



Music week

The Business Magazine for the Music Industry

16 MARCH 1991 £2.25

BPI puts blocks on import CDs

A united industry effort has won a High Court injunction to stop a mail order company selling CDs at £7.99.

The decision is being seen as a significant victory for the industry in its battle against illegal parallel imports.

It also prevents the mail order company from selling frontline CDs cheaper than standard UK prices.

The BPI sought the injunc-

tion against Music Point on behalf of its members and in particular EMI, Phonogram, Iffr, Sony Music and Warner Music.

BPI director general John Deacon says of the decision:

"This is a great triumph for the industry. It makes clear once and for all the illegality of parallel imports without a correct licence.

"It means we can look for-

ward to being able to do business with continued confidence and the security of copyright protection."

The Kidderminster-based mail order operation offered customers cheap product imported from the US-based Federal Music Point.

Compact discs were £7.99, with cassettes and LPs £3.99 including postage from the US.

The BPI claimed the import and sale in the UK was illegal as rights for the sale of the stock were limited to the US.

The court granted the BPI an order that Music Point surrender all stocks of the US product in its possession including any orders being processed.

An order was also made for an inquiry into possible damages for infringement and fla-

grant breach of copyright. Costs were awarded.

BPI legal affairs director Sara John says: "This kind of activity is clearly illegal and the High Court ruling should serve as a warning to anyone else who might have considered entering the field."

Music Point was unavailable for comment at the time of going to press.

Levy highlights UK as key to PolyGram plan

UK music is the key to PolyGram's renewed bid to break through as one of the top companies in the US, says new president Alain Levy.

PolyGram announced its best yet full year results last week, with sales increasing by 27.9 per cent world-wide in 1990 to 5,252m Netherlands guilders (NLG) compared to NLG 4,105m in 1989. Shareholders will also receive a dividend of NLG 0.5 per share, the first since the company went public a year ago.

The figures push the company over the \$3bn net sales mark for the first time to \$3.1bn, largely because of the poor performance of the US dollar.



Levy: UK is key

The company's world market share rose to 17.5 per cent including classical sales. Its European share was 23 per cent a territory which ac-

counts for around 60 per cent of PolyGram's total income.

Levy is disappointed with its US performance despite PolyGram increasing its market share from 8.5 to 10.2 per cent. He aims to raise that to 14 per cent, pining the company's hopes on UK acts such as Dire Straits and Sting and UK labels such as Fontana and Polydor.

Cathy Dennis and Dream Warriors are both big hopes for the future, says Levy. "The UK is the key to our plans," he says.

"They've had a fantastic 1990 and historically if you look at the record business, most of the creativity has been from the UK."

Pacific feels the pinch

Pacific Records is the latest independent distributor to be damaged by the recession.

Managing director Cliff Buckingham says the company is discussing the future of the company with other parties.

"Basically, Pacific's problems are the same as any other independent distributor at the moment. There is an overall depression in the market and for that reason we will be looking at other things," he says.

Pacific had success in 1990 with both Rebel MC and Candy Flip, among others, but recently lost deals with the Tam Tam/Savage and Debut.

Head of A&R Bernie Dollman is understood to be leaving the company.

Pacific originally started in 1976 as the UK arm of Jem Records. Current chairman Nigel Reveler set up the new company with Desire Records boss Chris Parry in 1987.

Montgomery to focus on BPI tribunal

MCPS chief executive Bob Montgomery is relinquishing the day to day management of the rights body to concentrate on September's tribunal against the BPI.

While Montgomery bolsters the MCPS case, his office role will be covered by re-structured management.

Montgomery says he will now concentrate on vital external issues.

Powell poaches Young

MCA boss Tony Powell has poached A&M's Jeff Young to become his first head of A&R.

Young fills the post this week after Powell spent four months trying to convince the ex-Radio One DJ to join MCA.

The pair worked together for three years at Phonogram before Powell moved to become MD of MCA in 1987.

Young will be in charge of the company's five A&R managers, a duty which Powell assumed on joining the company.

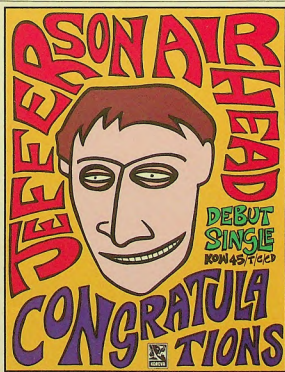
Powell says: "We have never had a head of A&R before, but

now the company is growing that has changed. I now need to hand over to someone else."

Young left Radio One after more than three years to concentrate on his job as A&M's A&R director in December.

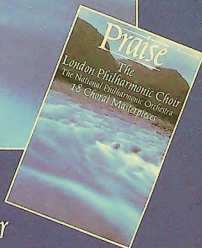
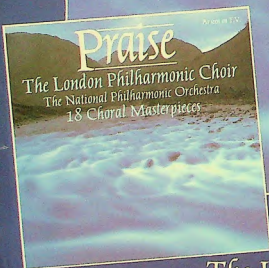
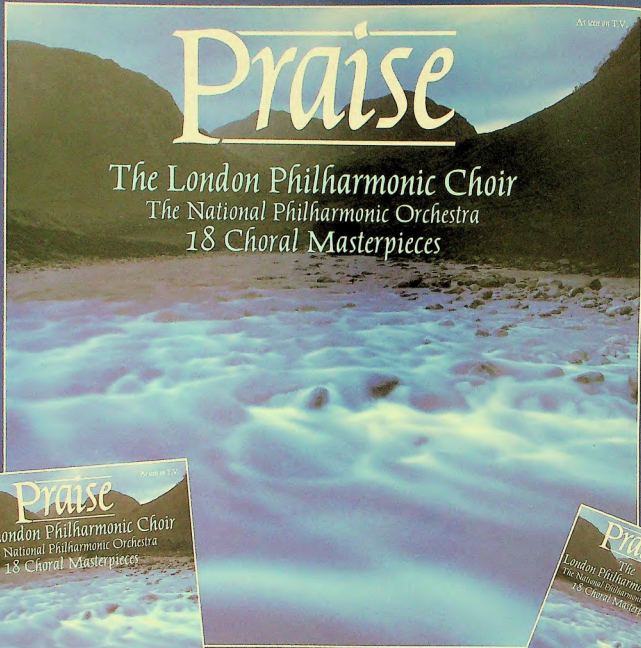
Young started his music industry career as club promotions manager at Phonogram in 1981, moving into A&R in 1983. He joined A&M in 1988.

A&M managing director Howard Berman says he hopes to appoint a replacement for Young within two weeks.



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Deal close for Rough Trade group

A financial deal to secure Rough Trade's survival may be less than a month away.

The group's acting MD, David Murrell, of accountants KPMG Peat Marwick McLintock, says the company's long-term future is secure.

He says: "There is nobody within an ace of concluding a deal. We are not going to announce anything tomorrow, but it is coming in the very near future."

As well as Charly, there are a "substantial number" of companies interested in either the whole group or just parts, he says.

The group's intention to pay its labels 30 per cent of money owed by the end of March is being carried out and the strategy drawn up a month ago is on schedule, he says.

It is believed that the last of the company's 40 redundancies were made last week with the closure of Rough Trade's indie magazine *The Catalogue*. Editor Richard Boon says he is being given the office facilities free for "an unspecified period".

Roses 'poached' QC tells court

The Stone Roses were "poached" from Silvertone by another record company, the independent label claims.

In the High Court last week, counsel for Silvertone, Peter Prescott QC, said the record company helped the band's career take off after it signed them as an almost unknown act in April 1988.

But as the Roses' reputation began to grow they were poached by a rival company in August 1990, Prescott added.

The name of the company was not revealed in court. Silvertone and its publishing arm, Zomba Music Publishers, are suing the four members of the band and its manager Gareth Evans for breach of recording and publishing contracts.

"It is particularly galling for my clients that the group said the contract is invalid and they are free to go off with another company," Prescott said.

Only a record company headed by "an eccentric philanthropist" would support an up-and-coming group when it did not have "the exclusive right to its recording services", added Prescott.

The Roses signed a contract with Silvertone on April 12, 1988 and left on August 22, 1990 to join another company. The case continues.

BARD firms up retailer links

BARD has appointed its first full-time co-ordinator in a bid to strengthen links with retailers.

Bob Lewis, sales development manager of Old Gold Records, takes over as secretary general on June 1.

BARD chairman Brian McLaughlin says: "We have clearly demonstrated through this appointment that we are committed to building a professional organisation capable

of meeting the needs of its growing membership."

Lewis pays tribute to the commitment of the multiple retailers which have secured a future for the organisation.

But he adds that the support of independent retailers is vital to BARD's development. "Now the organisation has a full-time employee who the indies can approach without thinking he is one of their competitors."

Lewis adds that although he has no experience working as a retailer, he has dealt with retailers throughout his 30 years in the record industry, most of which have been spent on the sales side.

Lewis worked at CBS between 1968 and 1979 before moving to the Wind-Up record and distribution company. He left last August when it was taken over by Terry Blood Distribution to join Old Gold.

Virgin revives small stores

Virgin Retail plans to rebuild a network of smaller shops as well as developing its megastores.

Company chief Richard Branson, speaking at the launch of a megastore in Cardiff, said that while Virgin plans to open megastores in every major UK city it is returning to new-looking smaller outlets in other areas. He said he hopes to complete the operation within a year.

Branson said the reason for the sale of smaller Virgin outlets to Our Price in the sum-

mer of 1988 was due to the lack of a central team to run the retailing operations effectively.

"We now have a very professionally-run retailing operation. In the past it was adjunct to the record company and the glamour of the record company distracted from the retail side," he said.

Virgin Retail is designed to be the second largest part of the group to expand after the airline. The Cardiff outlet is the twelfth UK megastore and the first in Wales.

Support for R1 album playlist

Radio One's album playlist has received industry backing for its record of new acts.

Food Records MD Andy Ross, whose Jesus Jones has Welcome Back Victoria from the Doubt album on the list, says: "It seems very good in terms of broadening the scope of music people can hear. Let's hope they keep it up."

Also on the playlist were Twenty Five Years from The Big Dish's Satellites. Nothing Can Be Done from Joni Mitchell's Night Ride Home, Family Of Man from Spartacus by The Farm, Looking For The Summer by ChrisREA from Auberger, and Gloria Estefan's Sex In The Nineties from Into The Light.

Arden returns to UK music fray

Don Arden is planning a return to the UK music industry.

The controversial Seventies entrepreneur who made his name as founder of the Jet Records label and as manager of acts such as ELO is setting up a new record company.

Although Arden has not had a high profile in the UK over the past few years, he says he has long been planning the new operation.

The as yet unnamed company will have bases in Los Angeles and London and Arden will run the operation with his son David.

Arden says the company, which has yet to secure UK and US distribution, will be operational within the next two months.

This time, he will not be dealing exclusively with rock acts. "I want to open up into lots of different areas, from rap



Arden: "second wind" and dance to heavy metal," says Arden.

He is now appointing staff for both the UK and US offices and intends to have about 10 people based in London.

The new company will, once

it is established, move from its present offices off Gloucester Place to larger premises in London.

Arden puts his latest move down to "a second wind" of enthusiasm.

"There are special reasons for me wanting to come back in a big way and I will make those known over the next year," he says.

The first act to be launched through the new label is the rock group World War III. As well as heading the record company, Arden will continue to manage acts.

As manager of the reformed ELO Part II, he is planning a world tour with the Moscow Symphony Orchestra as well as single and album releases.

But all ELO Part II product will be released by Telstar as Arden did not want to postpone it until his new company was in operation.



A

all-too-common disease is afflicting independent distributors. With Rough Trade and now Pacific fighting for survival, it must be time for the industry to evaluate the damage the collapse of the companies could cause.

In these times of recession, there are already signs of the industry pulling together. This week, BARD appointed a full-time secretary general — a clear indication by the record dealers' association of its intent to devote as much time as possible to its members. Umbrella is also to recruit a full-time for the same reason.

If the two troubled distributors were to disappear, that would leave Pinnacle as the only large outlet for small independent labels.

Pinnacle itself admits this would not be healthy — it, too, needs competition.

Now, more than ever, our industry and all its big players must work to prevent monopolisation.

The music industry thrives on competition just as it thrives on creativity. That necessitates input from all quarters.

We must preserve room for little acorns among the big oaks.

Richard Branson returning to his retailing roots?

Having established the friendly face of record retailing in the early Seventies — pop in, have a cup of coffee, buy a record — he went on to pioneer the move into megastores.

Now he's returning to the smaller operations to run in tandem with his big brothers.

But perhaps this is a hint of things to come.

If Branson's plan is to re-establish that personal touch which so characterised those Seventies stores, then maybe that is a lesson for the industry to learn if it's going to continue selling records.

Nick Robinson

Steve Redmond is on holiday.

Pickwick beats the recession

Pickwick claims the recession has actually helped to increase its profits.

Chairman Ivor Schlosberg says the company's budget-priced CDs, children's audio and video tapes helped Pickwick's profits increase by 57 per cent during 1990. With turnover up 40 per cent at

£74.6m, the group earned pre-tax profits of £6.92m.

Schlosberg comments: "We are particularly geared to the existing economic circumstances with our budget priced CDs and videos.

"We took advantage of our lower prices during the recession, and did particularly well

over Christmas."

Pickwick's audio distribution increased by 30 per cent to 18m units (10m CDs) across Europe, while video distribution grew 15 per cent to 8.9m, of which 1.9m were on Pickwick's own label.

The one area to suffer, according to Schlosberg, was

the full-price video sector.

Pickwick is also opening a new branch in Dusseldorf, Germany, to complement its French and Scandinavian offices.

Schlosberg says: "With 1992 coming we are focusing on Europe, and Germany is a big market."



Jeff Chegwin's Opinion

piece (MW, February 2) applauded Radio One's move towards an album-based playlist on the basis of his belief that "the baby boom is over" and the fact that his local Ozzy Price is apparently seething with CD-buying over-25s. So much for market research.

Nobody would argue with the fact that today's music market is broader in age range than ever before. But just because the music business has found it can sell rock records to grown-ups there is no reason to ignore the crucial and unique role played by teenagers in the pop process.

Teenagers may be a smaller proportion of the total market but they are arguably the most active, influential and adventurous consumers.

Madonna, George Michael, U2, Guns 'N' Roses and others weren't put there by Arena specials and *Vanity Fair* covers. Nor were they elected to their current level of stardom by *Gold*-driving, 25 to 35 year old ABC1 males. And they didn't benefit from heavy rotation on anybody's albums playlist. They got there because thousands of kids between the ages of 12 and 16 didn't know any better than to take them to their hearts, despite the loudly-expressed scorn of their elders and betters.

If the record industry decides it can get by without marketing to teenagers it will be sowing the seeds of its own demise.

One day we'll turn around to see what the kids are listening to and we'll find that they're not listening to very much at all, unless it's on the soundtrack of a film.

As industries get older and the people running things begin to hanker after a quiet night in and an adult demographic, they should never lose sight of the fact that teenagers live pop music. Older people just recollect it.

Sue Hawken is publisher of *Smash Hits*, *Big!* and *Raw*.

Sales boom time for the classics

Classical music now accounts for 11 per cent of album sales in the UK.

Sales reached an all-time high in 1990 with trade deliveries almost doubling in just a year.

BPI figures show the value of shipments rocketed by 43 per cent to a total of £67.3m, with 16.7m cassettes, CDs and vinyl albums sold throughout the year.

In terms of classical sales, the UK is now closer to some other European countries where the share is as high as 18 per cent.

Although volume of shipments have now doubled since 1984, BPI director of research and development Peter Scapino insists the market is not necessarily about to plateau.

"There is no reason why it shouldn't go on," he says. "This is just bringing us into line with many other European countries where classical music is more popular."

PolyGram Classics' divisional director Peter Russell says the figures are cause for "ex-

THE RISE AND RISE OF CLASSICAL				
Year	Units	% diff	Value	% diff
1985	8.693m	+11	£26.367m	N/A
1986	9.374m	+ 8	£33.527m	+27
1987	11.869m	+27	£43.028m	+28
1988	12.012m	+ 1	£42.243m	- 2
1989	13.973m	+16	£47.066m	+11
1990	16.688m	+19	£67.335m	+43

Source: BPI

treme optimism", with the most heartening aspect being that the whole classical sector is showing an increase.

Although Nigel Kennedy and opera stars such as Luciano Pavarotti — during the World Cup — helped raise the profile of classical music, the figures also show a boom in mid-price albums.

Scapino says: "There has been an awful lot of activity in the mid-price area, especially with cassettes."

Mid-price and budget albums account for half of unit shipments and a third of the sector's revenue, he adds.

General manager of mid-price and budget specialists Music For Pleasure, Roger Woodhead, says there is room for even more growth.

"Retailers who were not keen on stocking classical music before are now doing so, thanks to the success of people like Nigel Kennedy and Plácido Domingo. People like that getting into the charts helps break down the barriers."

CDs accounted for sales of 8.4m units worth £41.1m. A total of 7.2m cassettes were sold (worth £22.6m) and 1.1m vinyl albums (£3.7m).

Orchestra in Nimbus split

The Hanover Band, one of Britain's leading period orchestras, has been released from its exclusive contract with Nimbus after seven years and is in "advanced discussions" with BMG/RCR, writes Nicolas Soames.

The association between Nimbus and The Hanover Band included the 1988 production of the first set of Beethoven's symphonies on authentic instruments.

But the ambitions of the band have exceeded the possibilities of one company. Last year, it signed a contract with Hyperion to record the 104 symphonies by Haydn at the rate of six a year.

Jocks set for revamp

DJ magazine *Jocks* is next month being renamed and re-designed to bring it into the Nineties.

The May edition of the Orpheus Publications monthly — now called *Disc Jockey* and out on April 18 — will be reshaped to bring it more into line with current dance trends, says editor Chris Mellor.

The revamp reflects the changes in the dance music scene in the four-and-a-half years since its launch.

The name change has been on the cards for some time, he adds, and the content of the magazine has been adapted over the last year as the result of a readership survey.

Music data sources unite

The two major reference sources for recorded material — the *Music Master Catalogue* and *Music Week's Masterfile* — are to be combined. The new publication will be produced by Hastings-based *Music Master*, which is a division of MBC Information Services.

Rory Conwell, managing director of *Music Master*, says: "This means *Music Master* will put even more resources into ensuring the quality of its information. We will therefore continue to support the record shop in making more sales."

Andrew Brain, executive publisher of Spotlight Publications, says: "Much of the information in *Music Master* was being duplicated in *Masterfile* and it is a logical step to combine publications and have one reference source."

The *Music Master Catalogue*, known throughout the industry as the "Big Red Book", is compiled from the largest published database of British music. It is continuously updated from information supplied by record companies and contains more than 145,000 recordings, 500,000 tracks, 200,000 catalogue numbers, 75,000 singles, 80,000 albums, 28,000 CDs, 40,000 cassettes and 3,000 videos.



Columbia Records is gearing up for a massive publicity campaign for the April release of the Rolling Stones' live album.

Flashpoint, due out on April 2 for a 14-track CD and cassette (14-track vinyl), was compiled from the Urban Jungle tour with a limited edition of a double CD featuring an interview with the band.

The release is to be backed by TV and radio promotion, a national press advertising campaign and special in-store displays, which include a four-track live video alongside the Julien Temple-directed promo of the studio track *Highwire*, which is released as a single this week.

TV soundtrack to give boost for Nonesuch

Warner Classics is anticipating record sales for the Nonesuch label with the soundtrack recording of the US documentary *The Civil War*, writes *Nicolas Soames*.

The US broadcast of the series scored the highest PBS audience ratings in the history of US television with almost 39 viewers.

Bill Holland, general manager, Warner Classics UK, says he expects a strong response in the UK not least because it comes in the wake of the Gulf war.

"Sales of the CD and tape are approaching 1m units in the US, and it featured in the *Billboard* rock charts — and we are expecting it to chart in the UK too," he says.

The American Civil War was the first major war to be photographed, and the nine-part series is largely based on evocative stills. But a crucial element of the programmes is the music — especially the folk theme tune *Ashokan Farewell* written and played by violinist Jay Ungar. When Johnny Comes Marching Home, Shenandoah and other traditional American music fills the rest of the programme, which is being screened over nine weeks from March 30 on BBC2.

The soundtrack, which is released on March 25, is part of a package of merchandise accompanying the series. Other elements in the package include a book published by Bodley Head and a video series from Time Life.

Warner Classics has put together a promotion and marketing campaign incorporating TV and radio appearances by director Ken Burns and Jay Ungar, national press, and advertisements in magazines ranging from *Q* and *Melody Maker* to *Folk Roots* and *Good Housekeeping*.

WEA shapes up for massive Doors push

WEA is to spend £250,000 re-viving The Doors' back catalogue to coincide with the Oliver Stone movie release next month.

The campaign on the back of the film, *The Doors*, will make the band bigger than they've ever been in the UK, claims WEA head of marketing Tony McGuinness.

"We have always wanted an excuse to get behind the catalogue in a more major way and this film provides us with a perfect opportunity," says McGuinness.

"They've always had critical acclaim but never the huge sales to go alongside it. This is our chance to convince the public how great the music is," he says.

A complex campaign will dovetail into extensive promotions of the film, video releases and a new book by the band's former drummer, John Densmore, he adds.

The campaign has been pushed back a fortnight following the postponement of



Morrison: the legend lives

the film's London release until April 25.

Three weeks before the film opens, all six Doors studio albums, plus *The Best Of The Doors*, will be re-released. These had been held back from shops for over six weeks. At the same time, a film soundtrack album will be released on the same label, Elektra.

The band's live albums are all to be deleted ready for a "definitive" collection of all the best live tracks available, including some previously unreleased. The album will be released in July.

IRS launches dance arm

IRS is unveiling its new dance label Tribe this week.

Heading the label is former musician and journalist Marts who was recruited to give IRS greater prominence in the dance market.

The new label will be distributed, via EMI, worldwide and will sign worldwide acts for both short and long term deals.

Marts says Tribe has taken six months of planning. "I came to IRS and saw that dance was an area that it did not really have any dealing with and I put a few ideas forward," he says.

At Tribe — based at IRS's London HQ — Alexi Corey Smith will handle A&R/administration and Debbie Rossi will cover press and promotions.

The initial releases, on March 25, are the singles *Radioactivity* by Paradox and *Pato Banton Versus DJ Orb* by Pato Banton.

Paradox were signed to Tribe from Ronin Records earlier this year.

Meanwhile, at IRS Records, Yvonne Rennie has been appointed head of TV promotion and Adrian Tredinnick is head of radio promotions.

The back catalogue releases will be supported by newspaper and magazine advertising, plus in-store displays at Virgin, WH Smith and Our Price. To coincide, *Break On Through* will be released as a single for the first time in the UK during early April.

TV, radio and billboard ads supporting the movie's London opening on April 25 will further raise the profile of the band and boost the reissues.

To capitalise on the film's nationwide release, WEA is to launch TV ads for *The Best Of The Doors* compilation, followed two weeks later by a re-release of a second single, *Light My Fire*.

The launch of the movie, which marks the 20th anniversary of lead singer Jim Morrison's death in July 1971, gives a golden opportunity to make the band bigger than they have ever been before, says McGuinness. The biggest UK hit the band had was *Hello I Love You* in 1968, which reached number 15.

Secret deal for Charly/MCPS

Charly and the MCPS are staying tight-lipped after concluding a three-year legal wrangle.

Both parties have agreed not to reveal any details of the agreement this month and are refusing to comment.

In 1987, MCPS threatened to wind-up the company claiming it was attempting to evade royalty payment. Charly countered the next year with a libel writ, saying it was holding all payments in an interest account while litigation continued.

10 Records is looking for a new label manager following the departure of Bis Worsley. Worsley is concentrating on AVL's Cardiac Records, which was set up in the UK six months ago.

The Radio Authority is beginning its programme of establishing 30 new Independent Local Radio stations by offering licences for Lincoln and the Shetland Islands. It will advertise further licences at the rate of two or three a month.

Damont has entered the CD market by purchasing the Bedford plant left vacant after Music Manufacturers went into receivership. The plant has a capacity of 2m CDs a year to add to Damont's current capacity of 20m vinyl.

David Powell Distribution has set up a juke-box supply service in competition with Telstar Leisure, which was the only major company supplying the 40,000 machines in the UK.

Newcastle club band Zone X have won the Hobec Hot Wax competition to find new dance bands. Hobec beer and RCA Records toured nightclubs and judged 250 tapes.

Jazz FM is celebrating its first birthday with a new format concentrating on more "tuneful and melodic" music. New DJs include Andy Lloyd, Jez Nelson and Chris Phillips, while cult DJ Gilles Peterson rejoins the station.

British producer Hugh Padgham won his third Grammy when Phil Collins' *Another Day In Paradise* won Record Of The Year, and his second Music Week Award as Top Album Producer.

In last week's singles chart *The Mock Turtles'* *Can You Dig It?* tied with the Railway Children's *Every Beat Of The Heart* and should have been listed as 46, not 47.

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ROUND-UP

The end of the Gulf war bodes well for artists who stayed away from Europe fearing terrorist attacks ... **MC Hammer** has added a date to his tour in May, with an extra performance at Wembley on May 10. But **Vanilla Ice**, who also pulled out of European appearances in January, has not yet decided whether he will tour the UK later in the year. ... **The Pixies** are to headline an all-dayer at the Crystal Palace Bowl on June 8. Promoted by Metropolis Music, this is the group's only UK date as yet scheduled. Support acts are still to be confirmed. ... **Harvey Goldsmith** is promoting a one-off, free open air concert in London's Hyde Park for Luciano Pararotti in July. ... Bands so far confirmed for the **Mike Eddowes**-promoted Heineken Music Big Top free festivals include **Squeeze** in Nottingham on May 24 and Brighton on August 24, **Carmel** in Bristol on August 1, **Dee Frogg** in Middleton, Greater Manchester on July 5, **Swansea** on July 20 and **Portsmouth** on August 16 and **John Martyn** in Middleton on July 6, **Swansea** on July 21, **Bristol** on August 4 and **Portsmouth** on August 15. **Chris Rea**, recently number one in the LP chart, is touring at the end of the year. The **MCP** 12-date tour kicks off in Manchester on November 23 and ends at Wembley on December 15. ... **Vince Power** of **The Mean Fiddler** is continuing his battle to set up a live venue in south London. Power wants to re-open the 1,550-capacity Grand Theatre in Clapham and has won the fight to get a music and dancing licence for the site, but he has since had a liquor licence refused. He is due to appeal against the licence refusal in court this Tuesday (March 12) with the support of the BPI.



Roth shrugs off terrorist scares to keep a Wembley date

The japes of Roth

There can be few moments during a rock concert when the ludicrous becomes hilarious.

Few artists manage it; David Lee Roth has made it his credo.

Here was the singer being carried through the Wembley Arena auditorium on a massive inflatable microphone towards a stage, stacked five high and as many deep with Marshall speaker cabinets, straddled by a usually enormous pair of fishnet-stocking legs.

Roth was gasping his way through the Beach Boys' California Girls and the crowd was ecstatic. Roth had steered the pneumatic phallus from a boxing ring situated in the centre of the auditorium. This was flanked by hideous gargoyles which proceeded to "urinate" on the nearest revellers. The galling raucous japes were greeted with equal enthusiasm by the audience. As an exercise in excess it was an abject lesson.

In a genre renowned for its

pretensions, Roth's self-deprecating burlesque is a heady relief. Coupled that with trapeze-like gymnastics, mock sermons and droll one-liners — "I quit drinking and screwing around — worst 10 minutes of my life." Roth is certainly a unique figure.

The fact that he was performing at all reflects his tenacity. The tour's promoter MCP had already seen other American metal acts Great White and Winger pull out of UK

tours over fears of terrorist attack during the Gulf war.

Admittedly, by the time Roth was at Wembley the conflict was over, but he had left his native US during a time of uncertainty.

This fact was not lost on the singer who alluded to his decision to tour despite being advised not to do so. MCP publicist Paul Flowers says: "Neither we nor David believed there was any danger. There's never been any terrorist activity connected with pop concerts."

The decisions of other US artists not to tour may not be with the artists themselves, he believes.

"Problems may have occurred with insurance companies unwilling to cover acts travelling abroad. The decision may also come from the record companies," says Flowers.

Behind Roth's devil-may-care facade may lurk something more substantial.

Andrew Martin

BACKSTAGE

Promoter: Tim Parsons for MCP

Tour manager: Joe Cardoso

Production manager: Bill Leabody

PA hire: LSD

Venue: Wembley Arena, London

Venue capacity: 11,345
Potential gross: £145,627

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NR0005L

AMAHIL

JAH WOBBLE

SPACE CADETS

ZUMA

INVADERS OF THE HEART

If you have never hunted
and never loved,
never been drawn by the
scent of flowers, and
never been moved by music,
you are neither man nor
woman but an ass.

A.P.T. DIST.

GIANT INTERNATIONAL

A:
THE BEAT THAT KICKS MY HEAD

B:
DO THE RIGHT THING

The Right Thing'

Spirited crossover of funky drummer rhythms and indie-territory wah-wah guitar.

'Do

Beat That Kicks My Head' (Nation) Funky/psychic indie crossover that kicks like a mule, and jingles like a sleigh bell. Clean pop-punk energy akin to Jesus Jones and EMF, smuggling in a bit of Hendrix where necessary. Expect the industry vultures to swoop down pretty soon.

NR0007T

NATION RECORDS
19 ALL SAINTS ROAD, LONDON W1E
Tel: 071-792 8167, Fax: 071-792 2854

FOCUS

THE
AND
C

Venue: Town And Country Club, 9-17 Highgate Road, London NW5.

Capacity: 300 seated, 1,100 standing.

Last five bands: EMF, Robert Cray, Misty In Roots, Nina Simone, Jesus Jones.

Typical concert: "Bands who are a step up from the ULU status just before they become really big. Also bands who have broken their enjoy going back." Metropolis Promotions.

Promoter's view: "Great venue for a huge variety of bands with a terrific atmosphere. The T&C is a good place to see a band and a great place for a band to play." Danny Wilde of Metropolis for Jesus Jones.

Manager's view: "Fantastic venue, because you've got the standing crowd downstairs and comfortable seats upstairs for old fogies like me. The bands love it because of the great atmosphere." It's a similar size to the Kilburn National, but more intimate and the audience is more focused." Gail Colson of Gailforce Management for Jesus Jones.

Merchandising: Theatre Franchise UK hired on behalf of T&C management.

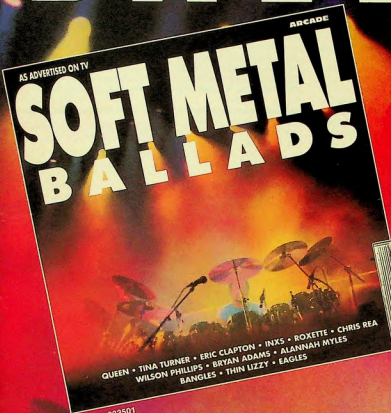
PA: In-house system, but can accommodate band's own. (Encore for Jesus Jones).

Security: Showsec 14-plus staff.

The T&C in 1990: The venue hosted 238 artists to approximately 333,000 people. Average ticket price: £7-£8.

AS ADVERTISED ON TV

SOFT METAL BALLADS

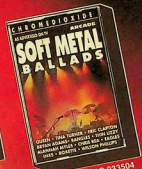


LP: ARC 933501

**TV CAMPAIGN
STARTS
18 MARCH**



CD: ARC 933502



CASSETTE: ARC 933504

ARCADE

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MAINSTREAM

Albums

It's been a long time coming, but Eurythmics' *Greatest Hits* is a compilation worthy of Dave Stewart and Annie Lennox, a stunning reminder of the many artistic and commercial highlights of their first decade as hitmakers. Certain to be bidding for multi-platinum status, the album is supported by a £275,000 TV advertising blitz, and is destined to sell primarily on CD, where the addition of four bonus tracks pushes the playing time to 80 minutes.

Withdrawn for a while, the revived 1988 compilation *The Story Of The Clash*—a double, crammed with 28 tracks—will also be a contender for chart honours in the wake of the group's number one single.

HEAVY METAL

Metal has a vibrant music video sector. It is now served by three video "magazines" and long-form releases shift in respectable quantities.

An interesting addition to this line of product is *Aerosmith: The Making Of Pump*. This follows a collection of promos from the successful album *Pump*.

Its fly-on-the-wall home video approach is hardly innovative, but the compelling personalities of the US band's creative core, Steve Tyler and Joe Perry, add real value to what may appear cynical commercial exploitation of a loyal and product-hungry fanbase.

In the traditional long-form mould, and already selling well, is *Skid Row's Oh Say, Can You Scream?* (Warner Music Video 7567-50179-3).

Other video releases of note include *Stevie Ray Vaughan: Pride And Joy* (CMI 49069 2) and *Dedication*.

The Very Best of Thin Lizzy (*Pol/Grant Video*). Both records demonstrate a consumer loyalty that extends beyond the life of the artists. Record label Vertigo also releases the single *The Boys Are Back In Town* to capitalise on the posthumous Lizzy hit *Dedication*.

Meanwhile in music only remains, a significant release is by German band *Helloween*. *Pink Bubbles Go Ape* (EMI EMC 3588) should reap the rewards of a succession of tours. However, muted acclaim in the specialist press may temper sales.

PICK OF THE WEEK

KING SWAMP: *Wiselhood*. Virgin CDV 2647.

An intelligent and demanding

A&M's reappraisal of its catalogue is not likely to yield any blockbusters of similar stature to the above, but useful sales can be expected from its reissue of 50 titles at mid-price, including a dozen albums from *The Carpenters* and a trio of former number ones from *The Police*. All are available on CD and cassette, with a few also reappearing on vinyl. Check listings for full details.

Erstwhile Bangles singer Susanna Hoffs makes her solo debut with *When You're A Boy*, the title track being the solitary cover of a Bowie track among a pleasing collection, partially self-penned. A likely long-term chart resident.

PICK OF THE WEEK

BLONDIE/DEBORAH HARRY: *The Complete Picture—The Very Best Of Deborah Harry And Blondie*. Chrysalis CHR 1817. In a week in which the

follow up to the band's debut album, *Wiselhood* is hardly metal but possesses the kind of dynamics that appeal to that sector's audience.

Andrew Martin

CLASSICAL

There will be a massive push from EMI on the new *Nigel Kennedy* release, but the company is determined that it will be translated into sales. "Our object is to make it a Top 10 pop album within one month of its release," says Chris Evans, EMI classical marketing manager, setting himself a very clear target. He hopes to achieve gold sales on the sell-in alone.

"It is going to be a challenge because of the big differences between Brahms and Vivaldi," admits Evans.

"People can listen to the Four Seasons in five minute bursts but the three movements of the Brahms Concerto each require a 15-minute span of attention," he adds.

Evans is convinced his goal is achievable. "Before we began the Four Seasons campaign our market research told us that well over 90 per cent of people had never heard of Nigel Kennedy. Yet the album still got to number three which is a household name," he says.

But EMI's intention with Kennedy's Brahms is not just to set the cash registers ringing. The company also hopes to restore Kennedy's musical reputation among critics and the central classical audience who regard the Four Seasons unfavourably.

"We are keen to recapture the classical following for Nigel as well as keeping up with the broad interest in him

listings are dominated by new compilations and straightforward reissues, this one takes the prize. Not perhaps as succint or dazzling as the 1981 single album distillation *The Best Of Blondie*, this 20-track double nevertheless does an admirable job of rounding up the key cuts, focusing largely on the Blondie years, but also including *I Want That Man* and *Well, Did You Evah*.

Singles

An enduringly influential dance record ever since it was first released in 1985, sometime Level 42 collaborator Wally Badarou's *Chief Inspector* is reissued this week. Pent-up demand for the original and new mixes by Yvonne Turner should turn this into a belated Top 40 success. French Canadian Celine Dion attained a certain notoriety in 1988 by winning the Eurovision

as a personality," adds Marius Carboni, EMI classical press officer.

PICK OF THE WEEK

LEIF OVE ANDSNES, piano, Bergen Philharmonic Orchestra, Dmitri Kitayenko: *Grigie Piano Concerto*; *Liszt Piano Concerto No. 2*; *Six Grigie Lyric Pieces*. Virgin Classics 791198-2. One of the name: Leif Ove Andsnæs. This 21-year-old Norwegian stunned audiences at the Edinburgh Festival and has been scooped by Virgin Classics. He's repeated his success on disc—this is the most exciting Grieg for a long time, truly renewed by this youthful talent.

Nicolas Soames

REISSUES

Top of the pile is 20 *The Best* (RCA ND 89137) from *Willie Nelson*. Long before Nelson was a country superstar on CBS he was an exceptional songwriter. This RCA album contains the cream of his Sixties compositions (*Hello Walls*, *Funny How Time Slips Away*, *Night Life*) performed by the man himself. Lesser, but still intriguing, are *Don Gibson's* *Sings Country Favorites* (Pickwick PWK 4049) and *The Legendary Carl Perkins* (Pickwick PWK 4037) which contain re-recordings of the singers' main songs. Also in a country mode there's *Through The Morning, Through The Night* (Edsel ED CD 195) from *Dillard & Clark* which unlike the duo's previous output (*The Fantastic Expedition* OO) sees them struggling rather than overcoming their countryfied material. For Byrds completists only.

For cult followers comes



Simple Minds: storming

Song Contest for Switzerland with *Ne Partez Pas Sans Moi*. Three years on, she belatedly earns her UK spots with *Where Does My Heart Beat Now*, a tense ballad which finds her deep in Gloria Estefan territory. Already a top three hit in the US, and likely to gain some chart action here.

Whether touring with the *Happy Mondays* or making records with the *Singing Corner*, old folkie Donovan was more in evidence in the final half of last year than for some time. His own new single, an update of

Roky Erickson's *Gremlins* *Have Pictures* (Demon, Fiend CD 66), *The Cramps' Smell Of Female* (Big Beat CDWIKM6) and *The Great Society Live At The Matrix* (Edsel ED CD 280). The first is for fans of *The Thirteenth Elevators* (Erickson's first band and major claim to fame), the second for ongoing believers in the powers of psych-rockability and the third for San Francisco completists (*The Great Society* was Jefferson Airplane's Grace Slick's first band.) Of the three the Great Society's offering is the best.

Far more mysterious (and exciting) are *Alexander Spence's* *Gar* (Edsel ED CD 282), which despite its "File Under Moby Grape" sticker is far more interesting, and *Colin Blunstone's* *Greatest Hits* (J&E Records ESSCD 139), which despite being a re-recording of the *Zombies* singers' greatest hit still shows his fragile voice to perfection.

PICK OF THE WEEK

VARIOUS: *This Is Merseybeat* (Edsel EDDC 270). There are very few rock albums that unlock the doors of perception—Nuggets as a guide to psychedelia and *Live At The Roxy* for punk, spring to mind—but this *Is Merseybeat* is undoubtedly best.

If you want to understand the brash energy behind the British beat boom of the Sixties, *Merseybeat* is the album. Recorded live over two days in 1963, its 29 tracks capture the bands who weren't signed up in the wake of *The Beatles* success, because in the main they didn't want it, preferring simply to enjoy themselves.

Phil Hardy

Universal Soldier is pitted against two rival dance covers of *Barabajagal* (Love Is Hot), his 1969 hit with the Jeff Beck Group. The version most likely is a storming indie dance re-write by P.U.M.F. (Purple Under Milk Pink) from new label Ultimate.

Every Easter, Capital Radio launches its *Help A London Child Appeal*, and every Easter Stock Aitken Waterman respond by producing a hit record for the appeal by Capital DJ Mick (Brown) and Pat (Sharp). This year's *magnum opus* is *Gimme Some, Top 20* assured.

PICK OF THE WEEK

SIMPLE MINDS: *Let There Be Love*. Virgin VS 1332. Brilliant return to chart duty after an absence of more than a year.

Introductory single from forthcoming (tenth) album. *CD* and *CD* also include a storming live version of *Alive And Kicking*. Watch it go. Alan Jones

DANCE

Kicking off the week is *Bizkit* Inc. *Playing With Knives* (Vinyl) Solution STORM 25, via SRD), frantic exciting rave; *Orchestra JB Come Alive* (Rumour RUMAT 30, via P), harmonica accented attractive chunky jogger; *LA Mix We Shouldn't Hold Hands In The Dark* (A&M/PM AMY 755), soulful, pleasant lovey dovey duet; *Tony! Toni! Tony!* *It Never Rains In The Southern California* (Wing/Polydor WINGX 10), slow sweet soul; *Scritti Politti + Shabba Ranks* *She's A Woman* (Virgin VST 1353), strange rumbly and bleeping ragga style *Beatles* revival; *Brothers In Rhythm* *Sax A Good Feeling* (4th + B-way 12BRW 210), *Black Box* video galloper; *Creative Thieves* *Nasty Rhythm* (PKA Rems) (Sens SST 3, via SP), *Brothers In Rhythm* *Break It Down* (Black Box-type jangler); *Black Box Strike It Up* (de/Construction PT 44460), *guess!*: *Snap Megamix* (Arista 614 169), the inevitable next marketing stage; *Nikki D* *Daddy's Little Girl* (Def Jam 656734 6, via SM), *Daf* *Tom's* *Diner* *Break* (Black Box-type Boom) (Music Of Life NOTE 49, via P), *Professor Griff* *co-produced* shouting rap; *The Prodigy* *What Evil Lurks* (XL Recordings XLT-17, via W), particularly frantic bleep four tracker.

PICK OF THE WEEK

FRANCES NERO: *Footsteps*. Follow-up to *Me, Debut* DBXTX 3109, via P. *Catchy* "trust me, trust me" repeating Sister Sledge style slinkily rolling soul anthem. James Hamilton



music week

datafile

The Information Source for the Music Industry

16 MARCH 1991

CHART FOCUS

Following back-to-back top five hits with their singles Groovy Train and All Together Now, the Farm's debut album, Spartacus, enters the album chart at number one this week, despite stiff resistance from Chris Rea's Auberger, which continues at an impressive level of sales.

In fact, Auberger is the only album in the top five that isn't a new entry, with the KLF, 808 State and Blondie all making strong showings.

Over on the singles chart, the Clash continue at number one, but are likely to be overtaken next week by Hale & Pace and the Stonkers, whose single, The Stunk, climbs from number 10 to number two, with no other challengers in sight.

One of only two newcomers to the Top 10 this week, It's Too Late by Quartz introducing Dina Carroll makes a big move for the second week in a row, this after a fairly slow start to its career and a sticky spell in the forties, when it progressed 44-42-40. It's the



second time in 18 months that a remake of a song first written and recorded by Carole King for her 1971 album Tapestry has reached the Top 10, following Martika's rehash of I Feel The Earth Move.

Highest new entry this week comes not from veterans Rod Stewart or Queen, even though both have new singles out, but from hither to cult band Ride. None of their three chart singles last year managed to make the Top 30, but their latest, Today Forever, enters the chart this week at number 14.

The aforementioned Queen debut at number one with

their last single Innuendo; the introductory appearance of 'I'm Going Slightly Mad at number 24 must, therefore, be a major disappointment.

Living Colour's album, Time's Up, peaked at number 21 last autumn, but returns to the chart this week at number 22, its original and generous 15 track line-up now supplemented by a further three, including the Soul Power Mix of the single that has sparked the album's resurgence, Love Rears Its Ugly Head.

Finally, those who campaign for the reinstatement of the 76-100 portion of the singles chart in Music Week may care to know that of the hundreds of singles that first showed themselves in this portion of the chart last year, only four subsequently climbed into the Top 10. It was an area of false alarms, rather than early warnings of upcoming hits. Nevertheless, don't bet against a Top 10 hit for Feargal Sharkey's I've Got News For You, which soars from number 80 to number 36 this week.

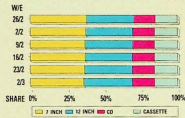
Alan Jones

UPDATE

SALES

Index of unit sales: 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	88	99	+12	+14	
Singles	103	102	-1	-1	
Music Video	73	92	+26	+40	

SINGLES MARKET SHARE BY FORMAT



© CIN

ROOKIES

1 OLETA ADAMS, Fontana	2 6 DREAM WARRIORS, 36
2 THE SIMPSONS, Gallon	7 6th & 8 Way 48
3 ENIGMA, Virgin International	19 7 ROXETTE, EMI 50
4 BARRINGTON PHELUNG, 50	8 THUNDER, EMI 51
Virgin Television	20 9 SNAP, Arista
5 VANILLA ICE, SBK	33 10 MARIAN CAREY, Columbia 52

Best selling debut albums from previously uncharted acts. Compiled from Gallup data. Sales period: 25 February to 2 March.

ANALYSIS

Back catalogue singles have become one of a record company's greatest assets, especially when they are tied in with a high profile TV ad.

Since the New Seekers' I'd Like To Teach The World To Sing sold millions of cans of Coke in the early Seventies, the extra exposure a TV ad can give to an old track has been widely recognised.

But these benefits are not restricted to the singles chart; re-release albums can also cash in.

The current Clash hit, Should I Stay Or Should I Go?, is being followed by the re-launch of the established compilation album The Story Of The Clash Volume 1.

The band's label, Columbia, held back the album soon after its Levi's ad tie-in was secured last September, already planning a relaunch once the single had had an impact.

Now it is being released again on March 18. "A lot of the people who are buying this



record were five or six years old when it first came out," says Columbia marketing executive Ollie Weait. "To them it is new music."

There is no reason why record companies should limit themselves solely to compilation releases either. Columbia is going one step further with the simultaneous release of a video album This Is Video Clash.

Island has already shown how back catalogue release schedules can be adapted to capitalise on the extra push of an ad campaign; Free's All Right Now peaked at number

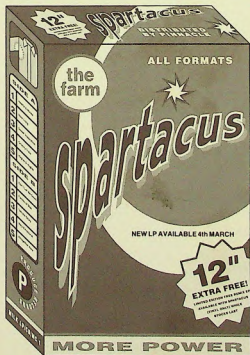
eight early this month after the Wrigley's gum TV ad.

The single's success was quickly followed by a greatest hits album which came on the market two weeks ago; this was no rush-released cash-in compilation, however.

"The album was ready to go last year," says Paul McGarvey, head of marketing at Island. "But when the Wrigley's ad came along we waited until it coincided."

Timing was all-important, with Island holding on to the album until the last moment to make the most of the single's impact, too. "We waited until the single had reached what we thought would be its highest position while the Wrigley's ad was still being run," says McGarvey.

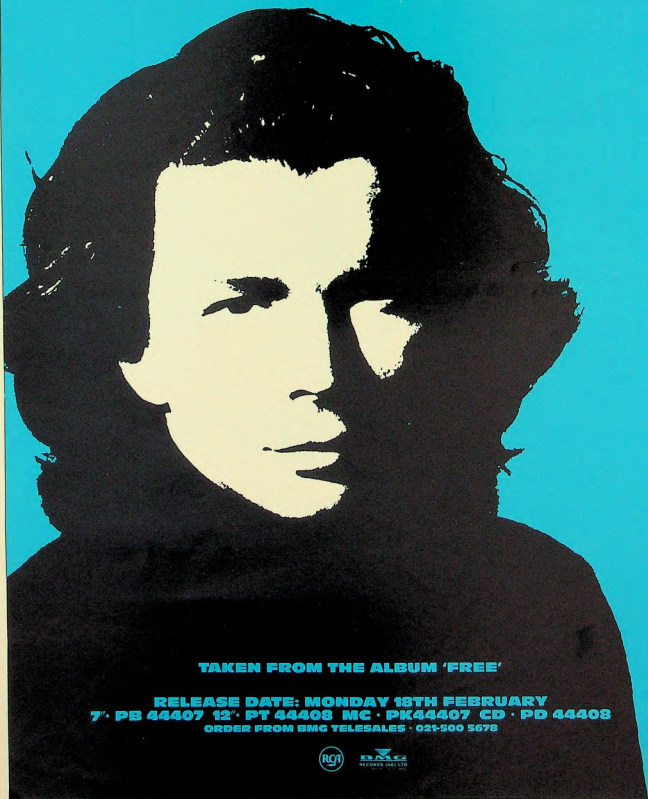
By waiting for the single to have an impact, the Free album was not unleashed on to an unsuspecting public. The early work of re-establishing the band in the minds of the record-buying public had already been done, courtesy of Wrigley.



RICK ASTLEY

THE NEW SINGLE

MOVE RIGHT OUT



TAKEN FROM THE ALBUM 'FREE'

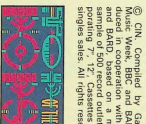
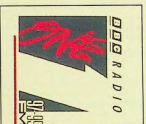
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TOP 75 SINGLES

THE OFFICIAL **music week** CHART

1	SHOULD I STAY OR SHOULD I GO The Clash Columbia
2	THE STONK Hale & Pace And The Stonkers London
3	DO THE BARTMAN ● The Simpsons Geffin
4	CRAZY FOR YOU (REMIKX) ○ Madonna Sire
5	YOU GOT THE LOVE The Source featuring Caroli' Station Treswell
6	BECAUSE I LOVE YOU (THE POSTMAN SONG) Sleeve B Polydor
7	MOVE YOUR BODY (ELEVATION) Xenakis Arista
8	JOYRIDE Roxette EMI
9	IT'S TOO LATE Quartz introducing Dina Carroll Mercury
10	I WANNA GIVE YOU DEVOTION ○ Nomad featuring JMC Mikee Freedom Rumour
11	ALL RIGHT NOW Free Island
12	LOVE REARS ITS UGLY HEAD Living Colour Epic
13	UNFINISHED SYMPATHY Massive Wind Bunch
14	TODAY FOREVER (EP) Ride Creation
15	OVER RISING The Christians Situation Two
16	GET HERE Oleis Adams Fontana
17	HAPPY Ned's Atomic Dustbin Furber
18	THE ONE AND ONLY Chesney Hawkes Chrysalis
19	LOSING MY RELIGION R.E.M. Warner Brothers
20	RYTHM OF THE HEART Rod Stewart Warner Brothers
21	GO FOR IT! (HEART AND FIRE) Rocky V./Levy B. Ellis & Tyrinda Hare Bustle
22	SECRET LOVE Bibi Stenes Warner Brothers
23	WHO? WHERE? WHY? Jesus Jones Flood



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victoria wilson-james

THE BRILLIANT NEW SINGLE

37	NOT A MINUTE TOO SOON Vixen EMI USA
38	I'VE GOT NEWS FOR YOU Farrinball/Spazky Virgin
39	CHERRY PIE Warrent Columbia
40	WEAR YOUR LOVE LIKE HEAVEN Definition Of Sound Grec
41	SHR'S A WOMAN Scribe Pointe + Shabba Rankin Virgin
42	AUBERGE Chris Rea East West
43	HEART Gary Numan I.R.S.
44	THINK ABOUT IT D.J.I.T. featuring Sadey RCA
45	WHAT DO I HAVE TO DO Kylie Minogue PWL
46	LOVE IS A STRANGER Eurythmics RCA
47	CAN YOU DIG IT? The Mock Turtles Siren
48	LOST IN MUSIC Stereos M.C.'s 4 + Bway
49	LUDI Dream Warriors 4 + Bway
50	MY SIDE OF THE BED Susanna Hoffs Columbia
51	WIGGLE IT 21st Edition SBK
52	SAME SONG Digital Underground Big Life
53	YOU USED TO SALSA Richie Rich & Salsa House Hit
54	LET LOVE SPEAK UP ITSELF The Beautiful South Gael Gears
55	LOVE WALKED IN Thunder EMI
56	BLUE HOTEL Chris Isaak Reprise
57	GLAD Kim Appleby Parlophone
58	PLAYING WITH KNIVES Bizarre Inc. Verve/Solidam
59	ANYTHING IS POSSIBLE Debbie Gibson Atlantic
60	GOOD TIMES Jimmy Barnes & INXS Atlantic
61	TAKE ME AWAY True Faith/Bridgette Grace with Final Cut Network
62	APPARENTLY 'NOTHIN' The Young Disciples Tahiti Loud

PLAYLIST CHART

THE OFFICIAL **musicweek** CHART

Rank	Artist	Title	Label	Genre	Chart	Peak	Weeks	Points	
1	Olivia Newton-John	GET HERE	Fontana	A	A	A	47	9 92.2	
2	Kim Appleby	GL.A.D.	Parlophone	-	A	A	44	34 84.5	
3	Kenny Thomas	OUTSTANDING	Colibri	-	A	A	-	42 13 84.4	
4	Madonna	CRAZY FOR YOU	Sire	-	A	A	43	2 81.7	
5	Kylie Minogue	WHAT DO I HAVE TO DO	PVU	A	A	A	35	27 78.5	
6	George Michael	HEAL THE PAIN	Epic	-	A	A	-	46 63 77.5	
7	The Simpsons	DO THE BARTMAN	Geffen	-	-	A	A	32 3 74.4	
8	Stevie B	BECAUSE I LOVE YOU	Polydor	B	A	A	A	36 6 73.6	
9	Free	ALL RIGHT NOW	Chris	-	A	A	A	36 8 73.2	
10	Chris Rea	ALBERGUE	East West	A	A	A	A	47 25 73.0	
11	Chris Isaak	BLUE HOTEL	Reprise	B	A	A	A	41 42 71.7	
12	Roxette	JOYRIDE	EMI	A	A	A	A	35 28 71.3	
13	Jimmy Barnes & INXS	GOOD TIMES	Atlantic	-	-	A	B	30 1 70.9	
14	River City People	WHEN I WAS YOUNG	EMI	-	A	A	A	42 70 67.9	
15	Geese	SECRET LOVE	Warner Brothers	A	-	B	A	39 38 66.9	
16	Pras	ONLY YOU	Epic	-	A	A	A	-	29 35 65.1
17	Source Fee	CANDI STATION	Trueblue	B	B	A	B	31 31 63.4	
18	Railway Children	EVERY BEAT OF THE HEART	Virgin	B	A	A	A	39 46 62.5	
19	Living Colour	LOVE REARS IT'S UGLY HEAD	Epic	B	A	A	A	34 14 62.4	
20	The KLF	J.A.M. ETERNAL	KLF Communications	B	A	A	B	27 11 61.8	
21	MC Hammer	HERE COMES THE HAMMER	Capitol	A	-	A	B	22 19 58.8	
22	String	MAD ABOUT YOU	A&M	-	A	A	-	26 56 59.6	
23	Maureen	MERKISER ME	Urban	B	A	B	A	23 - 59.2	
24	Mantronix	DON'T GO MESS'N' WITH MY HEART	Capitol	A	-	A	B	27 22 58.1	
25	Julian Cope	BEAUTIFUL LOVE	Island	A	A	A	A	25 50 57.8	
26	Nomad	F&C Mike Freedom	Runco	-	-	A	-	24 5 57.8	
27	D.J.H. featuring Stefy	THINK ABOUT	RIKA	-	-	A	B	23 29 55.9	
28	Happy Mondays	LOOSE FIT	Factory	A	B	A	A	21 41 55.4	
29	The Clash	SHOULD I STAY OR SHOULD I GO	Columbia	A	A	A	B	31 1 55.0	
30	Rick Astley	CRY FOR HELP	RIKA	-	A	-	A	26 62 54.5	
31	In A Room	WINGIE IT	S&M	-	-	A	-	26 28 53.7	
32	Seoh	HIPPICHICK	S&M	-	-	A	-	20 49 52.6	
33	Susanna Hoffs	MY SIDE OF THE BED	SBK	-	-	A	A	40 44 52.0	
34	Seal	CHAZY	ZTT	-	-	A	A	20 45 51.9	
35	Rod Stewart	RHYTHM OF THE HEART	Warner Brothers	A	A	-	A	28 - 51.8	
36	Xpansions	MOVE YOUR BODY (ELEVATION)	Optimum	-	B	A	B	20 7 49.4	
37	Jesus Jones	WHY? WHERE? WHY?	Food	A	B	-	B	20 24 48.1	
38	The Charlatans	OVER RISING	Situation Two	-	-	A	B	17 15 47.1	
39	Beats International	CHOC CHAMBER	Go Beat	B	A	A	B	20 67 46.9	
40	Jesus Jones	YOU BOW DOWN MISTER	More Protein	B	-	A	A	24 37 46.6	
41	Banderas	THIS IS YOUR LIFE	London	A	A	B	B	26 33 45.5	
42	Robert Palmer	MERCY MERCY MERCY I WANT YOU	EMI	A	-	A	-	20 - 44.8	
43	H.E.M.F.	BELIEVE	Parlophone	A	-	-	-	16 43 43.9	
44	Adventures Of Stevie V	JEALOUSY	Mercury	-	-	B	B	20 61 43.0	
45	Echo And The Bunnymen	PEOPLE ARE STRANGE	East West	-	-	A	A	26 36 43.0	
46	Thunder	LOVE WALKED IN	EMI	-	-	A	B	18 30 42.9	
47	C&C Music Factory	GONNA MAKE YOU SWEAT	Columbia	-	-	-	-	13 - 42.4	
48	Morrissey	OUR FRANK	KMY	-	-	B	-	19 69 42.3	
49	Inner City	WE MEET AGAIN	Tem	-	-	B	-	21 - 42.1	
50	Dream Warriors	LUDI	4th & Broadway	B	-	A	B	17 39 39.8	
51	Julie Cruise	ROCKIN' BACK INSIDE MY HEART	Warner Brothers	-	-	A	-	22 73 39.4	
52	London	NO WOMAN NO CRY	Anxious	-	-	A	-	25 74 38.7	
53	Queen	FM GOING SLIGHTLY MAD	EMI	-	-	B	B	20 - 38.7	
54	New Kids On The Block	GAMES	Columbia	-	-	A	-	15 - 35.8	
55	Caron Wheeler	DON'T QUIT	RIKA	-	-	A	-	17 - 35.5	
56	Mariah Carey	UNFINISHED SYMPATHY	Wild Bunch	A	B	A	B	21 17 35.0	
57	Enigma	SADNESS PART 1	Virgin International	-	-	A	B	17 12 35.0	
58	800 State In Yr Face	Y	ZTT	-	-	B	-	17 12 35.0	
59	Quartz	intro. Dina Carroll	Mercury	B	-	A	A	23 21 32.5	
60	Scritti Politti & Shabba Ranks	SHE'S A WOMAN	Virgin	A	-	B	-	18 - 31.9	

Compiled by Spotlight Research. Rating based on 1.6 playlist only. Station weightings are based on peak listening hours as calculated by JCRAM. 100% playlist rating represents A. 1 on all 6.8 stations.

US TOP 30 SINGLES

1	SOMEDAY	Mariah Carey	Columbia
2	ONE MORE TRY	Timmy T.	Quality
3	SHOW ME THE WAY	Styx	A&M
4	COMING OUT OF THE DARK	Gloria Estefan	Epic
5	[US] ALL THIS TIME	Song	A&M
6	THIS HOUSE	Trace Slosser	Capitol
7	ALL THE MARK THAT I NEED	Whitney Houston	A&M
8	GET HERE	Chris Adams	Ferrara
9	WHERE DOES MY HEART BEAT	Celine Dion	Epic
10	HOLD YOU TIGHT	Tara Kemp	Gone
11	RESCUE ME	Madonna	A&M
12	AROUND THE WAY GIRL	L.L. Cool J.	Def Jam
13	WAITING FOR LOVE	Alkas	EMI
14	YOU'RE IN LOVE	Wilson Phillips	S&W
15	I'VE BEEN THINKING ABOUT YOU	Lindbergh	MCA
16	SIGNS	Testa	Motown
17	IESHA	Another Bad Crew	A&M
18	GONNA MAKE YOU SWEAT	C & C Music Factory	Columbia
19	SADNESS PART 1	Enigma	Charisma
20	ROUND AND ROUND	Tevin Campbell	Paisley Park
21	I'LL BE BY YOUR SIDE	Seve-B	U&M
22	RICO SUAVE	Gerardo	Interscope
23	WICKED GAME	Chris Isaak	Reprise
24	I'LL DO 4 U	Father M.C.	Upfront
25	STAR SPANGLED BANNER	Whitney Houston	Arista
26	MERCY MERCY ME	Robert Palmer	EMI
27	BABY BABY	Amy Grant	A&M
28	THE FIRST TIME	Surface	Columbia
29	[US] CRY FOR HELP	Rick Astley	RIKA
30	JOYRIDE	Rosette	EMI

US TOP 30 ALBUMS

1	MARIAH CAREY	Mariah Carey	Columbia
2	TO THE EXTREME	Van Halen	SBK
3	[US] THE SOUL CAGES	Styx	A&M
4	WILSON PHILLIPS	Wilson Phillips	Arista
5	I'M YOUR BABY TONIGHT	Whitney Houston	Capitol
6	PLEASE HAMMER DON'T HURT TM	F.M.C. Hammer	Capitol
7	SOME PEOPLE'S LIVES	Bette Midler	Arista
8	INTO THE LIGHT	Gloria Estefan	Epic
9	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
10	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
11	HEART SHAPED WORLD	Chris Isaak	Reprise
12	THE IMMACULATE COLLECTION	Madonna	Sire
13	THE RAZORS EDGE	George	A&M
14	THE SIMPSONS SING THE BLUES	The Simpsons	Geffen
15	FIVE MAN ACUSTICAL JAM	Tava	Atlantic
16	X-BOX		Geffen
17	SERIOUS HIS... LIVES	Phil Collins	Atlantic
18	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson	A&M
19	EMPIRE	Quincy Jones	EMI
20	RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers
21	THE FUTURE	Guy	MCA
22	WE ARE IN LOVE	Harry Connick Jr.	Columbia
23	NO FENCES	Garth Brooks	Capitol
24	MAMA SAID KNOCK YOU OUT	L.L. Cool J.	Def Jam
25	POISON	Butt	MCA
26	DAMN YANKIES	Damn Yankees	Warner Bros
27	[US] LISTEN WITH PRUDENCE	George Michael	Columbia
28	TRIXTER	Traxer	Mechanic
29	CMCMC A.D.	Enigma	Charisma
30	THIS IS AN EP RELEASE	Underground	Tommy Boy

Chart sources: Billboard, March 16 1991. *Albums awarded to those products dominating the greatest single and sales gain.

[UK] UK SINGLES



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TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Pos	Weeks on Chart	ARTIST TITLE Category/Running time	Label Cat no.	Pos	Weeks on Chart	ARTIST TITLE Category/Running time	Label Cat no.
1	2	ROSEMARY CONLEY'S WHOLE... Special Interest/1hr	BBC BBCV 4457	16	26	PLATOON War/1hr 30min	RCA/Columbia CVT 21107
2	16	PRETTY WOMAN Comedy/1hr 55min	Touchstone D410272	17	13	MADONNA: Justify My Love/MTV Vogue Music/12min	WMV 7599382252
3	4	THE NAKED GUN Comedy/1hr 21min	CIC VHR 2359	18	NEW	THE BEST OF HULK MANIA Special Interest/1hr	Silvervision WS 904
4	4	SEE NO EVIL HEAR NO EVIL Children's Cartoons/1hr 13min	RCA/Columbia CVR 21761	19	20	JANE FONDA'S NEW WORKOUT Special Interest/1hr 30min	Video Club LR 2218
5	21	LADY AND THE TRAMP Children's Cartoons/1hr 13min	Walt Disney D205822	20	25	THE SOUND OF MUSIC Musical/2hr 46min	CBS/Fox 1051 50
6	NEW	STATUS QUO: Anniversary Waltz Music/2hr 20min	Castle Music Pics CMP 6029	21	18	LETHAL WEAPON 2 Action/1hr 50min	Warner Home Video PES 11876
7	4	HIGHLANDER Sci-Fi/1hr 52min	Warner Home Video PES 38050	22	21	THE KING AND I Musical/2hr 13min	CBS/Fox 1004 50
8	5	LETHAL WEAPON Action/1hr 45min	Warner Home Video PES 11709	23	17	MARY POPPINS Musical/2hr 14min	Walt Disney D200232
9	6	INXS: Greatest Video Hits 80-90 Music/2hrs	PolyGram Video CFM 2572	24	16	THE LITTLE MERMAID Children's/1hr 11min	Legend LOV 10035
10	12	CALLANETICS Special Interest/1hr	CIC VHR 1335	25	21	DIRTY DANCING Musical/1hr 40min	Vestron VA 15223
11	10	MADONNA: The Immaculate Coll... Music/55min	WMV 7599382143	26	-	ROY CHUBBY BROWN: Inside... Comedy/1hr	PolyGram Video CFV 11412
12	15	BLADERUNNER Sci-Fi/1hr 52min	Warner Home Video PES 70008	27	-	THREE MEN AND A BABY Comedy/1hr 38min	Touchstone D406582
13	28	PAVAROTTI/DOMINGO/CARRERAS Music/1hr 28min	PolyGram Video CFV 11122	28	-	PHIL COLLINS: Seriously Live Music/2hr 45min	Virgin VVD 783
14	11	GREASE Musical/1hr 45min	CIC VHR 2417	29	-	BEGINNING CALLANETICS Special Interest/1hr	CIC VHR 1380
15	2	THE KARATE KID PART III Martial Arts/1hr 49min	RCA/Columbia CVR 21756	30	-	ELTON JOHN: The Very Best Music/1hr 30min	PolyGram Video CFM 2756

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TOP 15 MUSIC VIDEO

Pos	Weeks on Chart	ARTIST TITLE Category/Running time	Label Cat no.
1	16	STATUS QUO: Anniversary Waltz Compilation/1hr 20min	Castle Music Picture CMP 6029
2	1	INXS: Greatest Video Hits ('80-'90) Compilation/2hr	PolyGram Video CFM 2572
3	16	MADONNA: The Immaculate Collection Compilation/55min	WMV 7599382143
4	4	PAVAROTTI/DOMINGO/CARRERAS Live/1hr 28min	PolyGram Video CFV 11122
5	3	MADONNA: Justify My Love/MTV Vogue Live/2hr 45min	WMV 7599382252
6	17	PHIL COLLINS: Seriously Live... Live/2hr 45min	MCEG Virgin Vision VVD 783
7	18	ELTON JOHN: The Very Best Live/1hr 30min	PolyGram Video CFM 2756
8	11	DANIEL O'DONNELL: An Evening With Live/1hr 38min	Ritz RITZV 0008
9	6	THIN LIZZY: Dedication-Very Best Of Compilation/1hr 55min	PolyGram Video CFM 2568
10	15	CLIFF RICHARD: From A Distance Live/2hr 48min	PMI MVB 99 1247 3
11	10	TINA TURNER: Live From Barcelona Live/1hr 30min	PolyGram Video CFM 2842
12	15	LUIGIANO PAVAROTTI Live/1hr 17min	Music Club/Video Col MC 2003
13	5	SKID ROW: Oh Say Can You Scream Live/1hr 40min	WMV 7567501793
14	12	MC HAMMER: Hammer Time Compilation/1hr	PMI MVP 99 1240 3
15	25	DANIEL O'DONNELL: Thoughts Of Home Compilation/52min	Telstar TVE 1007

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FOOL 'EM

FORGET 'EM



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24	NEW	FM GOING SLIGHTLY MAD	Penelope
25	41	LOOSE FIT	Factory
26	33	THIS IS YOUR LIFE	London
27	11	3 AM ETHERAL	Capitol
28	22	THE KLF (Children Of The Revolution) KLF Communications	Capitol
29	23	DON'T GO MESSIN' WITH MY HEART	Capitol
30	NEW	ADRENALIN (EP)	deConstruction
31	12	HANGAR 18	Capitol
32	12	OUTSTANDING	Capitol
33	12	MEGADETH	Capitol
34	38	ROW DOWN MISTER	Capitol
35	11	JEAN LOVES YOU	Capitol
36	49	IN YER FACE	Capitol
		006 STATE	ZTT
		PEOPLE ARE STRANGE	Funk West
		ECHO & THE BUNNYMEN	Capitol
		HERE COMES THE HAMMER	Capitol
		M.C. HAMMER	Capitol
		AROUND THE WAY GIRL	Capitol
		LL COOL J	Def Jam

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1	YOU GOT THE LOVE	21	LOOSE FIT
2	TODAY FOREVER (EP)	22	WHY? WHEN? WHY?
3	MOVE YOUR BODY	23	SHE'S A WOMAN
4	ELEVATION	24	HIS IS YOUR LIFE
5	ADRENALIN (EP)	25	LOST IN MUSIC
6	UNREINFORCED SYMPATHY	26	LOVE REARS ITS UGLY HEAD
7	SHOULD STAY OR SHOULD GO (EP)	27	SUCH A GOOD FEELING
8	I WANNA GIVE YOU DEVOTION	28	IN YER FACE
9	OVER RISING	29	OUTSTANDING
10	HAPPY	30	EVERYBODY (ALL OVER...)
11	HANGAR 18	31	APPARENTLY A MOTHER
12	YOU USED TO SALSA	32	THINK ABOUT...
13	PLAYING WITH KNIVES	33	NOT A MINUTE TOO SOON
14	FM GOING SLIGHTLY MAD	34	BECAUSE LOVE YOU
15	DON'T GO MESSIN' WITH...	35	LOVE IS A STRANGER
16	CHAZY FOR YOU (REMIX)	36	LOSING MY RELIGION
17	SAME SONG	37	GO FORTH (HEART AND FIRE)
18	WEAR YOUR LIKE HEAVEN	38	THE READY
19	AROUND THE WAY GIRL	39	HEART
20	TAKE ME AWAY	40	LUDI

63	NEW	TAHITI	Dover
64	NEW	SUCH A GOOD FEELING	4th-B-Way
65	56	MAD ABOUT YOU (REMIX)	AKM
66	35	ONLY YOU	Epic
67	56	EVERYBODY (ALL OVER THE WORLD)	Funnetur
68	NEW	BLINDFOLD (EP)	Analysis
69	11	IT NEVER RAINS (IN SOUTHERN CALIFORNIA)	King
70	45	CRAZY	ZTT
71	56	BEAUTIFUL LOVE	Island
72	61	JEALOUSY	Mercury
73	43	I BELIEVE	Parlophone
74	NEW	WORD OF MOUTH	Virgin
75	55	FM READY	Profile

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ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTOR)	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTOR)	CATEGORY
VARIOUS KARAOKE PARTY 2 (2 LPs)	CASSETT CD TRAX	UMVC TRAX	UMVC T	14	CD TRAX	CD	WAKEMAN	THE SIX WIVES OF HENRY VIII	ABC	CM30 133	CD MD10 132 (254.85P)	Pop	Rock
VANILLA ICE (REISSUE)	A KICK UP THE EIGHTIES VOLUME 4	OLD TIME UMC	UMC 1580K 205	CD US	22 (224.48)	Pop	WARREN DEATH CHUCK K.K.K. LP	DMO (RE)				Pop	Rock
VANILLA SOLVERNA	THE GODFATHER PART 3	COLUMBIA UMC	4871913/4871914	CD 4871912	US	Class	WASHINGTON SAM STORY OF THE VOLUME 2	DMO MUSIC	DMO CD 35622	53.00	DMO	Class	Class
VASARY	THE GODFATHER PART 3	COLUMBIA UMC	4871913/4871914	CD 4871912	US	Class	WALKERSON	HOW DISSIDENT	MCA	MC 28760	CD MC 28760	Class	Class
VASARY	THE GODFATHER PART 3	COLUMBIA UMC	4871913/4871914	CD 4871912	US	Class	WALKERSON	HOW DISSIDENT	MCA	MC 28760	CD MC 28760	Class	Class
VASARY	THE GODFATHER PART 3	COLUMBIA UMC	4871913/4871914	CD 4871912	US	Class	WALKERSON	HOW DISSIDENT	MCA	MC 28760	CD MC 28760	Class	Class
VASARY	THE GODFATHER PART 3	COLUMBIA UMC	4871913/4871914	CD 4871912	US	Class	WALKERSON	HOW DISSIDENT	MCA	MC 28760	CD MC 28760	Class	Class
VASARY	THE GODFATHER PART 3	COLUMBIA UMC	4871913/4871914	CD 4871912	US	Class	WALKERSON	HOW DISSIDENT	MCA	MC 28760	CD MC 28760	Class	Class
VASARY	THE GODFATHER PART 3	COLUMBIA UMC	4871913/4871914	CD 4871912	US	Class	WALKERSON	HOW DISSIDENT	MCA	MC 28760	CD MC 28760	Class	Class

SINGLES

ARTIST	A/B/SIDE	LABEL	CAT NOS	EXTRA TRACKS	(DISTRIBUTOR)	CATEGORY	ARTIST	A/B/SIDE	LABEL	CAT NOS	EXTRA TRACKS	(DISTRIBUTOR)	CATEGORY
ACT	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance	ORCHESTRAL MANOEUVRES IN THE DARK	KALING TONG	THE SEVEN SONS	UMVC 1539	V 1539	V 1539	Pop
ACTIVE	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance	P.M. SQUAD	LOVE IS MOTHER OF ALL THINGS	TOP 201	117 (R)			Dance
ACTIVIST	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance	PERKINS, Laurence	WITH THE MANCHESTER CARNATION	WALKING JUNE	SENFANDE	FOR SONGS/Three		Classical
ADAMS	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance	POPULIN	THE STILL A WORLD AWAY	MONDIE	DEBUT	68	CD	Indie
AIR	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance	POSITIVE	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Pop
ALEX	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance	PREVIOUS	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Pop
ALICE	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance	QURT BROS	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance
ALL	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance	RAIN	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Pop
ALMA	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance	REBE	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance
ALMA	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance	REBE	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance
ALMA	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance	REBE	1/36	HYMNOS/DISC	QZDN 027	137 (R)		Dance

SINGLES PAGES A-Z

001	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	
001	W	By my side	J	Feel the power	M	1 don't wanna be the one	S	Lerosalms flanked	R	Oh mama	C	Six symbol	S	Two (up) the	S												
002	A	Anding and giving	W	I've got what me	M	There's a love	R	There's a love	R	There's a love	R	There's a love	R	There's a love	R	There's a love	R	There's a love	R	There's a love	R	There's a love	R	There's a love	R	There's a love	R

TOP 60 DANCE SINGLES

16 MARCH 1991

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (1/2)	(Distributor)
1	NEW	PLAYING WITH KNIVES	Bizarre Inc	Vinyl Solution	STORM 25 (SR)
2	2	YOU USED TO SALSA	Richie Rich's Salsa House	fltr	FX 156 (F)
3	4	UNFINISHED SYMPATHY	Massive	Wild Bunch	WBRT 2 (F)
4	1	ADRENALIN	N-Joi	deConstruction	PT 44344 (BMG)
5	3	TAKE ME AWAY	Trup Faith With Final Cut	Network	NWKT 2 (P)
6	NEW	SAME SOUND	Digital Underground	Big Life	BLR 40 (RT)
7	5	YOU GOT THE LOVE	Source Lee Carol Station	Truelove	TLOVE 1 (BMG)
8	6	APPARENTLY NOTHIN'	Young Disciples	Talkin Loud	TLXX 5 (F)
9	7	DON'T GO MESSIN' WITH MY...	Mantronix	Capitol	12CL 608 (E)
10	8	I'M READY	Caveman	Profile	PROFT 1330 (P)
11	NEW	THROUGH	Victoria Wilson-James	Epic	656856 (SM)
12	11	MOVE YOUR BODY (ELEVATION)	Xpansions	Arista	613683 (P)
13	13	IT NEVER RAINS IN SOUTHERN CATOY!	Toni! Toni! Toni!	Wing	WINGX 10 (P)
14	15	IT'S TOO LATE	Quartz introducing Dina Carroll	Mercury	ITM 312 (F)
15	12	AROUND THE WAY GIRL	LL Cool J	Def Jam	656688 (SM)
16	NEW	LOVE THE LIFE	James Taylor Quartet	Urban	URBX 67 (F)
17	9	EVERYBODY (ALL OVER THE WORLD/F.P.)	F.P.J. Project	Rumour	RUMAT 29 (P)
18	NEW	SHE'S A WOMAN	Scritti Politti - Shabba Ranks	Virgin	VST 1333 (F)
19	17	LOST IN MUSIC	Will Downing	4th + B'way	12BRW 198 (F)
20	NEW	THE WORLD IS A GHETTO	Will Downing	4th + B'way	12BRW 211 (F)
21	NEW	SUCH A GOOD FEELING	Brothers In Rhythm	4th + B'way	12BRW 210 (F)
22	24	NOTHING HAS CHANGED	Galliano	Talkin Loud	TLXX 6 (F)
23	25	THIS IS YOUR LIFE	Bandarás	London	LONX 290 (F)
24	10	(I WANNA GIVE YOU) DEVOTION	Normad feat MC Mike Freedom	Rumour	RUMAT 25 (P)

This Week	Last Week	Title	Artist	Label (1/2)	(Distributor)
25	13	LUDI	Dream Warriors	4th + B'way	12BRW 206 (F)
26	14	IF I LOVE U 2 NITE	Meca Paris	4th + B'way	12BRW 207 (F)
27	22	WEAR YOUR LOVE LIKE HEAVEN	Definition Of Sound	Circa	VRT 61 (F)
28	18	OUTSTANDING	Kenny Thomas	Cooltempo	COOLX 227 (E)
29	NEW	MOVE (DANCE ALL NIGHT)	Slam Slam	MCA MCST	1503 (BMG)
30	36	KISSAWAY	Wop Bop Torledo	Ten	TENX 363 (F)
31	NEW	NASTY RHYTHM	Creative Thieves	Stress	SST 3 (SP)
32	25	THINK ABOUT...	D.J.H. feat Stefy	RCA PT	44386 (BMG)
33	31	WHAT EVIL LURKS	Prodigy	XL	XL T 17 (W)
34	27	JEALOUSY	Adventures Of Stevie V	Mercury	MERX 337 (F)

This Week	Last Week	Title	Artist	Label (1/2)	(Distributor)
35	NEW	BASS & BUZZ	Charlie Says	Movin'	Shadows TOP 004 (SR)
36	28	LOOSE FIT	Happy Mondays	Factory	FAC 312 (P)
37	23	MOON STOMPIN'	Under Cover Movement	Strictly Underground	STUR 4 (Self)
38	19	ANIMAL/SHOUT	Man Machine	Outer Rhythm	MMAN 3T (RT)
39	21	TILL WE MEET AGAIN	Inner City	Tem	TENG 337 (F)
40	40	GO FOR IT! (HEART AND FIRE)	Rocky V/JJB Elliot/Hare	Bust II	12CL 601 (E)
41	NEW	TALK MUCH	Temper Temper	Ten	TENX 333 (F)
42	NEW	MAINLINE	Triche Band	Cooltempo	COOLX 229 (E)
43	23	X-O-CET	Fresh Taz Plus Ace II	Beat Farm	BFR 002T (RT)
44	20	WRAP MY BODY TIGHT	Journey Gill	Motown	ZT 44272
45	NEW	COME INTO MY HEART	Lisa M	fltr	FX 154 (F)
46	47	LOVES HEARTBREAK	Lisa M	Polydor	PZ 125 (F)
47	32	CRIME STORY	Gunshot	Vinyl Solution	STORM 24 (SR)
48	34	HOLD ME	Velvet	Tam Tam	TTT 043 (PAC)
49	43	MIND SONG	Tomas	Warp	WAP 10 (P)
50	35	SERVE TEA, THE MURDER	Hardnoise	Musical Of Life	NOTE 48 (P)
51	29	IN YER FACE	1 World	ZTT	ZANG 147 (W)
52	45	JUST WANNA HOLD YOU TIGHT	Tara Kemp	Big Beat	BV 9102 (Import)
53	38	ECHO CHAMBER	Beats International	Go Beat	GODX 51 (F)
54	RE	JOIN THE FUTURE	Tuff Little Unit	Warp	WAP 12 (P)
55	48	BOW DOWN MISTER	Gang Starr	More Protein	PROT 812 (F)
56	30	TAKE A REST	Lilah Hathaway	Cooltempo	COOLX 230 (E)
57	28	BABY DON'T CRY	Lilah Hathaway	Virgin America	VUST 35 (F)
58	34	KEEP IT TOGETHER/INTO THE...	Madonna	Sire	W 0008 (W)
59	37	HERE COMES THE HAMMER	MC Hammer	Capitol	12CL 610 (E)
60	32	MY LOVE	Collapsé	Citybeat	CBE 1261 (W)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (1/2)	(Distributor)
1	NEW	EX-EL	808 State	ZTT	ZTT 601 (W)
2	NEW	THE WHITE ROOM	KLF	KLF Communications	JAMSLP 6/JAMSMSC 6
2	2	TRY MY LOVE	The Wooden Brothers	A&M	395311
4	NEW	MARVA HICKS	Marva Hicks	Polydor	8472091/8472094 (F)
5	NEW	TRULY BLESSED	Teddy Pengiergrass	Elektra	EKT 82/EKT 82C (W)
6	NEW	A DREAM FULFILLED	Will Downing	Island (USA)	8482781/- (Import)
7	1	KILL AT WILL	Ice cube	Ruthless	EVL 7230/- (Import)
8	NEW	TOTALLY WIRED	Various	Acc Jazz	JAZIOLP 31/- (RE/P)
9	4	AND NOW THE LEGACY BEGINS	Dream Warriors	4th + B'way	BRLP 560/BRM 560 (F)
10	RE	SOUL REFLECTION	Various	Heart & Soul	B45334/18453344 (F)

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This Week	Last Week	Title	Artist	Label (1/2)	(Distributor)
1	(1)	MOVIE OVER	India/Apache Indian	City-city	Sannec 001
2	(2)	LITTLE MISS	Reggae Stepper	Steeley & Cleve	SCT 23
3	(4)	DAN DA-DA	Super Cat	Wild Apache	WAD 024
4	(7)	WE NO LOTION MAN	Capleton	Cherry	CR7 47
5	(6)	RUSSIA AND AMERICA	Cunty Ranks	Penhouse	PH 91
6	(10)	I CAN'T WAIT	Sanchez	Blue Mountain	BMD 112
7	(14)	STRONG LOVE	Vivian Jones	Virgo	Stomach-VY 004
8	(8)	MY SPECIAL LADY	Richie Davis	Unity	VE 030
9	(5)	GRIZZLE	Cunty Ranks	Steeley & Cleve	SCT 24
10	(11)	SET ME FREE	Gregory Isaacs & Ninjaman	BMD	111

11	(9)	MISS PROPAGANDA	Gregory Isaacs	Steeley & Cleve	SCT 22
12	(13)	SHE WANT IT	Sweetie Inc	Mango	12MHC 772
13	(3)	CAN'T STOP	Frankie Paul	Jimmies	JAM 015
14	(15)	KNOW HOW FE WORK	Capleton	Mr Doo	MDD 031
15	(18)	LENGTH AND STRENGTH	Super Barry	Charm	CR7 49
16	(20)	GAL GORDON	Bobo General	Musk Street	MS 006
17	(19)	WHAT KIND A WORLD	J.C. Nijou	Fashion	FAD 084
18	(16)	SPOILT BY YOUR LOVE	Carol Conzales	Penhouse	PH 80
19	(21)	ORIGINAL WORKKA MAN	Nardo Ranks	Shaking Vibes	SVT 15
20	(23)	TWO MINUTE MAN	Capleton	Cutie	PICP 006

1	(1)	THE STOPPER	Cunty Ranks	Fashion	FADLP 020
2	(2)	ALL THE HITS	Bob Marley	Bahé	RLP 2757
3	(4)	SUNSLASH	Ninjaman	Pickout	PICP 14
4	(5)	AT HIS BEST	Frankie Paul	Techniques	WRP 26
5	(3)	REGGAE HITS VOL. 9	Various	Jer Star	ZEP 1009
6	(7)	LOVE SONGS	Richie Davis	Progressive	PSLP 001
7	(8)	MY KINDA GIRL	Foxy Brown	Rare Records	RA 3070
8	(10)	WAYNE WONDER	Wayne Wonder	Penhouse	DGIF 20
9	(6)	LOVERS CONNECTION	Various	Mafia & Flxy	MFLP 001
10	(12)	WAYNE WONDER & SANCHEZ	PT2	Penhouse	DGIF 21

FOCUS

Classic CD

Magazine: *Classic CD*, launched May 1990 by Future Publishing.
Cover price: £2.95
Editorial profile: Classical music monthly with free compilation CD.
Circulation: 63,112.
Age profile: 30+
Sex profile: 90 per cent male.
Key staff: Editor — Paul Fisher, Publisher — Kevin Cox.

Music policy: "Groovier than *Gramophone*". The CD attracts those unfamiliar with the classics. "I hope we are an *unsnobbish* magazine. It aims to show classical music is a perfectly normal pleasure."
 — Paul Fisher

Typical issue: Julian Lloyd-Webber, Tchaikovsky, Noam Sherrif, Shostakovich.
Special features: Guide to cover-CD tracks, Collector's Choice, Tools of the Trade.
Industry view: "Excellent. It gets across the lesser known records to the general public. We've been on the free disc a number of times; our excerpts act as an advert and we have noticed an increase in sales. Our on market research shows a younger readership than *Gramophone*." Roger Bateson, Nimbus sales and marketing manager.
Advertising cost per thousand: £25 (circulation-based on one-off colour page of 11,585).
Ed:ar ratio: 60:40.
Typical ad content: Deutsche Grammophon, Virgin Classics, Decca Classics, Chandos Records.
Buyers' view: "Bridges the gap and takes classics to the masses. Cost efficient; we negotiate a price and split the cost with record companies advertising with us." Louise Dickens, Tower Records marketing manager.

Covering all angles

As recession bites, there's all the more reason for pop star to turn cover star.

A series of magazine or pop press covers can provide maximum exposure at a fraction of the cost of an advertising campaign. Some publications boast circulations which easily match viewing figures for music on TV — the *News of the World's* *Sunday Day* magazine is seen by twice as many people as *The Chart Show* — and are fiercely pursued by the industry's publicists.

Liz Naylor, head of press at One Little Indian, has seen the careers of both The Sugarcubes and The Heart-throbs boosted by *Melody Maker* and *NME* covers. She describes the negotiations necessary to secure them as "scary".
 "It's a total gamble. I don't really enjoy it that much and it's easy to fall out with people if you won't give them exclusives," she says.

The gamble goes further than hoping that covers which have been promised will be delivered.

"It always costs us," says Naylor. "You're sort of half aware that you are going to have to fly someone somewhere."

Julian Henry, director of Lyons Franks PR, says the costs behind a cover range from £1,000 for a simple photo shoot to £7,000 for a journalist's trip abroad. He sees the latter in terms of a business



Cover up: seen and heard

transaction and demands a written contract.

"It pisses the journalist off if you ask them for guarantees, but I'm just laying my cards on the table. It's not payola, it makes a better story," he says.

The benefits of a high profile cover are not expected to be as immediate as a TOTPs appearance.

Keith Altham persuaded Sting to appear on the 5m-circulation *Sunday* magazine in January to broaden his appeal to a "consumer fan" audience, while Neneh Cherry's *Face* front cover kicked off her career as a credible artist.

"It gave the plunger something to take to Radio One," says Henry.

Generally the inky pop press chooses covers that will boost sales while the Sunday supplements and style press choose

faces which boost their own image.

Simon Mills, editor of *Sky* magazine, says he chooses established, glamorous artists with international success.

This month's *Sky* features Madonna, a definite boost to its 150,344 circulation. Usually Mills treats carefully with pop stars, however.

"They don't generally sell the most magazines," he says. "People either love or hate pop stars. Film stars or models are a much safer, grey area."

If publicists want their artists to be seen on the right covers, they must fight such reticence. Breaking out of the music press is as important to major names as the first *NME* cover may seem to a young band. It is a transition that can turn a fan into a phenomenon.
 Matthew Cole

EXPOSURE

MONDAY MARCH 11

In Concert featuring UB40, Radio One: 9-10pm

Snub featuring Ocean
 Colour Scene, Gallun Drunk, Krispy Three, Welfare Heroine. BBC2: 7-7.30pm.

Bedrock featuring Ian

ITV: 4:30-5.30am (regions vary)

TUESDAY MARCH 12

Profile featuring Paula
 Abdul, ITV: 4.40-5am (regions vary)

WEDNESDAY MARCH 13

Rapido featuring KLF and Black Crowes, BBC2: 7.40-8.10pm

THURSDAY MARCH 14

Classic Documentary featuring Brian May, Radio One: 9-10pm

Top Of The Pops, BBC1: 7-7.30pm

SATURDAY MARCH 16

Who Writes The Songs? featuring Paddy McAloon, Paul Heaton, Billy Bragg, Simon Climie, Radio One: 2-3pm

In Concert featuring EMF and That Petrol Emotion, Radio One: 10-11pm

The ITV Chart Show, 11.30am-12.30pm

Arena Special featuring Van Morrison, BBC2: 8.20-9.35pm

Living Music, Channel 4: 8-9pm



PROMO PLAY SURVEY

The broad appeal of The Simpsons' video takes it to the top of MW's promo play survey for a second month.

In the four weeks to March 2, *Do The Bartman* earned 22.27 minutes of airtime on UK terrestrial television.

Runner up, also for a second month, was Kylie Minogue's

What Do I Have To Do with 17.16 minutes airplay. Completing the top 10 were the latest promos from MC Hammer (13.34), Free (10.58), Vanilla Ice (9.43), Kim Appleby (8.48), Nomad (7.58), Massive (7.54), Living Colour (7.37) and Madonna (7.13). Source: TV Tracking

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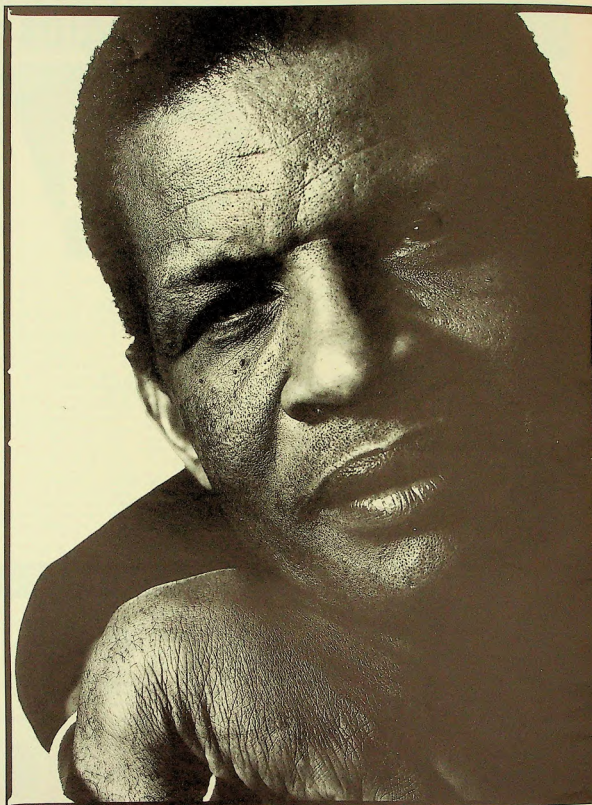
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Taylor-made maverick



CURRICULUM VITAE

NAME: Donald Taylor. "My right name is Donald Delroy Kid, Taylor was also a boyfriend of my mother's so she wasn't sure at that stage."

BORN: February 1943, Franklyn Town, Kingston, Jamaica.

PARENTS: Father — mechanic in British military motor pool; mother — hired help for "big, rich, white family"; guardian — Aunt Daisy "raised children for the government".

EDUCATION: Attended Kingston Elementary School from the age of 13. "As an eight-year-old I learned hustling round the cricket club."

QUALIFICATIONS: None.

CAREER:

1960 First trip to US, sponsored by Little Anthony And The Imperials. Managed Rusty Ambriester and Tony Seymour who worked calypso clubs.

1961 Moved to Miami, worked as musicians' valet.

1964 Became road manager for Little Anthony.

1965 Drafted for Vietnam. Worked in Special Services, taking bands over to perform for the troops.

1967 Became road manager for Chuck Jackson.

1968 Managed Little Anthony, Martha Reeves and Marvin Gaye.

1973-1980 Managed Bob Marley, Burning

Don Taylor's critics and supporters both agree: DT is bad. David Davies meets the tough talking manager nobody wants to offend



There are a lot of disturbing rumours about Don Taylor.

There is more than one tale connecting Jazzie B's manager with strong-arm business tactics and yet, when it comes to actually dishng the dirt, the stories suddenly dry up. The gossips cannot deliver on the record. Even the most damning unattributable comment is distinctly unpecific. "I don't want Don Taylor to even remember me, but in my book he's evil," says one former associate.

It's possible that Taylor's critics refuse to speak from fear; it's equally possible that there is resentment towards the tough-talker who jetted in from his LA base to swipe Jazzie B away from his London competitors in 1989.

In person, charmingly direct as he is, Taylor makes no bones about how little he cares what others may think of him.

"Most people dislike me because I have a direct thing that keeps people off," he says. "I stick with the ghetto people because they're not trying to manipulate me. They don't like me just so Jazzie will play for free or do a mix for them."

Taylor's management career spans four decades. In the Sixties, he was the business brain behind Martha Reeves, Marvin Gaye and Little Anthony. The Seventies brought seven years with Bob Marley, a relationship romanticised after Taylor took five bullets in his leg in an assassination attempt on the Jamaican reggae star. During the Eighties, Taylor steered the career of US vocalist Miki Howard as well as production team LA Reid and Babyface. In 1991, Howard and Jazzie B are the focus of his attention.

In contrast to pinning down the rumours, collecting eulogies to Don Taylor is an easy task. "He's a very effective manager," says Mick Clarke, head of A&R at 10 Records, Soul II Soul's label.

"He's a very street-wise, very bright manager and I always found him very co-operative," enthuses Rob Partridge, who liaised with Taylor while Bob Marley's UK press career at Island. And promoter John Curd says: "He's a very, very, very nice guy," although he adds, rather cryptically: "It's not guns in England, maybe it is in the Bronx."

But whatever tactics Taylor elects to use, the art of schmoozing is not in his repertoire. "I put distance between me and the record company, me and the publishing company, me and the video company," he says. His reluctance to wine and dine with record company execs does not reflect a detachment from the business, however. It is simply that he is very focused about his role — and where his own interests lie.

"The guy that hired me was Jazzie B," he explains. "If it was up to the people around Jazzie I would have been fired because I'm the best guy for him, not the best guy for them. My job is to get the most for my client from their talent, which in turn means most for me."

This resolution perhaps stems from

his early life in Jamaica. Don Taylor, or DT as he describes himself in the third person, sees himself as the archetypal ghetto kid made good.

Abandoned by his parents, he was raised by his "Aunt" Daisy. There were times when Aunt Daisy's resources couldn't stretch to feeding the young Taylor but as the son of a white British colonial and a Jamaican country girl, he soon found that his lighter brown skin earned him certain advantages.

"They kept saying to me, 'you're a nice brown-skinned fellow, you're bright, you're gonna make it, don't get into trouble.' Most of my surroundings were hustlers, prostitutes, pimps and they saw something in me. I would be mixing with the worst crooks and they would tell me, 'Yeah, we steal but you don't need to because you've got more happening for you.'"

But Taylor was always hustling and quickly learned that the most lucrative spot was the waterfront where he secured valeting work with the black stars who came to play in Kingston. From Sammy Davis Jr to Fats Domino, Taylor was building up the contacts which would eventually help him hustle his way out of Jamaica, to America and into the management business.

His first real success came with Little Anthony And The Imperials who he turned into a major Las Vegas draw long after their hits had started drying up.

But it didn't stop there. He secured a \$6m contract from Tamla Motown for Marvin Gaye when they signed his Let's Get It On period. And he built fellow Jamaican ghetto kid Bob Marley into the world's biggest reggae legend. He even started managing Prince, although he withdrew when Marley objected after seeing the singer performing "in a little bikini".

Taylor's style of management is somewhat reminiscent of his old valeting role. "I'm a personal manager, that's what I do," he says. "Jazzie is looked after on a day-to-day personal level. If he's coming to America his dinner's there ready, cooked, waiting for him."

As Taylor talks, at the Holiday Inn in London's Marble Arch, his relaxed responses are initially punctuated every five minutes by phone calls. At first, Taylor takes them and each time he returns it's noticeable that he picks



up the conversation precisely on the word on which he left. Once he's even sharp enough to pick it up in the middle of the right sub-clause.

Clearly, he makes a daunting negotiator, as is borne out by the amounts of money he has managed to extract from record companies: £1.3m from Virgin after Soul II Soul's success with Keep On Movin'; a then unheard-of \$6m while working for Marvin Gaye; \$22m he made for Marley by managing to keep his publishing rights away from Island Records. "To this day, Chris Blackwell can't figure how he let that get away," he says.

Taylor says he's only just beginning to think of himself as a top notch deal

maker. But it is this ability, coupled with his 20 per cent cut, that allows him to live so well. He has Rolls Royces, several homes in the States and Jamaica and smart clothes to accommodate his immaculate dress sense.

Bob Taylor has also lost a lot of his money. "I thought I could get rich gambling," he says of the four-year hiatus in the early Eighties spent investing in racehorses and fitting between the dog track and the Playboy Club on visits to London.

"Now I've realised that gambling is just a hobby," he says. "I've spent a lot of money, and I've spent a lot."

Taylor also gives away a lot of money — in his words, to people — not society. "There's a guy in Jamaica who works on the waterfront who didn't have anything. I gave him the money for a car. I support people."

"I have four kids, five really — I've been married three times — and they live very well."

When Bob Marley died in 1981 Taylor signed over his share of the estate ("\$31,942,000" to Marley's wife, Rita. Subsequent disputes over the money have reputedly led to a contract being put on his life.

The emerging portrait of Taylor is of an operator who's smart, aggressive and tough. The big question, however, is whether tough ever becomes rough, as the whispers around London claim. Taylor doesn't brash from the accusations. "I want to hear the criticisms," he says.

Inevitably, the conversation turns to those strong-arm tactics. Taylor hotly denies that he knows anything about organised crime, although he does have an explanation for the rumours.

"I live my life where people love me. Street people love me whether it's here, LA or Jamaica. I go to Brixton, nobody bothers me; the baddest guys in Brixton are my friends."

"I can't help it if a guy hears that somebody did me an injustice and he wants to protect me."

"Maybe they feel DT is one of us, ain't nobody gonna fuck over DT but I'm not responsible for that. You cannot find one person who will tell you that I've used force. I won't take that rap."

Taylor has been in the music business for 32 years. In Bob Marley he managed one of the world's most difficult artists — it would be unreasonable to expect him not to have learned a trick or two. Wherever the line is ultimately drawn between rough-house and merely tough only he knows, but his steadfast refusal to forget where he came from or where his loyalties really lie demands more than a little respect.

And as for the word in London that Taylor is screwing up Soul II Soul, the detractors seem to have forgotten that Taylor manages Jazzie B, not the entire collective. Jazzie now has his own record label with Motown, a deal with Virgin securing him £1m an album and a manager who nobody wants to offend. Which rather speaks for itself.

Street people love me whether it's here, LA or Jamaica. I go to Brixton, nobody bothers me; the baddest guys in Brixton are my friends. I can't help it if a guy hears that somebody did me an injustice and he wants to protect me.

Staphanie Rumbolt

Spear, Gregory Isaac and, briefly, Prince. Early 1980-late 1983 Took four years off. "I was a heavy gambler".
1983 Began managing Miki Howard plus LA Reid and Babyface.
1988 Started managing Jazzie B.
1991 Owns publishing company, retail stores in Jamaica and "several things, all legal, which I don't want to discuss". Claims he is worth "between \$1m and \$10m".

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Priced out of the world market

Your article (March 2, 1991) on declining sales "MDs pledge to fight slump", quoted various "industry chiefs", none of whom apparently had anything to say about prices.

UK record prices are hopelessly uncompetitive vis-a-vis US and most EC prices. The hapless UK consumer has to pay the price demanded for domestic product, because UK

record companies are insulated against the effect of non-EC overseas competition by MCPS stamps and import bans.

But, as more and more wholesalers and distributors are finding out, there is literally a whole world out there of suppliers eager to do business with UK buyers and to supply their customers direct.

US suppliers seem to have

the biggest price advantage — all our Japanese and European clients now buy their major label imports from the US.

UK record companies simply do not seem to want to know — even for large orders we are lucky to be offered some miserly discount which does not even begin to approach the equivalent US price and so, of

course, the order goes to the States.

If the record companies are serious about fighting the slump, they had better address the problem of increasing uncompetitiveness.

Jonathan Gilbride
Managing Director
Caroline International
56 Standard Road
London NW10.

Radio: don't make the vinyl cut

I wish to reply to Nick Brunger's letter (MW, February 16), in which he asked why record companies still insist on sending radio stations vinyl copies.

Yes Nick, I agree, CDs are technologically sensible and cheaper to press, but within the law of economies of scale, I run a small company which is dedicated simply to promoting talent. Without wishing to enter the A&R debate, I must point out that we are not a large company which can afford to press large quantities of CDs (from small acorns grow large...), but we do believe the public have the right to hear "great songs". At the end of the day, radio is the prime forum for new talent.

Come on Nick, give us smaller companies a chance to quench the growing thirst for up and coming singer/song-writer talent. We need your support!

Catherine Godolphin
Spring Promotions/Back To Basics
6A Mandalay Road
London SW4.

Investing in music's future

I read with interest recent comments in your letters page concerning what sort of an industry we will have in five to 10 years' time.

The future of many of today's musicians seems to depend on the whims of A&R people who, themselves, are desperately trying to keep their own jobs and justify their positions by having a chart discovery to their name.

Music of the future does not just appear overnight but has to be cultivated over the years in front of live audiences.

But most A&R executives don't have the time to wait because they are under increas-

ing pressure to come up with hits.

Why not have smaller advances and more time and money spent on developing artists for the future?

You only have to compare the singles chart with the album chart to realise that the album charting acts are, for the majority, the ones that play live.

So why not have what can only be described as a "serious" chart for musicians who want to make a career in the industry and believe in themselves and the music they produce enough to take it out on the road.

Just compare the singles chart with the album chart and you can see whether musicians that can play have a future or not.

It's a sad state when our British music industry awards are highlighted by the fact that there was only one group who had the confidence in themselves and their music to actually play it "live" and that's the only "Cure" for today's ailing charts.

Paul Naylor
Mercenary Management Services
1 Warland Gate End
Walsden
Lancashire OL14 6UP.



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THE FIRST RECORD I BOUGHT

by BETTY BOO



"The first record I bought was Pop Music by M. I. I suppose I must have been about seven or eight at the time. I met Robin Scott (of the band) last year and he was really nice.



After I told him it was the first record I bought, he didn't like me very much though.

"What was the last record I bought? I don't buy records any more — I get them free. Seriously, though, I did buy the Ralph Tresvant album a little while ago. I really like it of that sort of stuff."

Betty Boo won *Best British Newcomer at the Brit Awards*. She was 21 last Wednesday.



The season was going like a dream for the CBS football team.

Manager Brian Hart was delighted with the lads. Okay, so they had lost some games but when you're the right side of halfway in the league, why worry?

But then disaster struck for Brian's boys. News came from head office that CBS was no more and that the team would be getting a new strip carrying the immortal legend, Sony

Music.

Could this mean the end of their rise to the upper echelons of the Aylesbury Brewery District Football League?

After many sleepless nights and countless team talks behind locked dressing room doors, finally faced supreme Hart finally convinced the lads that a change was as good as a rest and that the title was still theirs for the taking.

Even the great Emlyn Hughes couldn't have predicted the fortunes of the team. "We haven't lost since we changed strip," says an ecstatic Hart.

"We're now second in the league with games in hand, we're in the semi-final of the Marsworth Cup — which we've never won — we're in the semi-finals of the Field Shield and the quarter finals of the League Cup."

No wonder he's over the moon. Brian.

DIARY

It's tough out there right now. Hot on the heels of Rough Trade's near-collapse, Pacific also finds itself with problems (see page 1).

Perhaps we can take consolation from MD Cliff Buckingham's claim: "Our problems are nowhere near as severe as Rough Trade's". The latest victim of the RT squeeze is *The Catalogue* magazine. Support from the company's labels suggests it could rise from the ashes, however — outside of the troubled indie group... I wonder if Gelfin chief Ed Rosenblatt popped his head round "Rough Trade Towers" while he was in the country to attend an international meeting at MCA last week...

Given its parent company Philip's DCC development, it was strange to see a DAT machine being used as part of the sound system at PolyGram's results announcement last week...

PolyGram president Alain Levy was in good form. Of rumors that Philips was close to selling off bits of PolyGram last year, he said: "Jan Timmer has been long enough in this business never to interfere with PolyGram..."

It seems the Scottish Record Industry Association has finally got its national chart, with a first broadcast soon on BBC Radio Scotland.

Also coming soon, it seems, are details of "clarifying points" being drawn up by the Radio Authority to clear up the confusion surrounding the Government's definition of "pop".

At Friday's Radio Academy Music Conference, the Radio Authority's head of regulations, Paul Brown, said: "These points are likely to prevent a soft rock service."

Instead it would probably be anything from "Melody Radio to a classical station." Don Anderson's "comeback" (see page 3) was marked with some interesting comments. He warned that: "In this industry you have to look after yourself." And on his past reputation, he said: "Other people crave the formula for success that I have. That is how I have made most of my enemies..."

Tom Dooley

ABC

Average weekly circulation January to June 1990 13,280

Capital gains Midas touch

Capital DJ Mick Brown is giving a new meaning to the words Capital Gold.

No, he hasn't changed frequencies from his FM slot. He's actually trying to make a little capital out of gold discs.

Brown and old friend Brian Alexander, the *Mail* On Sunday's deputy sports editor, struck on the idea of providing personalised gold discs for the public.

"I've got a few of them myself and quite a few people said it would be a good idea if you could buy them," says Brown.

He contacted Century Displays, the company which manufactures the discs for the BPL, which said it would be more than pleased to help out in the venture.

So Brown and Alexander went on to set up the Gold Disc Co with a little help from HMV, which is promoting the new company at its Oxford Circus store.

The public can either buy a gold disc with their favourite artist or have their own inner label with a special message on it. The total cost for a 24 carat gold-plated disc is £82.20.

Brown decided to try out the idea on a member of his family. "The very first one was for my brother-in-law's 50th



Brown: capital idea

birthday. His eyes nearly popped out when he saw the disc," says Brown.

If the HMV promotion works well then he hopes to have outlets for the discs across the country and although it's his first business venture, he's learning the salesman's lingo fast.

"You can't put a price on what these discs are worth once you have got one. No-one in the world will have one like it," he says.

The question is, will anyone in the world want one?

Rocking on the benches

The stuffed shirts filling the benches of the House of Commons have a groover in their midst — modish Mansfield member Alan Meale.

Among the swinging socialist's list of declared interests is

his spokespersonship of the Stand By Me Club, devoted to the promotion of the classic Elvis and song, especially versions recorded by Ben E King and even Kenny Lynch.

"I'm a great fan of soul," says Meale, but he's not the only one — the club boasts 100 members in the House.

Meale and his fellow clubbers have already met Ben E King, on the US soul star's last visit to the UK, along with Eddie Floyd and Dorothy Moore.

Their soul style hasn't rubbed off however and there's little prospect of the Commons very own house band. "I'm devoted to the music but have absolutely no talent at all in that direction," says Meale. Be thankful for small mercies.

Thanks for the memory

Deep in the heart of Bognor Regis, people in bell bottoms and platform will be celebrating a Seventies revival night.

Not only are reissues big business these days, but many of those old artists are still trending the boards for thousands of avid nostalgic lovers.

Mike Taylor, of the Barry Collings Enterprises agency, realised the staggering amount of interest in artists of the past and decided to set up a club for nostalgia fans —

Memories Music Club.

Taylor and his staff track down acts from the Fifties, Sixties and Seventies, drag them out of their day jobs and get them back on the road at venues such as Great Yarmouth, Caister and a string of Butlins sites.

The club, which now has 100,000 members, also provides information on what various acts are up to. The fanaticism for acts such as the Bay City Rollers, The Rubettes and even The Dooleys, is remarkable.

Taylor says it is the Seventies that is the most popular period at the moment. After pleas from club members, he went on the trail of Seventies star George "Rock Your Baby" McCrae.

"We found him working in the MacFisheries fish shop in Toronto as a manager. It took a few phone calls but we got hold of him and persuaded him to play a few gigs," says Taylor.

He adds that for some of these stars, the renewed interest comes as a financial boon. "In those days they weren't paid as much as some stars today so it's a nice way for them to make a bit of money," says Taylor.

So as Butlins in Bognor gets down to the sounds of Racey and The Glitter Band, is Taylor confident that Seventies fever is back?

"Hopefully," he says, with a worrying smile.

music week

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Editor: Steve Redmond. News editor: Nick Robinson. Features editor: Selina Webb. Reporters: Belinda Buckley, Mike Martin, Martin Tallbot. Chief sub-editor: Duncan Holland. Sub-editors: Andrew Martin, Fiona Robertson. Advertisement manager: Andy Gray. Senior ad executive: Judith Rivers. Ad executives: Hugo Fleischmann, Steve Masters, Andrew Woodford. Production assistant: Kate McElwaine. Editor-in-chief: Peter Dinklage. Managing secretary: Cindy Seabrook. Publisher: Tony Doolan. Rights Publications — Research manager: Graham Walker. Fax: 071 583 0955. Researchers: Gloria Gwynn, Julie Embury, Gail O'Connell. Production: Ray Bland. Group advertising manager: Kay Bland. Group projects editor: Karen Faux. Group ad production manager: Robert Clarke. Group publishing editor: David Dulton. Executive Publisher: Andrew Brown. Registered at the Post Office as a newspaper. Member of the Periodical Publishers' Association. Printed by Fenwick Press, 120-125 Laverne Avenue, Great West Road, Uxbridge, Middlesex, U.K. Subscription Dept: 120-125 Laverne Avenue, Uxbridge, Middlesex, Surrey, CA 31FF. Tel: 081-640-9142. Fax: 081-648-4673.

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