still many planning for future growth.

It is no time for defeatism.

Steve Redman



The arrogant bastards who run the main UK independent record companies seem to enjoy forming relationships with like-minded characters in foreign parts. Sometimes these people will be local independents, sometimes they will be a multi-national.

Over the years this has led to a patchwork quilt; sometimes it keeps you warm, sometimes it slips off the bed on a cold night. As a system it is cumbersome, but emotionally rewarding. Last year the Happy Mondays recorded an album of power and grace and their manager, Nathan McGough, demanded the right to investigate alternatives to the patchwork quilt.

No-one at Factory could deny that Pills in Thrills deserved total attention at an international level and after a month of meetings, the Monday's management instructed Factory to take them into London.

PolyGram for the world outside SE Asia, Australia, and the US. It meant sitting on some fine people but it had to be done.

Change is good for you, but where do we all go now? After Nathan's kick up the arse, at least the community I work in is talking and talking urgently: do we streamline our patchwork, keep our various allies, but converging the interests of one or more UK indies to those markets to get a real grip on the territory? do we take the A&R power of a coalition of UK indies and take a deal from a multi-national which includes opt outs for indies in favoured nations? or does one go for single company synergy in the arms of one multi-national, thence splitting a group's ties into three — the UK home base, the US major, and the ROW multiple?

And there are variations on even that theme. All that matters is that complicity is in the dumper. Thiving on change? Sounds good to me.

Antony H Wilson is chairman of Factory Communications.

# Levitt receiver fixes sell-off deadline

The troubled Levitt Group's entertainment division is up for sale but unless a deal can be secured within the next few weeks it will fold.

Receiver John Alexander, of KPMG Peat Marwick McLintock, says: "It will have to be resolved over the next

few weeks one way or another. If we cannot sell the business it will simply have to cease."

The entertainments arm, launched in August to bring some "much-needed professionalism" to artist management according to director David Courtney, is one of the

few saleable parts of the Levitt Group, adds Alexander.

Although eight bidders have shown an interest in the division, there is no sign of a deal being reached at the moment, he says.

Possible buyers include an existing entertainment fi-

nance company, says Alexander, and even though he has had discussions with Courtney, they were not linked with the purchase of any part of the company.

The Levitt Group crashed last month with debts of up to £40m.

# TOTP tops TV poll

Top Of The Pops has underlined its position as the UK's top music programme by attracting 1.6m viewers in the Christmas TV stakes.

The Christmas Day edition was the music show watched by most people during Christmas week attracting 17 viewers more than its closest rival Madonna in Concert, also on BBC1.

It was a spectacular victory over Channel Four, which went head-to-head with TOTP with the Lisa Stansfield show All Around The World, yet attracted just a twentieth of the audience.

BBC assistant head of variety John Bishop says: "We trumped them: We are delighted. This shows Top Of The Pops stands out miles ahead of its competitors."

"It also proves the format still stands up, even against competition from Channel Four and ITV, which was also very strong with Terwill and Dean in the same slot."

BBC2 also won out over Channel Four with its classical music coverage, claiming top figures of 1.4m with Tchaikovsky From Leningrad on December 23, compared with 1.1m for C4's top-rated programme Carmen On Ice.

The show even eclipsed the two Nigel Kennedy shows featuring The Four Seasons and Bruch's Violin Concerto.

The strong performance of classical music backs up both sides' decision to lean heavily on it in their music Christmas schedules with such programmes dominating the low-

er end of the top 10.

Graham Johnson, media director of DPA Advertising, which handles Sony Music's account, says: "Considering the small nature of its appeal compared to rock and pop, it did very well."

Intensive seasons of classical music attract higher total audiences than solus programming because they generate a cumulative promotional effect," he says.

Channel Four commissioning editor for music Avril McRoy says: "The two Nigel Kennedy programmes were a bit of a surprise, we were a little disappointed."

"But it is a very crowded schedule and the competition is very strong at this time of the year."

Channel Four's brief is to provide alternative viewing, she adds, which is especially important at Christmas.

## BBC DOMINATES CHRISTMAS VIEWING

Channel	Date	Programme	Audience (in thousands)
1	BBC1	Tue 25 Top Of The Pops	10,549
2	BBC1	Mon 24 Madonna In Concert	3,211
3	ITV	Sat 22 Chart Show	2,040
4	BBC1	Sat 22 Eurythmics In Concert	1,554
5	BBC2	Sun 23 Tchaikovsky From Leningrad	1,476
6	CH4	Tue 24 Carmen On Ice	1,123
7	BBC2	Sat 22 Tchaikovsky Competition '90	975
8	CH4	Tue 25 Nigel Kennedy Plays Bruch	898
9	BBC2	Tue 25 Amnesty International Concert	878
10	CH4	Mon 24 Nigel Kennedy Plays Four Seasons	858
11	BBC2	Thu 27 Hobson's Choice	816
12	BBC1	Wed 26 Toto In Concert	791
13	BBC2	Sun 23 Dance Energy	676
14	BBC2	Sat 22 Beethoven Symphonies	653
15	BBC2	Wed 26 Le Nozze Di Figaro	644
16	CH4	Tue 25 Lisa Stansfield — All Around The World	633
17	BBC2	Sun 23 Beethoven Symphonies	603
18	CH4	Mon 24 Haydn's Creation	512
19	BBC2	Mon 24 La Traviata	507
20	CH4	Sun 23 Tchaikovsky's Women	496

Source: AGB/BARB (supplied by DPA Advertising)

# Disctronics parts with Olympia

Olympia, the classical label renowned for its Eastern European recordings, has been put up for sale by owners Disctronics Europe.

"We have decided that it is in the best interests of both to go our own ways," says Hywel Davies, managing director of Disctronics Europe.

The decision has brought a flood of enquiries from companies both large and small. "I have been surprised by the response," admits Davies.

Olympia was launched in

March 1987 by Francis Wilson and CD manufacturer Disctec. Its initial strength was access to the Soviet Union's Melodiya catalogue.

It now has a catalogue of some 236 titles and is distributed in the UK by Target Records.

Olympia was the only CD outlet for Melodiya world-wide. Now, however, the Soviet Union has its own CD plant.

Davies says the label and the CD manufacturers want

to develop separately.

"The two companies are now set to go further in their own fields and this naturally lessens the association that exists between them," he says.

Davies declined to put a price on Olympia. "It is very much open to negotiation, whether the buyer wants stock, or is interested in the strong world-wide distribution network," he explains.

"There has been no rift between us and the record company," he adds.

# City snubs lawyers' poster plea

Coventry City Council is to continue its hard line policy against illegal flyposting despite a plea for leniency by solicitors.

The council's planning officer says it will not hesitate to prosecute — and that means artists as well as record companies.

"Flyposting is an illegal activity and we view it very seriously," says principal planning officer Bill Hanna.

"We are very pleased with the results of the actions we have taken in the last months, because we have seen a real reduction in posting."

Although Silva Screen artist Dave Willetts was cleared of flyposting charges, the court decisions are likely to vary from case to case. In the case of Willetts, his solicitor Michael Bowler pointed out that artists are often unaware of flyposting problems.

# Indie band in Virgin protest

Indie band Temper Temper are living up to their name by planning to stage a demonstration on the steps of Virgin Records next Monday (January 21).

They will protest at Virgin's decision to go ahead with the launch of a new label with the same name on the 10 Records label.

It is the only move Temper Temper could make, says Vince Ford, head of their record company Sheer Bravado.

"We've decided we can't afford to go for an injunction, so this is really the only thing left we can do."

As well as busking outside the Virgin offices in Harrow Road, London, the band will hand out leaflets to the staff and hold placards.

10 Records managing director Jeremy Lascelles says he is not worried by the news. "This publicity is probably the best thing that ever happened to them," he says.

"I have more pressing worries at the moment."

## Death puts Leppard LP in jeopardy

The future of Def Leppard's next album is in doubt following the sudden death of guitarist Steve Clark.

Leppard had just started recording the follow up to their 12m selling album *Hysteria*, when Clark was found dead at his home in Chelsea, London, on the morning of January 8.

Singer Joe Elliott says: "We were due to continue recording our new LP, but obviously that isn't going to happen."



Clark: found dead

## Hopes rise for London venue

Threatened London theatre The Astoria could be saved if Westminster Council wins its fight to keep a live venue on the site.

Plans to redevelop the nearby Tottenham Court Road underground station following the Kings Cross disaster report are being put through Parliament by London Regional Transport.

But, Astoria managing director Brian Mason says: "Even if we do lose out, then Westminster is determined to have another live venue built to replace The Astoria which we will probably have the first option to run."

# Cooking boss quits

Pete Lawrence, managing director of troubled "roots" label Cooking Vinyl, has left the company four years after he helped found it.

Lawrence says the catalyst for the move was the company's financial problems in the summer which led it to slash the number of staff on its payroll from 12 to four.

He denies suggestions of a rift with partner Martin Goldschmidt with whom he launched the label in early 1986.

"We are talking quite amicably, although I am no longer there on a day-to-day basis," he says. "The recession has caused a lot of people to take stock of where they are going. Roots and world music are not the only things I'm into and I'd

like to explore those possibilities."

Lawrence is the majority shareholder in the £700,000 turnover independent label. He is currently in negotiations with Goldschmidt to sell his share.

Goldschmidt says: "The last year has been really hard on both of us and we felt we needed a change. It's just that Pete put his hand up first. It is totally amicable."

Cooking Vinyl's biggest hit was Michelle Shocked's Texas Campfire Tapes, recorded by Lawrence on a Sony Walkman. It has since sold around 85,000 copies in the UK, though the label is currently in litigation with the singer.

Its other key acts are the Cowboy Junkies and the Oyster Band. Lawrence maintains that it was problems with Rough Trade Distribution last summer which led directly to the label's cashflow shortfall.

"We traditionally did quite well on catalogue," he says. "But suddenly for a period of two months, sales of the Cowboy Junkies went from 1,000 to 100 a month."

Goldschmidt says the company is still clearing debts caused by its summer cashflow problem. But he expects the company to resume its release schedule soon.

Lawrence will not comment on his plans, but is expected to pursue his interest in dance music. He already runs a club, Crouch End By Night, with DJ Andy Kershaw.

# K-tel sheds old image

K-tel is being relunched as European Artists & Entertainment to rid itself of the company's Seventies TV advertising image.

The company has set up its own A&R department and is opening its 40,000 square-foot warehouse — previously used for bulk shipments of TV-advertised products — to begin as an independent distributor.

Chairman Ron Winter says the move is part of a major restructuring of the company and a shift away from its

traditional compilation releases to develop new talent.

The new A&R department is being headed by Bill Kimber, who resigned as director of Big Wave before Christmas. Three more A&R executives are to be recruited over the next month, says Winter.

Negotiations between K-tel and Big Wave about a possible takeover have been aborted.

Winter acquired part of the K-tel's UK operation in September with its US parent company retaining the video

merchandising arm.

Of the decision to change the company's name, Winter says: "If you think of K-tel, you think of the TV advertising company of the Seventies. Some new artists would not see signing to a TV marketing company as the most credible thing to do."

Despite the change, the K-tel brand is not dying, he stresses, and neither is the TV-advertising arm. The two will remain as a label within the new company.

# New title talks business at Midem

CANNES: Among the highlights at the 26th Midem are two seminars hosted by newly-launched world-wide trade paper *Music Business International*.

MBI's Music In Pictures seminars are titled TV Programming: What Is The Future For Music On Television? and Music Video Market: Is

The Fourth Format Catching On?

Some 285 UK companies are already in France, 32 of those for the first time.

The newly-United Germany is similarly strong in presence with 159 companies and Japan has a show of force with 47.

As the Gulf Crisis heats up it is still business as usual for

many countries with the US having 257 companies registered at the start of the show and representatives coming in from the United Arab Emirates, Saudi Arabia and Israel.

With some 1,150 companies from 53 countries around the world, the number of exhibitors is up by around 18 per cent on Midem 1990.

Sony Music has made marketing manager Rob Stringer A&R director of Columbia, reporting to managing director Tim Bowen.

Talks between The Producers Association and the Independent Programme Producers Association over methods of payment for musicians have collapsed. The Musicians' Union had hoped the talks would lead to better pay conditions for musicians used for films and TV programmes.

The MCPS and manufacturers have reached agreement over a code of practice after a year of talks. The deal grants manufacturers a waiver against infringement proceedings provided they notify MCPS of details of all pressings and duplication. In the past, such companies could have been liable had their client labels not obtained a licence.

Former Island PR Rob Partridge and Arista PR Neil Storey have joined to form Partridge & Storey — The Independent Promotion Company. They are joined by Gaylene Martin, also from Island, and accounts include the Bob Marley, Antilles and Mango label's catalogues and The The. They can be contacted on: 081-747 9080.

Bruce Craigie, former Chrysalis Music general manager, who left the company in November, has joined Goo Discs as head of publishing.

Castle Communications has relocated all its Putney-based divisions to Chessington. Nick Hill is MD of Castle Vision UK, Paul Hembury becomes MD of Castle Vision International, Ray Jenkins replaces John Howes as head of sales and marketing and Mike Ffello is the new MD at Castle Hendring.

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**Magazine:** *Vox*, launched in September by IPC Magazines covers price £1.50.  
**Editorial profile:** Monthly music, film and video title key. Staff Editor — Roy Carr, Publisher — Andy McDuff.  
**Circulation:** *Vox* guaranteed advertisers 65,000 pre-Christmas sales and is expected to achieve an 85,000 ABC by June. "Traditionally *Vox* is weak in the north and Scotland. We aim to capitalise on that." Nick Taylor, group ad manager.  
**Music Policy:** Eclectic, but strong on grooves including world beat, and jazz. "People care about the music they like without having to trudge through loads of records they're not interested in. We're looking to the future but checking the past as well." Roy Carr

**Typical content:** Was (Not Was), The Sundays, The Charlatans, Red Hot And Blue  
**Special Features:** Investigative articles, the *Vox* encyclopedia of rock, Record Hunter pull-out and 20-page album reviews section

**PR view:** "Vox has proved to be a tremendous supporter of BMG Enterprises' releases. Its design and diversity would stimulate any music fan and it's good to see such healthy journalism spreading across the entire spectrum of music and video — past, present, future. The Record Hunter is an important section for us." Roy Carr, head of press and PR, BMG Enterprises.  
**Advertising cost per thousand:** £30.69 (based on one off-colour page, 65,000 circulation)  
**Ed/ad ratio:** Average 35 per cent advertising claimed on minimum issue size of 164 pages

**Typical ad content:** CBS, Virgin, TDK, BMG Video, Tower Records, Budweiser, Canadian Club  
**Buyer's view:** "The layout is good and enhances the look of our ads which is very important. They found a niche where they said they would — between NME and Q. It's important when we have artists that fit that niche as well — those too young for Q, too old for NME." John Duncombe, account director, DPA  
**Editor's view:** "We're four mags in one, features, Record Hunter, reviews, videos, and books. You're meant to savour it over the month." Roy Carr

# Give-away tapes cover sales slump

As the winners and losers in the Christmas market are counted, it is worth considering one release which reached nearly 300,000 homes within a week. In most cases, it hadn't been near a record shop.

The four-track New Kids On The Block cassette went out at the end of November on the cover of *Big*. EMAP's 141,000-circulation, fortnightly pop and celebrity magazine. For EMAP it meant a sold-out print run of 290,000 and for the band's label, Columbia, it meant some closely-targeted, cost-effective promotion.

Cover-mounted cassettes are not a new idea, however. *Record Mirror* did it as far back as 1983 and giveaway flexidisks and singles go back even further. But 1990 saw them used even more widely.

Columbia, then CBS, approached *Big* in October, looking for something to top up its promotion for the year's second New Kids album.

"We didn't want to be spending a lot of extra money, so we provided the music and *Big* paid the production costs," explains the label's senior product manager Terry Felgate. "If it had been a new act the cost situation might have been different."

A sold-out print run is even more desirable than usual for a cassette-carrying magazine as the MCPS calculates its levy on the number of tapes manufactured, not the number sold. Under Scheme AP4, the society charges a penny a track on tapes, three pence on compact discs.

Although Columbia picked up the licensing fees for the New Kids tape, this is not always the case. *Select*, which has carried three album-length tapes since its launch in April, pays all costs itself.

"Financial control is very important to us," explains *Select*'s editor Tony Stewart. "It gives us the ability to pull out if we're not happy. We've been fortunate to get waivers



Cover-mounting puts artists directly in the hands of the consumer

on the tapes we've done so far, but the MCPS is now collecting its penny a track automatically."

Each of *Select*'s cover-mounted cassettes has cost the magazine around £60,000, money Stewart believes well spent. The launch issue, with a Phonogram sampler, sold 100,000 from a 150,000 print run. A 4AD/Mute compilation helped pull the magazine out of the traditional summer sales slump and, in a crowded market, the tapes help *Select* stand out.

"There's a danger of being seen as the magazine giving away free with a cassette," acknowledges Stewart. "But all we're trying to achieve is maximum distribution and sampling. It's an added incentive to stock the magazine for retailers."

*Select* initially considered using compact discs rather than tapes, but rejected the idea because of CD's perceived Q-yuppies image. Research also revealed that only 25 per cent of the target readership had access to a CD player.

Free CDs remain the preserve of specialist publications whose readers are presumed to be receptive to the format.

*DMC's Mix Mag* put a CD on its December issue with the help of sponsorship from Technics and London radio station Kiss FM. This tested the flexibility of MCPS rules as its five mastermixes took excerpts from 32 different tracks.

"The applicant for the licence can agree a figure with the copyright owner," explains the MCPS's commercial manager Graham Churchill. "And the owner always has the right to refuse permission. So it's up to them — we just act as a central licensing clearing house."

But even as CD becomes a preferred format, the humble flexidisk is still successful. Rough Trade Distribution's in-house paper *The Catalogue* adjusts its print run according to the desirability of the flexi it carries, which, as with other freebies, can feature new artists alongside an exclusive track from a big name.

Promo tapes and discs in magazines benefit everyone: even if the magazine has the most to gain, the record company has little to lose. A cover-mounted cassette puts new artists directly in the hands of the consumer, a feat no advertising campaign can equal.

Russell Brown

EXPOSURE

**MONDAY JANUARY 14**  
 Snub featuring UK dub artist Jah Shaka. New series, BBC2: 7.05-7.35pm

**TUESDAY JANUARY 15**  
 Town And Country featuring Foster 7. Lloyd. New series, Channel Four: 11pm-12pm

The Concert featuring The Quireboys at the Town And Country Club. ITV: 3.10-4.10am (regions vary)

**WEDNESDAY JANUARY 16**  
 Rapido featuring Talking Heads, The Las, Gloria Estefan, Los Lobos. BBC2: 7.40-8.10pm

Jazz On A Winter's Night featuring Alberta Hunter. Channel Four: 12.15-1.25am

America's Top 10. ITV: 2.40-3.40pm (regions vary)

**THURSDAY JANUARY 17**  
 Classic Documentary featuring Marvin Gaye. Radio One: 9-10pm

Top Of The Pops. BBC1: 7-7.30pm

**FRIDAY JANUARY 18**  
 The Great British Music Weekend, live from Wembley. Radio One: time tbc

The Word. Channel Four: 11pm-12am

**SATURDAY JANUARY 19**  
 Classic Albums featuring Little Feat's Feats Don't Fail Me, Radio One: 2-3pm

The Great British Music Radio One: time tbc

Rhythms Of The World featuring Chinese rock artist Cui Jian. New series, BBC2: 9.40-10.40pm

The ITV Chart Show. 11.30am-12.30pm

**SUNDAY JANUARY 20**  
 The Great British Music Weekend Radio One: time tbc

Star Test featuring Betty Boo. Channel Four: 11.30am-12pm

Orchestra. Channel Four: 8-8.30pm

## TABLOID SURVEY

Vanilla Ice tops MW's latest survey of pop page and review coverage in the tabloid press. In the month ending January 3, the US rap star's coverage included LP reviews and gossip stories in the *News Of The World*, *Daily Mirror*, *The Sport* and *The Sun*.

Completing the top 10 were Billy Idol, MC Hammer, Madonna, Rod Stewart, New Kids On The Block, Betty Boo, Jason Donovan, Paul McCartney and George Michael. *Source: Media Shadowfax*. Survey based on column inches multiplied by circulation.



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THE WONDER STUFF  
ONLY LET ME BE  
OCEAN COLOUR SCENE  
RAY  
THE WONDER STUFF  
SQUIDGARDEN  
THE MISSION  
INTO THE BLUE  
LLOYD COLE  
NO BULLY BONE  
VAN MORRISON  
CONFUSION  
THE MISSION  
DELIVERANCE  
JIMMY SOMERVILLE  
RUFFIAN  
HULLING CITY  
SMILE THROUGH

JIMMY SOMERVILLE  
MIGHTY BETA  
THE HIGH  
UP AND DOWN  
TACKLED  
DANDYDOLLS  
THE MISSION  
RINGS ABOVE THE OCEAN  
DURAN DURAN  
VIOLENCE OF SUMMER  
THE STORM  
WORLD OF TWIST  
THE STORM  
EVERYDAY PEOPLE  
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LIVE

## More gigs, fewer fans

Too many shows and not enough punters.

That was the verdict from a cross-section of UK promoters as the traditionally hectic pre-Christmas season drew to a close during a biting economic recession.

"It's probably the worst that's ever been," says Richard Thomas, who books The Marquee Club.

"Bands who played four months ago are 90 per cent down this time round. EMP took two-and-a-half weeks to sell out here. Two years ago, it would have taken three days."

Yet according to Paul Hutton, director at Metropolis, his company's autumn schedule was probably its busiest in five years.

"Dates were booked in June and July when people didn't foresee how much business would go down, but that's just the way it goes," he says. "Bands want to tour before Christmas to pick up some easy money, and there'll always be a promoter to put them on."

The NME's live advertising has topped six pages a week since September 1990, more than a page up on 1989. In sales executive Giles Cooper's view, the indie-dance movement has produced more guitar based and subsequently live-orientated bands, while newer London venues like New Cross The Venue and Tufnell Park's The Dome have advertised more as they have grown more successful.

MCP promoter Stuart Galbraith in Birmingham believes otherwise, citing not so much a rise in the number of concerts as promoters having to increase their advertising in order to sell tickets.

"You can always point to a tour and say it's suffered because of too much competi-



Too many gigs and not enough punters to go round

tion," he says, "but what's clear is that it isn't just competition anymore. It's the fact that money is tighter and consequently too many shows are after fewer punters."

Promoters do agree that top and bottom level acts have maintained their sales. The devotees of both kinds of artist "will always find ways to buy tickets," says Galbraith. Suffering most are those playing the 1,000-1,500 capacity halls. "People might have gone out four times a week to see bands but now it's twice," he says.

"The up-and-coming bands have continued to come through, like The Charlatans and Ride, but a new band like Teenage Fan Club should expect to sell out ULU now, but their progress has been held up," adds Hutton.

Galbraith argues that it is not enough anymore simply to put out the stock ads. Promoters must look for other opportunities such as joint promotions with radio stations, advance press editorial, competi-

tions and sponsorship. "We pride ourselves on using every avenue open to us," he says.

Hutton says that the situation is now easing after the Christmas slump, but he fears that the market may have changed for good.

"Promoters, agents and clubs will all be more cautious next autumn. The same way bands have been shown their true worth, it's shown the rest of us that a time has come when you can't keep putting on bands so regularly. I just hope it won't be an ongoing thing."

But whatever the short-term problems, Mean Fiddler promoter David Phillips remains optimistic. "If you have the right band, people will go out and see it," he says. "Audiences are down because the bands in question haven't got an audience, not because of a recession."

When it comes down to it, he says, a great band will always sell.

Martin Aston

## ROUND-UP

Selling less than one month's worth in time, next week's **Great British Music Weekend** at The Wembley Arena looks to be a success for promoter Tim Parsons of MCP. 36,000 tickets have been sold for the event, an achievement concert press officer, Bernard Doherty, attributes to the substantial push Radio One has given to the Brits-inspired spectacular... Promoter Barry Clayman has topped the list for the highest grossing shows at The Wembley Arena during 1990. The series of Prince concerts beat Mel Bush's Cliff Richard

concerts into second place, with Marshall Arts taking third and fourth positions for its Paul McCartney and Tina Turner shows. Alec Leslie took fifth place for Billy Joel... Meanwhile, The Wembley Arena is claiming to be "the busiest venue of its kind in the world." During last year it had 216 "live" days, featuring 151 concerts, and attracting 8m visitors, compared with 2m four years ago... Sign of the times one: Donny Osmond is to play a one-off night at the Marquee on January 29, his first UK concert for more than two years... Sign of the times two: The BBC Philharmonic is promoting its Manchester Free Trade Hall concerts under the banner New Ear Sales: Extraordinary Value Live Orchestral Music. Flogging tickets at "from

£2.50", the concerts are being presented in brasher style, more in keeping with mainstream rock acts... Asgard is promoting Tanita Tikaram's March concerts. Taking in 16 dates, the tour starts in Cork on March 1 and concludes at the Brighton Dome on March 23. Asgard is also promoting Robert Cray's January tour. The dates, including four nights at London's Hammersmith, Odeon, feature the Robert Cray Band with The Memphis Horns, plus Texan artist, Joe Ely... SJM and Metropolis Music are promoting Jesus Jones' February tour in support of the band's new album, Doubt. The tour concludes at Londn's Town And Country Club on February 26 and 27 and support is Soho.

**ii Metal forces**

Status Quo top the HM chart

**iii****American Dream**

UB40 do it their way in the US charts

**x New Albums**

Sting leads the pack in new releases

**xii****Stepping out**

Ralph Tresvant takes the dance spotlight

**music week****datafile****The Information Source for the Music Industry****19 JANUARY 1991****CHART FOCUS**

**A** already number one in Germany, Austria, Switzerland, Greece and Belgium, Enigma's *Sadness* climbs to the top of the UK singles chart this week.

This bizarre mixture of 1400 year old Gregorian chanting and Soul II Soul beats is rendered in Latin and French by Rumanians and Germans, and was recorded on the Spanish island of Ibiza — a truly cosmopolitan record, and, therefore, deservedly the first release on the Virgin International label.

Enigma's slow climb to the chart apex contrasts sharply with the outgoing number one, *Bring Your Daughter... To The Slaughter* by Iron Maiden, which debuted at number one a fortnight ago and now dives precipitously to number nine. In the whole 38 year history of the singles chart, only two records have ever tumbled further when losing their number one status. They are Mary's Boy Child by Harry Belafonte, which slumped from number



one to number 12 on 10 January 1958, and Only You by the Flying Pickets, which slipped from number one to number 10 on 14 January 1984. Two other records have also fallen from number one to number nine — the Temperance Seven's *You're Driving Me Crazy* (1 June 1965) and Nancy Sinatra's *These Boots Are Made For Walking* (17 March 1966).

The week's highest new entry is 3AM Eternal, the latest single from the KLF, which debuts at number five, instantly equalling the peak position attained by their last single *What Time Is Love*. As

the Timelords, they previously topped the chart with *Doctorin' The Tardis* in 1988. Despite its strong debut, 3AM Eternal is unlikely to match that, with Enigma, Seal and Queen most likely slugging it out for pole position next week.

Both 3AM Eternal and the next highest chart debutant, Soho's *Hippychick*, are re-releases that underachieved last time out. 3AM Eternal failed to chart at all, while *Hippychick* reached number 67 in a very brief chart career last May.

The week's other impressive newcomer is Can I Kick It? by A Tribe Called Quest, which debuts at number 27, a full 20 places higher than the peak of their last single Bonita Applebum. All three of these singles, and indeed the next three highest new entries (by *Tongue 'n' Cheek*, *Orbital* and *LA Mix*) are out and out dance records. Maybe recent post-mortems on dance music were a little premature.

Alan Jones

**UPDATE****SALES**

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	99	79	-20	-6	
Singles	60	75	+23	-6	
Music Video	94	85	-10	+22	

**SINGLES MARKET BY FORMAT****ROOKIES**

Artist	Label	Chart Pos	Artist	Label	Chart Pos
1 VANILLA ICE	SBK	4	6 SNAP	Arista	35
2 ENIGMA	Virgin	5	7 INNOCENCE	Cooltempo	39
3 BETTY BOB	International	10	8 HOUND DOG & POP & ARTS	41	
4 ROXETTE	Rhythmic King	24	THE MEGAMIXERS	44	
5 BLACK BOX	EMI	28	9 LA'S	Go! Discs	41
	deConstruction	33	10 CHARLARTONS	Situation Two	50

**BEST SELLING DEBUT ALBUMS FROM PREVIOUSLY UNCHARTED ACTS.**  
Compiled by Spotlight Research from Gallup data. Sales period: December 31, 1990 to January 5, 1991

**ANALYSIS**

**I**n the taprooms of Edinburgh pubs, veteran Scots record executives still talk about one of their greatest contributions to British culture: Tom Jones' *Green Green Grass Of Home*.

Jones himself may be a Welshman, but Scottish Record Industry Association secretary Ronnie Simpson says: "It was a record which originally broke first in Scotland."

The debate on whether Scotland could or should have its own charts has inevitably centred on the benefits it would bring for Scottish acts, however, notably Runrig, Deacon Blue and The Proclaimers.

Simpson says: "Runrig would have been number one with their first single had that been a Scottish chart."

Chart consultant Alan Jones says: "There is almost nowhere that is as parochial in its record-buying as Scotland." It remains a moot point whether the creation of local charts is either necessary or



Runrig: missed out on number one slot

desirable, however.

The fact that Runrig were able to sell enough copies of their debut single in Scotland to top a national Scottish chart indicates that sales are largely unaffected by the absence of a published Scots chart.

Simpson counters that it is the recognition that matters, but there are real worries that the creation of such a chart could not only undermine the UK chart, but create problems for Scottish radio stations eager to play local music.

"The pent-up demand for a Deacon Blue single would almost certainly ensure it a

number one position in Scotland in its first week," says Jones. "The only place for it to go would be down."

Radio stations would be left with the choice of playing an "old" record or dropping it at the same time that it was rising in the main UK chart. The ironic result could be that a Scots chart could thus adversely affect Scottish music by reducing its shelf life.

Had such a chart been around in 1966, perhaps *Green Green Grass Of Home* might never have been a hit.

Perhaps a Scots chart would have its virtues after all.

**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

Hurry! Now is your last chance to book advertising. Deadline: 18th January, '91.

For more details contact the Music Week advertisement team on:

**Telephone: 071-583 9199**

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# MID-PRICE/BUDGET CLASSICAL ALBUMS

#	Title	Composer	Artist	Label
1	CLASSICAL COLLECTION SAMPLER	Various	Conifer CD DDOCAT1M DDOCAT1 (CON)	
2	VIVALDI FOUR SEASONS	Antonio Vivaldi	CD 46017TCCFP 46017 (P)	
3	MUSIC FOR THE LAST NIGHT OF THE PROMS	Charles Groves/Peter Dinklage	CD 46017TCCFP 46017 (P)	
4	DUETS BY FAMOUS OPERAS	Various	CD 46087TCCFP 46087 (P)	
5	KING OF THE HIGH C'S	Enrico Caruso	CD 421325MCA 421326 (P)	
6	ELGAR VIOLIN CONCERTO	Edward Elgar	EMX 412098 YEMX 412098 (E)	
7	PUCCHINI ARIAS	Various	CD DCCP456MIMC TCCP 456 (P)	
8	DYRKOV SYMPHONY 9 (OVERTURE)	Pyotr Ilyich Tchaikovsky	CD 43897TCCFP 43897 (P)	
9	THYRACHOVSKY 1812 OVERTURE	Pyotr Ilyich Tchaikovsky	CD 1017TCCFP 1017 (E)	
10	HOLST THE PLANETS	Gustav Holst	CD DCCP473MCA TCCP 473 (P)	
11	VIVALDI FOUR SEASONS	Antonio Vivaldi	EMX 20937C MX 20937 (E)	
12	HANDEL MESSIAH	George Frideric Handel	CD DCCDPP471MCA TCCP 471 (E)	
13	INTRODUCING THE MOZART EPIC	Wolfgang Amadeus Mozart	CD 428793 (P)	
14	PUCCHINI TURANDOT (HIGHLIGHTS)	Giuseppe Puccini	CD 421320MCA 421320 (P)	
15	HOLST THE PLANETS	Gustav Holst	EMX 21067C MX 21067 (E)	
16	THE COLLECTION	Various	DHLP 2103/DVAC 2103 (E)	
17	HANDEL MESSIAH (HIGHLIGHTS)	George Frideric Handel	CD DCCP402TCCP 402 (E)	
18	BIZET THE PEARL FISHERS	Georges Bizet	CD DCCP472MCA TCCP 472 (E)	
19	HOLST THE PLANETS	Gustav Holst	CDMP 859/CAMP 859 (P)	
20	ALBINONI/PACHELBEL	Albinoni/Pachelbel	D G Galante 418068/418064 (P)	
21	BETHOVEN SYMPHONY NO. 9	Ludwig van Beethoven	Deutsche Grammophon CD 421702MCA 421702 (P)	
22	HOLST THE PLANETS	Gustav Holst	Deutsche Grammophon 25201/25320 (P)	
23	BETHOVEN SYMPHONY NO. 9	Ludwig van Beethoven	Herbert von Karajan BPO 415832/1415832 (E)	
24	HANDEL WATER MUSIC	George Frideric Handel	CD GDF 40392/TCCP 40392 (E)	
25	A VIENNESE EVENING	Various	CD DCCP437MCA TCCP 437 (E)	
26	ARIAS	Paolo Domingo	CD 416493/TCCP 416493 (P)	
27	WARSAW CONCERTO	Frédéric Chopin	CD 416493/TCCP 416493 (P)	
28	BEST LOVED CLASSICS 1	Various	CD D2 76500/MC-L2 7629004 (E)	
29	VERDI ARIAS	Various	CD DCCP492MCA TCCP 492 (E)	
30	ELGAR CELLO CONCERTO	Edward Elgar	CD 46342/TCCP 46342 (E)	
31	BIZET CARMEN SCENES AND ARIAS	Georges Bizet	CD 4213003/4213003 (P)	
32	VIVALDI THE FOUR SEASONS ET	Antonio Vivaldi	CD D2 76509/3MCA 4213004 (E)	
33	BIZET/PUCCHINI/VERDI DUETS	Various	RCA Victor 87799/GK 87799 (BMG)	
34	ALBINONI/CORELLI/VIVALDI/PACHELBEL	Various	CD 413424 (P)	
35	CHOPIN FAVOURITES	Frédéric Chopin	CD 414561/TCCP 414561 (P)	
36	MARIA CALLAS SINGS OPERATIC ARIAS	Maria Callas	EMX 21273/TCCP 21273 (E)	
37	PUCCHINI MADAMA BUTTERFLY	Giuseppe Puccini	CD 414463/TCCP 414463 (E)	
38	CHOPIN FAVOURITES	Frédéric Chopin	CD DCCP457MCA TCCP 457 (P)	
39	BAROQUE FAVOURITES	Various	CD 4557/TCCP 4557 (P)	
40	MOZART OVERTURES	Wolfgang Amadeus Mozart	CD 27618/818/127618 (E)	

\* © DN: Compiled by Gallop

# DISTRIBUTION: INDIE SINGLES+

#	Title	Artist	Label
1	ALL TOGETHER NOW	The Farm	Producer M&M 10371 (P)
2	ARE YOU DREAMING?	Two of Us	BCM BCM 07594 1/2 BCM 1256 (P)
3	SITUATION (REMIX)	Wendy	Wendy 1127/42 (E)
4	SUCKER D	Dimples D	FBI FB 1112 (FB 12) (P)
5	24 HOURS	Lucy	Rhythm King LEFT 401 (P)
6	FREEDOM	Hugga/Lucca/Funk/Dredd	Tam Tam 1111 (TTE 038) (P)
7	STILL FEEL THE RAIN	Sam Bazzore	Same Bazzore SBZ 7002 112 SBZ 12000 (T)
8	LET ME HEAR YOU (ISAY YEH)	Stress	Stress 555 1/1 (P)
9	MY RISING STAR	Northside	Factory FAC 2987 112 FAC 2987 (P)
10	CLOWN	Sweet Sorcery	Warp - WARP (P)
11	KINKY AFRO	Two of Us	Factory FAC 3027 112 FAC 3027 (P)
12	THE EXORCIST (REMIX)	Scientist	Kickin - KICK 1170 (SRD)
13	ISLAND HEAD (EP)	Young Juggals	COYUNQ 111 (T)
14	WHAT'S IT ALL ABOUT	Happy Mondays	Profile PROFIT 315 (P)
15	STEP ON	Happy Mondays	Factory FAC 2722 112 FAC 2722 (P)
16	PROGRESSIVE LOVE	Two of Us	Network NWK11 15 (P)
17	MANIFESTATION	D-Magistry	Tam Tam Savage (TTT 033) (P)
18	MASTER RAVE ON (EP)	Happy Mondays	Factory FAC 2427 112 FAC 2427 (P)
19	SPICE	Two of Us	Vinyl Solution - ISTRM 221 (SRD)
20	MOTHER UNIVERSE	The Soap Dragons	Big Life BLR 3011 (RT)
21	STEP BACK IN TIME	Two of Us	PWL PWL174 (P)
22	CELEBRATE	Fourt's Collective	Onive WANTD 39 (P)
23	THE BE	Scientist	Kickin KICK 35 112 KICK 31 (SRD)
24	GROOVY TRON	Two of Us	Producer M&M 10071 (P)
25	STEPPING STONE/FAMILY OF MAN	The Farm	Producer M&M 1015 (M&M 1011) (P)
26	I'M NOT IN LOVE	Rum & Black	Shot Up And Dance (SUAD 8) (P)
27	I USE TA LOVE HER	Sam Doctors	Solid ROK 711 (P)
28	LITTLE FLUFFY CLOUDS	Dats	Big Life BLR 3011 (RT)
29	PHOBIA	Powered Up	Heavenly HMN 7121 (RT)
30	ILLEGAL GUNSHOT/SPUFFHEAD	Ragga Tuff	Shot Up And Dance (SUAD 7) (P)
31	PLAY REI	Hate	Creation CRE 3571 (P)
32	FOOLS GOLD/WHAT THE WORLD IS...	The Stone Roses	Silvertone (REI) 12 (P)
33	SCHOOL OF THE WORLD	Reluctants	Shot Up And Dance (SUAD 6) (P)
34	THE ONLY ONE I KNOW	The Charlatans	Situation Two SIT 7011 (RT)
35	THEN	Charlatans	Situation Two SIT 7011 (RT)
36	UNTIL YOU FIND OUT	Ned's Atomic Dog	Chapter 22 CHAP 22 112/CHAP 52 (RT)
37	SOLID GOLD	Johnny & Jackson	Big Life BLR 3011 (RT)
38	I SHALL WE TAKE A TRIP	Charlatans	Factory FAC 2681 (P)
39	THE BEST THING	Charley	Big World BW111 (P)
40	MAGIC ROUNDOUBT	Two of Us	Tam Tam Savage (TTT 038) (P)

\* © DN: Compiled by Spotlight Research from Gallop data from independent shops.

# DISTRIBUTION: INDIE ALBUMS†

1	PILLS 'N' THRILLS & BELLIESCHES	Factory FAC 120 (P)
2	BOOHAMA	Rhythm King LEFT 12 (RT)
3	ROCK 'N' ROLL LOVE SONGS	Dms DINTV 12 (P)
4	RHYTHM OF LOVE	Kyle Minogue PWL HE 16 (P)
5	SOME FRIENDLY	Situation Two SIT 39 (RT)
6	NOWHERE	Creation CRELP 074 (P)
7	THE STONE ROSES	Silvertone (REI) 502 (P)
8	THAT LOVING FEELING VOL 13	Dms DINTV 11 (P)
9	SACHARACH & DAVID - THE SONS	Dms DINTV 16 (P)
10	VIOLATOR	M&M STUMM 64 (RT)

## METAL CHART

1	ROCKING ALL OVER THE YEARS	Vertigo 84673 (P)
2	REMASTERS	Atlantic 27P 17C/WE 17C 202 (P)
3	NO PRAYER FOR THE DYING	EMI TCMD 1011 (E)
4	CONCRETE	CEC 02187/150 001 (RT)
5	PERSISTENCE OF TIME	Virgin V 2612 (P)
6	BLAZE OF GLORY/YOUNG GUNS II	Virgin V 2612 (P)
7	SLEEPY WHEN WEET	Vertigo VER 30C 38 (P)
8	STILL GOT THE BLUES	Virgin V 2612 (P)
9	THE RAZORS EDGE	Alexis WAX 30AC (W)
10	HEARTBEAT	Vertigo 84673 (P)
11	THE REAL THING	Virgin V 2612 (P)
12	RECYCLER	Warner Bros WX 30C (W)
13	APPETITE FOR DESTRUCTION	Geffin WAX 32C (W)
14	SHAKE YOUR MONEYMAKER	Geffin WAX 30AC (W)
15	PUMPS	Atlantic 27P 17C/WE 17C 202 (P)
16	LEATHER & LACE - 2ND CHAPTER	Dms DINTV 12 (P)
17	BLACKOUT IN THE RED ROOM	Chrysalis 13027N (E)
18	PASSION AND WARFARE	Food For Thought TRU 81 (P)
19	HYSTERIA	Bludgeon BUD HYD 116 (P)
20	NEW JERSEY	Bludgeon BUD HYD 116 (P)
21	BAT OUT OF HELL	Capitol 46824 (P)
22	BACK STREET SYMPHONY	EMI TCMD 329 (E)
23	CHERRY PIE	Columbia 4671804 (SM)
24	FLESH & BLOOD	Capitol 46824 (P)
25	RUST IN PEACE	Capitol 46824 (P)
26	LIVE RECORDED AROUND THE WORLD	Parlophone TCRG 1009 (E)
27	RITUAL DE LA HABITUAL	Warner Bros WX 30C (W)
28	CRAZY WORLD	Warner Bros WX 30C (W)
29	RECKLESS	AMM AMM 5013 (P)
30	LED ZEPPELIN (BOX SET)	Atlantic 27P 17C/WE 17C 202 (P)

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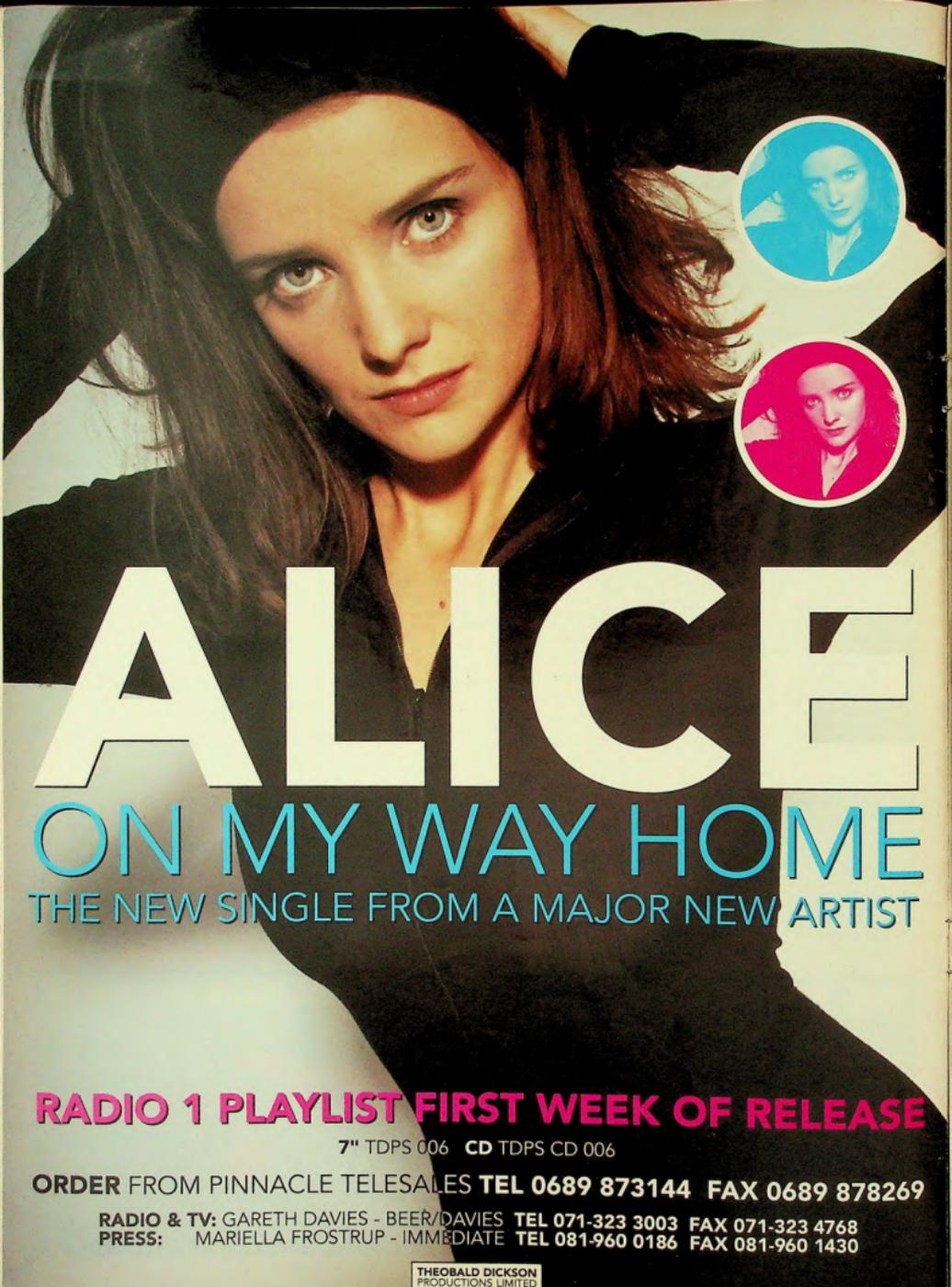
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# ALICE

## ON MY WAY HOME

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**RADIO 1 PLAYLIST FIRST WEEK OF RELEASE**

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PRODUCTIONS LIMITED**





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**music week**

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**Singles Poster Chart**

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Please pull out and display

## TOP 75 SINGLES

THE OFFICIAL **music week** CHART

<b>1</b>	<b>SADNESS PART 1</b> <input type="radio"/>	Virgin International
2	CRAZY	Enigma
4	CRAZY	Seal
10	<b>GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)</b>	ZTT
10	CBC Music Factory (feat. Freedom Williams)	Columbia
4	<b>THE GREASE MEGAMIX</b>	
3	John Travolta/Olivia Newton-John	Polygram
<b>5</b>	<b>3 A.M. ETERNAL</b>	KLF feat. The Children Of The Revolution
5	KLF feat. The Children Of The Revolution	KLF Communications
6	<b>ICE ICE BABY</b> *	Vanilla Ice
6	ICE ICE BABY	SBK
7	<b>INTERNATIONAL BRIGHT YOUNG THING</b>	Food
7	Jessie Jones	Food
8	<b>ALL TOGETHER NOW</b> <input type="radio"/>	Produce
8	The Farm	Produce
9	<b>BRING YOUR DAUGHTER... TO THE SLAUGHTER</b>	EMI
9	from Maiden	EMI
10	<b>(I'VE HAD) THE TIME OF MY LIFE</b> <input type="radio"/>	RCA
10	Bill Medley & Jennifer Warnes	RCA
11	<b>I CAN'T TAKE THE POWER</b>	Columbia
11	Off-Shore	Columbia
12	<b>MERCY MERCY ME! I WANT YOU</b>	EMI
12	Robert Palmer	EMI
13	<b>ALL THE MAN THAT I NEED</b>	Arista
13	Whitney Houston	Arista
14	<b>CRAZY</b>	MCA
14	Patsy Cline	MCA
15	<b>X Y &amp; ZEE</b>	RCA
15	Pop Will Eat Itself	RCA
16	<b>PRAY</b>	Capitol
16	MC Hammer	Capitol
17	<b>MARY HAD A LITTLE BOY</b>	Arista
17	Snapp	Arista
18	<b>ALL TRUE MAN</b>	Tabu
18	Alexander O'Neal	Tabu
19	<b>YOU'VE LOST THAT LOVIN' FEELING</b>	Verve
19	The Righteous Brothers	Verve
20	<b>PREACHER MAN</b>	London
20	Bananarama	London
21	<b>SENSITIVITY</b>	MCA
21	Ralph Tresvant	MCA
22	<b>ALL THIS TIME</b>	A&M
22	Sung	A&M
23	<b>THE TOTAL MIX</b>	



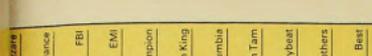
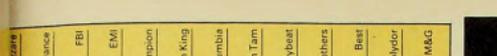
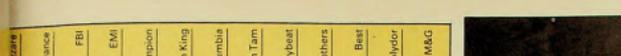
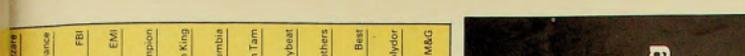
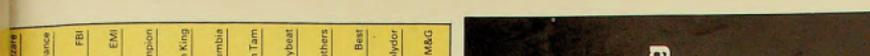
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**GLORIA ESTEFAN**

*coming out of the dark*

<b>36</b>	<b>I'M NOT IN LOVE</b>	Epic
36	Will To Power	Epic
<b>37</b>	<b>WICKED GAME</b>	London
37	Chris Isaak	London
<b>38</b>	<b>JORDAN: THE EP</b>	Kitchenware
38	Prefab Sprout	Kitchenware
<b>39</b>	<b>SITUATION</b>	Mure
39	Yazoo	Mure
<b>40</b>	<b>MISS AMERICA</b>	East West
40	The Big Dish	East West
<b>41</b>	<b>DISAPPEAR</b>	Mercury
41	INXS	Mercury
<b>42</b>	<b>WELL, DO YOU EVAH!</b>	Chrysalis
42	Deborah Harry & Iggy Pop	Chrysalis
<b>43</b>	<b>THE ANNIVERSARY WALTZ - PART TWO</b>	Vergo
43	Status Quo	Vergo
<b>44</b>	<b>UNCHAINED MELODY</b> *	Verve
44	The Righteous Brothers	Verve
<b>45</b>	<b>UNBELIEVABLE</b>	Parlophone
45	E.M.F.	Parlophone
<b>46</b>	<b>MYSTERIES OF LOVE</b>	A&M
46	L.A. Mix	A&M
<b>47</b>	<b>TWICE AS HARD</b>	Def American
47	The Black Crowes	Def American
<b>48</b>	<b>THE GIRL I USED TO KNOW</b>	Parlophone
48	Brother Beyond	Parlophone
<b>49</b>	<b>BREAKAWAY (REMIX)</b>	Warner Brothers
49	Donna Summer	Warner Brothers
<b>50</b>	<b>SATURDAY NIGHT</b>	Linn
50	The Blue Nile	Linn
<b>51</b>	<b>WHERE HAS ALL THE LOVE GONE</b>	Urban
51	Maureen	Urban
<b>52</b>	<b>A MATTER OF FACT</b>	Coolempo
52	Innocence	Coolempo
<b>53</b>	<b>JUST THIS SIDE OF LOVE</b>	YTV Ent.
53	Malandra Burrows	YTV Ent.
<b>54</b>	<b>FREEDOM!</b>	Epic
54	George Michael	Epic
<b>55</b>	<b>FREEDOM</b>	East West
55	London Boys	East West
<b>56</b>	<b>SAVOURS DAY</b> <input type="radio"/>	EMI
56	Cliff Richard	EMI
<b>57</b>	<b>GEORGE BOYS (GAZZA RAP)</b>	Best
57	Gazza	Best
<b>58</b>	<b>MILES AWAY</b>	Atlantic
58	Winger	Atlantic
<b>59</b>	<b>TURTLE RAPSOODY</b>	SBK
59	Orchestra On The Half Shell	SBK
<b>60</b>	<b>THE ONE TO SING THE BLUES</b>	Epic
60	Motorhead	Epic
<b>61</b>	<b>THE FIRST TIME</b>	Columbia
61	Surface	Columbia
<b>62</b>	<b>THIS ONE'S FOR THE CHILDREN</b>	Columbia
62	New Kids On The Block	Columbia
<b>63</b>	<b>STILL FEEL THE RAIN</b>	

Black Box                                                    



# TOP 30 VIDEO

## THE OFFICIAL **musicweek** CHART

Rank	Artist	Title	Label	Category/Running Time
1	6	PRETTY WOMAN	Touchstone	Music/1hr 55min
2	13	LADY AND THE TRAMP	Walt Disney	Children's/Cartoons/1hr 13min
3	3	MADONNA: The Immaculate Coll...	WMV	Music/55min
4	5	LETHAL WEAPON 2	Warner Home Video	Action/1hr 50min
5	10	THE SOUND OF MUSIC	CBS/Fox	Musical/2hr 46min
6	13	DIRTY DANCING	Vestron	Musical/1hr 40min
7	4	WHO FRAMED ROGER RABBIT	Touchstone	Children's/1hr 39min
8	20	PARAROTTI/DOMINGO/CARRERAS	PMV/C5	Music/1hr 25min
9	5	ROY CHUBBY BROWN: Inside ...	Channel 5	Comedy/1hr
10	5	PHIL COLLINS: Seriously Live	Virgin	Music/2hr 45min
11	12	THE LITTLE MERMAID	Legend	Children's/1hr 11min
12	15	THE KING AND I	CBS/Fox	Musical/2hr 13min
13	-	CALLANETICS	CIC	Special Interest/1hr
14	13	ELTON JOHN: The Very Best Of	PMV/Chan 5	Music/1hr 30min
15	18	BATMAN	Warner Home Video	Action/2hr 15min
16	11	CLIFF RICHARD: From A Distance...	PMI	Music/1hr 42min
17	18	TWINS	CIC	Comedy/1hr 42min
18	21	GHOSTBUSTERS I & II	RCA/Columbia	Comedy/3hr 21min
19	16	NEW KIDS ON THE BLOCK: Step By Step	CMV	Music/2hr 14min
20	27	MARY POPPINS	Walt Disney	Musical/2hr 14min
21	17	COCKTAIL	Touchstone	Drama/1hr 39min
22	14	THE JUNGLE BOOK	Pickwick	Children's/40min
23	-	JANE FONDA'S NEW WORKOUT	Video Col	Exercise/1hr 50min??
24	-	GREASE	CIC	Special Interest/1hr 45min
25	-	BEGINNING CALLANETICS	CIC	Special Interest/1hr
26	20	TINA TURNER: Live In ...	PMV/Chan 5	Music/1hr 30min
27	22	DIE HARD	CBS/Fox	Action/2hr 6min
28	24	...HERO TURTLES: ... It All Began	Tempo	Children's/50min
29	-	THE 'Y' PLAN	Virgin	Special Interest/1hr 20min
30	25	LAND BEFORE TIME	CIC	Children's/1hr 50min

# TOP 15 MUSIC VIDEO

Rank	Artist	Title	Label	Category/Running Time
1	1	MADONNA: The Immaculate Collection	WMV	Compilation/55min
2	3	PAVAROTTI/DOMINGO/CARRERAS	PMV/Channel 5	Live/1hr 26min
3	10	PHIL COLLINS: Seriously Live...	Virgin	Live/2hr 45min
4	10	ELTON JOHN: The Very Best	PMV/Channel 5	Compilation/1hr 20min
5	6	CLIFF RICHARD: From A Distance	PMI	Live/2hr 4min
6	13	NEW KIDS ON THE BLOCK: Step By Step	CMV	Compilation/55min
7	6	TINA TURNER: Live In Barcelona	PMV/Chan 5	Live/1hr 17min
8	20	LUCIANO PAVAROTTI	Music Club/Video Col	Live/1hr 17min
9	1	RUNRIG: City Of Lights	PMV/Channel 5	Live/1hr 22min
10	2	DANIEL O'DONNELL: An Evening With	Ritz	Compilation/1hr 39min
11	11	NEW KIDS ON THE BLOCK: Hangin Tough	CMV	Live/50min
12	12	STATUS QUO: Rocking Over The ...	PMV/Chan 5	Compilation/1hr 25min
13	10	BON JOVI: Access All Areas	PMV/Channel 5	Live/1hr 30min
14	15	QUEEN: At Wembley	PMI	Live/1hr 15min
15	13	HAPPY MONDAYS: Call The Cops	Castle Music	Live/1hr

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# TOP 60 DANCE SINGLES

19 JANUARY 1991

## THE OFFICIAL **music week** CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	<b>CAN I KICK IT?</b> A Tribe Called Quest	Jive Jive ET265	
2	NEW	<b>3 A.M. ETERNAL</b> KLF	KLF Communications KLF005X	
3	1	<b>SENSITIVITY</b> Ralph Tresvant	MCA MCAT 1462 (BMG)	
4	NEW	<b>MYSTERIES OF LOVE</b> LA Mix	A&M AMY 707 (F)	
5	5	<b>I CAN'T TAKE THE POWER</b> Off Shore	Columbia 8565706 (C)	
6	4	<b>GONNA MAKE YOU SWEAT</b> C&C Music Factory...	Columbia 8564546 (C)	
7	NEW	<b>SATAN</b> Orisbal	London FX149	
8	2	<b>SADNESS PART 1</b> Enigma	Virgin International DINST 101 (F)	
9	NEW	<b>FORGET ME NOTS</b> Tongue 'n' Cheek	Syncopeate 125339	
10	14	<b>THE GONZO</b> Lost	Perfecto PT 44196 (BMG)	
11	NEW	<b>ALL TRUE MAN</b> Alexander O'Neal	Tabu 8565716 (C)	
12	NEW	<b>HIPPYCHICK</b> Soho	S&M 125AV/106	
13	11	<b>CRAZY</b> Seal	ZTT ZANG 8T (W)	
14	NEW	<b>TREAT 'EM RIGHT</b> Chubb Rock	Champion CHAMP12272	
15	NEW	<b>WHERE HAS ALL THE LOVE GONE</b> Maureen	Urban URXB 65 (F)	
16	4	<b>FREEDOM</b> A Homeboy, A Hippie & Funki Dredd	Tam Tam TTT	
17	2	<b>LOVE, PEACE AND HARMONY</b> Dream Frequency	Citybeat CBE 1256 (W)	
18	5	<b>MARY HAD A LITTLE BOY</b> Snap	Arista 613831 (BMG)	
19	6	<b>CLONK</b> Sweet Exorcist	Warp WAR 9 (F)	
20	20	<b>SCHOOL OF THE WORLD/SINGLE ...</b> Nicotette	Shut Up And Dance SUAD 9 (PAC)	
21	NEW	<b>I WANNA BE THE ONE</b> Pinky	1st Bass/Bigm One RUFF9	
22	22	<b>SPICE</b> Eon	Vinyl Solution STORM 22 (SRD)	
23	28	<b>HELPING HAND</b> Arthur Miles	Ifrr FX 148 (F)	
24	NEW	<b>FAMILY OF PEOPLE</b> Quest For Excellence	Republic LIC2034	

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This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	NEW	<b>THE FIRST TIME</b> Surface	Columbia 6564766 (C)	
26	10	<b>A MATTER OF FACT</b> Innocence	Cooltempo COOLX 223 (E)	
27	30	<b>HOLD YOU TIGHT</b> Tina Kemp	Big Beat BV9101	
28	27	<b>DAY DREAMING</b> Baby D	Production House PNT019	
29	31	<b>SOUTH OF THE RIVER</b> Mica Paris	4th + B Way 12BRW 199 (F)	
30	24	<b>MANIFESTATION</b> D Magnily	Tam Tam TTT 037 (PAC)	
31	30	<b>STILL FEEL THE RAIN</b> Stevie	Some Bizzare SBZ 12002 (RT)	
32	12	<b>PRAY</b> MC Hammer	Capitol 12CL 599 (E)	
33	3	<b>ICE ICE BABY</b> Vanilla Ice	SBK 125BK 18 (E)	
34	5	<b>CLOSE ENCOUNTERS</b> Bassix	Champion CHAMP12 270 (BMG)	

This Week	Last Week	Title	Artist	Label (12") (Distributor)
35	56	<b>ALL THE MAN THAT I NEED</b> Whitney Houston	Arista 614000 (BMG)	
36	34	<b>PREACHER MAN</b> Bananamama	London NANX 23 (F)	
37	30	<b>AFRICAN REIGN</b> Deep C	M And C MAGX 4 (F)	
38	13	<b>THE EXORCIST (REMIX)</b> Scientist	Kickin KICK 1TR (SRD)	
39	23	<b>LET ME HEAR YOU (SAY YEAH)</b> PKA	Stress SST 1 (SRP)	
40	6	<b>JUSTIFY MY LOVE</b> Madonna	Sire W 9007 (W)	
41	48	<b>I'M NOT IN LOVE/**K THE...</b> Run & Black	Shut Up And Dance SUAD 8 (PAC)	
42	NEW	<b>SUNSHINE ON A RAINY DAY</b> Zoe	W.A.U.M. Motor/MBG MAGX 6 (F)	
43	NEW	<b>DO YOU REALLY WANT IT</b> Omar Chandler	MCA (USA) MCA 1252905	
44	16	<b>THE TOTAL MIX</b> Black Box	deConstruction PT 44236 (BMG)	
45	58	<b>BREAKAWAY (REMIX)</b> Donna Summer	Warner Bros U 3308T (W)	
46	NEW	<b>STEEL CITY EP</b> F X U	Made On Earth MADE0205	
47	15	<b>PSYCHE OUT</b> Meat Beat Manifesto	P.I.A.S. BIAS 182R (APT)	
48	21	<b>MISSING YOU</b> Soul II Soul/Kym Mazelle	Ten TENX 345 (F)	
49	19	<b>LOVE COME DOWN</b> Eve Gallagher	More Protein PROT 612 (F)	
50	NEW	<b>JAZZ RAP</b> Kim Carnegie	Best ZT44086	
51	18	<b>THE BEE</b> The Scientist	Kickin KICK 3 (SRD)	
52	NEW	<b>THE STORM</b> World Of Twist	Circa YR 55 (F)	
53	NEW	<b>I WANNA GIVE YOU DEVOTION</b> Normal feat. Mikee Freedom	Rumour RUMAT 25 (P)	
54	49	<b>THE ORIGINS OF DANCE</b> Timothy Leary Meets The Grid	Evolution EVO 1 (RT)	
55	21	<b>FREE THE SOUL</b> ADE	Shut Up And Dance SUAD 10 (PAC)	
56	32	<b>SELF HYPNOSIS (EP)</b> Nexus 21	Network NWK15 (F)	
57	60	<b>A PLACE CALLED BLISS</b> Cyclone	Network NWK14 (F)	
58	38	<b>EASE ON BY</b> Bass-O-Matic	Virgin VST 1295 (F)	
59	25	<b>ETERNITY</b> Subject 13	Vinyl Solution STORM 23 (SRD)	
60	47	<b>WHAT'S IT ALL ABOUT</b> Run-D.M.C.	Profile PROFIT 315 (F)	

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Picassame (Distributor)
1	NEW	<b>HEY R U READY</b> Hardcore	XL XLT16	
2	2	<b>MCMXC A.D.</b> Enigma	Virgin Int LPVIR 1MCMVIR 1 (E)	
3	NEW	<b>BUSINESS AS USUAL</b> EPMD	Def Jam 47057	
4	1	<b>RALPH TRESVANT</b> Ralph Tresvant	MCA (USA) MCA 10116; (Import)	
5	3	<b>BELIEF</b> Innocence	Cooltempo CTP 20/2CTLP 20 (E)	
6	3	<b>KILL AT WILL</b> Ice cube	Ruthless EVL 7230; (Import)	
7	NEW	<b>JOHNNY GILL</b> Johnny Gill	Motown ZL 72898/ZK 72698 (BMG)	
8	2	<b>ONE FOR ALL</b> Bran Nubian	Elektra (USA) 9609461	
9	6	<b>I'M YOUR BABY TONIGHT</b> Whitney Houston	Arista 31 0334/41 0339 (BMG)	
10	7	<b>DO ME AGAIN</b> Freddie Jackson	Capitol EST 2134/TEST 2134 (E)	

### ADVERTISEMENT

#### REGGAE DISCO CHART

This Week	Last Week	Title	Artist	Jive JLT (JLT)
1	(2)	<b>NO. 1 PON THE LOOK...</b>	Capellan	Jive JLT JLT 1028
2	(1)	<b>TEMPTED TO TOUCH</b>	Beres Hammond	Pathhouse PH 1253
3	(4)	<b>GUN</b>	Corkin Boykin	Steady & Cleve's SCT 18
4	(9)	<b>DIRECTION</b>	Private Collection	Progressive Sounds PSP 015
5	(10)	<b>GONE HOME</b>	Macka B & John McClean	Arwa AR1 114
6	(2)	<b>STIKIT UP</b>	Cuby Ranks	Mr Duo MCD 028
7	(13)	<b>I'M IN THE MOOD...</b>	Administrators	Greenwell's 4 CRD 008
8	(6)	<b>MAGGA MAN</b>	Sweetie Ice	Manojo 12 MNG 740
9	(8)	<b>DRUM PAN SOUND</b>	Reggae Stepper	Steady & Cleve's SCT 9
10	(5)	<b>CAAN DUN</b>	Shabba Ranks	Steady & Cleve's SCT 15

**JET STAR**  
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## REGGAE CHART

11	(11)	<b>CU-OONUH</b>	Reggie Stepper	Techniques WRT 62
12	(7)	<b>FALL'IN'</b>	Peter Himmigale	Taurus TRS 017
13	(12)	<b>LATE DATE</b>	Gregory Isaacs & Lady Palm	Steady & Cleve's SCT 17
14	(20)	<b>WICKED RULE</b>	Martin Campbell	Reggae Elic U.C. 1
15	(19)	<b>DEFEND YOUR WORD</b>	Jay Army	Tenya Fly & Devo BO10
16	(-)	<b>THE YAMMER</b>	Coyud Robbie	Reel To Reel RR 013
17	(17)	<b>I'M STILL IN LOVE</b>	Hella	Steady & Cleve's SCT 19
18	(-)	<b>FRIENDS 5</b>	Melody Thiller	U.B.T.GAL GRED 293
19	(16)	<b>PUREST RELATIONSHIP</b>	Calvin Dupree	Don SOR 003
20	(20)	<b>GOLDEN TOUCH REMIX</b>	Kerton, Duddy, Freddie	HPD 021

### 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 BMF 41
3	(8)	<b>THIS IS LOVERS REGGAE</b>	Various	ARWA/ARLP 041
4	(5)	<b>LOVERS FOR LOVERS VOL 4</b>	Various	Business WBRP 904
5	(4)	<b>HARD CORE RAGGA</b>	Various	Greenwell's GREL 151
6	(3)	<b>CALL ME COLLECT</b>	Gregory Isaacs	RAS Records RAS 3047
7	(17)	<b>THE STOPPER</b>	Cuby Ranks	Fashion FADP 020
8	(13)	<b>NO INTENTIONS</b>	Gregory Isaacs	RF 001
9	(14)	<b>CLASSICS LOVERS VOL 1</b>	Various	Block Jack BJKP 005
10	(10)	<b>EARLY YEARS</b>	Various	Business Records WBRP 801

## MAINSTREAM

## Albums

Without a notable new release since early December (The Hit Pack excepted), record dealers will breathe a collective sigh of relief this week with the arrival of a trio of potential chartbusters.

On the basis of pedigree and track record, the week's outstanding release must be The Soul Cages by Sting. His last album *Nothing Like The Sun* debuted at number one and spent almost a year in the listings, but that was more than three years ago. Also, The Soul Cages had a fairly mixed reception from the music press, while its introductory single *All This Time* failed to impress on its single chart debut, entering at number 26 when the market is very soft. The Soul Cages seems unlikely to equal the

success of *Nothing Like The Sun*, but should easily earn a Top 10 place.

Jesus Jones, on the other hand, should have no problem topping the number 39 peak of their last album (*Liquidizer*) with *Doubt*, which includes their very first Top 10 single *International Bright Young Thing*. With many other strong tracks on offer, this one should run a close run.

Completing the triumvirate is C&C Music Factory, the latest project of hot producers Clivillés and Cole (hence the name). The group's debut single *Gonna Make You Sweat (Everybody Dance Now)* is already a Top 10 hit, though the album, seemingly bereft of a follow-up of similar stature, may struggle after its initial impact.

Some time apart, there's still precious few mainstream albums coming out, as the listings illustrate, though two contrasting live albums



Sting: first in three years

will be of interest to followers of two acts who have at one time or another had hits: Roger Whittaker returns with his first new album in two years, a 21-song, 66-minute recording of a concert in Copenhagen's famed Tivoli Theatre, while Genesis P. Orridge's *Psychic TV* offers their 15th live album in less than three years, *Live In Bregenz*.

## PICK OF THE WEEK

**VARIOUS:** *Rutles Highway Revisited* (Shimmy Disc) The offbeat Shimmy Disc Europe's releases —

distributed in the UK by Revolver and its new partner Pinnacle — continue to delight. Rutles Highway Revisited, as its title suggests, is a tongue-in-cheek tribute to Neil Young's two solo profane albums. Includes 20 memorable performances of Rutles standards by the likes of Bongwater, Jellyfish Kiss and Galaxie 500.

## Singles

UB40 have had more hits in the last decade than any other group, and are set for another with their recent US Top 10 hit *The Way You Do The Things You Do*, a Smokey Robinson composition originally recorded by The Temptations in 1964. It's the sixth single from UB40's

double platinum album *Labour Of Love II*, so expectations of sales should therefore be considered accordingly.

## PICK OF THE WEEK

**THE SOURCE:** *FEATURING CANDI STATON: You Got The Love*. Truelove. A monster club hit (it debuted at number 11 on the *Record Mirror* chart last week), originally released in the UK five years ago, You Got The Love was used rather creatively on the remix of Paul Simpson's hit *Musical Freedom* in 1979.

Resurrected as the first release on the Truelove label, it is now the cannibalised instead of the cannibalised, hijacking the rhythm track from Frankie Knuckles' *Your Love*, the original of which, coincidentally or not, reissued this week by World Dance Records.

Alan Jones

## DANCE

Where once I criticised the Dance Chart in *Music Week*, I must now praise the improved compilation method which has made it the most credible — reflecting sales over the immediately preceding weekend (always crucial for dance material). As these are often records unheard of when this column is written a few days earlier, it's becoming tougher to stay on top.

Among current floorfillers is **RALPH TRAVANT** Sensitivity (MCA MCAT 1462); a romantically undulating swayer, **Deskee Kid** Get Hyped (Big One VVIB 27, via RT), massively whomping jaunty Euro rap. The Source featuring **Candi Staton** You Got The Love (Truelove TLOVE 1, via React), previously bootlegged blending of Candi over Jamie Principle's *Your Love*; **Johnny Panic** Johnny Panic And The Bible (Fontana PANIC 112), in fact Tears For Fears gently jiggling through a remix by Fluke; **King Bee** featuring **Michele** Must Be The Music (CBS/Torso Dance 65562 52, bumpily wriggling Dutch rap); **Emerle** Report To The Danceroff (Network NWKT 16, via P). Dave Lee created shuffling **Quest** For Excellence Family Of People (RePublic LICHT 034, via RT), lazily joggling Chicago rap with a hint of *Talk A Walk*; **Bomb The Bass** Love So True (Rhythm King DOOD 4T), Loretta Heywood breathed silky streetie swing swayer; **Sobhy Hippieclub** (S&M 12-OPS-106, via Sony Music Operations), remixed and reissued plaintive girl US hit joggler; **Three Times Dope** Mr

**Sandman** (CityBeat CBE 1258, via W), **Four Aces** 1954 oldie punctuated lethargic rap; **Izit Make Way For The Originals** (Pig & Trumpet PT 002), *Stories*-like delicate dated half stepper; **Teutic Drink** (Profile PROF 321, via P), mournful gushy bubbly bouncer; **F-X-U** Steel City (Made On Earth MADE 005, via RT), low frequency oscillation thrummed bleep EP; **Deep C** African Reggae (M&G MAGX 1, via F), ragsy chant *Profile* (PROF 321, via P); **AM Eternal** (KLF Communications KLF 005X), rapped and wailed ground remixed oldie.

## PICK OF THE WEEK

**FRANK "K"** featuring **WIKIN OFFICE**. Everybody Lets Somebody Love (Urban URXB 66). Breezy Italian hip house, huge on import.

James Hamilton

## CLASSICAL

RCA's cellist **Ora Harnoy** received considerable flak for her famous recline on the cover of her last album — a collection of *Viavoli* — but sold far more copies as a result.

And I don't think RCA will win many awards for its new cover either despite such magnificently red lips. But *Salt d'Amour* should sell reasonably well in the waters of the world. It is a collection of cello bawbles, mainly charming encores pieces such as *Elgar's* title track, *Faure's* *Elegie*, *Saint-Saens's* *The Swan*, *Rimsky-Korsakov's* *Flight Of The Bumble Bee* and an arrangement of *Gershwin's* *Summertime*.

RCA is not spending as

much on promotion this time but surprisingly, it is available on CD only (RD 60697). It should be remembered that, apart from all the fuss, Harnoy's playing received almost unanimous admiration from the critics.

Mozart is not the only anniversary being celebrated this year. **Sergei Prokofiev** was born on April 23, 1891 and a series of releases are coming, most notably a recording of *Peter MPEC 173*, *The Wolf* with *Sting* as the narrator.

First of the mark, however, is *Conifer Records* with an interesting release headed by the popular *Classical Symphony*, but also containing no fewer than three recording promises, which, like the

Conifer's chamber orchestra *London Music*, conducted by **Mark Stephenson**, plays the *Flute Concerto* (soloist *Jonathan Snowden*) arranged from the *Flute Sonata*. There is also the *Violin Sonata* played by an ensemble of union strings as the composer intended; and the *overture* on Jewish themes in the orchestrated version. Sponsored by *Technics*, it is released on CD (CDCP 173) and tape (MPCP 173).

Deutsche Grammophon is rush-releasing the recording of the *Vienna Philharmonic's* *New Year concert* conducted by **Claudio Abbado** which was screened live worldwide.

It was notable by avoiding the normally endless list of favourites — in between the *Emperor Waltz* and other pops was lesser-known, but no less entertaining, material such as the *Polka and Gallop* by **Schubert** arranged by the late conductor normally played by **Arnold Maderna**.

DG says it will be available by the end of this month or the

beginning of February — on all three formats.

## PICK OF THE WEEK

**LAMBERT ORKIS, FORTEPIANO:** *Impromptus*, *Schubert* *Virgin Classics* VC7 91142-2. **ATLANTIS, ENSEMBLE:** *Octet*, *Schubert* *Virgin Classics* VC7 91120-2. **THE CASTLE TRIO:** *The Piano Trios, Volume 1, Beethoven*, *Virgin Classics* VC7 91126-2.

The new US-based 19th century period performance musicians signed to *Virgin Classics*. Orkis, in particular, is an expressive player, and clearly no academic. I particularly enjoyed *Schubert's* *Impromptus*, which, like the *Trios*, are receiving their first period recording. The *Octet* is taken at a very much slower tempo and cannot match its rival, the superlative version by the *Academy Of Ancient Music* led by *Monica Huggett* on *Decca/L'Oiseau-lyre*.

Nicolas Soames

## REISSUES

In the wake of its marvellous four CD box sets of soundtrack recordings — *Those Magnificent MGM Musicals* Vols 1 (CDMBG 1) and 2 (CDMBG 2) — EMI has put out a TV-advertised "Greatest Hits", *The Best From The MGM Musicals* (CDP 75 842). For the fan, the musical's hit is a wonderful starting place. There are 20 blasts from filmdom's past.

But EMI does not have a stranglehold on the musical. CBS has also got into the act. *Pick Of The Week* is *The Best From The Soundtracks Of West Side Story* (CDCBS 70066) in which **Stephen Sondheim's** intricate wordplay (check out the

Officer Krupke) made its first appearance backed by **Leonard Bernstein's** romantic, yearning music (*Maria*). Also on offer are mid-price reissues of soundtracks from *Julius Stone* and **Bob Merrill's** *Funny Girl* (4676525 2), which features **Barbra Streisand** singing *Don't Rain On My Parade* and *My Man*, and the lesser **Jonathan Livingston Seagull** (4676072) on which **Neil Diamond** successfully impersonated a seagull.

More cabaret than musical is **Pete Atkin's** *fetching Touch* Has A Memory (RCA PD 74833), a 19-track collection of the best of *Atkin's* collaborations with personality and poet **Clive James**.

Lastly, a thought for the New Year. As companies stretch further and further back in time for material, the matter of cleaning the original tracks is becoming a central issue.

The various clean-up systems are benign in the extreme, and do wonders for scratchy old recordings. So far only a few companies (CBS, EMI and BMG, in particular) regard us as them. Hopefully, an all historic reissues will be so treated.

## PICK OF THE WEEK

**SLY & AND THE FAMILY STONE:** *There's A Riot Goin' On*. Edsel EDDC 165. The classic album from one of the great innovators of contemporary black music. Riot saw Sly substituting a heavier, more politicised sound for his earlier careful psych-funk and in the process laying the foundations for Seventies funk and, later, Prince. Essential.

Phil Hardy

# The new boy from nowhere



Stephanie Rushton

# Robin Godfrey-Cass is the controversial head of the UK's biggest music publisher, Warner Chappell. His rivals may dismiss him, but Paula McGinley takes heed



Robin Godfrey-Cass watches impatiently from the pavement as the London Fire Brigade evacuates the Warner Chappell offices in Marble Arch.

Eager for the all-clear, when it comes he is the first back in the building. "We've got to beat the rest to the lift," he says over his shoulder. Godfrey-Cass is clearly a man who seizes opportunity with all the gusto of a shopper at the January sales.

He applied the same determination two years ago when he put himself up as the only successor to Peter Reichardt as managing director of the UK's biggest publishing company. The ink on Reichardt's resignation letter was hardly dry before Godfrey-Cass was on the phone to LA, persuading Les Bider, chairman and chief executive of Warner Chappell, to hire the job.

Sitting in the spacious W1 office which he inherited along with the title, it's difficult to credit him with such bullish behaviour. Godfrey-Cass is not, on the face of it, at least, your hard-nosed, thrusting, forceful executive. His comments are spoken with a soft, home counties accent, peppered with double negatives and pauses. The responses to questioning are measured and brief as he swigs nervously from a bottle of Aqua Libra. He drinks no coffee on the advice of his own physician.

Self-deprecating about his own achievements (apparently not quite sure himself how he did it) his modesty verges on shyness as he awkwardly analyses his success. "I'm extremely lucky, a lot of things fell into place at the right time. People say I deserved it, I think of it as luck."

Yet Rob Dickens, chairman of WEA and his former boss, says: "Robin is very aggressive and ambitious and he really wants to be a success although his natural manner belies this."

His appointment in 1988 caused a few nipples. There were more obvious choices — Jonathan Simon, then managing director of Chappell, for one. Older and significantly more experienced at director level — he headed Chappell for many years.

In contrast Godfrey-Cass was long known as the "Robin" of Peter Reichardt's Batman. He was young, streetwise, unorthodox and not particularly eloquent. Some of the sceptics were wounding in their predictions that Warner Chappell had made a terrible mistake.

But Godfrey-Cass got on with the job. "He was hired by me," he says with critics were "jealous" — he didn't show it.

He inherited an impressive roster: the Cole Porter catalogue, Madonna, Prince, Led Zeppelin, Level 42 and Michael Jackson among others have established Warner Chappell as the UK's number one publishing company. He is also fortunate to have the security of a \$100m-turnover group behind him.

But in an industry in which you're only as good as your last hit, Godfrey-Cass is holding his own and growing in confidence. His keenness to keep Warner Chappell contemporary by

signing new bands such as The Charlatans and EMF should ensure that the company doesn't slip down the league table under his direction.

"There were a number of doubters when I started out but people are coming to accept the fact that I'm no slouch," he says.

Godfrey-Cass excels in the creative arena. His A&R talents inspire his staff and confound his competitors. He is the first to admit that he is not an intellectual — accounts and royalties seem to baffle him — music is his life force.

From his straggly-haired adolescence listening to Curved Air and Hendrix, he has always loved the gig circuit. Even as a busy managing director he is out two or three nights a week scouting for new signings or lending support to old favourites.

He trusts his instincts as a punter and is prepared to stick his neck out. He once signed Tikaram when his staff shook their heads and he did the same at Warner Bros Music with Def Leppard. Rob Dickens remembers that in the early Eighties Def Leppard had yet to prove themselves but Godfrey-Cass battled to get them for the UK and Australia, the only territories left after Zomba had snapped them up.

"It was a very expensive deal but we backed him," says Dickens. "The initial results were disappointing but after Def Leppard made it in the US it all started happening — Robin was right."

Occasionally, however, things haven't progressed according to plan. One failure was a German group called Zeno, a decision Godfrey-Cass would rather forget.

The Godfrey-Cass vision goes further than totting up the takings. He believes Warner Chappell is about more than "just" publishing. Under him the company has become a quasi-management company in the way it commits itself to developing acts. He encourages his staff to forge close ties with them.

He took this a step further when he signed a production deal with Nomin Studios in 1989. In an unprecedented move for a publishing company, Warner Chappell teamed up with the recording studio to develop new talent.

Godfrey-Cass believes that broken relationships are endemic to the music industry, and when his own marriage collapsed and he moved away from his wife and two sons, aged 13 and five, he threw himself into his work. "Working in this business was very comforting at the time," he says. "I love the music and the job. I couldn't do anything else and I wouldn't want to do anything else."

His enthusiasm is infectious and his fans' 98 staff to a similar level of dedication. And they reward him with a fierce loyalty. "We all think very highly of him," says one. He is in turn is approachable and open to criticism. He frequently pops into other offices, sprawling on the floor if chairs are not to be had, just one of the lads. He says he would hate to be seen as the man in the ivory tower.

"My office has an open-door policy. I'm not the guy behind the desk with

a big cigar and I'm not a memo person," he says.

He is no pushover, however. And although he does lose his temper very often, those who work closest with Godfrey-Cass say there is never any doubt who is running the ship.

Godfrey-Cass enjoys the power that comes with his success and the material trappings: the Porsche, the flat in Baker Street, the expensive very often, those who work closest with Godfrey-Cass say there is never any doubt who is running the ship. "I sometimes think that maybe I was a worm in my previous life and this is the good time now," he muses.

He can be mischievous too, swiping Michael Bolton from under the nose of his former boss, now adversary, Peter Reichardt. "SBK blinked and while they were blinking I took him," says Godfrey-Cass with relish.

To combat stress, which manifests itself in psoriasis, Godfrey-Cass plays golf and takes long, leisurely swims. "In karate you can visualise the people that you don't like and really go for them and hit them," he says. Not surprisingly, he will not reveal whose faces most frequently come to mind.

The public face of Godfrey-Cass has been given his own office toys in a playful, Bugs Bunny, an executive dart board and a wind-up furry bear. Then he confides his fetish. Apparently, his flat is littered with mugs, tea pots, tea towels, soap dishes and all manner of domestic implements in the shape of, or stamped with, his favourite animals.

Godfrey-Cass remains a puzzle to many of his peers. He keeps himself detached from the wrangles of the Music Publishers' Association and The Music Copyright Protection Society. He is not a committee man, preferring to use his own staff's burning issues to his business affairs manager.

But in a business in which an active role in industry matters is the norm, this apparent disregard for what the publishing fraternity thinks of him has perpetuated his isolation.

Jonathan Simon, his former rival for the top job at Warner Chappell, is now director of music at the Really Useful Group and president of The Publishers' Association. He is especially disapproving of Godfrey-Cass's invisibility. "Godfrey-Cass has no industry profile at all," he says. "He came from nowhere."

Others are reluctant to discuss their competitor, although some of them hoot with laughter when questioned on the merits of Godfrey-Cass. The man clearly has a long way to go if he wishes to gain his peers' respect.

Peter Reichardt's comment is succinct. "I'm thrilled that Robin Godfrey-Cass is my main competitor in the UK publishing business. And you can read into that what you want." Whatever he means, it doesn't sound flattering.

Godfrey-Cass says he is too busy getting his own house in order to worry about wider issues. He is still the new boy and his energies are devoted to keeping Warner Chappell a number one.

He will become what he calls an "elder statesman on the societies" when he is good and ready. ■

## CURRICULUM VITAE

- NAME:** Robin Godfrey-Cass  
**BORN:** December 13, 1955, Epping, Essex.  
**PARENTS:** Father — worked on the production line at Ford's Dagenham and then became a bookie. "It runs in the family, he gambles on horses and I gamble on writers."  
 Mother — shop assistant.  
**EDUCATION:** 1965-1970 Passmore's Comprehensive, Harlow, Essex. 3 '0' levels in history, geography and physics. "I was the only hippy in a school of 1000 and I was too busy going to gigs to worry about exams."  
**CAREER:**  
 1970 The youth employment agency found him his first job, boiling beetroot and setting mouse traps in the local greengrocers for six months. Followed this up with a couple of months peeling potatoes in his local fish and chip shop. Got his break when he became a messenger boy for ATV Music, complete with company Honda 50cc.  
 1972 Promoted to disco and commercial radio station planner. "I had so many accidents on the Honda that I think they promoted me for my own safety."  
 1975 Godfrey Heath and Eddie Levy of ATV Music left to form their own publishing company, Healy Levy Music, poaching Godfrey-Cass along with the usual professional manager. During this time Godfrey-Cass signed Rush and Tavares.  
 1980 Set up his own promotion/publishing company, Hippo Songs, under the patronage of Rob Dickens. Signed Cameo but the company folded not long after.  
 1981 Joined Warner Bros as professional manager. His first signing was Howard Jones.  
 1985 Became general manager of Warner Bros Music under Peter Reichardt's managing directorship. "My role was to do everything that Peter didn't want to do."  
 1988 In January, Warner Bros and Chappell Music merged, Reichardt left in June and by July Godfrey-Cass was managing director of Warner Chappell Music.

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## MW: hitting the target

The new Nineties layout of *Music Week* is quite impressive. The content is now so targeted one would find it difficult to function within the global music community without it.

I especially enjoy the Case Study and Profile pieces. Data, facts, reviews, tips and news — *Music Week* is the business magazine for the music industry. Congratulations.

Steve Leeds  
Director of international talent  
MTV International  
1515 Broadway  
New York

## Record high

You mention that the average per capita spend on recorded music in the UK is "only around £14" (Comment, last week).

I would like to point out that your "only" is the highest in the world.

Jonathan Morrish  
Director, corporate press & PR  
Sony Music  
London W1

## Tower clarifies 'ban' on in-store PAs

Now that the dust has settled and every article that can be written without an interview has been written, I would like to clarify Tower's position on personal appearances.

We admittedly made some comments in the heat of the moment which if they caused any offence or confusion we apologise (*MW*, December 15). Tower Records has a long history of doing in-stores. We believe that they are good for public relations and are an integral part of what we as retailers offer to the public.

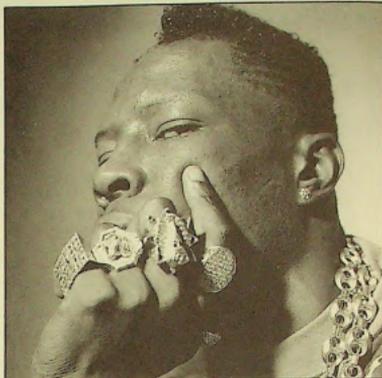
Although we were unable to police this particular in-store successfully, we feel there are

still many which we will be able to handle in the future.

It's true that I will need to authorise all appearances in the future but this is only to ensure that we have the proper security in place well in advance.

The incident with Shabba Ranks was not the artist's nor the fans' fault and we don't intend to punish other artists or other fans if they do. Tower will continue to do personal appearances.

Ken Sockolov  
Managing director —  
European operations  
Tower Records  
London W8



Shabba Ranks: PA experience prompted security rethink

## Pete Waterman gets the vote as Brits producer

I would like to congratulate the BPI on casting Jonathan King as producer of the Brits Awards.

I suppose this highly original piece of casting is merited by his proven track record which of course includes big names such as Shag, The Piglets, and let's not forget the

Bay City Rollers and 10cc, whom I'm sure the council felt groups such as the Happy Mondays, Stone Roses etc would relate to.

Could it be that he is an ex-university friend of "The BPI Fat Cat Club"? These are the men who employ ex-university bods as talent scouts and are

about as far away from the roots of music (the middle and working classes) as the planet Jupiter.

The obvious choice for the role should have been Pete Waterman, who is an excellent TV presenter, a million selling writer/producer and essentially working class. He still

spends his nights in rough, northern clubs when over-salaried execs at the BPI Club are tucked up in bed reading "Corporate Monthly".

I bet you don't print this letter.

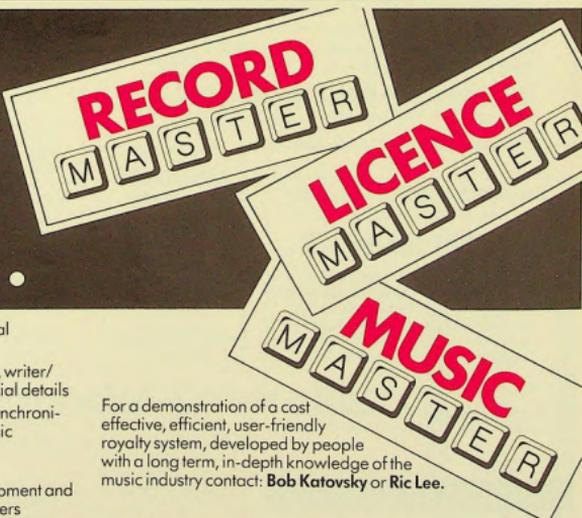
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## THE LAST RECORD I BOUGHT

by PETER REICHHARDT



"I don't buy records much anymore, but finally, I finally got hold of the soundtrack to the film *Once Upon A Time In America* by Ennio Morricone recently. It's just the best soundtrack ever and is one of those albums I've wanted ever since I first saw the movie about five years ago. I've been reintroduced to it recently when I bought it on video.

"But it's very difficult to get hold of. Then, when I was flicking through the racks at Tower Records on Sunset Boulevard recently, I suddenly spotted it. It was the last one left so I snapped it up."

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

## Nicky steps out of the shadows

Veteran session pianist Nicky Hopkins will always rue the day he stayed in the US, missed playing with the Rolling Stones at the 1969 Hyde Park concert and thus missed his chances of becoming the band's sixth member.

"That was my big fuck up," admits the 46-year-old candidly. "We had spoken about me joining after I'd worked with them in the studio and I was really up for it."

On his return to Blighty, Hopkins continued playing a key role in some of their finest moments, but full membership was never mooted again.

Since then, however, he has never been out of work, rubbing shoulders in the studio with the likes of John Lennon, Steve Miller, Rod Stewart and even the Bay City Rollers.

After so long in the background, he's now hoping to step into the limelight with some of his own classical compositions. He is confident of getting a deal given the current classical boom.

"It's exciting to me to do some writing," he says. "And if I can appeal to the sort of people who buy Nigel Kennedy, that's great."



Liverpool businessman, inventor and record company boss Jeff Russell is not a man to be toyed with.

A self-styled "world expert" on Beatles records, he could certainly compete for the title of busiest man in the business right now.

And he has no fear of taking on the corporate might of Dutch electronics giant Philips over its Digital Compact Cassette.

He claims he invented the system before Philips and that his patent is due to be completed on February 14 — Valentine's Day.

"I sent a letter to them telling them about it and they didn't even have the decency to reply," he fumes. "When I saw it in the papers, I thought 'That's mine.'"

Along with the DCC patent will be a blueprint for his "reinvented" video cassette, TV and radio systems, not to mention his own double-sided CD.

Now Russell plans to introduce his new CD and DCC formats to the world with the launch of his new, aptly named, record company Instant Miracle Records.

The first releases will be the 11 albums — the majority unreleased in this country — of long-forgotten UK band Nektar, licenced from German record company Bellaphon.

Other releases planned in conjunction with Bellaphon include albums by Omega, Steamhammer and Braininckit, he says.

The record label launches at the end of February, with plans for a showcase at a big venue "like Wembley Arena," says Russell.

These are big plans by any standards, but after all Russell is a "world expert".



Presley: alarming

## Elvis registers a new hit

Elvis may be alive, well and singing at a cash register near you but whether he'd be getting his cut of the broadcasting royalties is another matter.

Presley's *Love Me Tender* — one of the few songs he had a hand in writing — hit the news last week when it was found to be ringing out from tills across the country. Manufacturer Omron Systems uses the tune as the alarm on one of its most popular models.

But if the Memphis marvel

turned in his grave to call PRS and find out it is collecting his royalties he would be in for a shock.

PRS chief executive Michael Freeguard admits: "We wouldn't consider it a priority to chase this up. The cost of tracking things like these are often not covered by the income from game-plays."

Most shops have PRS licences covering general music systems, he adds.

Oh well, we're sure Elvis would not have minded ringing in the changes.

## BMG gears up to ship out

Down at BMG's West Bromwich warehouse things are going "smoothly" as the staff prepare to take over exclusive distribution of MCA product.

"It's a very big catalogue," understates warehouse manager Rob Moore, whose job it is to oversee the operation.

"But we're on schedule — we've done this before," he says, recalling the hand-over of Motown's distribution to BMG in 1980.

With about 800,000 albums, tapes and CDs to be accommodated it is not simply a matter of shifting round a few shelves.

"We have to take into account the history of all the products," says Moore. "The biggest sellers have to be in the best place to get to."

Now all the new catalogue numbers have been entered into the warehouse computer, Moore is confident that everything will be up and running ready for D-Day: February 4.

## Prince pays a royal ransom

DJ guru Tony Prince is hoping 1991 will be less confrontational than last year when he found his company, DMC, under the corporate cosh of PPL.

It is going to be difficult, however, with his royalties payments bill doubling to more than £200,000 a year under the new agreement which covers DMC's remixes for DJs.

Prince says: "I'm glad it's all over. I didn't come into the music industry to get involved in litigation, so I didn't enjoy the experience although it didn't go as far as that."

Now, in the words of Garbo, he wants to be left alone. "Hopefully we can put this behind us now," he says. "And we can receive 100 per cent co-operation from the powers-that-be."

## DIARY

Contra to the rampant speculation that PolyGram chairman Maurice Oberstein is a dead cert to be the next BFI chairman, most council members I have spoken to say they have yet to make up their minds. But the really interesting question is whether it will be a full-time job. If so, will the boy David get Olkie's job. Quote of the week: When asked whether certain suggested songs would qualify as pop, the Radio Authority's press officer said: "You probably know better than we do. . . Isn't it a touch ironic that PolyGram is planning to enter the TV business at the same time as Thorn EMI is despairing of ever selling its stake in Thames TV. . . PRS is denying that 100 people are to be made redundant following the installation of a new computer system but says the company is undergoing reorganisation. . . At last, proof of the existence of DCC has turned up with Philips showing off Tapes in Las Vegas. Tapes can last up to two hours, but it'll be at least another year before PolyGram, WEA, EMI and BMG — who have all backed the alternative to DAT — will be able to tap tapes on to the market. . . It's enough to give you a complex co-founder of the Really Useful Group Brian Brolly has popped up again as the man behind a new musical based on the works of Sigmund Freud. . . Congratulations to Jazz FM founder Dave Lee, who will be crowned Media Personality of the Year by Princess Margaret on Thursday. Recognition for writing that recently-revived classic, *Kinky Boots*, I wonder?"

There will be a party going on at the Happy Mondays' Brits gig on Friday, as the Manchester band have claimed no less than 100 freebies for their friends and family. They are also the only band to insist on no photographers. . . More Brits gigs news: The LA's have pulled out of the Cure's headlined show on Saturday, replaced by Carter The Unstoppable Sex Machine. . . Expect more store openings from Sam Goody after what they describe as a "bumper" first Christmas in Blighty.

Tom Dooley

music week

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