

UK studios face worst ever cash crisis



INXS vs security at London Docklands

A 12-page digest of the week's charts



Down and out
Why Parkfield's gamble failed



music week

The Business Magazine for the Music Industry

8 DECEMBER 1990 £2.25

Retailers feast on Parkfield's failure

High Street multiples are making a killing on ex-Parkfield stock by buying millions of the videos "dirt cheap" and selling them off at full price. The tapes, including top titles like *Witches* of Eastwick and *Rain Man* are swamping the market ahead of the Christmas rush.

Some opportunist entrepreneurs have bought bulk loads of up to 30,000 videos and set up bargain basement shops in short-lease units in London's West End and are selling them off at just £5 each.

Major stores like Our Price have snapped up even larger quantities but are not passing on the price cut to their customers, for fear of destroying the market's already pressurised margins.

Managing director of Our Price Video, Nigel Kenyon-Jones says: "These videos are being offered to everyone, including Our Price. We select-

tively purchased ex-Parkfield stock just as I understand every other retailer has."

The unspecified bulk loads, from the 10m videos believed to have been left over after the Parkfield crash in July, have been bought at "dirt cheap" rates, he says.

HMV chart manager Ian Ashbridge says it too has invested in some of the videos and adds: "We are selling them at full price as we want to maintain price levels and don't want to undermine the perceived value of video cassettes."

WH Smith has also bought stocks, but head of marketing Nigel Leahy says it was a one-off bulk load for a recent sale.

A spokesperson for the Office of Fair Trading says there is nothing wrong in retailers not passing on the bargain prices to their customers. "No body is being ripped off; the retailers have simply got them-

selves a bargain," he says.

Administrator for Parkfield, Roddy Tippen, confirms that ex-Parkfield stock is being sold off to realise the company's assets. Such practice is normal, he says, but refuses to reveal how much stock was left after the company went down or how much has been sold.

British Videogram Association's marketing manager, Judy Kneale, says the prospect of Parkfield stock coming on to the market was always possible and was a cause for concern. She adds: "We would hope this is a relatively short-term problem."

Virgin Vision managing director Angus Margerson estimates between 2m and 3m units of the ex-Parkfield stock is already on the market, but he warns retailers to act responsibly.

Parkfield: the inside story, see pages 14, 15.

Ellis unveils Imago

BPI chairman and Chrystalis co-founder Terry Ellis has finally launched his long-awaited new label, Imago, with offices in New York, London and Sydney.

At a presentation in New York on Friday, Ellis revealed the new label will be distributed by BMG throughout the world.

The first release from King Of Fools is due out next April. The label will follow this with the debut release from Baby Animals in June. No detailed

information on either act was available as *MW* went to press. It is known that Imago is talking to other UK acts, but the company plans to keep its roster small.

A London presentation was planned for today (Monday) at which further details of the new label were to be announced. A spokesman said the US presentation came first because Imago "is essentially a US label".

Ellis's term as BPI chairman is due to end next May.

Watchdog probes 'dial a deal'

The watchdog set up to police telephone sex lines is to investigate a premium rate 0898 phone line offering "all you need to know" about getting a record deal.

The line, advertised in last week's *Melody Maker*, encourages aspiring musicians to gaterash A&R departments and questions the competence of several executives.

Virgin managing director

Jon Webster slammed his company's entry as "inaccurate" and "tacky". He has complained to the Independent Committee for the Supervision of Telephone Information Services, which has the power to pull the plug on errant operators.

Manager Harry Cowell, the man behind the scheme, says: "If they don't have a sense of humour, that's their problem."

MW supports dance market

Music Week launches the fastest and most accurate dance chart in the UK this week.

From today the *MW* dance chart will reflect sales of 12-inch dance singles right up to close of trade on Saturday.

The old chart counted sales from Thursday through to Wednesday, giving singles released on a Monday less chance of charting until their second week.

The information will be drawn from 72 specialist dance outlets among Gallup's panel of more than 900 shops. The chart is also being extended to cover the top 60 titles.

Music Week editor Steve Redmond says: "The new *Music Week* is committed to giving readers a more comprehensive service. This dance chart is just one example of that."

BARD renews indie drive

The British Association of Record Dealers is launching a renewed campaign to attract independent stores to the organisation.

Chairman Brian McLaughlin says specialists and small chains can no longer say BARD is just a talking shop for the multiples.

"The BARD Council is dedicated to work usefully on behalf of all BARD members, immaterial of size," he says.

McLaughlin says he is aware that many independents cannot afford the £250 joining fee and says that was why 250 of them were given free membership this year.

Membership fees will be reviewed in July next year and the association also intends to appoint a full-time secretary early next year to improve efficiency (see N Analysis, p6).

McLaughlin and fellow BARD member Mike



McLaughlin: 'no talking shop'

Sommers, Woolworth's commercial director, says the organisation has improved its links with the BPI.

"They are now coming to us for discussions. We want the independents to be part of those talks," says Sommers.

The intention is to produce a set of policies covering a three-year period. BARD already has members on the Chart Supervisory Committee. See Comment, page 3

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Studio glut chokes market

A glut of studios is causing a shake-out in the industry with at least 20 collapsing this year. More are now believed to be in serious financial difficulties.

This week, Master Rock Studios in London is for sale following its demise. October saw the Scarlett Group facing a financial crisis when a planned joint venture fell through, leaving the group owing "hundreds of thousands of pounds".

The Guild of Studio Profes-

sionals has admitted there are now too many studios at the moment. It has attempted to improve communications between studios and record companies by hosting a meeting with A&R representatives.

Carrey Taylor, a director at Metropolis Studios in London, says: "The problem is high interest rates and wages and a fragmented marketplace. There has to be action. Weak people will go to the wall."

Taylor does not blame rec-

ord companies for the problems. "It is unfair of studios to expect an initiative from record companies," he says. "There has to be more trimming of fat. In future, to survive, a studio will have to be mean and very lean."

Piers Ford-Crush, founder member of the guild, says: "The UK is a small market and an expensive one, which affects record companies and, in turn, us."

"The guild is doing its best

to improve communication between studios and record companies and I think if people hang on, things are going to get better," he says.

Chrysalis A&R director Peter Robinson is not so optimistic. "Studios are having a tough time. There's not enough work or people prepared to pay their prices," he says.

And the situation will worsen, he says. "I think that we will see a few more go to the wall in the New Year."



The decision to split the albums chart in two is creating some bizarre anomalies. Worse, it is failing in its purpose of encouraging new talent.

Take the peculiar case of Messrs Jive Bunny and the New Generation.

Current rules mean both are allowed in the artists chart. Even putting aside any aesthetic judgment, the idea that either has been created by a single artist is clearly nonsensical.

By the same token as chart consultant Alan Jones points out, Stock Aitken and Waterman would be more than justified in demanding that the Top 100 collection should go into the artists chart.

Meanwhile, we discover that last week's artist top 10 album chart — the one supposedly now open to new talent — contained eight greatest hits or live packages and just two original studio albums (see Datafile, page 1).

Not much new talent there.

Many retailers have already lost faith in the split chart and make up their own. That is one reason why this magazine no longer carries an albums chart poster.

Is it not ironic that a chart which represents sales of the industry's most important commodity is fast losing its credibility?

Everyone should welcome the new resolve of BARD to make itself a truly representative trade body.

But as BARD chairman Brian McLaughlin has vigorously pointed out, no association can work without the active involvement of its members. The multiples have already bent over backwards to involve their independent rivals. It is now up to the independents to make their voices heard.

If they do not, they will have one to blame but themselves.

Steve Redmond

MCA potted in £3bn deal

The takeover of MCA by Japanese electronics giant Matsushita has finally been completed in a £3.1bn deal twice as big as last year's takeover of CBS by Sony.

Matsushita is the parent company of electronics brands Panasonic, Technics, National and Quasar.

Managing director of MCA Records UK Tony Powell, in Los Angeles this week discussing the implications of the deal for the company's UK operations, was unwilling to comment.

The deal was signed on Tuesday last week, when president of Matsushita Akio Tanii said the combination of MCA's creativity and Matsushita's high-tech research would give the two companies an important base for the future.

Capital's Tong defects to R1

FFRR chief Pete Tong is leaving Capital Radio to join Radio 1 in the New Year, replacing A&M's Jeff Young as presenter of the Friday night dance show.

Tong joined London Records as A&R man in 1983 and set up the dance label FFRR in 1988 signing up artists like Steve "Silk" Hurley and Lil Louis.

During this time he continued to host his own shows, most recently on Capital.

Tong believes the time is ripe for him to leave Capital — "The show was quite popular and the only direction left was down, so I thought it would be healthy to change."

Young, who created the show in 1987, is quitting because of pressure of work. He became a director of A&M Records this summer and says: "It's become increasingly difficult to deal properly with both sides of my career."

Sony slams digital rival

Sony is defending its Digital Audio Tape system against Philips' newly-unveiled rival to it, the digital compact cassette.

The Philips system, launched last month, is completely unproven and is way behind DAT in development, Sony says.

The first domestic DAT equipment went on sale in October under the brand name of Sony's subsidiary company Aiwa, putting the system at least two years ahead of DCC, it says.

Aiwa UK group manager Patrick Chambers says: "Consumers should be wary of ex-

pansive claims made well in advance of a product's arrival. "DCC technology is still at least two years away from production and it is yet to be proved that it can provide the same sound quality as that provided by the tried and tested technology of DAT."

Although DCC tapes can fit a conventional cassette player, he says, tape owners will still have to buy new DCC compatible systems to get the benefits of the new format.

By the time DCC is on the market, DAT will have established itself with record companies and prices will have dropped, Chambers adds.



Gerrie: in talks about another music series

Initial revives TV show plan

Initial Film and Television, the company which made *Wired* for Channel Four, is planning a return to the music magazine format.

Producer Malcolm Gerrie says: "People keep asking us when *Initial* will do another music show. We made a conscious decision to sit back from pop/rock music, there was no impetus. But we are putting our heads together with a major TV company for a contemporary music series at the end of next year."

January sees the start of *Orchestra* on Channel Four, an eight-part series about differ-

ent aspects of an orchestra and presented by Sir George Solti and Dudley Moore.

Initial is also involved in the staging of a concert for the United Nations High Commission for Refugees in Oslo's new Spektrum stadium next year. The concert will be shown live on either Channel Four or BBC2.

In pre-production are *The Horse Opera*, "a comedy opera to discover the underbelly of cowboys and cowboy music", and a tribute to Bob Marley which includes rare footage such as Marley meeting Maoris in New Zealand.

Brits extends 'single' poll

The Brits Awards is widening the vote for its single of the year category by including the readers of BBC magazines.

In the past, the awards committee has used only the votes of listeners to Simon Mayo's breakfast show to choose the best single.

But now it has decided to include the votes of readers of BBC publications *Number One*, *Insight* and *Radio Times*.

Voting coupons will be featured in two January issues of the magazines and an *aide memoire* list of 100 of the year's singles will be printed with it.

Other changes include a shift in the best international artist category into male and female sections.

Music Box has been appointed for the third consecutive year to distribute the awards to television broadcasters worldwide, outside the UK.

The 1990 Brits Awards will be held at the Dominion Theatre in London on February 10 next year. Anyone wishing to attend the awards should contact the BPI as soon as possible.

Hit Pack eases out vinyl

The controversial Hit Pack compilation is aiming to be the biggest non-vinyl album yet released in the UK.

The consortium behind the package, CBS, BMG and WEA, rejects claims that it has lost its long-running battle against the Now compilation series from Virgin, EMI and PolyGram.

It argues that the decision not to release the title on vinyl, and to delay it to concentrate sales in the immediate pre-Christmas period, shows it is a market innovator.

CBS deputy managing director Tony Woolcott says

compilation album sales are on the decline, and the unusual marketing of Hit Pack is an attempt to breathe life into the stale double album format. Vinyl only accounts for six to seven per cent of such sales.

Restricting it to cassette and CD will not hit demand, he says, predicting it will outsell last year's double-platinum Christmas release Hits II.

Although Woolcott expects to ship out more copies of the new-format album than any in the series over the last two-and-a-half years, retailers continue to hit out at its late re-

lease — eight shopping days before Christmas, on December 14.

Barry Faulkner, owner of the independent Magpie Records chain, says he is ordering four times more Now than Hit Pack albums because "they've missed the boat". Music Junction and Adrian's Records are also worried about the release date.

But this will allow the album to be as fresh as possible, says Woolcott. Two tracks, by Seal and Snap, are not out as singles until the week before (December 5), keeping it as up to date as possible.



Woolcott: rejects defeat claims



Why does the burgeoning, and increasingly affluent, over-25 market buy albums?

An oft-asked question and one with no easy answers, but the commonest response I come across is: "I don't know what to buy. No-one tells me anymore."

In the late Seventies, Meatloaf performed on the Old Grey Whistle Test and became an overnight success. What would happen today if someone of similar calibre arrived at the door? "Sorry, no credible music programmes on our TV — unless you're a dance act".

So what can we do about the elusive over-25s?

In the early Eighties I remember the Book Marketing Council ran a press/instant campaign along the lines of: "Here are the latest books by 20 of the best young authors in Britain." It made me return to buying books, and many of those young authors have become the superstar writers of today and I'm still purchasing their work.

I believe that generic "give the gift of music" campaigns don't work; you have to direct the public at specific targets. We should run a similar campaign to the booksellers' during a quiet time of year (January/July), highlighting the best new British talents that released albums the previous year.

They have to be acts who have not had major success but have garnered critical acclaim. The arbiters of this must be independent but credible.

As for funding the campaign, the BPI could fulfil its role — it is a trade association. Let's stimulate trade for all of us.

Record companies, publishers, distributors, retailers, reviewers — we all have our part to play and we can share the benefits in the future.

Jon Webster is managing director of Virgin Records.

London to move on New York

London Records may set up its own marketing and A&R unit in New York, effectively taking the responsibility away from PolyGram.

Managing director Roger Ames confirmed London has discussed the possibility with PolyGram, co-owner of the label.

The plan is only in the early stages of consideration, but it is something we would like to do," he says.

"It would give us the advantage of marketing our own acts in America and the ability to sign up new acts from over there.

"But I have to stress nothing has been decided yet. We don't know how many people would be involved or when such a project would take place. If it did, it would be a unit within PolyGram."

PolyGram has always marketed London's acts in the US, a fact not lost on Ames.

BMG tests Euro ad potential

BMG International is launching a major campaign on MTV to test the music channel's effectiveness as a pan-European advertising medium.

The campaign will promote the new Deep Purple album, Slaves And Masters, and could determine BMG's future advertising policy in Europe.

BMG's international marketing director, Steve McCaughy, says: "We will be watching this test very carefully with a view to future ad-

vertising. As far as European TV goes, MTV is one of the few current success stories.

"In the run-up to Christmas, many European terrestrial channels are weighed down with record company advertising. By using MTV we have a better chance of getting our message across to the right audience."

A 30-second advertisement, which is still being made, will be screened on 70 slots on MTV's *Headbangers* Ball,

At The Movies, The Big Picture, The Week In Rock, VJ Ray Cokes and Greatest Hits from December 8 to 15.

"The Deep Purple commercial will be both aurally and visually hard-hitting to make it immediately stand out from MTV's programmes," says McCaughy. He would not disclose the cost of the campaign.

The choice of Deep Purple as the test album was a question of timing, rather than content.

Dance entry breaks the mould at Peer

Peer Music, one of the world's oldest independent music publishers, is preparing to move into the dance scene.

The company expects its new single, *Born To Love Ya* by Rozalla on Pulse 8 Records, to launch its Soul II Soul-type production team, *Three Man Island*, into the mainstream chart.

From the move marks a departure from Peer's traditional repertoire, typified by its re-

naisance through rights to all Donovan's back catalogue and Cliff Richard's hits.

After the Rozalla release today (December 3), *Three Man Island* — which comprises Nigel Swanston and Tim Cox — is preparing for further releases next year.

The Rozalla single has already been a white label hit in the dance charts alongside the Band Of Gypsies white label *Face The Sun*, *Juilette James'*

version of *Summer Breeze* and *Lena Philipsson's* album, which went double platinum in Sweden — all produced and written by *Three Man Island*.

Peer managing director Stuart Ongley says: "Over the past few years the UK market has been dominated by producer-created dance music and we've taken steps to meet that change," he says, stressing that the move into dance is still song-writer orientated.

MTV's video censorship causes a storm in a D-cup

American MTV executives inspected George Michael's million-dollar Freedom '90 video frame by frame — and insisted it was changed before broadcast when they found a seven-frame nipple shot lasting just one-third of a second.

Contrary to British newspaper reports, there were no changes demanded in this country.

The video was directed by David Fincher, the man behind Madonna's promos, in five days and features five of the world's most beautiful — and expensive — models in a rather less glamorous location... a warehouse in

Morden, Surrey.

"George did not want to be in the video," says Tessa Watts, general manager at Propaganda. "He wanted people to listen to the music rather than look at him, so they decided to hire the girls."

Propaganda are also responsible for Paul McCartney's controversial *All My Trials* film, which was attacked as a "cheap" publicity stunt, even though all the proceeds from the record are going to charity.

● Madonna's new video for the single *Justify My Love* has been justified by MTV USA because it is too sexually explicit.



A model of propriety



Michael: not in the video

RCA joins brewer in talent hunt

RCA is linking up with a Dutch beer company to scour UK clubs for new dance talent.

Hobec Bier has organised a tour of seven clubs where a panel of DJs will pick the best tracks submitted by local musicians.

The winning artist selected at the end of the Hobec Hot Wax Tour will be offered a recording contract with RCA. Details of the contract will not be decided until then.

RCA's head of dance promotions, Woody, says: "Both sides are getting something out of this deal and if we can find a great new signing then it is worth doing."

He admits that A&R staff from other record companies could snap up artists during the talent hunt.

"But we will get the best one because of the high quality of the judging panel will ensure that the winner is really good," says Woody.

The judging panel for the tour, which runs from January 12 until February 22, will include Rhythm King's Martin Heath, AVL's Rob Manley, Paul Oakenfold, Jazzie B and Rebel MC.

Stylus video rights frozen

STYLUS VIDEO, which collapsed with debts of up to £15m, is unable to sell its worldwide video rights because its licence has expired.

The rights, thought to be worth several million pounds, were believed to be the group's largest single asset.

A spokesman for the receivers Price Waterhouse says: "We have been left with very little to sell (apart from) six programmes."

Pirate busters pledge to fight on

Trading standards' officers are pledging to continue the fight against music piracy after receiving recognition for their work from the BPI.

David Hughes, vice-chairman of the Institute of Trading Standards Administration, promises there will be no safe haven for the growing army of talent thieves.

The ITSA and Essex Consumer and Public Protection Department were presented with the First Anti-Piracy Award at London's St George's Hotel on Tuesday for their work in safeguarding the copy-

right of musicians, songwriters, performers and record companies.

Essex trading standards officers were held up for particular praise for carrying out a raid in the county last August in which they seized the quarter-million counterfeit tape impounded in the VR. There have been 1,462 such seizures by trading standards officers.

"We realise this is an important job which means a lot to the industry," says Hughes. "The problem of counterfeit tape production is growing, but we will do our utmost to

keep it under control.

"Counterfeit goods have a disastrous effect on consumers, who get an inferior product; on traders who lose legitimate business, and on copyright owners, who miss out on royalties and sales."

John Deacon, director general of the BPI, says: "The trading standards officers' job may seem a thankless and unending task, but its importance cannot be over-emphasised. They are actively protecting the copyright of the musicians, composers, artists and record companies."

Dance label left in limbo

The WARP dance label which achieved top 20 hits with Tricky Disco and LFO is in limbo after a row with Rhythm King, the company responsible for its marketing.

Rhythm King has marketed the Sheffield-based label's product for the past year but temporarily stopped the service after receiving a lawyer's letter from WARP stating the label's intention to end the partnership.

WARP co-director Rob

Mitchell says the label has been unhappy with the service it has received from Rhythm King.

But he adds that he is now talking to Rhythm King with the intention of settling the dispute although the label claims it officially ended its contract with the company last Monday.

"All I can say at the moment is that there would have been no reason for us to jeopardise a relationship where we were

perfectly well serviced."

Rhythm King spokeswoman Adele Nozadar says the label was surprised to see the lawyer's letter from WARP. "It's a bit unfortunate that we found out they were unhappy that way," she says.

"Consequently, we have put a hold on the label's releases until we can sort out the situation."

Rhythm King intends to resolve the problems amicably, she adds.

Warner Chappell scores film first

Warner Chappell has secured publishing rights to the soundtracks produced by one of the UK's most prolific film companies.

The company has secured the rights to six Merchant Ivory movies currently in production, including Mr And Mrs Bridges starring Paul Newman.

The deal could also be expanded to cover more than 20 films in Merchant Ivory's back catalogue including such classics as triple Oscar-winning A Room With A View, Maurice and Heat And Dust.

General manager David Minns says the deal will also mean some of Warner Chappell's signed songwriters providing material for Merchant Ivory soundtracks.

It is the first comprehensive deal ever struck for Merchant Ivory's publishing rights, says UK producer Paul Bradley. Past deals have been on a film-by-film basis.

Warner Chappell already has movie soundtrack deals with its US parent company Warner Brothers as well as UK independent film maker Palace Pictures.



A Room With A View

Marshall Arts is to promote four nights of Rod Stewart gigs at Wembley Arena on April 1, 2, 4 and 5. Meanwhile, Bandstand is promoting five nights of Sting on April 24-28. His new single is out on New Year's Eve.

Pre-tax profits at the Capital Radio Group have risen by five per cent from £15.04m in 1989 to £15.84m despite a drop in earnings at the station.

Changes at A&M: product manager Lucie Avery is promoted to director of international; Janice Hague becomes international promotions manager; Robin Deane is video manager; and Bob Masters moves to radio promotions executive.

Chrysalis releases the swansong from disgraced non-signing duo Milli Vanilli next Monday. Keep On Running hit number four on the German singles chart within two weeks of release.

The BPI Rights Committee's new chairman is EMI's director of legal and business affairs Gareth Hopkins.

The BPI Anti-Piracy Unit's planned raid on a London record fair was scotched at the last minute by a tip-off to stall holders.

The World Service label is being reactivated after a six-month break. A&R is being handled by Rough Trade Inc in New York.

HMV has pulled out of the New Zealand retailing market, selling its 24 shops to Australian company Brash Holdings.

Silver Bullet points out that contrary to the story headlined Rap In A Hard Place (MW, Oct 27) it has settled the dispute with Hard Records out of court. The group had denied that they were ever a client of Hard Records.

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BARD tackles indie fence-sitters

Sitting on the fence is a preoccupation which will become increasingly conspicuous — and progressively unpopular — among record dealers over the next three years.

The disinterested, non-committed and plain old mean purveyors of music to the British public are about to be found out.

That may sound harsh, but the alienation of non-members of the British Association of Record Dealers is an inevitable — and necessary — side-effect of the growth which will take place under the chairmanship of Brian McLaughlin, managing director of HMV.

Since taking the chair in September, McLaughlin has taken a grip on BARD and promises to turn it into the kind of trade association from which most other sectors of the retailing community have been benefiting for years: a body with influence and power, a vehicle for more effective communication with manufacturers and a clearing house for the solving of problems.

McLaughlin has made it clear that he sees BARD as a



Choat: 'governments don't listen to individuals'

representative not simply of the multiples but also of the independents. However, it is the independents which may delay the growth and influence of the association unless they openly embrace its ideals.

"There is a time in the development of any trade association when the majority have to forge ahead — and that can result in others being left behind," says Jonathan Choat, managing director of marketing and media consultants Cameron Choat and Partners.

"Governments are not prepared to listen to individuals

but they will listen to collective industries, to associations. Those who don't become part of those associations have no voice.

"Often, their refusal to join is down to simple meanness. Others are apathetic and short-sighted about the benefits of collective action."

Choat's company runs and represents the British Egg Industry Council, among many others, and found itself in the middle of a crisis management operation on behalf of egg producers, packers and product manufacturers when former

health minister Edwina Currie warned that eggs were infested with salmonella.

"We had kept the salmonella allegations — which were unfounded — out of the public eye for eight months by litigating discreetly with the Department of Health. When the news finally broke, our work behind the scenes enabled the Ministry of Agriculture to support our stance," he says.

"We were able to reduce the damage. No one individual could have salvaged as much as the industry did collectively in its various associations."

The shift in the Eighties to retail-led markets has enabled trade bodies to set the agenda for their members. Food and grocery retailers have become so powerful that they are able to demand standardised products, packaging, presentation and even, individually, specific profit margins from suppliers.

Record retailers have been so collectively weak in the past that they have not even been able to secure standardised CD packaging.

Hugh Clark, assistant director of the British Retailers Association, was astonished that

BARD was not already more powerful. He plans to speak to McLaughlin to discuss the possibility of BARD's affiliation to the powerful Retail Consortium, which represents 90 per cent of all retailers in Britain.

Clark says: "We are constantly acting in the interests of our members. The Retail Consortium has already established strong positions on the uniform business rate and the blank tape levy — issues which would affect BARD members. We have Parliamentary representatives and we have established links with Brussels."

"Record retailers must realise they need this kind of muscle and influence if they are to protect their interests and secure their futures. They can only do that collectively by supporting their own trade associations."

That support must come from all quarters. There is no doubt the fence-sitters will take the gains won by those prepared to pay and fight in the early days of the new BARD. They must be prepared to take the resentment that goes with their apathy.

Steve Boggan

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THE EAR

MW's Talent TipSheet

LONDON

GALLON DRUNK

This London-based band are unusual in that they play a hard rock noise you can dance to. The singer has obviously listened to Nick Cave one or twice, but the band behind him seem well-versed in everything from Bo Diddley to The Birthday Party. Their eponymous first single on Clawfist (previously a mail-order only label) is a superb live affair redolent of a wilder World Domination Enterprises. Could be very big with indie readers.

Contact: Wayward
Tel: 01-978 8611

SHANE

This singer/songwriter was formerly a member of Alpha Omega in the US, but his music is particularly British in tone, being considered, intelligent stuff which recalls Phil Collins. His seven-track demo, *Alive With You*, shows him aiming squarely at the adult market and just missing the MOR bracket. The title track fares best, but *A Whisper Away* and *The Best Things In Life* also show some promise.

Contact: Tim Noyce
Tel: 071-584 6037

BRIAN

Dubliners Ken Sweeney and Niall Austin had a marvellous debut single last year, on their own White Sands label, which gleaned a few raves in their homeland but was largely ignored here. All discerning A&R folk are duly advised to check out the three tracks on their new demo as all are genuinely inspired.

Contact: Ken Sweeney
Tel: 081-991 9673

SWINDON

SWELL SEASON

SWELL SEASON are a two-piece with a sound that is irritatingly familiar but difficult to pin down. Everything, the opening track on their demo, is a snappy little pop number with echoes of Wham! and Danny Wilson which would make an airplay-gathering single given a more lavish production. Elsewhere they show that they know how to write commercial pop tunes, with *Across The Room* being particularly effective.

Contact: Swell Season
Tel: 0793 524066 or 613067

OXFORD

MASS

Mass's first demo somehow reached the ears of Chicago's No Blow label. As a result, two tracks were remixed by Steve

Albini and put out in the US. After much delay the seven-inch has been released here, and good stuff it is too. Pulling is a blistering guitar assault that will appeal to hardcore heads but there is also enough of a tune, in the style of The Ruts, to prevent typecasting.

Contact: Steve Beatty
Tel: 0491 25029

COVENTRY

SWEET SANITY

This four-piece outfit have the kind of guitar-based sound that fared so well for U2 and Simple Minds, and more recently *The House Of Love*. It's played competently and they have good tunes in *The Way We Are* and *Change*. The time might be wrong for this kind of music to break through, but Sweet Sanity are as interesting as any other UK rock combo and sound like a good live bet.

Contact: Dave Howarth
Tel: 0533 555166

NEW YORK

FLYING SAUCER

Fans of "pure pop" à la Postcard and Flying Nun should groove to this Manhattan-based trio whose erratic rhythms and spirited boy/girl vocals redefine our C-86 shambling scene.

Contact: Flying Saucer
Tel: 010 212-751 9583

HELMET

Described by a local sage as "Glenn Branca meets The Beatles", this group's relentless guitar factor isn't quite matched by vintage tunes. It is still a fine noise all round, and yet another feather in Amphetamine Reptile's cap.

Contact: Tom Hazelmeyer
Tel: 0101 6128720646

HOLLAND

DEEP THROAT

Singer/songwriter Richard Cameron is a new age/folk practitioner who has supported Lenny Kravitz and Marc Almond in his native Groningen. My First Guitar is a patchy but promising debut, recorded in his living room and available on CD through Semaphore. Cameron seeks UK agency, management and label representation, but calling himself Deep Throat will surely mislead and confuse interested parties.

Contact: Richard Cameron
Tel: 010 3150 14490

Send tapes and hot tips to Leo Finlay, The Ear, Music Week, 23-27 Tudor Street, London EC4Y 0HR

Island taps 'old boys'

Minus the pomp and pretension, an old boy network thrives in Glasgow: a musicians' Old Firm.

The latest product of this labyrinth is *Bloomsday*, which comprises two former Commoctions — Neil Clark and Stephen Irvine — and vocalist Chris Thomson. The latter is familiar to Scots through his work with the Batherys and Friends Again, a band that included the nucleus of Love And Money.

But Thomson's attraction was less of locality than of musical affinity, as drummer Irvine explains.

"Neil had the idea of working with him a long time ago and sent him some demos," he says.

Thomson possesses two characteristics similar to Lloyd Cole: his lyrics demonstrate depth and he has a distinct vocal style, in this case a whisky-gargled bass.

Irvine and Clark were still part of Cole's ensemble when they first approached Thomson to join them.

"We knew we were going to split up before we finished touring (with Cole)," says Irvine. "So we decided to work together with a view to getting a deal."

And a deal followed, with affiliation is an album, *Fortuny*, and a single, *Strange Honey*, which has been aired on the ITV Chart Show.



Bloomsday: hitting the high road

To support the releases, *Bloomsday* toured throughout November with another group of Glaswegians, Del Amitri.

Again, a connection crops up: Clark and Irvine played on four songs on their album and Del Amitri supported the Commoctions on one tour. "We've known them for years," beams Irvine.

Yet he was initially reticent about the Del Amitri tour, believing the gulf between the bands' styles was too great.

"The record company's deci-

sion has been vindicated by the kind of reaction we've been getting," says Irvine.

He sees *Bloomsday* travelling the same route to success as Del Amitri — a combination of touring and a hit single. "It seems the only way for album-orientated bands to be successful," says Irvine. "That's why a play on the Chart Show is so important."

Local connections are important, but account for little when it comes to record sales.

Andrew Martin

Big Life bets funky duo will go gold

Darcus Beese aims to prove a point to the majors with his new signing, Ashley And Jackson.

The duo have a long-term deal with Big Life but according to Beese, the label's new A&R man, majors still believe dance acts are only good for low-commitment singles deals.

"People tend to hang back on this sort of thing, the way they did with Devarny and Morris. When they hit number one with Lisa Stansfield, everyone wanted them," he says.

Ashley And Jackson, a Paul Wheatcroft and Steve Cobby, received a critical thumbs up with their debut single *The Sermon* on Manchester independent label DFM this year, but vocalist Wheatcroft says other companies tended to offer only one-off deals.

Beese attempted to arrange a long-term deal for them with his former label, 4th + Broadway, but was unable to secure anything beyond an undertaking to release two singles.

The duo's first single for Big

Life is the well-aided *Solid Gold*. It has a cool Seventies funk feel with a hint of pastiche, which has caused some reviewers to dub it a "retro-groove". Wheatcroft insists this wasn't the intention.

"We're pretty hi-tech and not into anything revivalist," he says. "We've got 36 songs and there's a great variety. There's no point pigeon-holing yourself if you want to stay around."

Cobby and Wheatcroft have musical roots in both Manchester and Sheffield, and were able to form a strong line-up for their support dates on the last *Inspirat* Carpets tour. Their eight-piece band included Tony Quigley (A Certain Ratio) and Bernard Moss (Kalima) in the horn section with Yargo's Phil Kirby on drums.

The two singles have been produced by AC's Martin Moscrop and he, among others, will be contributing to the debut album. Beese is hoping the progress of the latter will prove he has backed a winner.

Russell Brown



Ashley And Jackson: proving a point

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LIVE

Safety first for INXS

The delights of the London Arena are singular; once is enough.

Getting to the Docklands concert hall presents enough problems; a special bus service runs from Mile End tube station since the Light Railway does not work at weekends; and parking spots along the routes into the capital's biggest building site are elusive.

In contrast, the pleasures of the evening's performers — INXS — are manifold. Sales of Kick have ensured the six-piece Australian band a sell-out four nights at Wembley (capacity 10,500), two nights at Glasgow's SECC (9,400), one night at Manchester's 9,000-seat GMEX as well as two evenings at the London Arena. Ticket sales at Bourne-mouth's BIC and Brighton's Conference Centre are reportedly selling well.

That equates to a lot of money and the show, rightly, mirrors that the lights resemble a Close Encounters set while the billowing backdrop of shimmering silk adds to the opulence.

The audience is an odd mix of screaming teenagers, studious-looking types and a smattering of denim and black T-shirt rock fans. This little stew is peppered with nervous-looking parents, clearly out of sorts in the huge hangar.

These ingredients of rousing performance and exuberant crowd leads to the pot boiling over — on to the chairs and into the aisles.

This prompts a rapid response from the Arena's security men who bear the expres-



Promoter: Tim Parsons, MCP
Tour manager: Michael Long
Management: Paul Craig,
MMA Europe Ltd
PA Hire: ShowCo
Lighting: Light And Sound

Design Ltd, Birmingham
Venue: London Arena,
Docklands
Capacity: 10,500
Ticket price: £15
Potential gross: £157,500

sions of those who have just won wheel-clamped and sport jackets emblazoned with the legend Top Guard. They set about their unenviable role as the evening's killjoys — come down and dance, beckons singer Ian Hutchence from the stage; sit down in your seats improve the security men.

The result is farcical; no sooner has a row been subdued and the security men moved on to another aisle than cheering youngsters once again pile forward. Top Guard's efforts to gently coax people back into their seats persist, but fail.

Top Guard's operations manager, John Camp, headed the 65-strong security team that evening. He says his team could have prevented the

surge had he been informed of Hutchence's prompt before the show.

"It was a nightmare and could have led to a number of injuries and we would have been responsible," he says.

"We spoke to the promoter about it and he said it would not happen again. It did the following evening, but we were prepared for it this time." "People have to understand and that we are not there to throw people out — the crowd's enjoyment and safety is our priority."

Walking such a fine line can be perilous. Perhaps artists should think about an audience's safety as much as its enjoyment.

Andrew Martin

More to rap ban than racism

A recent item on BBC2's The Late Show suggested that several major London venues operate an unofficial policy of refusing to book rap artists.

But the programme's conclusions were devalued by poor research. It named Wembley Arena, Hammersmith Odeon and The Town & Country Club as three venues which had not booked any rap acts in the past year. Yet the first two have featured rappers on mixed bills this year and the T&C has also headlined the Jungle Brothers and Bo-Yaa Tribe this year, with De La Soul and Boogie Down Promotions appearing late last year. The Astoria and the Kilburn National were not mentioned.

All three venues naturally deny any such policy, but the T&C has most cause to be aggrieved. Management spokesman Alan Robinson claims his venue was named because a promoter acting for The Late Show's chief complainant,

Trenton Harrison of Rush Management, had been unable to book Run DMC.

"Run DMC went on to headline the Brixton Academy — our venue's too bloody small" says Robinson. "I get pissed off with agents making political capital out of our good name. If we were anti-rap we wouldn't have asked the Jungle Brothers to play our birthday party at Alexandra Palace. But we're not perceived as a rap venue — by the same agents we do very few heavy metal shows."

Julian Hackman of promoters Global (who handled Big Daddy Kane and the last public Enemy tour) says his company tends to target rap acts at certain venues — and he does not consider the T&C a rap venue. Clearly, beneath the issue of cultural politics lies a strong undercurrent of business politics.

It seems the out-and-out racism implied in The Late

Show's charge might apply more to venues at club level. Capital Radio's hardcore rap DJ Tim Westwood, presently cannot get a gig anywhere in London and has been turfed out repeatedly by club managers who would prefer a mainly white house music audience.

"Some of the excuses have been preposterous," he says. "It's not violence, or drugs — but the fact that I attract a black street crowd. My crowds might not spend as much at the bar, but they make up for that with sheer numbers."

Venue managers should learn that they have very little to fear from a rap crowd. The only repeated problem is at the front door — where the ticketless jostle with the ticketed. Promoters and agents might help their own cause by accepting some responsibility for crowd control out front.

Russell Brown

ii Move on top
Dimples D ups the
indie chart



iv Boo to you
Betty's still doing it
with 24 Hours

vii Poster chart
Top 75 singles –
for in-store display



viii Cool it
Dance master LL
Cool J on the up

music week

datafile

The Information Source for the Music Industry

8 DECEMBER 1990

CHART FOCUS

The top four singles are unchanged this week, with Vanilla Ice's Ice Ice Baby (the only one in the ascendancy) massively increasing its lead at the top of the chart. But there's a good deal of movement elsewhere, with no fewer than 11 new entries to the Top 40, amongst them the latest contenders from Cliff Richard and Madonna, both of which debut inside the Top 10.

Searching for his second Christmas number one in three years, Cliff is off to a flying start, as Saviour's Day debuts at number six. Only two of the veteran's singles have debuted higher in the last 10 years: Living Doll at number four in 1986, and The Best of Me at number two last year.

Meanwhile, Justify My Love is the 13th single by Madonna to attain instant Top 10 status. It does so despite the fact that the 12-inch and CD editions of the record weren't released until this week. It seems set to soar next week, with or



without TV exposure for its controversial video.

Twenty-nine years after it was recorded, the late Patsy Cline's Crazy makes its first appearance on the chart this week. Two other Sixties recordings are already charting – Unchained Melody and Kinky Boots – and are likely to be joined by a further two next week, specifically The Righteous Brothers' You've Lost That Lovin' Feeling and Pinky & Perky's Give Us A Kiss For Christmas, which is just outside the Top 75.

There were mixed fortunes for two spin-off records from projects directed by David

Lynch. Julee Cruise's single Falling, featured in his cult TV favourite Twin Peaks, dips a notch to number eight, while Chris Isaak's Wicked Game, from Lynch's latest movie Wild At Heart, more than doubles its sales for the fourth week in a row.

With the last major intake of new releases for 1990, overall sales of singles rose by seven per cent last week, more than making up for the previous week's unexpected and unseasonal reverse. As a result several records achieved double digit increases in sales, but went down. These include the current hits by the Dream Warriors, Bombalurina, Monie Love, LL Cool J, UB40 and Mica Paris.

Album sales, however, increased for the eighth week in a row, the lion's share of the increase being attributable to TV advertised titles, particularly those marketed by Telstar, which can boast a heady tally of 24 albums amongst the Top 200.

Alan Jones

ANALYSIS

When the then BPI charts committee decided in November 1988 to remove multi artist compilations from the main album charts, an argument was that it would encourage new talent.

Last week's "artist album" top 10 must therefore have come as a grave disappointment to many.

No less than eight of the 10 titles were compilations or live sets. Just two – Paul Simon's Rhythm Of The Saints and Michael Bolton's Soul Provider – were original studio albums.

During the same week 47 last year, only five of the 10 artist albums were compilations. There were six in 1989 but in the previous three years the number never exceeded four.

"It's extraordinary," says Gallup chart manager John Pinder. "I can't ever remember greatest hits albums dominating like this before."

The seachange is even more apparent in figures prepared

by Spotlight Research. In week 47 last year artist compilations accounted for just 9.6 per cent of sales in the top 200 albums chart. Last week they achieved more than twice that, at a huge 22.6 per cent.

Brian Berg, head of TV marketing at PolyGram, which had three albums in last week's 10, was one of those who opposed the split in the charts between "artist" and "multi artist compilation" albums.

He argues that changing demographics and more advanced marketing account for the rise of the single artist compilation. "There is always going to be a greatest hits market," he says. "But more and more bands are reaching

the stage in their careers when they can put together such a package." Equally the recession means labels are anxious to capitalise on back catalogue.

WEA chairman Rob Dickins, a fierce opponent of any move to re-unite artist and compilation charts, is confident that the current strength of greatest hits packages will not strangle new talent.

"You can only do these things once every 10 years," he says. "We will not have a new Madonna hits package next Christmas."

"Their success is simply a side-effect of the fact that no major album artists have broken through this year."

Martin Talbot

GREATEST HITS' GROWING DOMINATION OF ARTIST ALBUM CHARTS

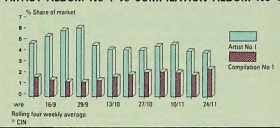
Week 47	No. of Greatest Hits albums in Top 10
1985	3
1986	2
1987	4
1988	6
1989	5
1990	8

UPDATE

SALES

Index of unit sales W/E 24/11/90 = 100	Last week	This week	% diff	This week last year % diff
Albums	119	140	+18	-12
Singles	100	107	+7	+7
Music Video	181	253	+40	+14

ARTIST ALBUM No 1 vs COMPILATION ALBUM No 1



EVERGREENS

1 (82) Foreign Affair, Tina Turner (Capitol)	6 (54) The Best Of Rod Stewart, Rod Stewart (WEA)
2 (53) ... But Seriously, Phil Collins (Virgin)	7 (158) Phantom Of The Opera, Original Cast (Polyder)
3 (81) Vivaldi: Four Seasons, Nigel Kennedy/CCO (EMI)	8 (156) The Best Of UB40, Volumes 1-UB40 (Virgin)
4 (54) Waking Up Del Amiri (A&M)	9 (412) Greatest Hits, Queen (EMI)
5 (52) Labour Of Love II, UB40 (DEP Int'l)	10 (188) Graceland, Paul Simon (Warner Bros)

Albums must have appeared in the top 200 Artist Chart for 52 weeks or more. Brackets denote weeks in chart. Compiled by Spotlight Research from Gallup data.

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TOP 40 CLASSICAL ALBUMS

Rank	Title	Composer	Label
1	VIVALDI FOUR SEASONS	Vivaldi	Caserta/CMLP (Distr.)
2	MEDELSONHORN/BRUCH/SCHUBERT		NICE 27ONCE 2 (E)
3	ELGAR CELLO CONCERTO/PICTURES		HMV (L) 34862/EL 749834 (E)
4	BARTOK/LSO/LAIBOV/Pis		ASD5067/ASD665 (E)
5	BERLIN IN BERLIN: BEETHOVEN...	Deutsche Grammophon	429811/429814 (E)
6	HOLST THE PLANETS	Deutsche Grammophon	2532019/2532019 (E)
7	SIBELIUS SYMPHONY NO. 5/VIOLIN CONCERTO	EMI	448971/7412470 (E)
8	ELGAR CELLO CONCERTO/ENIGMA VARIATIONS	CBS Masterworks	43582/43529 (E)
9	MONTEVERDI VESPRI DELLA BEATA	Deutsche Grammophon	4239664/CD 429665 (E)
10	PUCCINI MADAMA BUTTERFLY HIGHLIGHTS	Decca	SET695/KCE7 1905 (E)
11	WOLFF WEBER REQUIEM	HMV	ALW1YTCAL W (E)
12	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	Royal Opera House	RIOPRD02/RIOPRD01 (E)
13	ESSENTIAL HIGHLIGHTS OF NUTCRACKER	Royal Opera House	RIOPRD02/RIOPRD01 (E)
14	VAUGHAN WILLIAMS SERENADE TO MUSIC	Hyperion	MAH500/MAH501 (E)
15	MAHLER RESURRECTION	Emp Classics	MC OMP3 019/CD 019 (E)
16	ALBINONI ADAGIO/PACHELBEL CANON	EMI	413261/413264 (E)
17	VAUGHAN WILLIAMS SEA SYMPHONY	EMI	CCD 74981/4CD EL 74981 (E)
18	TCHAIKOVSKY 1812/HAMLET/ROMEO & JULIET	Collins Classics	CC 1200/CC 1006 (E)
19	BEETHOVEN SYMPHONY NO. 5	Deutsche Grammophon	CD 43932 (E)
20	TCHAIKOVSKY THE SLEEPING BEAUTY	EMI	4293044/4293043 (E)
21	PACHELBEL/ALBINONI/BAHAR/PURCELL	Deutsche Grammophon	4293044/4293043 (E)
22	ORFF CARMINA BURANA	EMI	MC EL 754054/4CD CCD 754054 (E)
23	A VENETIAN CORPORATION 1599	Virgin Classics	MC VC 791104/CD VC 791132 (E)
24	MAHLER SYMPHONY NO. 5	Decca	426308/426308 (E)
25	BIETZ CARMEN HIGHLIGHTS	Phips	426743/426744 (E)
26	BRUCKNER SYMPHONY NO. 7	Deutsche Grammophon	426743/426744 (E)
27	CHOPIN PIANO CONCERTOS NOS 1 & 2	Some Classics	548925/548926 (E)
28	BIZET CARMEN HIGHLIGHTS	Deutsche Grammophon	413252/413254 (E)
29	VAUGHAN WILLIAMS CONCERTO	Argo	MC KZRG 696/CD 290 698 (E)
30	TCHAIKOVSKY 1812 OVERTURE	Decca	417300/417300 (E)
31	PUCCINI LA BOHEME	Decca	SET575/KCE7 1579 (E)
32	BARTOK SONATA FOR SOLO VIOLIN	EMI	NGEL 1YTCMGL 1 (E)
33	HOLST THE PLANETS	Phips	427403/427403 (E)
34	VIVALDI CELLO CONCERTOS	RCA Red Seal	MC RK 69/5CD RK 6016 (E)
35	VIVALDI FOUR SEASONS	Phips	426874/426874 (E)
36	SMETANA MA VLAST	Virgin Classics	MC VC 791304/CD VC 791303 (E)
37	MOZART DIE ZAUBERFLOTE	Phips	426726/426726 (E)
38	MOZART CONCERTOS FOR 3 PIANOS	Decca	MC 430734/4CD 430732 (E)
39	MASCANI CAVALLERIA RUSTICANA	Deutsche Grammophon	429568/EP

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DISTRIBUTION: INDIE SINGLES†

Rank	Title	Artist	Label
1	SUCKER DJ	Seven	FB FB 111 (E)-FB 121 (E)
2	ARE YOU DREAMING?	Timothy Seven	BCM BGM 7954/BCM 12504 (E)
3	ISLAND HEAD (EP)	Protop	Cow/Mate DUNG 1571 (E)
4	24 HOURS	Rhythm King/Mate	FLY 411 (E)
5	STEP BACK IN TIME	Kinky Metagag	PWL PWL11 (E)
6	THE EXORCIST (REMIX)	Kickin'GI/KICK 1TR1 (E)	
7	WHAT'S IT ALL ABOUT?	Run D.M.C.	Profile PROF11/315 (E)
8	KINNY AFRO	The Happy Mondays	Factory FACY 3027 (E) FACY 3031 (E)
9	COMBAT DANCING (EP)		Reinforced IRVET 1203/PAC
10	AFTERMATH/TM FOR REAL	Nightmaram On Wax	Warp WARP 81 (E)
11	SPICE	Top	Vinyl Solution (E)TOP 21 (E)
12	SOUND SLASH (CHAMPION SOUND)	Kickin'GI/KICK 21 (E)	
13	LITTLE BROTHER	Blue Pearl	Big Life BLR 3471 (E)
14	ILLEGAL GUNSHOT/SLIPFHEAD	Stead Up And Dance (E)SDU 7 (E)	
15	IF I WANNA GIVE YOU DEVOTION	Bluesonic/Mike Freedom	Rumour RUMAT1 25 (E)
16	PHOBI	Heavenly HUNT 11 (E)	
17	CULTURE/COMM'N ON STRONG	Desire WANTX1 28 (E)	
18	RESPECT	Freddy	Big Life BLR 3371 (E)
19	LITTLE FLUFFY CLOUDS	JDS	Big Life BLR 3371 (E)
20	I'M DOING FINE	The Birthstone Sisters	Rough Trade RT21 2461 (E)
21	MONDO FINE	Jason Donovan	PWL PWL11 69 (E)
22	THUNDER	Renegade Soundwave	Mute 121 MUTE 124 (E)
23	QOBE 1	M.I.C.	Planet PAC3-PPAC 21 (E)
24	SOLID GOLD	John & Jackson	Big Life BLR 3471 (E)
25	IF I HAVE TO STAND ALONE	London Gordon	Supreme SUPET1 181 (E)
26	MY RISING STAR	Northside	Factory FACY 2981/FACY 2981 (E)
27	I CAN'T WAIT	Sleeping Bag	SBUK 2371 (E)
28	MOTHER UNION	The Soap Dragons	Big Life BLR 3071 (E)
29	THE ALCHEMIST	Jumpin' & Pumpin'	112 10718 (E)
30	I CAN'T STAND IT	Lenny & Gerry	BCM BCM 3993 (E)
31	GOOD YU KNOWS	Fearful Incurub	Papehousa PAPER.0071 (E)
32	GROOVY TRAIN	The Tams	Produce MLK 10071 (E)
33	WORLD IN MY EYES	Depêche Mode	Mute 121 BONG 20 (E)
34	FOOL'S GOLD/WHAT THE WORLD...	The Stone Roses	Siwashore RET.0071 (E)
35	TOTAL CONFUSSION	Red Hot Chili Peppers	Tam Tam/Savage 7773 (E)
36	FREQUENCY	Rhythmic	Nonaka/Kid KAT KAW11 (E)
37	UNTIL YOU FIND OUT	Cherry 11	112 12049 (E)
38	MAKE IT MINE	The Shamen	One Little Indian 4E TPT 1121 (E)
39	EVERETT	Telephones	Creation CRE 012 (E)
40	STEP ON	Happy Mondays	Factory FACY 2773 FACY 2773 (E)

† CMLP. Compiled by Spotlight Research from Gallup data from independent shops.

DISTRIBUTION: INDIE ALBUMS†

Rank	Title	Artist	Label
1	PLLS 'N' THRILLS & BELLYACHES	The Happy Mondays	Factory FACY 320 (E)
2	RHYTHM OF LOVE	Kinky Metagag	PWL HL 18 (E)
3	ROCK 'N' ROLL LOVE SONGS	Various	DinoDINTV 13 (E)
4	BOOMANIA	Rhythm King/Mate	FLY 411 (E)
5	NAKED	Blue Pearl	Big Life BLR/P 4 (E)
6	SO FRIENDLY	Smuag Two STU 30 (E)	
7	THAT LOVING FEELING VOL. III	Various	DinoDINTV 11 (E)
8	RUN FROM HELL	Run D.M.C.	Profile FLER 401 (E)
9	LEATHER & LACE SECOND CHAPTER	Various	DinoDINTV 12 (E)
10	GHOST - ORIGINAL SOUNDTRACK	Various	Mifra A 420 (E)

COUNTRY COMPILATIONS

Rank	Title	Artist	Label
1	GOLDEN GREATS	MCA/MCM 5208 (E)	
2	THE COLLECTION	Collector Set	CCSM 183 (E)MAG CCGS 183 (E)CCSLP 183 (E)
3	GREAT HITS	RCA	PK 8402 (E)MAG PD 8402 (E) 8402 (E)
4	THE KENNY ROGERS SINGS	Kenny Rogers	Liberty TCEM7 30 (E)M To EMV 285 (E)
5	IT'S GOTTA BE MAGIC	Don Williams	Phips FIC 3163 (E)PK 35 (E)
6	DUETS	Various	1995975/1995974 (E) 1995973/1995972 (E)
7	THE VERY BEST OF KENNY ROGERS	Reprise/WEA	1995954/1995471 (E) 1995962/1995961 (E)
8	ANTHOLOGY	Conceptor	VSDMCC 148 (E) VSDPCT 148 (E)SP 148 (E)
9	VERY BEST OF DON WILLIAMS	Don Williams	MCA/MCM 4014 (E) DMG 4014 (E) 4014 (E)
10	ANNIVERSARY - 20 YEARS OF HITS	Brandi Lee	1995962/1995961 (E) 4501331/501332 (E)
11	VERY BEST OF BRENDA LEE	Brandi Lee	MCA/LTC 114 (E) LTD 114 (E)
12	GOLDEN GREATS	Don Williams	MCA/MCM 5016 (E) DMG 5016 (E) 5016 (E)
13	SPECIAL COLLECTION	Conceptor	TCEST 2112 (E) DES 2112 (E) 2112 (E)
14	GREATEST HITS	Dolly Parton	RCA PK 8422 (E)MAG PD 8422 (E) 8422 (E)
15	BEST OF WILLIE NELSON - ACROSS	Willie Nelson	Telstar TCE 2117 (E)MAG TCE 2117 (E) 2117 (E)
16	GREATEST HITS	The Judds	MCA/MCM 4082 (E) DMG 4082 (E) 4082 (E)
17	GREATEST HITS	Glen Campbell	Capitol TCE 2186 (E) CD 2186S 21 (E)
18	GREAT STRAIT	Glen Campbell	MCA/MCM 4082 (E) DMG 4082 (E) 4082 (E)
19	THE COLLECTION	Collector Set	CCSM 195 (E)MAG CCGS 195 (E)CCSLP 195 (E)
20	PATSY CLINE SHOWCASE	Patsy Cline	Silhouette HATC 30041 (E) HATC 30041 (E) 30041 (E)

FOLK/ROOTS

Rank	Title	Artist	Label
1	THE RHYTHM OF THE SAINTS	Paul Simon	Warner Bros WK SAC 1 (E) WK SAC 1 (E) 342 (E)
2	ANAM	Carnes	RCA PK 24782 (E)MAG PD 24782 (E) 24782 (E)
3	GRACELAND	Paul Simon	Warner Bros WK SAC 1 (E) WK SAC 1 (E) 342 (E)
4	ONCE IN A LIFETIME - LIVE	Bonny	Chrysalis ZCHR 1855 (E) CD 1855 (E) 185 (E)
5	ROOM TO ROOM	The Waterboys	Empson ZCHR 18 (E) CD 18 (E) 18 (E)
6	WATERMELON	Engel	WV 2562/CD WV 274 (E) WV 274 (E)
7	HITS 'N' DITCH	The Judds	Piquet Malheur WV 366 (E) WV 366 (E) 366 (E)
8	SUNSHINE	Chrysalis	ZCHR 1713 (E) CD 1713 (E) 1713 (E)
9	THE HEALER	John Lee Hooker & Friends	Silhouette HATC 30041 (E) HATC 30041 (E) 30041 (E)
10	FLOWER OF SCOTLAND	The Corries	BBC CFC 80 (E) ZDF 80 (E) 80 (E)

† CMLP. Compiled by Gallup

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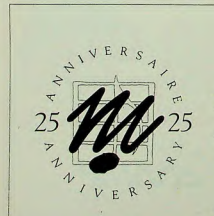
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PLAYLIST CHART

THE OFFICIAL music week CHART

The Week	Artist	Title	Label	Genre	Chart	RIAA	Previous	Weeks on Chart	Peak	
1	Jimmy Somerville	TO LOVE SOMEBODY	London	A	A	A	A	51	10	96.6
2	Rod Stewart & Tina Turner	IT TAKES TWO	Warner Brothers	A	A	A	A	46	5	91.8
3	Robert Palmer & UB40	I'LL BE YOUR BABY TONIGHT	EMI	A	A	A	A	47	8	91.3
4	Kim Appleby	DON'T WORRY	Parlophone	A	A	A	A	49	4	90.9
5	Proclaimers	KING OF THE ROAD	Verve	A	A	A	A	47	2	89.5
6	The Righteous Brothers	UNCHAINED MELODY	Chrysalis	B	A	A	A	46	9	89.9
7	Whitney Houston	FM YOUR BABY TONIGHT	Arista	A	A	A	A	46	34	87.6
8	Black Box	FANTASY	deConstruction	A	A	A	A	47	6	87.5
9	Londonbeat	A BETTER LOVE	Anxious	B	A	A	A	45	57	86.2
10	The La's	THEE SHE GOES	Gol Discs	B	A	A	A	47	17	85.6
11	Pat Shop	JUSTY BEY BEING BORING	Parlophone	B	B	A	A	48	20	85.2
12	Madonna	JUSTIFY MY LOVE	Sire	B	A	A	A	42	2	81.0
13	Soul II Soul/Kym Mazelle	MISSING YOU	Ten	A	A	A	A	39	22	80.3
14	Kylie Minogue	STEP BACK IN TIME	PHL	B	A	A	A	40	23	76.6
15	Jon Bon Jovi	MIRACLE	Vertigo	-	A	A	A	38	35	70.7
16	Del Amitri	SPIT IN THE RAIN	AM&M	B	A	A	A	39	30	68.1
17	Vanilla Ice	ICE ICE BABY	SBK	A	A	A	A	34	1	66.2
18	Belinda Carlisle	I'VE WANTED THE SAME THING	Virgin	B	A	A	A	36	28	65.6
19	Dee-Lite	POWER OF LOVE	Elektra	A	A	A	A	33	25	64.3
20	Betty Boo	24 HOURS	Rhythm King	B	-	A	B	36	32	64.2
21	The Beautiful South	A LITTLE TIME	Gol Discs	A	A	B	A	31	15	63.7
22	Phil Collins	DO YOU REMEMBER (LIVE)	Virgin	B	-	A	A	36	62.7	
23	Roxette	DRESSED FOR SUCCESS	EMI	-	A	-	B	35	39	62.8
24	Dream Warriors	DEFINITION OF A BOOMBASTIC	4th B'Way	A	A	A	A	26	13	56.5
25	Paul Simon	THE OBVIOUS CHILD	Warner Brothers	-	A	-	A	31	38	55.6
26	Eton John	EASIER TO WALK AWAY	Rocket	-	-	A	B	32	-	55.5
27	Holly Johnson	WHERE HAS LOVE GONE?	MCA	-	-	A	B	25	73	54.6
28	Twenty 7 Seven	ARE YOU DREAMING?	BCM	A	A	A	A	28	27	54.1
29	Barin	TAKE MY BREATH AWAY	CBS	-	A	A	B	22	19	53.4
30	Julie Casar	FALLING	Warner Brothers	B	-	A	A	30	7	53.3
31	Chris Isaak	WICKED GAME	London	A	A	A	A	23	24	51.7
32	Donna Summer	STATE OF INDEPENDENCE	Warner Brothers	-	-	A	-	26	56	51.5
33	Dusty Springfield	ARRIVED BY YOU	Parlophone	-	-	A	-	32	70	48.7
34	E.M.F.	UNBELIEVABLE	Parlophone	A	B	A	A	27	3	47.7
35	Bombaluna feat. Timmy Mallett	SEVEN LITTLE GIRLS SITTING	WEA	A	-	A	-	21	18	46.1
36	The Chimes	LOVE COMES TO MIND	CBS	-	-	B	A	27	49	45.9
37	Dinco	NEW POWER GENERATION	FBI	B	-	A	-	21	21	44.2
38	Dinco	NEW POWER GENERATION	Paisley Park	B	-	B	-	27	51	43.5
39	INXS	DISAPPEAR	Mercury	A	-	B	-	26	43	43.1
40	Inspirational Carpets	BIGGEST MOUNTAIN	Mute	-	-	A	A	23	29	43.0
41	Maria McKee	SHOW ME HEAVEN	Epic	-	A	-	-	15	33	40.6
42	UB40	IMPOSSIBLE LOVE	DEP International	-	-	A	-	23	47	40.6
43	Aswad	featuring Sweetie Irie SMILE	Mango	-	-	-	-	28	-	40.4
44	MC Hammer	PRAY	Capitol	B	A	B	-	19	28	40.2
45	Mariah Carey	LOVE TAKES TIME	CBS	-	-	-	-	28	37	38.2
46	Innocence	A MATTER OF FACT	Cooltempo	A	-	-	B	25	-	37.6
47	Cure	CLOSE TO ME (REMIK)	Fiction	-	-	A	-	17	45	37.6
48	Jive Bunny & Mastermixers	LET'S SWING AGAIN	Music Factory	Dance	A	-	A	18	26	37.4
49	Gazza & Lindisfarne	FOG ON THE TYNE (REVISITED)	Best	-	-	A	-	21	11	37.1
50	Duran Duran	SERIOUS	Parlophone	B	-	-	A	22	72	36.2
51	Chris Stranded	STRANDED	Capitol	-	-	-	-	24	-	35.5
52	The Human League	SOUNDTRACK TO A GENERATION	Virgin	-	-	-	A	20	-	35.2
53	Chiff	Richard SAVOIR'S DAY	EMI	-	A	-	-	15	-	34.3
54	Yazoo	SITUATION	Mute	A	-	A	B	10	-	33.2
55	Wilson Phillips	IMPULSIVE	SBK	-	-	-	-	26	-	32.7
56	Horse Carole	FEEL	Capitol	-	-	-	-	27	52	32.1
57	Michael McDonald	ALL WE GOT	Reprise	-	-	-	A	18	-	30.8
58	Aztec Camera	THE DRYING SCENE	WEA	-	-	B	-	17	-	29.1
59	Blue Pearl	LITTLE BROTHER	Big Life	-	-	-	-	19	69	27.9
60	Zoe Sussman	ON A RAINY DAY	M&G	B	-	-	-	18	53	27.7

US TOP 30 SINGLES

1	BECAUSE I LOVE YOU (POSTMAN SONG)	Stevie B	ARST
2	FM YOUR BABY TONIGHT	Whitney Houston	ARST
3	FROM A DISTANCE	Bette Midler	Atlantic
4	SOMETHING TO BELIEVE IN	Poison	Enigma
5	LOVE TAKES TIME	Mariah Carey	Columbia
6	GROOVE IS IN THE HEART	Dee-Lite	Elektra
7	IMPULSIVE	Wilson Phillips	SBK
8	THE WAY YOU DO THE THINGS, UB40	Virgin	
9	TOMMY'S DINER	DNA featuring Suzanne Vega	A&M
10	JUSTIFY MY LOVE	Madonna	Sire
11	HIGH ENOUGH	Dann Yackel	Warner Brothers
12	FREEDOM	George Michael	Columbia
13	STRANDED	Chris Stranded	Capitol
14	FEELS GOOD	Tony! Tony! Tanel	Wing
15	SO CLOSE	Larry Hall & John Oates	Arista
16	MORE THAN WORDS CAN SAY	Alvin	EMI
17	WIGGLE IT, 2nd Floor	Outfit	
18	MIRACLE	Jon Bon Jovi	Mercury
19	SENSITIVITY	Ralph Tresvant	MCA
20	ICE ICE BABY	Vanilla Ice	SBK
21	MY LOVE IS A FIRE	Donny Osmond	Capitol
22	MILES AWAY	Winger	Atlantic
23	KNOCKIN' BOOTS	Curlyman	Epic
24	LOVE WILL NEVER DO (WITHOUT YOU)	Janet Jackson	A&M
25	ONE AND ONLY MAN	Steve Winwood	Virgin
26	B.B.O. (IT THOUGHT IT WAS ME)	Bill Bell DeVoe	Columbia
27	THE FIRST TIME	Surface	MCA
28	PRAY	M.C. Hammer	Capitol
29	HIPPY CHICK	Solo	Arista
30	AFTER THE RAIN	Nelson	DGC

US TOP 30 ALBUMS

1	TO THE EXTREME	Van Halen	SBK	
2	PLEASE HAMMER DON'T HURT 'EM	M.C. Hammer	Capitol	
3	FM YOUR BABY TONIGHT	Whitney Houston	Arista	
4	MARIAH CAREY	Mariah Carey	Columbia	
5	RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers	
6	RECYCLER	ZZ Top	Warner Brothers	
7	THE RAZORS EDGE	AGCC	Atco	
8	WILSON PHILLIPS	Wilson Phillips	SBK	
9	SOME PEOPLE'S LIVES	Bette Midler	Atlantic	
10	LISTEN WITHOUT PREJUDICE	George Michael	Capitol	
11	VOL. 3	Travis	Mercury	
12	THE IMMACULATE COLLECTION	Madonna	Sire	
13	FLESH AND BLOOD	Poison	Capitol	
14	POISON	Bill & Donny	MCA	
15	MIXED UP	The O'Jays	Elektra	
16	SERIOUS HTS... LIVE!	Phil Collins	Atlantic	
17	NO FENCES	Garth Brooks	Capitol	
18	PUT YOURSELF IN MY SHOES	Cliff Richard	RCA	
19	X, INXS		Atlantic	
20	FAMILY STYLE	Vaughan Brothers	Epic	
21	SHAKE YOUR MONEY MAKER	The Black Crowes	Del American	
22	PRETTY WOMAN	Original Soundtrack	EMI	
23	LED ZEPPELIN	Led Zepplin	Atlantic	
24	CHERRY PIE	Warant	Columbia	
25	BLAZE OF GLORY	Young Guns II	Mercury	
26	THE FUTURE	Guy	MCA	
27	REFUSES TO BELIEVE IN	Stevie Winwood	Virgin	
28	WORLD WIDE	Scorpions	Mercury	
29	CROWD CLIQUE	Dee-Lite	Elektra	
30	JANET JACKSON	The Motion Picture 1814	Janet Jackson	A&M

Chart courtesy of Billboard. December 8th 1990. Numbers are awarded to those products demonstrating the greatest on-air play and sales gain.

UK Singles

Compiled by Spotnitz Research. Rating based on ICN playlist only. Station weightings are based on total listening hours as calculated by JCRMR. 100% playlist rating represents a "1" on all UK stations.

Five Bunny and the Mastermixers
THE CRAZY PARTY MIXES
PLAY-A-LONG TO THE RECORD AND PLAY-A-LONG WITH THE GAME
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RELEASED 10TH DECEMBER
12" MFD 010 CD MFD 010
CASSINGLE MFD 010 DISTRIBUTED BY B.M.G.

CDs & Tapes

TOP 75 SINGLES

music week

CHART

8 DECEMBER 1990

SALES AZ (WRITERS)

This Week	Last Week	Title	Artist (Producer/Publisher)	Label # (17) (Distributor)	Casette/CD
1		ICE ICE BABY	Vanilla Ice (Vanilla Ice) EM	SONG 1268 (18) E1 TCSB 160028 98	
2	27	UNCHAINED (REPTAR) *	The Highest Brothers (Reptar) MPL	PO 10107/101 (P) PDC 718/2722 121	
3		UNBELIEVABLE	E.M.F. (Lazzari) WC	Parlophone 112R 6273 (1) TOR 6720R 6273	
4	6	DON'T WORRY	Kim Appley (Schwen/DeAngelis) CC	Parlophone 112R 6273 (1) TOR 6720R 6273	
5	14	KINKY BOOTIES	Patrice Maestre & Honor Blackman (Sailman) TR0	Decca KIN91 (1) KINMC 10002 (2)	
6	NEW	SAVOURS DAY	Cill Richard (Richard/Moss) Southern	EMI 1203XMS 96 (1) TCMAS 9602MAS 96	
7	5	IT TAKES TWO	Rod Stewart & Tina Turner (Stewart/Edwards) Jobete	Warner Brothers 180 (1) RCD 1040 (2)	
8	5	FALLING	Jane Child (Lynch/Badlam/Amis/O'K. Paul)	Warner Brothers 184477 (1) F 9642N 184440	
9	NEW	JUSTIFY MY MADNESS	Madonna (Krivitz) Miss Besse	Sire W 96071 (1) W 96002 (1)	
10	6	FANTASY	Black Box (Groson/Crewe Melody) EM	deConstruction PB 438957/43866 (EM) LA 43895/43896	
11	24	WICKED GAME	Cristina Aguilera (Lynch) RCA	London 12000 279 (1) LONCS 2790L 279 (1)	
12	NEW	ALL TOGETHER NOW	The Farm (MacArthur) Farm	Produce MLK 11071 (P) MLK 10222CAR 11071	
13	NEW	THIS ONE'S FOR THE CHILDREN	Howie Day (The Rock Star) (EWA/Ry/Maurice Star)	CHR 800.93. (1)	
14	3	KING OF THE ROAD (EP)	The Proclaimers (Wingsfield) Warner Chappell	Chrissy CLANNO 916 (1) CLJAMC 55CLANMO 916	
15	3	TO LOVE SOMEBODY	Jimmy Somerville (Haley) Gibb Brothers/BMG	London 12002 281 (P) LONCS 28102 281	
16	13	MY DEFINITION OF A BOOMBASTIC...	4th & Broadway (Lynch) RCA	BRCA 10108 (1) GKWC 10108 (1)	
17	8	I'LL BE YOUR BAY TONIGHT	Reed Palmer (Earl UB40) Palmer EMU	EMI 12028 167 (1) TCEM 167028 167 (1)	
18	21	SUCKER DJ	Dimples D (Booth/Walliams/Leland) A&R/EMI	FBI/FBI 11FBI 12 (SP) FBI 129FBI 14	
19	18	SEVEN LITTLE GIRLS SITTING IN...	Prayer (Carr) CPFF 10 (1) Bonna/Matt/Timothy Malett (Wright) Campbell Connelly/EMI	CPC 97 (1) CPG 97 (1)	
20	NEW	BRYTY	MC Hammer (MC Hammer/Early) WB/Bush	Capitol 11701 599 (1) TCL 59900CL 599	
21	NEW	IT CAN MAKE THE FLOOR BURST	Brothers G (Lynch/Earl) BMG	MEGAC 11MG 624 (1)	
22	16	SITUATION	Maui (12012) 424 242 42424 2 (P) Lyns (Lynch/Rodriguez/Williams) Somet/Musical Moments/SONY	Mua 12012/424 242 42424 2 (P) BRCA 10108 (1) GKWC 10108 (1)	
23	11	FOG ON THE TYME (REVISITED)	Gazza & Lindisfarne (Daggett/Cunningham) Charrisma	BM 28 4403297 44084 (BM) CA 44032 44084 (2)	
24	NEW	MARY HAD A LITTLE BOY	SNAP (Snap) Zomba	Arcs 11283 14631 (BM) ZMCA 11206286 (1)	
25	27	ARE YOU DREAMING?	80M (BM 20264) 641 55649CM 6994 (P) Leverly (Carter/Cat) Hollywood (Van Rijen/Sony) Slop & Gower	BM 2 (P) SLOP 2 (P)	
26	30	BEING BORING	Felipe (Lynch) Sire	Parlophone 112R 6275 (1) TOR 6720R 6275	
27	24	24 HOURS	Boyz II Men (Boyz II Men/Ross/O'Neil) Rhythm King	Rhythm King LE71 4621 (1) LE71 4621 (1)	
28	12	CUBIK/OLYMPIC	609 State (609 State) ZANGS	ZT 22G 570 (1) ZANGS 22G 570 (1)	
29	4	JUST THIS SIDE OF TELEVISION	Malandra Burrows (Humphrey) Television Film	YTV ENT DALE 1 (BM) DALE CV 1 (1)	
30	22	MISSING YOU	Soul II Soul (Vocals: Kym Mazelle) (Jazzy Biz/Topper) Jazzy Biz/Polygram	Ten TENU1 2457ENC 2457ENC 34 (P) SOUL 2 (P)	
31	25	POWER OF LOVE/DEE-LITE THEME	Dee Dee (Dee Dee) Virgin	Dee Dee 1075 (1) EVR 1102628 112 (1)	
32	31	DOWN TO EARTH	Morie Love (Bambaataa/Maxwell/Caldwell) Atlantic/CC	Compost COOL91 22 (1) COOLMC 22COOL 91	
33	19	TAKE MY BREATH AWAY	Berin (Moroder) WGM/Vanessa	CBS 89238 (1) 89238 89538 (1)	
34	10	A LITTLE TIME	The Beautiful South (Hedges) Go Discs	Go Disc 62000 (1) GOMC 436000 62 (1)	
35	NEW	ALL MY TRIALS	Paul McCartney (McCartney/Clearmountain/Henderson) MPL	Parlophone 112R 6278R 6278R 6278 (1) PAR 6278 (1)	
36	17	THERE SHE GOES	The La's (Andrew/Lynch/Go) Discs	Go Disc 62045 (1) LASC 62045 (1)	
37	37	LOVE TAKES TIME	Marin Carr (Albarn/Jay) CBS/Beem Jammie	CBS 65624/65624 (1) 65624/65624 (1)	

This Week	Last Week	Title	Artist (Producer/Publisher)	Label # (17) (Distributor)	Casette/CD
38	NEW	LOSE CONTROL	James Brown (Brown) Blue Mountain	Fontana JIM 712 (1) JIM CD 712 (1)	
39	27	STEP BACK IN TIME	Kylie Minogue (Stock/Aitken/Waterson) All Boys	PWE 170171 64 (P) PMEC 84792CA 64 (P)	
40	NEW	DISAPPEAR	WKS (The Roots) (Earl) Muzik/MCA	MEM NY 1917 (1) NYMC 19 19 (1)	
41	NEW	MERRY CHRISTMAS DURING...	Carpenters (A1 Carperer A41 Daugherty) A1 Record/A&J Carlin	A&J 951716AMC 716 (1) A&J 951716 (1)	
42	4	LET'S SWING AGAIN	Jim Bunny & The Masterminds (Pickles/Morgan) EM/Vanessa	Rosco Fanta DM 9P101 90 (BM) MDC 209	
43	9	I'VE GOT THE SAME THING	Balafouté (Cariak) Novigrad Vign	Yrigo 12151 1291 (1) VSC 12151/CD 1291 (1)	
44	2	AROUND THE WAY GIRL/MAMA...	L Cool J (Marv/L Cool J) (Marley Mar/L Cool J) Def Jam	Def Jam 65644 105664 (1) 65644 6674	
45	NEW	CRAZY	Sail (Horn) (Bethoven/Sn) Perfect	ZIT ZANG 21 (1) ZANG 22ZANG 21	
46	NEW	A MATTER OF FACT	Innocent (Holliday/Harris/Jolly) Atlantic/Repro Music	Capitol COLOU 223000 (1) COLOU 223 (1)	
47	4	I'M YOUR BAY TONIGHT	Whitney Houston (L.A. Reid/Babyface) WC/BBS	Arista 1135648 15384 (BM) 411180439 (P)	
48	6	SPIT IN THE RAIN	Del Amitri (Morris) Polygram	ARMY AMY 158 (P) ARMC 158 (P)	
49	2	IMPOSSIBLE LOVE	UB40 (uncredited) Andisings	DEF International DEF 331 (1) DEF 331 (1)	
50	3	MONETARYTALS	AGCC (Farbaini) J Albert & Son/Carlin	Arcs 8 888071 8 (1) B 88808 8 (BM)	
51	NEW	MY BOY	The Beat (Smith) (Hedges) Go Discs	Go Disc 62000 (1) GOMC 436000 62 (1)	
52	3	A BETTER LOVE	Lordenbate (Phillips) WC	Arizony AMZ 211 (BM) AMZ 211 (BM)	
53	13	SHOW ME HEAVEN	Maria McKee (Aahel) Famous WC	Epic 656201/656208 (1) 656201/656208 (1)	
54	3	THE STORM	Clay 17011 571 (1) YCS 17011 571 (1)	Cap 17011 571 (1) YCS 17011 571 (1)	
55	NEW	MERRY XMAS EVERYBODY	Metal Guru (uncredited) MCA	Mercury GUR 1371 (1) GUR 1371 (1)	
56	2	LOVE COMES TO MIND	The Onemes (The Chimes) CBS	CBS CHM11 4 (1) CHM 4 (1)	
57	NEW	DO YOU REMEMBER LOVE?	Pat Collins (Collins/Cobi) Columbia/HIS & N	Yrigo 12151 1291 (1) VSC 12151/CD 1291 (1)	
58	29	ISLAND HEAD EP	Inspirat Carpets (Jones) Chrysalis	Cow JUNG 1171 (1) DUNG 1171 (1)	
59	4	LOVE'S GOT ME	Loose Ends (Morris) Brampton/BMG	Ten TENU303 (1) TENC 303 (1)	
60	2	SOUTH OF THE BORDER	Mica Paris (Levin) (Earl) U/W	4th & Broadway 12028 (1) FBI 10938 (1)	
61	NEW	STAND AND FIGHT	The Pack (Earl Nigel Benn) I	LO 29 442272 44228 (1) CA 44227 44228 (1)	
62	2	LOVE COME DOWN	Eve (Gilligan) (Byrd) Zomba	More Poses PRO 612 (1) PRO 612 (1)	
63	5	THE EXORCIST (REMIX)	The Scientist (Scientist) (Hype) Regatta GTI	Kidin KICK 178 (1) S18 (1)	
64	2	WHAT'S IT ALL ABOUT	Run-D.M.C. (Run-D.M.C.) (Earl) Friedman/Simmons U/W	PACT PROJECT 215 (P) PACT 215 (P)	
65	2	I'M IN THE MOOD FOR LOVE	Lena Tom (uncredited) EMI/USA	Monocent 121MCON 1009 (BM)	
66	NEW	CRAZY	Patsy Cline (Braxley) (Earl) Rod On/Pnt	MCA 158 (1) MCA 158 (1)	
67	5	MIRACLE	Jon Bon Jovi (Korchmar) (Jon Bon Jovi) Polygram	Yrigo 12101 147 (1) JEMC 2102 (1)	
68	2	FOUND LOVE	Double D (Hudson Dany) (Albanese/Rispoli) CC	Epic 656276/656276 (1) 656276 (1)	
69	3	CAREFUL	Horse (Smith) EMI	TCL 302100 (1) TCL 302100 (1)	
70	5	SUNSHINE ON A RAINY DAY	M&G M&G 5M&G 6 (P) M&G 5M&G 6 (P)	M&G M&G 5M&G 6 (P) M&G 5M&G 6 (P)	
71	18	THE OBVIOUS CHILD	Paul Simon (Simon) Parlophone	Warner Brothers W 96271 (1) W 96271 (1)	
72	9	DRESSED FOR SUCCESS	Rouvette (O'Harman) EMI	EMI 12028 162 (1) TCM 162028 162	
73	10	WORKING MAN	Rita Marney (N) (Doherty) CC	Polydor PO 8827 98 (1) PDCS 98P2 98 (1)	
74	7	MURDER SHE WRITES	Tina Turner (D. A. Hatfield) B.M.C.A	Yrigo 12101 147 (1) JEMC 2102 (1)	
75	NEW	OPERA HOUSE	World Famous Supreme Train (McClelland/Shake City) Prod. CC	Virgin V12345 (1) VSC 12345 (1)	

This Week	Last Week	Title	Artist (Producer/Publisher)	Label # (17) (Distributor)	Casette/CD
24		Hours (Boyz II Men)	Boyz II Men (Boyz II Men/Ross/O'Neil) Rhythm King	Rhythm King LE71 4621 (1) LE71 4621 (1)	
27		All My Trials (Todd McLeary)	Paul McCartney (McCartney/Clearmountain/Henderson) MPL	Parlophone 112R 6278R 6278R 6278 (1) PAR 6278 (1)	
30		Altogether Now	Malandra Burrows (Humphrey) Television Film	YTV ENT DALE 1 (BM) DALE CV 1 (1)	
32		Are You Dreaming?	80M (BM 20264) 641 55649CM 6994 (P) Leverly (Carter/Cat) Hollywood (Van Rijen/Sony) Slop & Gower	BM 2 (P) SLOP 2 (P)	
35		Armed and Dangerous	Van Rijen	80M (BM 20264) 641 55649CM 6994 (P) Leverly (Carter/Cat) Hollywood (Van Rijen/Sony) Slop & Gower	BM 2 (P) SLOP 2 (P)
37		Beating the Odds	Maria Saiki (Kidd) (Earl) Muzik/MCA	MEM NY 1917 (1) NYMC 19 19 (1)	
41		Bergin Blood Money	You'll Never Walk Alone	EMI 1203XMS 96 (1) TCMAS 9602MAS 96	
43		Best of the Best	Patrice Maestre & Honor Blackman (Sailman) TR0	Decca KIN91 (1) KINMC 10002 (2)	
46		Black & Blue	James Brown (Brown) Blue Mountain	Fontana JIM 712 (1) JIM CD 712 (1)	
48		Boyz II Men	Boyz II Men (Boyz II Men/Ross/O'Neil) Rhythm King	Rhythm King LE71 4621 (1) LE71 4621 (1)	
51		Cherry Lips	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	
53		Circle of Love	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	
55		Circle of Love	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	
57		Circle of Love	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	
59		Circle of Love	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	
61		Circle of Love	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	
63		Circle of Love	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	
65		Circle of Love	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	
67		Circle of Love	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	
69		Circle of Love	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	
71		Circle of Love	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	
73		Circle of Love	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	
75		Circle of Love	Deborah Gibson (Gibson) RCA	BRCA 10108 (1) GKWC 10108 (1)	

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 **music week**

Singles Poster Chart

Please pull out and display

8 DECEMBER 1990

TOP 75 SINGLES

THE OFFICIAL **music week** CHART

1	ICE BABY Vanilla Ice	SBK
2	UNCHAINED MELODY ★ The Trigonous Brothers	Verse
3	UNBELIEVABLE E.M.F.	Parlophone
4	DON'T WORRY Kim Appleby	Parlophone
5	KINKY BOOTS Patrick Macnee & Honor Blackman	Decca
6 NEW	SAVOURS DAY Cliff Richard	EMI
7	IT TAKES TWO Rod Stewart & Tina Turner	Warner Brothers
8	FALLING Julie Cruise	Warner Brothers
9 NEW	JUSTIFY MY LOVE Madonna	Sire
10	FANTASY Black Box	deConstruction
11	WICKED GAME Chris Isaak	London
12 NEW	ALL TOGETHER NOW The Farm	Produce
13 NEW	THIS ONE'S FOR THE CHILDREN New Kids On The Block	CBS
14	KING OF THE ROAD (EP) The Proclaimers	Chrysalis
15	TO LOVE SOMEBODY Jimmy Somerville	London
16	MY DEFINITION OF A BOOMBASTIC JAZZ STYLE 4th-B Way	Dream Warriors
17	I'LL BE YOUR BABY TONIGHT Robert Palmer And UB40	EMI
18	SUCKER D Dimples DJ	FBI
19	SEVEN LITTLE GIRLS SITTING IN THE BACKSEAT Carpet	Bomaluina featuring Timmy Mallett
20 NEW	PRAY MC Hammer	Capitol
21	TIME TO MAKE THE FLOOR BURN 4th-B Way	Brothers Org
22 NEW	SITUATION Yazoo	Mute
23	FOG ON THE TYNE (REVISITED) Gazza & Lindisfarne	Best



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36	THERE SHE GOES The Led's	Go! Discs
37	LOVE TAKES TIME Miriam Carey	CBS
38 NEW	LOSE CONTROL James	Fotiana
39	STEP BACK IN TIME Kylie Minogue	PWL
40 NEW	DYING INXS	Mercury
41 NEW	MERRY CHRISTMAS DARLING/(THEY LONG...) Carpenters	A&M
42	LET'S SWING AGAIN Jive Bunny & The Mastersixers	Music Factory Dance
43	(WE WANT) THE SAME THING Bernard Caviale	Virgin
44	AROUND THE WAY GIRL/MAMA SAID... LL Cool J	Del'Jam
45 NEW	CRAZY Seal	ZTT
46 NEW	A MATTER OF FACT Innocence	Contempo
47	I'M YOUR BABY TONIGHT Whitney Houston	Arista
48	SPLIT IN THE RAIN De'Amtri	A&M
49	IMPOSSIBLE LOVE UB40	DEP International
50	MONEY TALKS AC/DC	Atco
51 NEW	MY BOOK The Beautiful South	Go! Discs
52	A BETTER LOVE Londonebeat	Arxious
53	SHOW ME HEAVEN Maria McKee	Epic
54	THE STORM World Of Twist	Circa
55 NEW	MERRY XMAS EVERYBODY Metal Guru	Mercury
56	LOVE COMES TO MIND The Chimes	CBS
57 NEW	DO YOU REMEMBER (LIVE) Phil Collins	Virgin
58	ISLAND HEAD EP Inspirational Carpets	Cow
59	LOVE'S GOT ME Loose Ends	Ten
60	SOUTH OF THE RIVER Mica Paris	4th-B Way
61 NEW	STAND AND FIGHT The Pack featuring Nigel Benn	I.O.
62	LOVE COME DOWN Eye Gallagher	More Problem
63	THE EXORCIST (REMIX) The Scientist	Kicker



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- Best
11 **FOG ON THE TYNE (REVISITED)** Gazza & Lindisfarne
12 **MARY HAD A LITTLE BOY** Anitra Snap
13 **ARE YOU DREAMING?** BCM Twenty 4 Seven featuring Captain Hollywood
14 **BEING BORING** Pet Shop Boys
15 **24 HOURS** Rhythm King Betty Boo
16 **CUBIK/OLYMPIC** ZTT
17 **JUST THIS SIDE OF LOVE** MTV Ent. Milandra Burrows
18 **MISSING YOU** Ten Soul II Soul (Vocals: Kym Mazelle)
19 **POWER OF LOVE/DEE-LITE THEME** Eletra Dee-Lite
20 **DOWN TO EARTH** Cooltempo Montie Love
21 **TAKE MY BREATH AWAY** CBS Berlin
22 **A LITTLE TIME** CBS The Beautiful South
23 **ALL MY TRIALS** Parlophone Paul McCartney



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- THE EXORCIST (REMIX)** Elektra Three Scientist
1 **WHAT'S IT ALL ABOUT** RCA Run-D.M.C.
2 **I'M IN THE MOOD FOR LOVE** MCA Lord Tanamo
3 **CRAZY** MCA Patsy Cline
4 **MIRACLE** Vertigo Jon Bon Jovi
5 **FOUND LOVE** Epic Double Dee (featuring Darby) Double Dee
6 **CAREFUL** Capitol Hush
7 **SUNSHINE ON A RAINY DAY** M&G Zoe
8 **THE OBVIOUS CHILD** Warner Brothers Paul Simon
9 **DRESSED FOR SUCCESS** EMI Roxette
10 **WORKING MAN** Polydor Rita MacNeil
11 **MURDER SHE WROTE** MCA Tairrie B
12 **OPERAA HOUSE** Virgin World Famous Supreme Team Show

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LAST YEAR, with former members of the MC5 and the Stooges, Peter Dinklage, Peter Kavkasakis and a handful of recording artists (including "Do They Know It's Christmas?"), we set the original 1984 recording, which had involved some 1,600 vocalists and support from the street scene of Los Angeles, to rest. It was the best-selling Christmas record, and our first to hit #1. It has now again brought the people of this country to our knees. Good job, the profits from "Do They Know It's Christmas?" will be donated to the Disaster Emergency Committee, an organization of a happy world.

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• Red Cross
• Catholic Food For Overseas Development
• Save The Children Fund

They will ensure that the 1984 holiday gift drops to the very far corners of Ethiopia.

ARTISTS TAKING PART
Anita Napier
Ari Brown
Asha Hussey
Chuck Keeler
Curtis Mayfield
Curtis Road
Lena Stansfield
Laurie Ann Platter
Liam Neeson
Mick Jagger
Mike Stickle
New Edition
New Power Generation
Paul McCartney
Pete Waterman
Rita MacNeil
Roberta Flack
Roy Orbison
The B-52's
The Chieftains
The Commodores
The Cranberries
The Go-Gos
The Roots
The Scorpions
Tina Turner
Tom Petty and the Heartbreakers
Tina Turner
Tom Petty and the Heartbreakers
Tina Turner
Tom Petty and the Heartbreakers
Tina Turner

DO THEY KNOW IT'S CHRISTMAS?
by BAND AID II

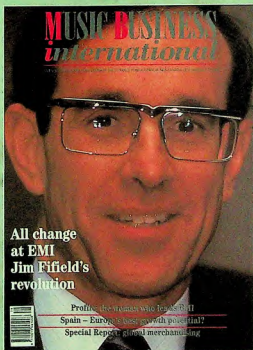
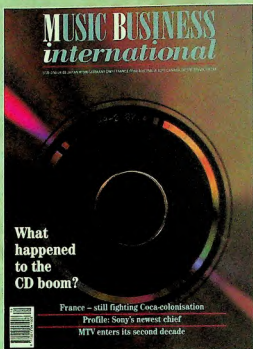
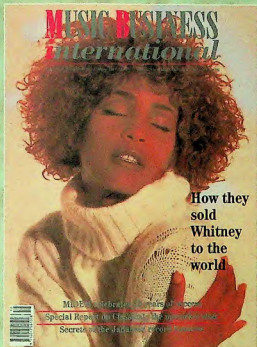
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2	UNBELIEVABLE	22	POWER OF LOVE/DEE-LITE	39	MISSING YOU
3	ALL TOGETHER NOW	23	A MATTER OF FACT	40	SAVOURS DAY
4	TIME TO MAKE THE FLOOR BURN	24	FOUND LOVE		
5	AN OPERATION OF A BOOMERANG	25	LOVE COME DOWN		
6	NEOTATION	26	WHAT'S IT ALL ABOUT		
7	FANTASY	27	WICKED GAME		
8	MARY HAD A LITTLE BOY	28	CRAZY		
9	DUCKED DJ	29	THE STORM		
10	UNCHANGED MELODY	30	LOVE'S GOT ME		
11	MISSING YOU	31	SOUTH OF THE RIVER		
12	WALK THE LINE	32	APPEAR		
13	BEING BORING	33	ILL BE YOUR BABY TONIGHT		
14	DON'T WORRY	34	LOVE COMES TO MIND		
15	CUBIK/OLYMPIC	35	OFFER TALKS		
16	THE EXORCIST	36	SPICE		
17	LOSE CONTROL	37	MURDER SHE WROTE		
18	DOWN TO EARTH	38	ARE YOU DREAMING?		
19	AROUND THE WAY GIRL	39	FALLING		
20	TO LOVE SOMEBODY	40	SAVOURS DAY		

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TOP 30 MUSIC VIDEO

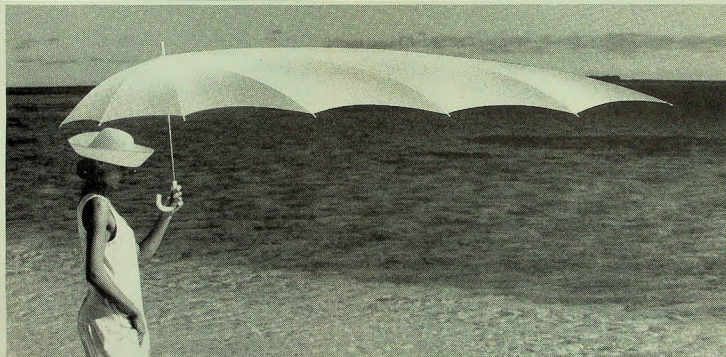
THE OFFICIAL **music week** CHART

Rank	Artist Title	Category/Running time	Label	Rank	Artist Title	Category/Running time	Label
1	MADONNA: The Immaculate Collection	WMV Compilation/55min	WB	16	THE CORRIES: Flower Of Scotland	BBC Compilation/1hr	BBC/4469
2	PAVAROTTI/DOMINGO/CARRERAS	PMV/Chan. 5 Live/1hr 26min	CFV 11122	17	JANET JACKSON: Rhythm Nation ...	A&M/Chan 5 AMV 814	—
3	CLIFF RICHARD: From A Distance	PMI MVB 99 1247 3	—	18	TINA TURNER: Foreign Affair	PMI MVL 99 0087 3	—
4	PHIL COLLINS: Seriously Live...	Virgin VVD 783	—	19	HAPPY MONDAYS: Call The Castle	Music Picture CMP 6028	—
5	NEW KIDS ON THE BLOCK: Step By Step	CMV Compilation/55min	49869 2	20	ERASURE: Wild!	BMG Live/1hr 30min	790 407
6	ELTON JOHN: The Very Best	PMV/Channel 5 CFM 2756	—	21	JIMMY SOMERVILLE: The Videos 84/90	PMV/Chan 5 08267 23	—
7	STATUS QUO: Rocking Over ...	PMV/Chan 5 CFM 2644	—	22	QUEEN: We Will Rock You	Music Club/Video Col MC 2032	—
8	RUNRIG: City Of Lights	PMV/Channel 5 CFV 11542	—	23	KYLIE MINOGUE: On The Go...Live	Video Col. VC 4093	—
9	DANIEL O'DONNELL: An Evening With	Ritz RITZV 0008	—	24	FRANK SINATRA: The Collection Vol 1	Braveworld FSV 0001	—
10	JASON DONOVAN: The Videos 2	PWL WVF 14	—	25	DEACON BLUE: The Big Picture - Live	49833 2 CMV	—
11	NEW KIDS ON THE BLOCK: Hangin Tough	CMV Live/50min	49030 2	26	LUCIANO PAVAROTTI: Christmas ...	Wienerworld/Vid. Col VC 4062	—
12	IRON MAIDEN: The First Ten Years	PMI MVN 99 1246 3	—	27	THE CARPENTERS: Only Yesterday	A&M/Chan. 5 AMV 847	—
13	FOSTER & ALLEN: Christmas Collection	Telstar TVE 1026	—	28	BELINDA CARLISLE: Runaway	Castle Music Pict. CMP 6004	—
14	LUCIANO PAVAROTTI	Music Club/Video Col MC 2003	—	29	CLIFF RICHARD/SHADOWS: Thank...	Music Club/Vid. Col MC 2012	—
15	PHIL COLLINS: Singles Collection	Virgin VVD 594	—	30	THE BEE GEES: The Very Best Of	Video Collection VC 4096	—

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TOP 15 VIDEO

Rank	Artist Title	Category/Running time	Label
1	LADY AND THE TRAMP	Children's Cartoons/1hr 13min	Walt Disney D205822
2	WHO FRAMED ROGER RABBIT	Touchstone Children's/1hr 13min	—
3	MADONNA: The Immaculate Coll...	WMV Music/55min	7990362143
4	LETHAL WEAPON 2	Warner Home Video Action/1hr 50min	PES 11876
5	THE SOUND OF MUSIC	CBS/Fox Musical/2hr 46min	1051 50
6	GHOSTBUSTERS I & II	RCA/Columbia Comedy/2hr 21min	CVR 13119
7	PAVAROTTI/DOMINGO/CARRERAS	PMV/C5 CFV 11122	—
8	CLIFF RICHARD: From A Distance...	PMI Music/2hr 46min	MVB 99 1247 3
9	THE JUNGLE BOOK	Pickwick Children's/46min	PAC 2071
10	PHIL COLLINS: Seriously Live	Virgin VVD 783	—
11	THE LITTLE MERMAID	Legend Children's/1hr 11min	LGV 10035
12	NEW KIDS ON THE BLOCK: Step By Step	CMV Music/55min	49869 2
13	THE KING AND I	CBS/Fox Musical/2hr 13min	1004 50
14	BATMAN	Warner Home Video Action/2hr 1min	PES 12000
15	DIRTY DANCING	Vestron Musical/1hr 40min	VST 15223



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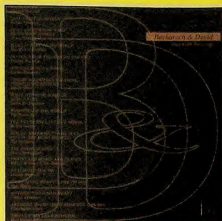
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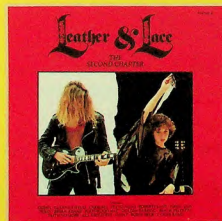
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Table with columns: ARTIST, TITLE, LABEL, CAT NOS, DEALER PRICE, (DISTRIBUTION), CATEGORY, ARTIST, TITLE, LABEL, CAT NOS, DEALER PRICE, (DISTRIBUTION), CATEGORY. Contains numerous album listings from various artists and labels.

MUSIC VIDEO

Table with columns: ARTIST, TITLE, LABEL, CAT NOS, ARTIST, TITLE, LABEL, CAT NOS. Lists music video releases from artists like John & Yoko, Pet Shop Boys, and Queen.

DISTRIBUTORS

Table listing distributors and their contact information, including addresses and phone numbers for various companies.

Large advertisement for 'SHINE ON' (BSV2) cassette and CD. Features the title in large stylized letters, '21st ALBUM', and 'RECORDS'. Includes a photo of a man and promotional text about the album's availability.

TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

This Week Last Week	Title Artist	Label (12") (Distributor)
1	ICE ICE BABY Vanilla Ice	SBK 125BK 18 (E)
2	THE EXORCIST (REMIX) Scientist	Kickin Kick 1TR (SRD)
3	AROUND THE WAY GIRL/MAMA... L Cool J	Def Jam B564478 (C)
4	SPICE Eon	Vinyl Solution STORM 22 (SRD)
5	MISSING YOU Soul II Soul/Kym Mazerle	Ten TENX 345 (F)
6	LOVE COME DOWN Eve Gallagher	More Protein PROT 612 (F)
7	MR KIRKS NIGHTMARE 4 Hero	Reinforced RIVET 1203 (PAC)
8	MY DEFINITION OF A... Dream Warriors	4th + B'way 12BRW 197 (F)
9	A MATTER OF FACT Immacolee	Cooltempo COOLX 223 (E)
10	I'M NOT IN LOVE/F**K THE... Rum & Black	Shut Up And Dance SUAD 8 (PAC)
11	MARY HAD A LITTLE BOY Snip	Arista 613831 (BMG)
12	DOWN TO EARTH Monie Love	Cooltempo COOLX 222 (E)
13	WHAT'S IT ALL ABOUT Run-D.M.C.	Profile PROF7 315 (P)
14	DANCE TONES Hypersonic	D-Zone DANCE 001 (SRD)
15	A PLACE CALLED BLISS Cyclone	Network NWK 14 (P)
16	SITUATION Yazoo	Mute 12YAZ 4 (RT)
16	PRAY MC Hammer	Capitol 12CL 599 (E)
18	ETERNITY Subject 13	Vinyl Solution STORM 23 (SRD)
19	LOVE'S GOT ME Loose Ends	Ten TENX 330 (F)
20	SOUTH OF THE RIVER Mica Paris	4th + B'way 12BRW 199 (F)
21	FOUND LOVE Double Dee feat Dana	ZYX ZYX835012 (Imp)
22	SUCKER DJ Dimples D	FBI FBI 12 (SP)
23	CAN YOU FEEL ME Incognito	Talkin Loud TKLX 4 (F)
23	CULTURE/COMIN' ON STRONG Rebel MC	Desire WANTX 38 (PAC)

This Week Last Week	Title Artist	Label (12") (Distributor)
25	POWER OF LOVE/DEE-LITE THEME Dee-Lite	Elektra EKR 1177 (W)
26	IN A STATE 2 For Joy	Mercury MEXR 333 (F)
27	LOVE COMES TO MIND The Chimes	CBS CHMT 4 (C)
28	WHERE LOVE LIVES Alison Limerick	Arista 613569 (BMG)
29	DEAD BY DAWN Depth Charge	Vinyl Solution STORM 15 (SRD)
30	CUBIK/OLYMPIC 808 State	ZTT ZANG 5T (W)
31	ILLEGAL GUNSHOT/SPLIFHEAD Ragga Twins	Shut Up & Dance SUAD 7 (PAC)
32	SOUND CLASH (CHAMPION SOUND) Kick Squad	Kickin Kick 2 (SRD)
33	FEEL THE GROOVE Cartouche	Brothers Org. 12ORG 21 (BMG)
34	CELEBRATE Double Trouble's Collective...	Desire WANTX 39 (PAC)

TOP 10 DANCE ALBUMS

This Week Last Week	Title Artist	Label/Picassart (Distributor)
1	JUS' UNIQUE Unique 3	Ten DIX 98DCIX 98 (F)
2	THE FUTURE Guy	MCA MCG 6119/MCG 6119 (F)
3	BACK FROM HELL Run-D.M.C.	Profile FILER 401/FILECT 401 (P)
4	BELIEF Innocence	Cooltempo CTLP 202/CTLP 20 (E)
5	GANSTER CHRONICLE London Posse	Mango MLPS 1066 (F)
6	BREAKS, BASS & BLEEPS Various	Rumour RAID 502/ZCRAD 502 (P)
7	DO ME AGAIN Freddie Jackson	Capitol EST 2134/TCST 2134 (E)
8	BIORHYTHM 2 Various	Network BIGLP 2/BIOMC 2 (P)
9	TASTE OF CHOCOLATE Big Daddy Kane	Cold Chillin' 7599263031/7599263034 (W)
10	LOOK HOW LONG Loose Ends	Ten DIX 94DCIX 94 (F)

This Week Last Week	Title Artist	Label (12") (Distributor)
35	FANTASY Black Box	deConRCA PT43896 (BMG)
36	LOVE SO SPECIAL Ceybill	Atlantic AT797 (W)
37	ARE YOU DREAMING? Twenty 4 Seven/Capt. Hollywood	BCM BCM 12504 (P)
38	(I WANNA GIVE YOU) DEVOTION Nomad featuring MC Mike's	Rumour RUMAT 25 (P)
39	RESPECT Daddy Freddy	Music Of Life NOTE 45 (P)
39	AFTERMATH/I'M FOR REAL Nightmares On Wax	Warp WAP 6 (RT)
41	RHYTHM TAKES CONTROL Unique 3	Ten TENX 327 (F)
42	STAND AND FIGHT The Pack feat Nigel Benn	I.O. ZT 44238 (BMG)
43	BREAKDOWN Seduction	A&M AMY 577 (F)
44	PSYCHE Daggy	Rhain RS 9010 (P)
45	THUNDER Relleged Soundwave	Mute 12MUTE 124 (RT)
46	HEAD OVER HEELS Tony Terry	Epic 666516 (C)
47	CRAZY Seal	ZTT ZANG 8T (W)
48	MURDER SHE WROTE Tairrie B	MCA MCA1 1465 (F)
48	DON'T WORRY Kim Appleby	Parlophone 12R 6272 (E)
48	TIME TO MAKE THE FLOOR BURN Megabass	Brothers Org. 12MEGAX (BMG)
51	NEUTRAL ZONE Outer Space	Optimism OPT 12011 (P)
52	GREEN GRASS Cash Crew	Whisper To A Scream WTST 1 (F)
53	THE STORM World Of Twist	Circa YRT 55 (F)
54	24 HOURS Benny Boo	Rhythm King LEFT 45T (RT)
55	JUST TO GET A RAP Gang Starr	Chrysalis (USA) V23620 (Import)
56	PROJECT 1 (EP) Project 1	Tam Tam TTT 033 (PAC)
56	UK BLAK Caron Wheeler	RCA PT 43720 (BMG)
58	YOU CAN HAVE IT ALL Michelle Vii	Whisper To A Scream WTST 3 (F)
59	TECHNARCHY Cybersonix	Champion CHAMP12 264 (BMG)
59	SINCE DAY ONE Teena Marie	Epic 656426 (C)

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REGGAE CHART

THIS WEEK LAST WEEK	ARTIST	TRACK	RECORD
1	(2)	CAAN DUN	Shabba Ranks Steely & Cleveia SCT 15
2	(1)	DUMP PAN SOUND	Reggae Stepper Steely & Cleveia SCT 9
3	(3)	TRUMPED TO TOUCH	Beres Hammond Penhouse PH 1253
4	(5)	JUMP UP	Shaka Demus Penhouse PH 55
5	(6)	STICK IT UP	Cuffy Ranks Mr Doa ADD 028
6	(8)	GUN	Capitain Barkley Steely & Cleveia SCT 18
7	(4)	HYPOCRITES	Michael Propher & Daddy Freddy Living R. 1M 043
8	(12)	FALLIN'	Peter Minningate Tones TRV 017
9	(9)	CU OONUH	Reggae Stepper Techniques WRT 62
10	(7)	GET READY	Michael Propher & Ricky Tuffi Passion PE 7

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REGGAE ALBUM CHART

11	(14)	MAGMA MAN	Sweetie Irie Mango 12 MNG 760
12	(13)	GONE HOME	Macka B & John McClean Armp ARR 114
13	(15)	NONNETTE	Ningman Steely & Cleveia SCT 14
14	(10)	RETREAT	Cuffy Ranks Steely & Cleveia SCT 13
15	(16)	I GOT TO GET YOU	Tony Tuffi Penhouse PH 1254
16	(11)	THE STOPPER	Cuffy Ranks Fashion TAD 074
17	(8)	IT COULD BE YOU	Frankie Paul Mr Doa ADD 027
18	(21)	PERFECT RELATIONSHIP	Colein White Label SCR 003
19	(19)	SUKIE SUKIE	Ningman & Tingo Stewart World-to-Music BRP2900
20	(17)	RETREAT SOUND BOY	Cuffy Ranks Solja SIF 13

1	(1)	THE LIVING BOOM	Barry Boom Fine Style FADXP 016
2	(3)	OVER PROOF	Dennis Brown Greenleafs GREL 152
3	(7)	JUST REALITY	Shabba Ranks Blue Mountain BMLP 41
4	(2)	PURE LOVERS VOL 2	Various Champ CLP 102
5	(14)	RAPPIN' WITH THE ...	Shabba Ranks Greenleafs GREL 150
6	(10)	LOVERS FOR LOVERS...	Various Business Records WRBP 904
7	(8)	HARD CORE RAGGA	Various Greenleafs GREL 151
8	(5)	NATURAL SUN TAN	Macka B Armp ARR 058
9	(4)	A TOUCH OF CLASS	Sugar Minot Jammy's JMEP 001
10	(9)	GOLDEN TOUCH	Shabba Ranks Greenleafs GREL 141

FOCUS

**DANCE
DAZE**

Timing: Midnight Friday, Channel 4
Length: One hour
Audience: Channel 4 claims the first show attracted about 400,000 viewers
Age profile: 14 to 34-year-olds
Key staff: Produced for Channel 4 by the Academy Broadcasting Company. Producer—Jeremy Azis. Director—Mark Over
Presenter: None. Live performances from Britton Academy linked by anecdotes from pop stars and celebrities
Music Policy: Aims to cross the entire dance music spectrum, from indie dance to rap, with an emphasis on new talent
Typical programme: Innocence, The Shamen, N-Joi, Sineclut, Movement '98 featuring Carroll Thompson, Donna Gardier
Promotions view: *Cost effective and good exposure and experience for new artists. It's good to have a show which caters to new dance acts.* Helen Watson, assistant head of promotions, AVL
Advertising: Eight minutes
Average cost per thousand: About £40 per thousand, £1,500/2,000 per 30-sec slot, LWT area. Cost varies with extent of promotional campaign
Typical ad break: Telstar, Woodworths, Ferguson, Norwich Union, Comet
Buyer's view: *It's a good buy. It's on at the right time — post pub-shutting. It is a good programme to place ads for albums like Telstar's Technoratic Hits of 1990 and Deep Heat 1990.* David Collins, co-ordinator, Telstar TV activity, Zenith Media

TV cutbacks hit music

A combination of high costs and low audience figures is making music a prime target for TV cutbacks.

The performance-based Rock Steady programme has been forced to almost halve its costs after a £14m budget cut at Channel 4 (MW, Dec 1), and other music shows are likely to come under scrutiny next year.

"The recession is hitting everything, and it's hitting us," says the channel's commissioning editor for music, Avril MacKory.

The last series of Rock Steady attracted an average audience of 1.6m and cost more than £100,000 a show to produce. Brooksidge, Channel 4's most popular programme, costs roughly half that amount and attracts about 5m viewers.

The cuts at Rock Steady, which is produced by independent production company Holmes Associates, are forcing producer Andy Hudson to take his show off the road. He estimates travelling expenses added £15m to his 1989 budget.

"The difference between the new format we are looking at and the old series is basically the difference between being on tour and having a residency," he says.

The new series, due to start in April, is likely to be recorded at a local London venue. "That will eliminate the cost of the 40-strong road crew, three lorries and hire of equipment," adds Hudson.

Holmes Associates' manag-



Mick Fleetwood: banging the drum for Rock Steady

ing director, Andrew Holmes, acknowledges that Rock Steady is a particularly ambitious project, but believes copyright fees unnecessarily increase the cost of all music shows.

"Record companies charge for video clips, even though they are promoting particular artists," he says. "Such costs make more popular programmes, like chat shows, seem even cheaper and more cost effective."

The ITV Chart Show has also been told to analyse its costs. Producer Keith MacMillan says: "I am hoping to produce The Chart Show more economically next year because of the amount of advertising available."

MacMillan is urging the record industry to be more aware of the cost of producing music

programmes, as well as the possible impact on the promotion of new artists and sales.

"I've got two or three other projects which I don't think will be aired because of costs," he says.

But while the high cost of music programming poses problems in the current economic climate, the long-term outlook seems brighter because of new technology. Andy Hudson believes Nicam digital stereo and the increased penetration of stereo televisions will make music television a more attractive proposition.

But while the recession continues to bite into advertising budgets, music must do battle with cheaper programming for its slice of the TV cake.

Martin Talbot

EXPOSURE

MONDAY DECEMBER 3

Dance Energy, BBC2: 6.05-6.45pm

In Concert Classic—Aerosmith, Radio One: 9pm-10pm

TUESDAY DECEMBER 4

Showtime At The Apollo featuring Keith Sweat, Michael Bolton, Channel 4: 11.45pm-12.45am

Lonesome Pine Special featuring Lyle Lovett, Channel 4: 12.45am-1.50am

WEDNESDAY DECEMBER 5

Rapido featuring George Harrison, Ride, Barry White, BBC2: 7.40pm-8.10pm (repeat late night Sunday)

THURSDAY DECEMBER 6

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

FRIDAY DECEMBER 7

The Word Channel 4: 11pm-12am

DanceDaze featuring Daddy Freddy, Loose Ends, Baby Ford, Outlaw Posse, Channel 4: 12am-1am

Omnibus—Madonna: Behind The American Dream, BBC1: 10.20pm-11.25pm

SATURDAY DECEMBER 8

In Concert—Dogs B'Amour/Melissa Etheridge, Radio One: 10pm-11pm

The ITV Chart Show, 11.30am-12.30pm

ADVERTISING SURVEY

Polydor's £259,000 TV, press and radio campaign for its Shadows retrospective, Reflection, tops MW's first survey of the biggest ad spends.

Also in October's top 10 (spends in £000s) were Telstar for ELO (164) and Deep Heat '90 (143), Vertigo for Status

Quo (137), Telstar's Project D LP (130), Polydor for Hendrix (122), EMI for Missing You (102), Motown/Atlantic's Soul Decade (99), the mail order Great Classical Collection (88) and Arcade for Ed Starink's Synthesizer Greatest (86). Source: MEAL



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MAINSTREAM Albums

You can tell it's Christmas without looking at the calendar — reissues apart there's only one new album this week, from an act with more than two Top 40 hits under its belt, Jive Bunny's *It's Party Time* on Telstar.

The rockin' rabbit's previous long-player, *Jive Bunny — The Album*, sold in copious quantities last Christmas. His stock has fallen since then, but with TV support expect healthy sales for the new release.

Months of painstaking studio work go into each Jive Bunny project, and *Jive Live* will probably never materialise, but there's a fair smattering of "in concert" recordings issued this week, the most interesting being the first four releases from Strange Fruit's new Raw Fruit imprint, which promises to concentrate its attention on hitherto unreleased BBC radio sessions, both studio and live. Originally scheduled for release in August, the introductory quartet of releases feature Gillan, Samson and Ten Years After, all recorded at the Reading Festival at different times in the early Eighties, and Jethro Tull at



The Brothers Gibb: telling tales

Hammersmith Odeon. The Donovan revival continues apace. Hot on the heels of his re-recording of Jennifer Juniper with the Singing Corner, and the Bathoole Surfers' revival of *Hurdy Gurdy Man* — both in the Top 100 — come BGO's Donovan Live and Castle's *The Collection*. Anyone who enjoyed his recent slot supporting the Happy Mondays on tour will want the former but *The Collection* is one for the enthusiast, eschewing some of the more familiar Donovan recordings (Jennifer Juniper and Mellow Yellow, for instance) to take a broader perspective. Four of the 22 songs assembled here have never been released in the UK before, others like The

Trip have not been available for more than 20 years.

PICK OF THE WEEK

THE BEE GEES: *Tales From The Brothers Gibb: A History In Song, Polydor*. Available as a four CD/four cassette boxed set, this lavish tribute to the group's durability is a perfect blend of hit singles, rare takes, demos and previously unreleased live performances. It comes complete with an informative booklet in which the Gibb brothers comment on the songs. Barry, for example, claims that *To Love Somebody*, now a hit for Jimmy Somerville, was written for Otis Redding, though he never recorded it.

Singles

Jonathan King's revival of the Honeybus hit *We Can't Let Maggie Go* is rush-released by Chrysalis, credited to the Faithful. Stock with caution; the odds on anyone being a fan of Thatcher AND King are minimal.

The remainder of this week's releases show a very definite bias towards dance music, with over half being more for the feet than the head. Few have the necessary crossover appeal to become big hits, with Holland's Cartouche perhaps standing the best chance of mainstream success.

Over a year after their surprise hit *Freebird* — *Baby I Love Your Way, Will To Power* return with an R&B flavoured remake of 10CC's classic *I'm Not In Love*.

It's a song that's difficult to write off, even though three previous attempts to turn it into a hit this year have failed, including a bizarre flamenco reworking by Roe, sung in Spanish and issued under the title *Soledad*.

The 10CC song is definitely not to be confused with Rum & Black's *I'm Not In Love*, the less controversial (and also

less played) alternative to Rum and Black's dancefloor hit *Fuck The Legal Stations*. Rum & Black's disc gets its title from a much-used sample from Joan Armatrading's *Love And Affection*.



Sterling work from Whitney

PICK OF THE WEEK

WHITNEY HOUSTON: *All The Man That I Need*. Arista. Another sterling vocal performance from Whitney, on a slightly sub-standard song. Nevertheless, a high chart placing seems inevitable.

JAZZ

Norwegian saxist-flautist Jan Garbarek takes a quick step forward in *I Took Up The Runes*, both as a soloist and composer of rare distinction and, here, as leader of a seven-piece band of truly international flavour.

His music has always had a distinctly Nordic flavour, even though it also embraced contemporary jazz (in its widest sense), classical and folk.

The band's current six-concert UK tour is bound to add impetus to sales of what must rank with its leader's best in 20 years.

In celebration of the 100th anniversary of his birth, Bluebird has released an extraordinary collection of *Jelly Roll Norton's* Victor recordings (1926-1930, 1939).

His complete Victor Recordings comprises 11 individual titles, a fitting tribute to jazz's first great composer/arranger and leader of the first significant small combo, *Red Hot Peppers*. (5CD, 5MC, 7LP) package, which includes an impressive booklet, is of seminal importance in documenting jazz history. Reissue of 1990, bar none.

With its current 10-concert, UK tour also underway, and advance bookings indicating a nationwide success, Oregon



Carol Kidd: poignant and moving lyrics

seem likely to break through here. The American band's 45th Parallel (Vera Bros) carries on their tradition of the past 20 years, coalescing a myriad of international musical forms into a subtle and unique sound. A breath of fresh air on the contemporary scene.

Jason Rebello seems destined to achieve the kind of fame and recognition very few British jazz artists can anticipate, as evidenced by the growth of his following in the past few years. A *Clearer View* (Novus) mixes acoustic and electric music with clarity, is never guilty of overkill or unnecessary padding — and yet scarcely gives a complete pic-

ture of his full capabilities. If 1990 has been his major breakthrough, next year will see consolidation, at home and abroad

PICK OF THE WEEK

CAROL KIDD: *The Night We Called It A Day*. Linn Records. Generally acknowledged as Britain's finest jazz vocalist but if anyone has doubts about her balladising, this album is the answer. It projects a well-chosen selection of classic standard-pop, plus Randy Newman's poignant *I Think It's Gonna Rain Today*, with a lyricism that is as moving as it is superbly understated.

Stan Britt

INDIES

If you can't beat 'em, thrash 'em.

That seems to be the message from a number of independents vying for sales this Christmas.

More than 12 hardcore/thrash releases are out this month. At the top of the list are limited edition re-releases — 2,000 each on splatter-coloured vinyl — by Napalm Death (all three LPs), *Morbid Angel* and *Bolt Thrower*, among others, on the Earache label.

Strange Fruit offers the Hardcore Holocaust II compilation, SOB release *What's The Truth on the Rise Above* label and Dark Reflections is the new one from Sweden's *Carnage*, on Necrosis.

More experimental hardcore comes from *Sonic Violence*



The Fall: so much to answer for

with *Casket Case* on the Peaceville label and the remarkably tasteless *The Joys Of A Meat Master* by gay duo *Tongue Man*, on Drunken Swan Records.

On a sadder note, other Strange Fruit releases include a superb Peel Session album from *The Chameleons* and *the Manchester* — So Much To Answer For sessions compilation.

PICK OF THE WEEK

SALVAGE COMPANY: *Four-Play, Psychadic Mind Movements*. A highly original four-track EP from this Wiltshire four-piece featuring live vocals from brother and sister Seb and Zana Cooper. Guitar pop, but with folk leanings and a definite edge, this deserves attention and support.

Nick Robinson

CLASSICAL

The English music performers and labels that occupy the byways of the classical market make up such a rich field — England has almost certainly the liveliest independent sector — that I can only touch on a few recordings, almost at random.

First, *Joanna McGregor* is back among the new releases after her memorable recital of American music.

Now signed to Collins Classics, the young pianist plays Britten's Piano Concerto (including the original third movement) with the English Chamber Orchestra under *Stewart Bedford* (1102 2/4) in an intriguing coupling with the *Paul Bunyan Overture* and *Saxton's Music to Celebrate the Resurrection of Christ*. She also has a volume of *Piano Works by Satie* (1053 2/4).

Last year, before its public problems, Collins announced its intention to record the works of *Peter Maxwell Davies*, and the first disc is out this month. It includes suites from *The Devils*, *The Boyfriend* and other works with *Aquarius* conducted by *Nicholas Cleobury*.

But it must be remembered that *Unicorn Kanchana* has championed the composer for some years and continues to do so; this month also sees the premiere recording of *The Martyrdom of St Magnus*, the powerful music-theatre work inspired by his Orkney surroundings, performed by the Music Theatre, Wales, Scottish Chamber Opera Ensemble conducted by *Michael Rafferty* (CD DKP 9100).

There is also the third and final volume of *Elizabeth Machonchy's* String Quartets, played by the *Mistry String Quartet* (CD DKP 9082 and on tape). Distribution from *Harmonia Mundi*.

On a more commercial note: *Nigel Kennedy's* CD record-



Stringing it out: Elizabeth Machonchy

ing of *Elgar's Violin Concerto*, which has been available on EMI full price for some years even though the LP/tape was originally on EMI Eminence (mid-price) has been incorporated in the *Eminence catalogue* (CD EMX 2058).

PICK OF THE WEEK

DELLA JONES: Rossini Arias. Chandos ABTD 1480 and on CD. This English songstress triumphed at the Royal Opera House last month as a last-minute deputy in *Rossini's Barber of Seville*, but Chandos had already realised her gifts and this album was waiting to go. Superb in the light, fast *Rossini* lines, she gives a remarkable display of

vocal athletics in singing arias from well-known operas. A real star.

Nicolas Soames

REISSUES

It's been a good week for the *Everly Brothers*. They're represented by *Songs Our Daddy Taught Us* (Ace CDCHM 75) which, as its title suggests, is a classic roots album of the Fifties and comes as a timely reminder that articulated sadness is a central element of folk/country balladdeering.

Also on offer is *The Very Best Of The Everly Brothers Vol 2* (Pickwick, PWKS 4028), 14 hits from their Warner days, and *Perfect Harmony* (EVC 47004), a three-CD set from *Knight* which includes all their Warner hits and more.

The *Knight* set should do well but *Songs* is the more illuminating.

Surf music is also plentiful. From *Jan & Dean* comes the original soundtrack recording *Ride The Wild Surf* (C5CD 562); from *The Bobby Fuller Four* an eponymous CD comprising their first two albums from *Ace*, a double CD of the only two albums by *The Lively Ones*, *Surf Rider* and *Surf Drums* (CDCHD 957). All are for collectors only, unless *I Fought The Law* really grabs you.

On the rock 'n' roll front, the biggie is undoubtedly *My Blue Heaven* (EMI CDP 7-92308-2), a 20-track Best Of *Fats Domino*.

ino.

Also worthy of attention is the sombre harmonising of *The Chantels*, represented by an impressive 18-track Best Of (Sequel, NEMCD 605); *Earth Angel* (Ace CDCH 249), a 21-selection of tracks by *The Penguins*, which comes complete with a wonderful liner note detailing the travails of the group; and *Gold Records Vol 4* from *Elvis Presley* (RCA ND 83921), 12 tracks from 1958-1966.

Pick of the miscellaneous bunch is a double CD offering from the little known but influential *The Mad Lads* (STAX CDSXD 958); a *Greatest Hits from John Denver* (RCA ND 90523), which is just that; and *The Collection*, a set of show tunes and hits from *Elaine Paige* (PWK5 4021).

PICK OF THE WEEK

Hello Children Everywhere, Vol 3 (EMI CDS 7 95608 2). Could a third volume of selections of records regularly played on *Children's Favourites* in the Fifties still catch a sentimental heart unaware? Well, yes is the surprising answer. There's a few oddities (*March Of The Mods*), but in the main the 48 tracks stick to the verities of innocent youth: *Rawhide*, *The Gnu*, *She Wears Red Feathers*, *Sugartime* etc. In short, assured sales for parents worried about the adventures of those dubious turtles.

Phil Hardy

DANCE

Pop-slanted floor movers include *Madonna* justly *My Love* (Sire/Warner Bros W90007), mumbling sexy judderer, very different from its seven-inch in *William Orbit's* raunchy remix; *Snap*

Mary Had A Little Boy (Arista 613 831), nursery rhyme paraphrasing singalong; *Black Box* *The Total Mix* (deConstruction PT 44236), disappointingly bland megacub by *Steve 'Silk' Hurley*'s *I Don't Know Anybody Else* remix; *Twenty 4 Seven* *Are You Dreaming?* (BCM Records BCM 12505), another pop-rapper galloper. *Enigma* *Sadness* (Virgin International DINST 101), chanting monks and sensual muttering over a hypnotically rolling slow beat, a German smash, rivalled by the more monk-ish similar *Prayers* *Allueia* (WEA YZ5577); *Less Stress* *Don't Dream It's Over* (*Boy's Own* Productions BOIX 4, via IZZ), girl wailed mesmerically swaying *Crowded House* remake. Club hits to watch include *Eon Spice* (*Vinyl Solution* STORM 22, via SRD), a *Dune* inspired excitingly frantic bleeper; *Cyclone* *A Place Called Bliss* (Network NWKT 14, via Pinnacle), droning then bubbly techno bouncer; *Kariya* *I Can't Wait* (*Sleeping Bag Records* SBUK 23T), girl wailed 'garage'; *Ashley & Jackson* *Solid Gold* (*Big Life/DFM* BLR 34T), early Seventies "blaxploitation" movie-style moody mutterer; *Li-Cool* *I Around The Way Girl* (*Def Jam* 6564478). *Mary Jane Girls* *All Night Long* - inspired undulating rap; *Mica Paris* *South Of The River* (4th + B way 12BRW 199), sultry soul weaver; *Incognito* *Can You Feel Me* (*Talkin Loud* TLKX 4, via Phonogram), quietly satisfying gentle Britfunk burbler.

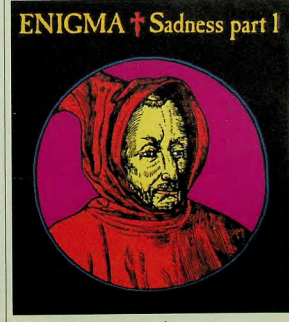
PICK OF THE WEEK

YAZOO. *Situation* ('90 Remixed) (Mute YAZ 4). 1982 classic remixed with bleeps!

James Hamilton



Fats Domino: 20-track best of is this week's biggie



Sadness: sensual, muttering monks

Parkfield: the legacy

The crash of Parkfield shook the foundations of the video industry and left bystanders wondering why? Dominic Midgley explains

In central London, not far from the Virgin Megastore and HMV, two small video retailers are dishing out Top 10 sell through titles for a fiver each.

Both outlets are attracting a steady stream of Christmas shoppers eagerly snapping up bargain copies of *The Witches of Eastwick* and *Rain Man*. The men behind the counters say business is booming.

Four months after the Parkfield crash first shook the foundations of the video industry, its legacy continues in the form of a stockpile of an estimated 10m cut-price videos.

When the company went down in July, with debts of £309m, it was easy to play down the problem of the rows of overstocks still crammed into its

warehouses. Yet even at the creditors meeting, former sales executive Chris Burton produced a form which he said proved that Parkfield stock was being sold at £1.75 a time to anyone interested.

Only now, as the industry enters its busiest period, are those videos appearing in shops like the two in the West End.

Judy Kneale, marketing manager of the British Videogram Association, believes a flood of Parkfield overstocks could undermine the buoyant sell through market, but is convinced they would cause only a "temporary hiccup".

"The future of the overstocks was of great concern as soon as Parkfield went down, but the major retailers were sensible enough to realise what would happen in the market place if they tried to take advantage of them," she says.

However, not all outlets need take such a long-term view, as Paddy Toomey concedes.

He is managing director of distributor The Video Collection, which picked up RCA/Columbia, Missing In Action, Video Gems and Wienerworld after the Parkfield crash. Toomey estimates that it could take six months for the market to stabilise when those 10m overstocks reach the shelves.

"Certainly, if there is a big influx of cut-price videos they could have a temporary effect on growth," he says.

Only when the industry does its arithmetic in 1991 will it be clear whether the overstocks have caused a major upset. But the real upset, and the as yet unanswered question, is why Parkfield went wrong in the first place.

Most of the labels made homeless by the company's closure have been resettled elsewhere, but it is still not clear how such a disruptive collapse could have happened.

Just 14 months ago, Parkfield Entertainment issued a gushing profile of its chief executive. "Paul Feldman is quick on the uptake," it ran, "he has a way of knowing what the market wants before the market itself knows."

Unfortunately for Feldman, and Parkfield as a whole, the market never did find out what that was.

What Feldman thought it wanted was tens of millions of sell through videos. He was partially supported in his analysis by the market's performance between 1986 and 1988, when the number of units sold grew logarithmically from 3m to 20m.

Feldman decided the way to capitalise on such stratospheric levels of growth was to sign exclusive deals with the UK arms of the Hollywood majors, guaranteeing to buy a large number of videos in return for the sole distribution rights to them in the UK.

The film companies proved receptive. And it appeared they had little to lose. Parkfield's offer

essentially amounted to shouldering the risk of lower than predicted sales in an uncertain market.

If Feldman's projections were right, Parkfield and its suppliers' profits would blossom and the entertainment division's chief executive would be in line for *The Guardian's* Young Businessman Of The Year award. If not... well, no-one appears to have considered that possibility.

The real mystery behind the collapse is how one man's gamble could have been allowed to go so far that it brought down one of the UK's top 200 companies.

This is partly explained by Feldman's superiors' confidence in his abilities, based on an impressive track record in the music and video retail sector. The figure with thinning hair gazing out of the pages of Parkfield Entertainment's glossy and bullish 1989 brochure looks at least 10 years older than Feldman's 36 years, while the intense expression and fat cigar lend a certain gravitas.

Feldman's first business venture was as Warren Goldberg's partner in Simon's Records. Initially focused on

Feldman: his gushing public relations machine declared he 'knew what the market wants'



The man

Roger Felber is an old-fashioned entrepreneur who has made and lost fortunes with considerable aplomb. Even now he talks with assurance of embarking on his next, as yet unspecified, business venture.

"I'm not going to do nothing for the rest of my life," says the 42-year-old former chairman of Parkfield, "but it will take time to put together."

Felber's past has been the subject of some debate since the *Mail On Sunday* printed an exposé of his early forays into business. Published just before the Parkfield collapse, the report claimed his first enterprise, Cylindrical Forming, went bust with debts of £610,595.

Felber says he used the proceeds of the sale of an airline management business to buy into Parkfield Foundries, then a metal castings and pressings company, in 1985. "It was a six-figure, not a seven-figure investment," he claims.

What followed was a remarkable display of business acumen.

He became chairman of Parkfield in January 1984 and began an ambitious diversification programme which transformed the group into a mini-conglomerate with interests as unrelated as marketing Soviet

of one man's gamble

importing records, the business moved into video rental and was renamed Videofarm before being sold to the Heron Group in 1983.

Two years later Feldman bought a retail shop in north London's Burnt Oak, with a wholesale business upstairs called Hollywood Nites. At that time it dealt in compact discs, but Feldman was apparently convinced the real opportunities lay in video sell through.

In early 1987 he pioneered the practice which he was to carry out on a greater scale at Parkfield two years later. Warner UK agreed to give him exclusive video rights to films such as Rocky and Superman in return for guaranteed sales which met their forecasts.

Similar deals followed with Weintraub, RCA/Columbia and MGM/UA among others, and the success of the system attracted the interest of Parkfield chairman Roger Felber. In September 1987 he bought the company.

With the resources of a public company behind him, Feldman was able to back his instincts with hard

cash. He is said to have operated on the assumption that the sell through market would soon reach up to 70m units a year and made energetic moves to ensure Parkfield Entertainment, which was made a division in its own right in May 1989, did not lose out.

By this time, however, there were signs that Feldman was beginning to think he was infallible.

"He wanted world domination within 12 months," says Colin Lomax, sales and marketing director of VCI. "But it was a very short-sighted way to go about it. If you buy 400,000 copies of The Witches of Eastwick you have got to have your forecasts right."

Feldman had made his first big mistake. By the second half of 1989 Raymond Laren and his brother-in-law, Norman Mandell — the men who had been running the ship — had completed the service contracts they signed when they sold their wholesale business, Lightning, to Parkfield in 1986. It was after their departure that Feldman installing a new computerised sales ordering and inventory system. And it proved a

catastrophic failure.

"A computer system was installed in July last year," says a former executive, "and it had 900 programming bugs on day one." As computer-related problems mounted, the fulfilment rate on orders fell to as low as 52 per cent, according to one source. "By my calculations," claims the insider, "in the three months to Christmas, £40m to £50m worth of sales were lost. There were 11 warehouses stuffed with stock, but no one knew where anything was."

Delivery times, previously maintaining the industry's standard 24-hour turnaround, stretched to four or five days as desperate warehouse workers searched for the appropriate stock to meet orders.

"Men would be looking around, shouting: 'Has anyone seen Mad Max II anywhere?' Someone would reply: 'I think I saw some on that pallet over there,'" says the insider. "It was madness."

This disorganisation led to a spate of customer queries as disgruntled dealers, short of videos in the peak festive season, deluged Parkfield with an estimated 8,000 queries.

One former executive reckons the situation may still have been remedied if Feldman had chosen to bite the bullet, close down the operation for a week while the old system was reinstated and write off the inevitable £7m to £8m loss.

But while all was chaos on the shop floor, City press conferences were treated to news that the group's interim profits were up by a staggering 103 per cent to £13.86m. In the same month, the second quarter video market share results showed Parkfield as the UK's leading sell through distributor, with nearly a quarter of the market.

By July, the cracks could be covered up no longer and Roger Felber called in administrators from Cork Gully. Within days, 80 staff were made redundant.

"Nothing like Parkfield has happened before in this industry. A lot of people were caught unawares," says one supplier who has ridden the storm. "It flew so high that people were lining up to give their business to Parkfield. Stars wanted their videos made by them."

The lesson for the video and record industry is obvious: don't be taken in by an offer you can't refuse. The production companies that succumbed to Feldman's sales talk must wait and see how many of their videos a collapsed Parkfield can pay for.

For everyone concerned, the Parkfield collapse will be remembered as a story of business disrupted or completely undermined — from chairman Roger Felber, who lost about £8m in shares, to the humblest unpaid supplier.

Everyone that is except Paul Feldman. He left the company in February with a £5m pay-off.

COUNTDOWN TO COLLAPSE

1983 Roger Felber, an entrepreneur looking for an investment opportunity, buys into Parkfield Foundries, a company primarily involved in producing castings for the motor industry. Felber soon becomes chairman.

1985-89 Felber initiates an ambitious diversification programme, boosting profits from £325,000 to £23m.

1986 Lightning Records and Video is bought from Raymond Laren and his brother-in-law, Norman Mandell.

1987 Parkfield acquires the services of Paul Feldman through the purchase of his Hollywood Nites video distribution business.

1989 Laren and Mandell leave the company on fulfillment of their service contracts. According to Laren, they doubled its turnover to £50m.

May: Feldman is made chief executive of the newly-formed Parkfield Entertainment.

October: Feldman buys the Pathe News library for £10m.

1990 January: Parkfield reports a 103 per cent rise in interim profits to £13.86m, its shares hit 518p. The £28m pressing and fabrication division is put up for sale.

February: Parkfield share price falls 31p to 433p following the news of Feldman's resignation.

March: Feldman is reported to have sold 368,000 shares at 385p.

July 18: Shares suspended.

July 19: The group is put in the hands of administrators, with overall liabilities since put at £309m. There are 80 redundancies and wholesaler and distributor Soto Sound is put into receivership.

August: Creditors meeting at Solihull is told Feldman "wildly overestimated" the size of the video market.

December: Parkfield's 10m unsold videos filter on to the Christmas market.

who let it happen

washing machines and film making.

With growth came the trappings of success. Felber's personal acquisitions included a mansion in Hampshire, complete with tennis court and a paddock of polo ponies. Others benefited too. "He made a lot of shareholders extremely happy," says a close associate.

But there were indications that Felber was taking his eye off the ball. A forerunner to the mistake which was to cost him £8m was reported in the *Yorkshire Post* in May last year. Parkfield's iron foundry in Stockton-on-Tees was fined £24,000 by the Factories Inspectorate, and was described as "one of the most dangerous factories the Inspectorate has come across".

Just as Felber failed to maintain standards in his core business, he also failed to spot the strategic errors being made by chief executive Paul Feldman in the entertainment division — until it was too late.

Asked whether he blamed Feldman for his downfall, which has forced Felber to sell Stonerwood Park, his £2m home, he replies: "I don't really want to discuss who I blame. There is no point in recrimination, the buck stops with the chairman: I made some people mistakes."

On Feldman, he adds: "I haven't seen or heard from him for many months."

Felber sounds surprisingly buoyant for a man who claims not to have sold a share in the past four years, which means he probably lost more than any of the company's 11,000 creditors.

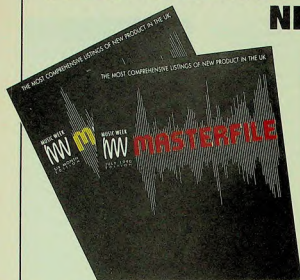
"It was a horrific blow to wake up one morning and realise what had happened," he says. "But I am confident I can make a living. It probably won't be as good, but it's not that important."



Felber: 'horrific blow'

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Keeping Wembley Arena's tradition for spectacle alive

While I welcome the new-look *Music Week* and the broader focus on live performance, your otherwise excellent article on Van Morrison casts a number of ill-informed slights on Wembley Arena.

It is true that the Arena did start life as an innovative leisure pool, winning architectural awards at the time, and is now a grade II listed building. The pool no longer exists, ceasing use in the mid-Fifties, and the Arena has subsequently concentrated on a much broader spread of activity.

Over the years Wembley Arena has played host to many historic events, from the 1948 Olympics to Henry Cooper's knock down of Mohammed Ali, from the Beatles and the Esther Williams Aqua Spectacle to Luciano Pavarotti.

Wembley is synonymous throughout the world for staging the very best in spectator sport, concerts and other large-scale entertainment. The Arena is the busiest building of its type in the world, with an activity programme that is growing, this year



Wembley Arena: 80 per cent occupancy

achieving 80 per cent occupancy on available time.

Since acquisition in 1986 the current Wembley owners have carried out an extensive refurbishment programme — £12 million so far with further schemes to be completed. This investment has included many features for the benefit of performers and their productions as well as those for the public, and has been supported in corresponding event growth. If there are problems with sound it is more likely due to the care

of PA systems' installation and operation as opposed to a fault of the venue.

We welcome constructive and informed comment but not the attitudinal resentment demonstrated in this article. Arena rock is here to stay; long may the world's top artists continue to seek Wembley dates to complete their schedules.

Roger Edwards
Sales and marketing
director
Wembley Stadium

Congratulations all round

What more can anyone say, except congratulations to all of those involved in producing the superb new-look *Music Week*.

The highest compliment I can pay such an achievement is to say that I have been interested in the pop business since 1963 and in that time I have read and enjoyed such classic magazines as *Disc*, *The Musical Echo*, the *NME* — when it was compiled for people with some intelligence — and the best commercially available trade paper, *Record Mirror*, but none of these could ever match the contents of the revamped *Music Week* for 24 November.

Your front page lead story on the rather childish views from WEA chairman Rob Dickens concerning who

number one, The Joker or Groove Is In The Heart, was a pleasure to read. Surely Rob does not seriously believe Dee-Lite are a major group of the future?

Regarding the new-look chart information in *Music Week*, my opinion is that the albums should never have been split between artists and compilations.

Take, for example, our sales for Tuesday, 20 November. All the action was for the compilation album Now 18 and I expect that was our biggest seller for that week, which should have been reflected as a total picture.

Ted Dunkley
Record department
Woolworths
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First with the chant

Further to the article entitled "Gregorian chant row" in last week's *Music Week*, you will find that the first use of Gregorian chant in a dance record was on the 12-inch version (Bad Dream mix) of *Swing Yer Sporrin* recorded by John

Berry and the Merrymakers, which was first released on 27 November, 1989.

The record is being re-released on 3 December this year on Completely Different Records (telephone: 091 262 499) through Pinnacle (cat DAFT 4 12).

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THE LAST RECORD I BOUGHT

by
TINA TURNER

"The last record I bought was ZZ Top's *Recycler*. I treated myself to a new Mercedes Jeep after my last tour of the ZZ Top album is constantly on the CD player. Billy Gibbons, the guitarist, is the business and it's the ultimate driving record. If ever they need a lead singer I'm available!"

"I keep hearing Give It Up on the radio but that should never have been the single. My favourite is My Head's in Mississippi."

Latoya on tour
... in Enfield

Latoya Jackson seems to be going out of her way to break the mould established by superstar siblings Michael and Janet.

One early indication was her decision to bare all for *Playboy*. But not content with outraging the strict Jackson moral code, now Latoya seems keen to rewrite the family rulebook for live shows. Her latest UK tour has seen her ditch such obvious venues as Wembley, Hammersmith or Aintree Racecourse in favour of such unfamiliar haunts as the Palladium ... in Enfield.

Gary Smith, senior group entertainment manager of Premier Leisure, which runs the venue, crops: "It's great to get an artist of this calibre."

But he reveals Latoya is not the first Jackson he has tried to tempt to Enfield. "We tried to get Janet," he admits, "but it proved a bit ambitious."

Claudia plays hard to get

Charismatic Claudia Patrice, the girl who captured the hearts of millions on LWT's *Blind Date*, has a love affair with music that money just can't buy.

After bursting into the public eye last October, she was approached by a host of record companies, all eager to cash in



Well-heeled Jazz FM founder David Lee has been stomping around with a grimace on his face since the most embarrassing skeleton in his cupboard laced up its boots and marched into the charts.

It takes all his courage to admit it but, yes, Lee is responsible for Kinky Boots, one of this year's contenders for the title of Christmas Number One.

"I used to be musical director of That Was The Week That Was and I often had to write songs for the show with lyricist Herbie Kretzmer, who wrote the lyrics for *Les Misérables*," he says in mitigation.

"One day, 26 years ago, I

was asked to write a song about the new craze of young girls wearing mini-skirts and thigh-length boots. Herbie and I were given just an hour to come up with something and Herbie said the boots reminded him of those kinky girls in Berlin in the Thirties. And that was it: Kinky Boots. I thought it was bloody awful."

Shortly after the programme was broadcast, Marcel Stellman of Decca rang Lee and announced that Avengers Patrick MacNee and Honor Blackman had agreed to record the song.

"Poor old Patrick did his best, but he didn't exactly

have an ear for music," says Lee. "The song had a brief run of success and then resurfaced about 10 years ago when punks began playing it."

"Now here I am, the founder of Jazz FM, a man disowning pop music, and I end up responsible for this."

Lee, a thoroughly good sport, can always console himself with his more serious achievements like Goodness Gracious Me by Peter Sellers and Sophia Loren (chorus: "It went boom-didi boom-didi boom-didi boom-didi boom-didi boom-didi boom-boom-boom") and the signature tune to *That's Life* ...

on her new-found fame — but she turned down possible riches in favour of a good education and a serious singing career.

"Within a week, I had been offered contracts with four in-



Claudia Patrice: waiting game dependent soul companies who obviously wanted to make some money out of me.

But Claudia, a 26 year old with 11 O levels and five A levels, was in the final year of an English and Classics degree at the University of Wales in Cardiff and she wanted to finish that before launching her career.

West End-based TK Records had the decency to hang around. Last week, TK released Claudia's debut single. Forever, with an album to follow.

"It's been a year since the *Blind Date* show and I'm still here," says Claudia. "I have a good single out and I'm on

tour. I've proved that I'm worth waiting for."

The graphic art of noise

The designers of record sleeves, posters, flyers and gig programmes are rarely given credit by the artistic and cultural elite for their work.

But that will all change next February when the V&A Museum in London opens an exhibition entitled *The Art of Selling Songs* (Graphics for the Music Industry 1690-1990).

"It was an area that was not being considered so seriously," says exhibition organiser Kevin Edge, who spent 18 months collecting artwork. "It is a huge industry and there is a lot of innovative material and a host of exciting imagery to be seen."

He believes there is now a new breed of sleeve designers coming through. "Things are changing with more people getting involved with Apple Mac computers and the advantages they can offer," he says.

The exhibition runs from February 20 to June 23. The exhibits will subsequently become part of the permanent

collection so that students can use them for research.

Cold front for weatherman

Fred Talbot, Granada TV's eccentric weatherman, is trying to bring a ray of sunshine into the lives of Rumanian orphans by releasing a charity record.

Fred, who pulls three million viewers each day on *This Morning*, has recorded *Let's Call The Weatherman*, a song written by the programme's researchers, David Kerster and Nicky Taylor.

Strawberry Studios in Stockport and backing singers who have worked with Sade and Simply Red donated their services after an apparent lack of interest from record companies. "We had to do it on our own label," says Fred.

The record, launched on the programme last Tuesday (November 27), is having to be sold by mail order in the absence of a major distributor. Copies, at £2.50 inc. P&P, are available from *This Morning* (Record), 34 The Colonnades, Albert Dock, Liverpool L3 4AA.

DIARY

So who is the thickest record company of them all? Well last week's *Musical Therapy Pop Quiz* saw A&M try its best to get that title by coming last. MD Howard Berman had the embarrassing task of collecting his team's booby prize — a copy of quintessential Record's new album. Winners were The 45ers team led by Brian Justice of IRS and the whole event raised £10,000 ... Shame on that industry executive who, when talking about Terry Ellis' new Imago record label, referred to it as My Ego ... With David Mellor of the scene, surely we can expect someone with more of an ear for modern music to take responsibility for issues concerning the music industry. Well, the new minister of arts Timothy Renton is, surprise, surprise, another classical fan with a leaning towards opera ...

Interesting to note that the phrase, "two wheels of the same cart", referring to software and hardware, appeared in the speeches of Sony boss Akio Morita when the company bought

Columbia Pictures and also Matsushita chief Akio Tanii when that company bought MCA last week ... Being the great mind reader that I am, may I be so bold as to suggest that Paul Russell may be considering starting a new label ... A smiling Rob Dickens is taking great pleasure in rejecting the long-running story again doing the rounds that he is to head Geffen UK ... Good thinking, that man. MCA MD Tony Powell can hold his head high

when he says that the UK office already has Panasonic equipment before last week's takeover by Matsushita ... Looking through my copies of *Music Week* the other day, I stumbled across a fascinating quote from PWL's Les Rutherford. When asked exactly when PWL would join the BPI, he replied: "2223." Doesn't time fly? ... PMV's director of international marketing Andy Murray is getting his hand together for another Christmas charity gig. He can be contacted on 081-9941919 ...

Tom Dooly

ABC

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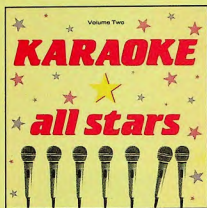
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