



music week

The Business Magazine for the Music Industry

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Industry slams hype smear

The record industry is united in its dismissal of a newspaper "expose" alleging chart hyping.

Music Week enquiries have revealed:

● The shop in question had been blacked by some record companies as a possible credit risk

● Gallup no longer used information from the shop's computer because of previous "unusual sales patterns"

● The single, *Sadness*, by Enigma which the article claims was hyped into the charts was already in the Top 10 and could not have been affected.

The *Sun* claimed sales reps gave product to Music Sounds in Dunstable at reduced prices or free in return for the store logging non-existent sales on its Gallup computer.

A statement from CIN chief executive Adrian Wistreich says: "Sales figures from the store referred to in the *Sun* ar-

ticle have not been used in chart compilation for several months, after Gallup's own security check revealed unusual sales patterns."

Shop co-owner Alan Battal claimed in the story that he was "forced into taking free products in order to survive in this business".

In reality, Music Sounds was on a number of record company "stop lists" which meant it could no longer buy product.

John Pearson, sales manager at Island — which is distributed by PolyGram — says Music Sounds was on the company's stop list, but the company still supplies it with promotional product.

"A lot of shops get into financial difficulty and we take the view that they may get back into credit and come off the stop list," he says.

Battle, the retailer at the centre of the storm, refuses to confirm that record companies will not supply him on credit.



"That's an impertinent question," he says.

Virgin managing director Jon Webster whose Enigma single was at the centre of the *Sun* allegations says he is sceptical of the paper's story.

"I won't be launching my own investigation until I receive a copy of the tape that the *Sun* reporter made," he

says, "but so far the paper has been unwilling to provide me with it. In the absence of complete evidence, the situation is on hold."

Gallup chart manager John Pinder says: "We investigated the shop in question and none of the allegations stand up. Our view is that it is an extremely flimsy article."

THE INDUSTRY REPLIES

"This company sells records, it doesn't give them away." — Pinnacle.

"The story is a good laugh. They've missed the point." — Rough Trade.

"We are making no comment." — WEA.

"We believe in the integrity of the Gallup chart." — PolyGram.

"Our view is that it is an extremely flimsy article." — Gallup.

"The tabloids have always found the charts good copy, but we have faith in Gallup and CIN." — BARD.

Strong British showing saves the day at Midem

Midem '91 is being dubbed a success despite a 21 per cent drop in the number of delegates attending.

By noon on Wednesday, 6,475 delegates were at the event in Cannes — compared with 8,200 in 1990.

As a result of the Gulf War, only 331 US delegates turned up — a drop of 60 per cent on the previous year.

The Japanese contingent was also noticeably smaller.

But the UK representation was maintained with a slight drop to 970 delegates.

Of 408 stands sited at the Palais Hall, 30 were shut or unoccupied.

Midem chief executive Xavier Roy says plans to celebrate the twenty-fifth anniversary of the event had taken a knock.

"It was not quite the Midem we dreamed of, and for which

we prepared, but it has still played its role as an international market place," says Roy.

He confirms that there had been doubt earlier in the week as to whether to go ahead with the event but that business had been good for those who did attend.

Meanwhile, police are investigating the source of product seized from the Patricia Records stand.

Following raids in previous years at a number of stalls, the police were continuing their search for allegedly pirate recordings.

This latest raid is understood to relate to a case opened in December 1989 when recordings by the Beatles, the Rolling Stones and Simon and Garfunkel were seized.

● See Midem news pages 4/5. Comment page 3.

BBC denies songs ban

BBC Radio is denying claims it has "banned" a list of 60 records because of the Gulf War.

Tracks such as Cutting Crew's *I Just Died In Your Arms*, and Big Country's *Fields Of Fire* are at the centre of the row.

But the BBC says the records are merely included on a list of "sensitive" tracks which local radio programmers have been told to be aware of.

A spokesperson for BBC's local radio network says: "The lyrics might not necessarily be about war, but if they were played after a bulletin which announced a tragedy, it could be offensive."

Radio One has no such list because producers consider such issues, she adds. The Radio Authority has also left the issue up to each ILR station's discretion.

● Bomb The Bass name change. See page 3.

Chesney Hawkes
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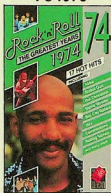
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Acts scrap 'war' names

Gulf war sensitivity has prompted Rhythm King's Bomb The Bass and Cret's Massive Attack to change their names.

The two bands fear offending the families of troops in the Gulf and want to avoid being named from radio and TV. Bomb the Bass will in future be known by the name of the band's mainstay Tim Simenon. Massive Attack will

in future be called Massive.

The changes have cost a total of £15,000.

Simenon made the decision on the very day his latest single Love So True was released last week. Changes to artwork on sleeves, labels and ads will cost at least £5,000, says Rick King marketing manager Alison Wilson.

"We've been working on the marketing since before Christ-

mas," she says. "We've attempted to get to the records that are already out in the shops and put stickers with the new name on them."

Meanwhile, new sleeves are being printed for the next run of singles and new labels have been put on all copies going out.

Massive Attack's new single Unfinished Sympathy is not out until February 11, but the

nearly-completed artwork for that and the act's new album, due in April, has had to be scrapped at a cost of about £10,000.

Circa Records' joint managing director Ray Cooper says: "We don't want to be provocative in the current situation and we must avoid being played on the radio because of their titles, we didn't want to be named."

Kiss hits 1m target early

New specialist music radio stations have netted mixed results from the latest JICRAR audience survey.

While London-based Kiss FM hit its target of 1m listeners six months ahead of schedule, another London station, Jazz FM, managed only a five per cent weekly reach during October to December 1990, despite being on air longer. MOR station Melody FM scored an impressive 11 per cent.

But Capital Radio still dominates the London airwaves with a 40 per cent reach. Kiss FM's average weekly reach stands at nine per cent. Choice FM managed five per cent.

Across the UK, more people are tuning in to commercial radio stations, the survey reveals. ILR now commands 35 per cent of all listeners — a record total of 22.5m with a 52 per cent weekly reach, six points up on the last survey.

Levi's man to top MW panel

The man behind the influential Levi's advertising campaign which launched a brace of hit records is among the judges for the Best Press Ad category of the *Music Week Awards*.

John Hegarty is creative director of Bartle Bogle Hegarty, the agency which created the Levi's campaign. The latest ad in the series features The Clash's *Should I Stay Or Should I Go*.

Deadline for entries for the Best Press Ad, Best Sleeve Design and the *Music Week Marketing Award* is February 1.

Meanwhile the organisers of the February 25 awards are operating a "dating agency" service for companies who wish to take less than a whole table of 10 or 12 seats.

Further information and tickets, priced 95p (including VAT), are available from EMS, 15 Soho Square, London W1V 5FB. Tel: 071-437 3665. Fax: 071-287 9223.

MCA makes Phillips MD

MCA Music has appointed Nick Phillips as managing director, replacing John Brands who is now based at the company's Dutch office.

As general manager, Phillips, 27, has steered the company through a successful 1990 boosted by the performance of Adamski, Janet Jackson, The Adventures Of Steve V and Dream Warriors.

He says: "In the last year we have made a much bigger impact and we want to continue to develop a very solid roster. We want to be the number three publishing company in the world."

Phillips has publishing in his blood, following in the footsteps of his grandfather Jimmy Phillips, MD of EMI Music during the Seventies. His father Peter was managing director of ATV Music in the late Seventies and early Eighties.

After starting out at the age of 15 in the royalties and copyright department of ATV,



Phillips: "bigger impact"

Nick Phillips has been with MCA since 1988.

John Brands has spent increasingly more time at the company's Netherlands office since becoming vice president of MCA Music International a year ago.

He says: "Nick has proven to be a major asset to our organisation in the short period that he has been with us."

Cedar in EMI bust-up

Noise reduction systems specialist Cedar Audio has fallen out with former backer EMI.

The record company gave Cedar a crucial boost in its early days when it used the £80,000 system to improve historic recordings.

EMI even developed its own "Cedar" series.

But EMI has now declined to spend between £5,000 and £10,000 a year to pay for technical updates.

Cedar says it has received complaints from potential customers unimpressed by the EMI discs who believed Cedar was to blame.

Cedar general manager Gordon Reed says: "We performed a blind quality control test on the EMI discs and while some of them were good others would have been rejected if they were being done there ourselves."

Despite the test's result and the adverse comments, EMI's Abbey Road Studios has still refused to purchase the updates.

Abbey Road's manager of transfer operations Chris Buchanan says: "We got involved with Cedar in the early days but we have now developed our own version of the noise reduction system."

Vote boost for BASCA

BASCA claims its newly-elected council will be able to represent its members better than ever.

Changes in the society's rules opened up voting for its recent election and made it easier to stand for the council, says general secretary Eileen Slow.

Slow says: "The response from the membership was excellent; 14.5 per cent of the voting members actually voted, which is very good."

Lynsey de Paul, Midge Ure and Justin Hayward were elected to fill three vacancies on the newly politicised society's decision-making council.

The election procedure was revamped in October to turn BASCA into an aggressive campaigning group. The changes gave voting rights to all members who also belong to PRS — effectively allowing all professional songwriters — instead of just those who attended the AGM, as before.

There are now members to cover pop, TV, film and stage music as well as "struggling" songwriters, Slow says.

The election, at BASCA's AGM on January 18, brought BASCA vice president Mike Batt back to the council after two years' absence.



The Sun's "expose" of chat hyping is no such thing.

The CIN chart is the most accurate in the world. It is undoubtedly more accurate than many other charts — those for books, for instance — which are accepted without question by the popular press.

But rather than give simply feeling hurt and defensive, perhaps we have to accept that it is the very virtues of the CIN chart — its accuracy and the hold it has on the British psyche — that makes it such a sitting duck for critics.

The Sun's "revelations" are no threat to an industry committed to keeping its nose clean. It remains perfectly legitimate for suppliers to give free product to stores if they wish. It's their money. What is not allowed is for retailers to make false chart entries or for record companies to induce them to do so.

The line is clear. It is up to both sides to ensure it does not happen. The only party to come out of the affair really badly is Alan Batty, the retailer daft enough to invite a *Sun* reporter into his shop.

Gallup's decision to withdraw Batty's machine is the clearest possible indication of where the blame should be placed.

Midem '91 was a success of sorts, although it was not the twenty-fifth anniversary organisers had hoped for. The people who were there most keen to do deals. And they did it.

Some majors were hurt by suggestions that they were not "brave" enough to attend. They remonstrated (a) that they were reacting responsibly to the Gulf war, since it would be in poor taste to be living it up while troops are being killed and injured in the Middle East and (b) that Midem is not that important anyway.

Both points have some merit but overall they suggest that for the majors Midem has become little more than an optional junket.

Steve Redmond



It's a mean, unpleasant word, "British", even more so when escaping definition. Jakki Brambles offered us this morsel of inane wisdom a fortnight ago on TOTP: "And now with the Great British Top 30," she cackered, before running down a chart in which only 13 of the 30 entrants were of British descent.

What galled was the ignorance. If British means open-armed acceptance of, and invitation to, a multinational squadron of artists then fine: hello, Madonna; say hi, De La Soul; have a nice day, Black Box. But if, as the Brits have at last suggested, it can mean the promotion of genuine home-grown talent, then the least we can expect is consistency from the village elders of music media.

The sloppy Brambles slip highlighted an all too prevalent problem today: the blanket acceptance of almost anything American.

While Elektra has to fight to break a band like Happy Mondays in the US and every State-side emergence of British talent is seen as a new wave, those in search of a tidy dollar and an exploitable genre are all too ready to extend an invitation to US acts to come over here.

In other European countries they ban their non-nationals from their own equivalents of Top Of The Pops, one sure-fire way of separating your music media from the all too frequently available American culture.

The encouragement for and reception given to the best of Yank creative brilliance is welcome, but do we really have to continue to support the tedious US mainstream at the expense of home-grown talent?

And if the answer is "Goddam, you bet", surely it's time someone sent us an international peace keeping force to save us from this cultural imperialism.

James Brown is assistant editor of New Musical Express.

MIDEM NEWS

Blithe delegates bid for a place in history

SKETCH

CANNES: Call it the spirit of the Blitz, but the twenty-fifth anniversary Midem last week remained lively untouched by the Gulf conflict.

Delegates spent more time avoiding large ladies with tiny dogs on the Croisette than they did worrying about Saddam Hussein.

(Recent research suggests there is a direct

relationship between the size of a fur coat and the wealth of its owner. However there is an inverse relationship between size of dog and its owner's bank balance. This means that the very richest resemble furry igloos, while their canine friends are approximately the size of a mange tout.)

Inevitably talk of war pervaded conversation; good guys were Patriots; everybody else was a Scud.

But there was a

determination to keep Midem tradition alive: hence the anti-piracy raid on Denmark's Patricia Records.

Hence too, the return of the apocryphal tale that someone had lost £250 to a pickpocketing prostitute (this experience being claimed by three separate people).

Hordes flocked to the "legendary" Martinez bar determined to become part of music industry history; as usual most simply

became very drunk.

The stunts of old were raised on an impressionable bunch thought they were seeing a promotion for an obscure European dance band when they witnessed a 60-year-old man dressed only in red swimming trunks thrashing Wellington Boots at passing cars.

It was merely one of a surprising number of Cannes tramps.

We could have stayed in London for that.

Object takes lead from video partner

Budget label Object Enterprises is changing its name to Music Collection International in preparation for the launch of a "budget mid-price" label on February 1.

The new name, launched at Midem, aims to capitalise on its connection with sell through company Video Music International, also part of the Strand VCI group. The Object brand will continue to be used on budget lines.

The name of the new label, Music Club, is already used by VCI for music video product and one long-term aim is for the two companies to release complementary music and video product simultaneously.

In the short-term, Strand-VCI hopes to give the former Object Enterprises the same



Object's new image

high profile and reputation as the video company.

"There has been a stigma attached to the Object name in the UK," admits marketing and acquisitions manager Steve Bunyan, "though never in Europe."

Jazzman Scott to head label

Ronnie Scott has made his first record for more than 10 years with his quintet in order to launch a new jazz label — Ronnie Scott's Jazz House.

Never Pat A Burning Dog was made live at Scott's famous Soho club setting the pattern for all the label's releases — which include Nice And Easy by Marion Montgomery, Searching by Roy Ayers, and No Problem by Aturo Sandoval.

The label is a joint-venture with the Direct Entertainment Group and is distributed in the UK by Grantham Book Services, and abroad by Teledisc.

The label aims both to record new and established artists and to re-release classic recordings.

War works found

Music written by victims of the Nazi Holocaust has been discovered following the opening of Eastern Europe and is to appear on recordings by a new Dutch label, writes Nicolas Soames.

The string quartets, trios and piano works, written in Theresienstadt concentration camp in Czechoslovakia, were hidden under floorboards when their composers thought they were to be executed.

Many works were discovered after the war, but most were lodged in libraries where they remained unheard. An exception was the opera Der Kaiser von Atlantis by Kurt Weill pupil Viktor Ullman which created a stir when first recorded 15 years ago.

The new discoveries were made by Mark Ludwig, a viola

player with the Boston Symphony Orchestra who scoured the libraries in Czechoslovakia, Poland, East Germany and other countries.

They have generated interest as they include works by Gideon Klein, a pupil of Schoenberg, and piano works by Viktor Ullman.

They are now being recorded by Channel Classics, a Dutch label founded by Jared Sachs, and are played by the Hawthorne String Quartet.

"Since we announced this first recording other people have come forward with more music from the camps," says Sachs.

Distribution has not yet been finalised but, following discussions at Midem, Sachs expects to make an announcement shortly.

Bold Israelis ignore attack fears to attend

An Israeli company defied fears of terrorist attacks on aircraft to make the trip to Midem.

Tal Barnoach of CD manufacturer Compact Disc International says he had no qualms about attending the trade fair.

"Many of the El Al flights were cancelled but we really wanted to come and do business with our friends here," he says.

"There are lots of people who are not here that we wanted to do business with but at least there are others who did make the effort to come."

CDI manufactures product for a range of international companies but also has licensing deals with PolyGram/Virgin.

Barnoach says he does not blame US companies for not turning up. More than 500 Americans failed to attend. "They are afraid. I can understand their decision but we have more to be afraid of than them," he says.

He is also sympathetic to the decision to start the war in the Gulf. But business comes first for his company, he says.

"We have come to try and improve the world," he says.

Slimline CD twin launched

Philips and Du Pont Optical has launched a slimline version of the double CD pack.

The TwinBox is a one-centimetre thick box that is 60 per cent slimmer and 45 per cent lighter than the company's standard Multipacks.

If used as a single CD pack, the TwinBox can carry a 50-page booklet in the second compartment. PDO claims the new pack will reduce transport and storage costs.

Timmer applauds home taping

Midem's Man of the Decade has urged the industry to recognise the benefits of home taping.

Philips president Jan Timmer told delegates at an IFPI conference in Cannes, that home taping had helped boost sales of pre-recorded cassettes to more than 1bn units a year.

"The copying feature is an enormous benefit to both sides

of the music industry — hardware and software," he said.

"It stimulated sales of the cassette recorder and the sale of recorders, in turn, stimulated the sales of pre-recorded cassettes."

The thrust of Timmer's keynote speech was to convince delegates that Digital Compact Cassette (DCC) is the way forward for the industry.

Speaking of his "twin carrier

concept, he claimed: "The market is just as ripe for the digitalisation of the cassette as it was for the digitalisation of the long-playing record 10 years ago."

DCC's advantage over DAT is its so-called backwards compatibility said Timmer. "The market is not yet ready to discard the millions of analogue cassette players and billions of analogue compact cassettes

that have been sold over the past 20 years," he added.

Returning to the "sherry problem" of home-taping, Timmer said the Solocopy Management System, which prevents repeated copying of digital tapes, was included in the DCC standard. If a system of blank tape royalties were introduced worldwide, it would not be opposed by Philips.

French music retailer FNAC has launched its own record label with a plan to capture five per cent of the French market by 1996.

Rod Stewart is said to be switching his publishing from Warner Chappell to EMI

London-based Freestyle Productions has linked with Germany's ZYX Records to sign Shirley Bassey to a five album deal.

The BPI's anti-piracy unit claims its abortive raid on a London record fair last November has turned out to be a success. At a fair at the same venue this month, only one bootlegger turned up.

EMI is backing the February 4 release of the compilation Missing You 2 with national TV, press and radio ads.

Richard Coles of The Communards is suing accountants Combes Wales Quinnell who he claims have refused to hand over financial records until £30,000 fees are paid. The case continues.

Dance music monthly *Rave!* magazine is folding. It was relaunched only last autumn.

Smash Hits has a new editor, Mike Soutar. He replaces Richard Lowe who left at the end of 1990.

BEC International, Nile Rodgers and Tom Cossie have set up joint venture label Ear Candy Records, based in Manhattan.

Contrary to the impression given in last week's story, Rondor Music International senior vice-president Stuart Hornall is responsible for the whole of Europe and not just Eastern Bloc countries.

Meanwhile, Tony Calder left Big Wave Records in September last year, not merely "before Christmas", as stated last week.

Eastern Bloc labels bid for backing

Eastern European classical labels presented a new face at Midem this year with plans for privatisation of some and joint ventures with others, writes Nicolas Soames.

Meanwhile from rival stands, the first independent labels from the East raced round the Palais looking for Western distribution.

Czechoslovakia's Supraphon and Poland's Polski Nagrania said that they expected to be privatised within months.

The French distributor Vogue announced a 50/50 joint venture with the Soviet Union's huge label Melodiya for exclusive distribution in Western Europe. The company will be called Melodiya European Corporation.

It fell to Vogue president Jean-Louis Detry to fight off interest from the majors and produce the best quote of the show.

Saying that majors' involvement in these new East European companies would be an "A&R disaster", he commented: "It would be like Mr Mitterand privatising the Louvre. You don't sell the Mona Lisa so that it can be rebuilt in Los Angeles."

Scots unveil TV awards

The Scottish Record Industry Association is to launch its own televised awards ceremony later this year, it revealed at Midem.

The awards to be held in the autumn will cover key categories of Scottish and international music.

The SRIA has already found a sponsor for the event, but will not yet reveal the name of the company. The venue and

TV broadcast rights have yet to be finalised.

SRIA chairman Brian Guthrie says the association has been trying to arrange an awards ceremony since its inception.

"Awards are useful high profile events for the public," Guthrie says.

There were 20 representatives from the Scottish industry at Midem, their trips spon-

sored by the Scottish Development Agency. The SRIA is also behind a plan to launch a Scottish chart (*MW*, Jan 12).

Meanwhile, Music In Scotland Trust is conducting a survey to gauge the development of the industry in the region. MIST is an independent charity set up in association with the Prince's Scottish Youth Business Trust.



Anybody home? Hopeful executives make a fruitless visit to the deserted Sony Music Publishing stand. The company declined to attend because of the Gulf war. The stand was later turned into a bar to attract more custom to a fourth floor nicknamed by delegates the Marie Celeste.

Taxman threat to royalties

A new Inland Revenue initiative could cost the music industry millions of pounds, according to Charles Bradbrook, of accountants Touche Ross.

Until now, the Revenue has accepted that record royalties are taxable when received.

"They are now arguing tax should be paid by reference to earnings shown on royalty statements," says Bradbrook.

"This means they expect the artist to recognise income before he or she is contractually entitled to receive payment.

"If the Special Office succeeds, these royalties would be taxed a year earlier. The Revenue could be enriched by millions of pounds which will come out of the record industry."

STEWIE B

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The triumphant organisers of the Brits weekend are already laying their plans for 1992

The very best of British

As the fanfare fades over the Great British Music Weekend at Wembley Arena, spare a thought for Phil Ross.

In a frantic spell of on-the-hoof editing, Ross had to carefully snip out no fewer than 47 expletives from the lips of Ozzy Osbourne in time for a delayed broadcast due to begin just as Ozzy's set was ending.

Ross and his staff were unable to join in the toast to Jonathan King when Ozzy presented him with a cheque for £125,000 — the proceeds from three sell-out nights at the Arena — for the British Recording Industry Trust and its principal charities, Music Therapy and the School For The Performing Arts.

The sell-out, and the timescale in which it was achieved, is a triumph for King, in his drive to create a sense of event around the

Brits Awards, and for promoter MCP.

King and MCP discussed the event throughout November, but weren't able to go public until December 15. Despite the interruption of the Christmas break, the first two nights sold out in advance and a large walk-up on the final night filled the remaining seats.

The only real glitch was a political one. When pressed on what some saw as a rather glaring absence of black performers and women from the bills, King put his foot firmly in his mouth with the flippant comment that he "didn't like blacks or women anyway".

"True to form, he wasn't displaying a hint of contrition last week. Ask a stupid question, get a stupid answer," he says.

"After last year's Brits show some people said there were too many black

acts and women on the show and my reaction was the same — I don't see colour or gender."

King says he and Tim Parsons of MCP had sat down with the intention of compiling three coherent, attractive bills.

"We looked first at people who had been nominated, then people who had had a hit or two. Of course, some people weren't available.

"Neither this event nor the Brits night are a matter of my personal taste, but of who ought to be in there."

King paid tribute to The Cure, whose early agreement to take part made the event possible.

King will be editing about three minutes from each night to be shown during the Brits telecast. Filming was by Michael Hurl's Carlton TV, but at least a dozen other film crews were present including MTV Europe, which secured

interviews with every act. Video montages screened between acts sometimes got as much applause as the bands themselves.

Parsons also notes the "fantastic spirit" of the firms MCP contracted to mount the event — production company Gentle Persuasion, Birmingham's SSE (sound) and LSD (lighting). Bravo Merchandising Services easily sold out a cautious run of 1,000 T-shirts. Although the event was staged on behalf of the BPI, it was financed by MCP, and Parsons says it was greatly helped by work from Ferret & Spanner and PR firm Laister Dickson.

"The biggest change next year will be the time element. If we have more time to put it together it limits the media's ability to knock it," says Parsons.

Radio One has also agreed to be back in 1992.

King is gratified by the enthusiasm for next year, but sounds a note of caution: "I have yet to be taken on for next year; remember The Brits on February 10 has to be the best of all. Last year was pretty good and the BPI gave me carte blanche this time. I've got some ideas which are highly controversial and some which could be disastrous.

King even suggests the music weekend could be extended to a week and broadened to include reggae, dance, pop, MOR and classical music.

Broadening the event geographically — to Glasgow and Belfast, say, and into some smaller venues — is possible.

"I give myself body and soul to the Brits," says an ebullient King. "And remember, I am the goose who lays the golden eggs." Russell Brown

FRIDAY

No-one really knew what to expect from the first night.

Wembley Arena seemed something of an incongruous setting for a bill of the UK's top indie dance acts. But the groups all managed to transcend the sometimes clinical and hangar-like atmosphere of the London Venue to turn the evening into something of a club night.

After chirpy opening sets from new boys Candyland and Manchester favourites Northside, 908 State — on a stage stripped down to just two keyboards — conspired to lead some of the more frenetic dancing of the night.

Their minimal stage presence was followed by the marauding Liverpoolian hordes of The Farm, who had the whole arena chanting the topical All Together Now.

James' cut status was confirmed by the number of the group's T-shirts being worn and the band's performance was an uplifting experience.

Ambling on came Happy Mondays — the headliners. By now the fans were ready for a finale, the climax. But what they got was 45 minutes of Happy Mondays going through the motions. This perfunctory performance also suffered from technical hiccups.

The crowd bowed when the set finished, expressing displeasure at its brevity, but one wonders whether that was not a blessing in disguise.

Nick Robinson



Bringing Wembley to its feet (clockwise from top left): Happy Mondays, Cure and Ozzy Osbourne

SATURDAY

To bill Saturday night's event as anything more than The Cure plus support was to misrepresent the second evening of the Brits weekend.

Coming on last, The Cure were the only act to lift the whole Arena to its feet, intelligently — given the number of non-hard core fans present — opting for a singles set for their hour-long slot.

But while The Cure sounded clear as a bell, opener Billy Bragg struggled. Despite a warm reception — largely due to his anti-Gulf war lecture — most of the lyrics of his set were inaudible for the

poorly levelled thraut guitar. The next two acts were neither familiar with, nor suited to, such a large venue. However, Ride had a good selection of songs and their admirable composure at such a big venue gives hope for the future.

Next, Carter The Unstoppable Sex Machine's combination of guitarist/vocalists Jim (Bob and Fruit) supported by a beat-box appeared out of place on a stage more used to full-sized bands and special effects.

Jesus Jones on the other hand proved the revelation of the evening, exploiting the

size of the stage and showing that their single International Bright Young Thing is the tip of a promising iceberg.

In comparison, New Model Army seemed to have stepped out from the dark ages. Received enthusiastically by their die-hard supporters, the rest of the young audience watched bemused.

Also suffering from a relatively dated sound, The Wedding Present battled against the elements as their upbeat punkishness warmed them to the young audience again the sound system let them down.

Martin Talbot

SUNDAY

Heavy metal may be marginalised on day-time Radio One, but the national station, co-sponsor of the Brits weekend, ended up broadcasting an event one third of which was hard-rock acts.

The evening's openers, Wolfhounds, are a relatively new band but, judging by the amount of accredited merchandising worn by their female fans, they have already made a significant impression.

Little Angels, augmented a Bon Jovi-esque bravura with a blustering horn section.

Great white hopes of the UK metal scene are Thunder. Their reception was the most rapturous and it soon appeared the evening, like an inexperienced bridegroom, might climax too early.

The much vaunted David Coverdale came failed to materialise — he had flu.

Then came Faces clones the Qureibos who managed to inject some laddish humour.

The evening's headliner remains one of metal's perennial stars. Few of the audience were born when Ozzy Osbourne first fronted Black Sabbath 21 years ago. Yet the singalong to War Pigs was deafening.

Osbourne's success is proof positive of metal's longevity and its broad fan base. One wonders, however, what prime time viewers will make of it when the shows are finally aired on TV.

Andrew Martin.

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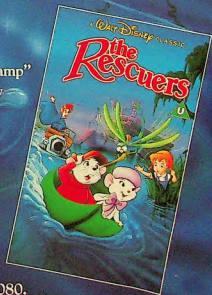
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Disney HOME VIDEO



MARKET REPORT

MAINSTREAM

Albums

Freddie Mercury declared "I'm absolutely elated" when Queen's single Innuendo entered the chart at number one last week. And Freddie is likely to have further cause to celebrate in a couple of weeks if, as expected, the group's album of the same name repeats the single's success. It's certainly on the cards: Queen's last two studio albums *A Kind of Magic* (1986) and *The Miracle* (1989) both debuted at number one. Released on February 4, *Innuendo* is Queen's seventeenth album.

There's a welcome return too for Gloria Estefan, who will be trying for her third consecutive number one album with *Into The Light*, but Tanita Tikaram's third album *Everybody's Angel* will be hard-pressed to improve on the number three peaks of her first two.

Reunion, the title of the latest album from The Righteous Brothers, includes re-recordings of their most notable hits, including their recent chart successes *You've Lost That Lovin' Feeling* and *Unchained Melody*, the latter recently certified a million seller in the U.S.

Both of The Righteous Brothers' remakes also turn up on the latest multi-artist album from Telstar, *Unchained Melodies*. The vinyl share of the album market dipped below 15 per cent for the first time a fortnight ago, according to Gallup data. Already many classical and reissue albums are not issued on vinyl, but this week WEA is releasing two new albums on cassette and CD only: the original *Flowers* by The Andrews Sisters Clay US box office disaster *The Adventures Of Ford Fairlane*; and *A Tribute To Rocky Erickson*, an affectionate nod at the former leader of cult band



Innuendo: seventeenth album

The 13th Floor Elevators, now institutionalised.

PICK OF THE WEEK

VARIOUS: Thinking Of You ... Always. Columbia A smooth, soothing selection of softer songs, including Alexander O'Neal's *If You Were Here Tonight*, Al Green's *Let's Stay Together*, newcomer Beverly Craven's European smash *Promise Me* and 14 others in a similar vein. This sort of compilation, supported by TV advertising, always sells well.

Singles

"Thinking about your chocolate, oh baby, I've been thinking about your taste" ... yes, once again one of the week's most eagerly awaited singles is tied-in with a TV advert.

Bobby McFerrin's original and extraordinary a cappella rendition of his own composition, *Thinking About Your Body*, was subsequently adapted for a Cadbury's Dairy Milk ad and attracted enormous interest.

It returns to the fray this week, spruced up and dressed in a contemporary dance backing track — a la DNA/Suzanne Vega — provided by 2 Mad. Expect major chart action.

Chris Rea premieres his upcoming album *Auberge* with a single of the same name. Albums are really Rea's forte, but *Auberge* is commercial enough to be a hit single in its own right. Expect extra sales on the

12-inch, on which *Auberge* runs for more than seven minutes, and the CD single, a sort of mini greatest hits, which is accompanied by Let's Dance, On The Beach and The Road To Hell Part 2.

Among this week's other notable newies are DJ Hi featuring Stefy's Italo-house stormer *Think About*, soulful Sheffield songstress Romani's interpretation of The Rolling Stones' *You Can't Always Get What You Want* on DJ Dave Dorrell's new Love Label, and Stevie B's US chart topper *Because I Love You*.

PICK OF THE WEEK

GEORGE MICHAEL: Heal The Pain. Epic. Gentle, acoustically jangling, intimately sung ballad is the fourth single off George's *Listen Without Prejudice* set, and his personal favourite. Not a Top 10 hit, but a breath of fresh air.

Alan Jones

DANCE

Back in November I was confident enough to declare that "this hit" was written in banner headlines all over *Nomad* featuring MC Mike Freedom & Sharon Dee Clarke (*I Wanna Give You*) Devotion (*Rumour RUMAT* 25), via P), particularly catchy hip house which was indeed a huge floorfiller. The time debate being almost immediately deleted to avoid the Christmas rush. Now out again for a few weeks, this time it is actually THE BIGGEST floorfiller nationally, according to genuine reaction monitored by the Club Chart in *Record Mirror* which justifies my initial confidence but doesn't explain why it is not also the big seller that it ought to be. It sounds great on radio as three months' worth of plays on Kiss 100 FM have proved, so what is going on?

Other movers to check include Johnny Gilt Wrap My Body Tight (*Motown ZT 44272*), Jazzie B remade (rather than remixed) swirling semi-falsetto soul shuffler; *Lalah Hathaway* Baby Don't Cry (*Virgin America* 23335), Strawberry Letter 23 (*Arno* prodded sultry soul groin grinder, a steady import seller since November; *Adonai* Feel It (*RePublic* LICT 041 via RT), classy lang rock garage roller; *Chubb Rock* Treat 'Em Right (*Champion* CHAMP 12-272, via BMG), bright, jerky, chugging rap from just before Christmas; *Psychotropic Hypnosis* (O² Records 0² 002, via SRD), catchily percolating bopper, an instant seller before Christmas that appears to be prope-

ly distributed now; *Love Inc* featuring MC Noise Love Is The Message (*Love Records* EMVX L 1, via P), Black Box remixes of late-type frenetic jitters; *Rozalla* Turn To Love Ya (*After-Tech* Miki) (*Pulse-8* 12 LOSE X 3, via TRC/BMG), remixed lively booming bouncer; *Baby D* Day Dreaming (*Production House* PNT 019), plaintive girl's lightweight bopper; *Adventures* soulful Steve V jealousy (*Mercury* MEXX 337), Melody Washington coed disappointing copy of *Dirty Cash* (*Money Talks*); *Vanilla Ice* Play That Funky Music (*SBK* 125KB 20), Wild Cheryl chant based stark pop-aimed rap.

PICK OF THE WEEK

2 MAD: Thinkin' About Your Body. Big Life BLR3TT, via RT. In a treatment originally bootlegged some months ago and steadily selling ever since, this cheekily sexy Bobby McFerrin's *Cadbury's song* to funkily burbling beats.

James Hamilton

REISSUES

On the soul front, top of the pile is, undoubtedly, O. V. Wright's *That's How Strong My Love Is* (*Hi* UK CD 108), a cross-section of the last great Southern soulster's first two Hi albums with a smattering of singles and rarities — sanctified angers and decidedly interesting, is *You've Got My Mind Messed Up* from Hi labels *Quiet Elegance* (*Hi* UK CD 109), a group who are more restrained.

Solomon Burke's *A Change Is Gonna Come* (*De-*

mon, FIEND CD 196) is a fine example of one of the Sixties' great soul stylists demonstrating that in 1966 he's still a force to be reckoned with. The 22-track *Inside Looking Out* (*Sequel NEX CD 153*) neatly complements EMI's recently released *The Complete Animals*, filling in the gaps by including both the bulk of *The Animals'* subsequent Decca recordings and their rare post-EMI outtings.

Even better is *Castle's* *Herbie Hancock* *The Collection* (*CSCSD 283*), which documents the prolific career of one of jazz's great cross-over artists. It includes his original version of *Watermelon Man* and his British hit *You Bet Your Love*. Essential.

Edsel releases a pair of albums from Sixties cult group (and starting place of David Lindley) *Kaleidoscope*. 1968's *A Beacon From Mars* (*ED CD 288*) and 1969's *Incredible* (*ED CD 292*) both feature an enjoyably heady mix of cajun, bluegrass and blues.

On the back of renewed interest in *The Byrds*, Edsel has also reissued *Roger McGuinn's* eponymous debut solo album (*ED CD 281*). This album is a must for Byrds completists, despite being, like so many of the solo albums of the group, a touch disappointing.

British jazz-rock pioneers *Colosseum* have their first two albums, *Those Who Are About To Die* and *Valentine Suite*, collected together on *Sequel* (*NEX CD 161*) as does *Jon Hiseman's* later (and lesser) *Tempest* (*NEX CD 159*).

Finally, a date to remember: on February 4 Columbia unleashes another nine back catalogue CDs from *Bob*

Dylan to celebrate his 30 years with the label.

PICK OF THE WEEK

STEVE GOODMAN: Steve Goodman (SOUL NEM CD 606) and its follow-up *Something Else's Troubles* (*Sequel NEM CD 607*).

Of all the US post-Dylan singer-songwriters, Steve Goodman best exemplifies the jaunty and wryness that represents the best of the folk tradition. The first includes the thoughtful *City Of New Orleans*, the second the hilarious *Chicken Cordon Blue*.

Phil Hardy

CLASSICAL

There are three sizeable releases from Decca this month which will have something for all dealers.

One of the label's most durable and best-selling products over nearly three decades has been "World of" series with popular compilations at low prices.

Now it appears on CD for the first time, with eight titles this month followed by further batches in June and October. The new programmes (also on tape) have all been extended to run for 60 minutes.

It begins, typically, with *The World Of Mozart* (*CD/MC 430 498*) — symphonies, piano concertos and so on — and includes *The World Of Gilbert and Sullivan* (*CD/MC 430 955*), *The World Of Kathleen Ferrier* and *The World Of King's* including *Allegri's Miserere*, *Handel's Zadok*, *The Priest* (*CD 430 092*). Dealer prices are £4.86 (*CD*) and £2.43 (*tape*).

The deaths of Karajan and

Bernstein, and the wide interest in *Orchestra* has promoted *Sir George Solti* to the top of the ranks of elder statesman and Decca reflects this with *The Solti Collection*.

It comprises 12 major recordings at mid-price — individual CDs/tapes and in a set — with standard classics such as *Beethoven's Ninth*, *Mozart's* *Fortieth*, and *Chaboky's* *1812*. The set (430 635) is available at 12 for the price of 10. CDs at £4.86 and tapes £2.73.

The third set is massive: 32 CDs containing all 104 of *Haydn's* *Symphonies* with the *Philharmonia Hungarica* conducted by *Antal Dorati*. The 32-CD set has a dealer price of £142.48 though it is also offered in sets of four.

PICK OF THE WEEK

MALCOLM BILSON, FORTEPIANO, THE ENGLISH BAROQUE, SOLOIST JOHN ELIOT GARDINER, THE LANCHESTER Chamber Concertos, Mozart, DG 431 211-2. Nine CDs and individually. I make no apologies for turning to the existing recordings of Bilson which came out during the last decade. Though Bilson has never had the profile of Mervyn Tan, he is a total accomplished fortepiano player with a real insight into Mozart. With the alert support of Gardiner, it has resulted not only in the first complete cycle of Mozart's piano concertos, but also a richly rewarding one. The early instruments make such a difference to total musical experience that I turn to these recordings more than established classics on modern instruments.

Nicolas Soames

ii **Eternal energy**
KLF usurp Queen
to top singles chart

ii



Diamond Dave
Master master blasts
to number one

True believers
EMF lead the
new entries pack

x



Light's out
Estepan eclipses
other album releases

music week

datafile

The Information Source for the Music Industry

2 FEBRUARY 1991

CHART FOCUS

Queen's Innuendo surprisingly loses its singles chart crown to The KLF's 3 AM Eternal, only a week after debuting at number one.

Of 23 previous singles to enter the chart in pole position, only one failed to hang on for a second week at the top—that being Jive Bunny's 1989 topper Let's Party, which understandably made way for Band Aid II's Do They Know It's Christmas? The new chart-topper is distributed by Rough Trade. As part of the Cartel, the company had three number ones in 1988 via S Express, the *Timelords* (a previously incarnation of The KLF) and *Yazz*. The subsequent demise of East Forward and Red Rhino, and defections by Probe and Revolver—its Cartel partners along with Backs, and the now absorbed Nine Mile—has clearly not impaired Rough Trade's ability to distribute a number one hit.

The KLF single is the fourth



number one in as many weeks, the fastest turnover since 1984.

With singles sales up for the third week in a row (a cumulative rise of 62 per cent) the market is back to full strength, as evidenced by the fact that, for example, *Patsy Cline's* Crazy sold more copies last week to earn 28th place than it sold to be placed 14th three weeks earlier.

This increase is due to seasonal factors—but only partly. There has also been a dramatic increase in the number of 'hot' new releases in the past week or two. No fewer than 24 singles debut on the Top 75 this week, with EMF's *I Believe* leading the way at

number nine. It's a debut that illustrates how popular the group has become in a short time. It also continues the winning streak of their record company EMI, which is responsible for eight of the last 12 singles to make their chart debut in the Top 10.

The massive intake of chart entries inevitably causes an opposite and equal effect, with many singles being prematurely pensioned off. *LA Mix's* *Mysteries Of Love*, for example, debuted a fortnight ago at number 46, and held the same position last week, but has now crashed out of the Top 75. Unusually, five records that debuted last week have already dropped out, the most notable being *Breathe*, *Maria McKee's* belated follow-up to the number one hit *Show Me Heaven*, which entered at number 57 last week.

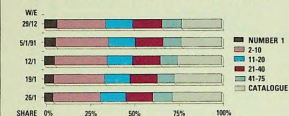
Madonna lost her grip on the album chart last week, when her nine week topper *The Immaculate Collection* was overhauled by *Enigma*.

Alan Jones

UPDATE

| Index of unit sales: 100=weekly average in 1990 | SALES | | | |
|---|-----------|-----------|--------|----------------------------|
| | Last week | This week | % diff | This week last year % diff |
| Albums | 74 | 76 | +3% | -8% |
| Singles | 84 | 97 | +16% | +7% |
| Music Video | 69 | 83 | +20% | +31% |

SHARE OF SINGLES MARKET BY CHART POSITION



© SIRE
Four week rolling averages

TOP 10 DISTRIBUTORS

- | | |
|--------------|----------------|
| 1 POLYGRAM | 6 PINNACLE |
| 2 EMI | 7 ROUGH TRADE |
| 3 BMG | 8 PRISM |
| 4 WEA | 9 JETSTAR |
| 5 SONY MUSIC | 10 TERRY BLOOD |

Compiled by Spotlight Research from Gallup data. Based on Top 200 album charts, December 24, 1990 to January 19, 1991

ANALYSIS

The outbreak of the Gulf war has created ripples in the industry in more ways than one. This week's singles chart is the first in almost a decade affected by two transmissions of Top Of The Pops.

News coverage on Thursday 17 January meant TOTP was pushed back to early the following Saturday evening.

As a result, single sales for last week's chart were completely unaffected by the show. This week, however, the Saturday January 19 show influenced buying on the following Monday to Thursday while the return to the normal slot last Thursday (January 24) affected Friday and Saturday sales.

The result was that acts featured on last Saturday's TOTP did not rise as much as might normally have been expected. That was bad news for *Enigma*, *Sobo* and *KLF*, who were overshadowed by *Queen* who romped home with *Innuendo* to a number one. Gallup chart manager John



Queen: romped home

Pinder says *Enigma's* *Sadness* Part I might have held its number one position or had TOTP been on the Thursday.

Pinder says *Sadness* Part I and *3 AM Eternal* both enjoyed above average sales on Monday January 21 as a result of the weekend TOTP. He

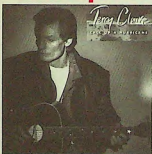
says: "This is not the same as having a busy selling period at the weekend, because so much selling goes on on Saturdays." *Sobo's* manager *Chris Morrison* agrees that *Hippychick* probably lost out on two or three places, but says: "It was the highest chart climber, so we can't really complain, but it is not as good as we hoped."

KLF's *Bill Drummond* admits that TOTP is one music show which can make all the difference in chart position, but he is untroubled by the TOTP switch. "That's life, really, isn't it?", he says. "We weren't expecting a number one, anyway, let alone a number two."

The BBC maintains a non-partisan view. A spokesperson says: "TOTP is purely a magazine programme for entertainment only and is not responsible to take any responsibility for its affecting the chart."

But the industry cannot get away from the fact that it does.

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- TCHAIKOVSKY: 1812 OVERTURE
Charles Mackerras/PO CFP 10F10/TCMP 10F10 (E)
- ELGAR: VIOLIN CONCERTO
Nigel Kennedy/Hendry/LPO EMX 41258/EMX 4120584 (E)
- DEBUSSY: SYMPHONY 9 (NEW WORLD)
Zdeněk Macaluso/PO CFP 43837/TCMP 4383 (E)
- HOLST: THE PLANETS
London Sinfonietta CFP CD/CDCP 40334/MAC/TCMP 4024 (E)
- PUCCHINI: ARIAS
Various CD/CDCP 4569/MAC/TCMP 4568 (E)
- DUETS FROM FAMOUS OPERAS
Various CFP 4486/TCMP 4486 (E)
- PUCCHINI: TURANDOT (HIGHLIGHTS)
Zubin Mehta/PO Decca Opera Gala CD 43132/2/MC 4313204 (E)
- HOLST: THE PLANETS
Simon Rattle/PO Emance CD/CDCP 4573/MAC/TCMP 4573 (E)
- A VIENNESE EVENING
Ballet Theatre/PO CFP CD/CDCP 4573/MAC/TCMP 4573 (E)
- WARSAW CONCERTO
Kenneth Alwyn/BOSJ/Adm CFP 4144831/CFP 414483 (E)
- MUSIC FOR THE LAST NIGHT OF THE PROMS
Christina Christensen/PO CFP 4144831/CFP 414483 (E)
- BETHOVEN: SYMPHONY NO. 3
Karl Bohm/PO CD 4278922/MC 4278024 (E)
- BEST-LOVED CLASSICS 1
Various EMX Laser CD 4278922/MC 4278024 (E)
- KING OF THE HIGH C'S
Luciano Pavarotti/PO Decca Opera Gala CD 4213262/MC 4213264 (E)
- BIZET: CARMEN SCENES AND ARIAS
Georg Solti/LPO Decca Opera Gala CD 4130004/417124 (E)
- BIZET/PUCCHINI/VERDI DUETS
Mirella Freni/Alfonso Tacchi/PO RCA Victor GL 87789/GA 87789 (BMG)
- BETHOVEN: SYMPHONY 6 IN F MAJOR
Herbert Von Karajan/BPO DG Galleria 41583/4158314 (E)
- RACHMANINOV: PIANO CONCERTO 2
Marina Tsimba/PO CFP 43837/TCMP 4383 (E)
- VERDI: ARIAS
Various CD/CDCP 4575/MAC/TCMP 4575 (E)
- HANDEL: MESSIAH
Malcolm Saenger/RP CD/CDCP 4718/MAC/TCMP 4718 (E)
- BEST-LOVED CLASSICS 2
Various CD 4278922/MC 4278024 (E)
- BIZET: THE PEARL FISHERS
Various CD/CDCP 4721/MAC/TCMP 4721 (E)
- BETHOVEN: SYMPHONY NO. 9
Herbert Von Karajan/BPO 41983/4198314 (E)
- ALBINONI/PACHEBEL
Herbert Von Karajan/BPO DG Galleria 41984/4198414 (E)
- ELGAR: CELLO CONCERTO
Robert Cohen/LPO CFP 40342/TCMP 40342 (E)
- VIVALDI: FOUR SEASONS
Virtuosii Of England Emance CD/CDCP 4573/MAC/TCMP 4573 (E)
- ORFF: CARMINA BURANA
Smyke Hovav/LPO CD/CMP 895/MAC/CMP 855 (PK)
- TCHAIKOVSKY: HIGHLIGHTS FROM SWAN LAKE
Herbert Von Karajan/BPO Decca Opera Gala CD 4278922/MC 4278024 (E)
- HANDEL: WATER MUSIC
Virtuosii Of England CFP 40267/TCMP 40267 (E)
- MARIA CALLAS SINGS OPERATIC ARIAS
Maria Callas Emance CD 21237/MC 2123 (E)
- THE COLLECTION
Various DVP 21202/MC 2120 (FB)
- HOLST: THE PLANETS
Richard Hickox/LPO CMP 892/MAC/CMP 895 (E)
- PUCCHINI: ARIAS AND DUETS
Various CD 4278922/MC 4278024 (E)
- ARIAS
Various DG Wainman MC 41709/41 (E)
- VIVALDI: THE FOUR SEASONS, etc.
Franco Vitti/LPO EMX Laser CD 4278922/MC 4278024 (E)
- MOZART: REQUIEM
New Philadelphia Orchestra CFP 43837/TCMP 4383 (E)
- MOZART: CLARINET CONCERTO
Karl Bohm/PO Deutsche Grammophon CD 4296162/MC 4296164 (E)

DISTRIBUTION: INDIE ALBUMS/INDIE SINGLES*

- | # | Title | Artists | Label # (1/2) |
|----|-------------------------------|--|---------------|
| 1 | 3 A.M. ETERNAL | KLF Communications KLF 056(K) (RT) | |
| 2 | ALL TOGETHER NOW | Produce MML 10011 (E) | |
| 3 | THE BEAM | Kickin' KICK 35 (1/2 - KICK 3) (SRD) | |
| 4 | BLOODSPOT FOR ALL | Rough Trade 10121288 (RT) | |
| 5 | THE YOUNG DREAMING | BCM BCM 0504 (1/2 - BCM 12504) (E) | |
| 6 | SITUATION (REMIX) | Mute 1212YAZ 4 (E) | |
| 7 | STILL FEEL THE RAIN | Some Bizarre SBZ 7002 1/2 - SBZ 12002 (RT) | |
| 8 | SUCKER DJ | FB/FBI 111 (1/2 - FBI 12) (SP) | |
| 9 | FREEDOM | Homesbury/Hoppy/Funny/Dread Tam Tam (TTT) 039S (PAC) | |
| 10 | 24 HOURS | Rhythm King LEFT 45 (1/2) (RT) | |
| 11 | FEEL IT | Republic (R)CT 041 (E) | |
| 12 | SPICE | Vinyl Solution (S)TORA 23 (SRD) | |
| 13 | THE EXORCIST (REMIX) | Kickin' KICK 178 (SRD) | |
| 14 | CLONK | Warp - (WAP 9) (E) | |
| 15 | MY RISING STAR | Northernude Factory FAX 2807 1/2 - FAX 280 (E) | |
| 16 | GROWING OLD | Hus/VCH/ULTI 2 (E) | |
| 17 | HYPNOSIS | 02 020 2002 (SRD) | |
| 18 | I USE TA LOVE HER | Said/ROK 731 (E) | |
| 19 | KINKY AFRO | Factory FAX 3027 1/2 - FAX 3001 (E) | |
| 20 | STEPPING STONE/FAMILY OF MAN | Produce MML 1011 (E) | |
| 21 | LET ME HEAR YOU (SAY YEAH) | Brain 55 (1/2) (E) | |
| 22 | I WANNA BE THE ONE | 1st Bass/Big One - (R)FF 9 (RT) | |
| 23 | MADCHESTER RAVE ON (EPI) | Factory FAX 2427 1/2 - FAX 242 (E) | |
| 24 | STEP ON | Factory FAX 2722 1/2 - FAX 272 (E) | |
| 25 | SOUND CLASH (CHAMPION SQUAD) | Kickin' KICK 100 (2) (SRD) | |
| 26 | TOTAL CONFLUENCE | Tam Tam (TTT) 03137331 (PAC) | |
| 27 | BACK BY DOPE DEMAND | 1st Bass/Big One - (R)FF 9 (RT) | |
| 28 | FALL (EP) | Creation - (1/2 - CRE 081) (E) | |
| 29 | RUN FACTORY | Delite DLT 7 (E) | |
| 30 | GROOVY TRAIN | Produce MML 10011 (E) | |
| 31 | PROGRESSIVE LOGIC (EP) | Networks NWK(T) 15 (E) | |
| 32 | THEN | Situation Two ST 747 (RT) | |
| 33 | SONIC ATTACK | Fast Forward - (BLEEP 3) (SP) | |
| 34 | LITTLE FLUFFY CLOUDS | Big Life BLR 328 (RT) | |
| 35 | ISLAND GUSH/SLIPFEED | Shut Up and Dance (SUAD 7) (PAC) | |
| 36 | ISLAND HEAD (EP) | Shut Up and Dance (SUAD 11) (RT) | |
| 37 | SOLID GOLD | Big Life BLR 340 (RT) | |
| 38 | I'M NOT IN LOVE | Shut Up and Dance (SUAD 8) (PAC) | |
| 39 | SHALL WE TAKE A TRIP/MOODY... | Factory - (EPI 268) (E) | |
| 40 | SPECIAL ONE | 6AD (BAD) 30 (E) | |

- | # | Title | Artists | Label # (1/2) |
|----|--------------------------------|--|---------------|
| 1 | PILLS 'N' THRILLS & BELLVACHES | The Happy Mondays Factory FACT 300 (E) | |
| 2 | BODOMIANA | Berry Bop Rhythm King LEFT 12 (RT) | |
| 3 | RYTHM OF LOVE | PWL/HF 18 (E) | |
| 4 | ROCK 'N' ROLL SONGS | Dine DINTV 13 (E) | |
| 5 | SOSE FRIENDLY | Situation Two STU 20 (E) | |
| 6 | GLOMS GLOMS | Warp WAP 9 (E) | |
| 7 | EVERY FEELING VOL III | Dine DINTV 11 (E) | |
| 8 | STREET MOVES | ECM BGM 3324 (E) | |
| 9 | NOWHERE | Creation CREP 0 (E) | |
| 10 | BACHARACH & DAVID - THE SONGS | Dine DINTV 16 (E) | |

METAL CHART

- LITTLE AIN'T ENOUGH
David Lee Roth Warner Bros WK 402C/WK 402C/WK 433
- REMASTERS
Jimi Hendrix Atlantic ZEP 100/WK ZEP 100/WK 257
- ROCKING ALL OVER THE YEARS
Status Quo Virgin 8467726/847371
- NO PRAYER FOR THE DYING
Rage Epic TCMC 1011 (E) CD/D 1011/102 (E)
- SLIPPERY WHEN WET
Bon Jovi Verano VERB/C 38/VER 38
- CORNERSTONES 1967-1970
Polygram 84674754 (E) 84674754/8467573
- RECYCLER
Warner Bros WK 396C/WK WK 396C/WK 700
- PERSISTENCE OF TIME
Herald CT 9667 (E) CD 9667/967 (E)
- THE RAZORS EDGE
Alicia Wicks AWC 36C/WK WK 36C/WK 364
- BLAZE OF GLORY/YOUNG GUNS II
Vergo 84674754 (E) 84674754/8467573
- THE REAL THING
Slash 828154 (E) 828154/828154
- HEARTBREAK STATION
Fats Domino 84674754 (E) 84674754/8467573
- CHERRY PIE
Columbia 4671940 (506) 4671940/4671901
- SHAKE YOUR MONEYMAKER
The Back Brothers Del Amerec 8425454 (E) 8425454/842551
- STILL GOT THE BLUES
Guns N' Roses Virgin TC 2613 (E) CD 2613/2613
- HYSTERIA
Iron Maiden Blackdog/BMG HY/C 1005 (E)
- BACK STREET SYMPHONY
EMU TCMC 293 (E) CD/EM 293/EM 3539
- IN THE HEART OF THE YOUNG
Thelma Houston Atlantic 746301 (104) 746301/746301
- CRAZY WORLD
Scorpions Verano 8469894 (E) 8469894/8469931
- STICK IT TO YA
Sabbath CD 7302C/WK 1302
- APPETITE FOR DESTRUCTION
Guns N' Roses Geffen WX 125C (104) WX 125C/WK 125
- DARK YANKEES
Dann Varney Warner Bros 7590515 (104) 7590515/7590519
- BLACKOUT IN THE RED ROOM
Liv Ullmann Columbia 4663504 (504) 4663504/4663501
- FLESH & BLOOD
Passion Capitol/Empire TC 2128 (E) CD 2128/2128
- POISON AND WARFARE
Food For Thought TOR/8 17 (E) DGR/8 17 (E)
- PUMP
Aerosmith Geffen WX 300C (104) WX 300C/WK 304
- RUST IN PEACE
Megadeth Capitol TCMC 2132 (E) CD/ST 2132/2132
- ELIMINATOR
Tat 21 Warner Bros 75744 (E) W 75744/374
- BAT OUT OF HELL
Zep 2 Epic 84674754 (E) Epic/Cleveland 40824 (E) 84674754/8467573
- REPLICAS
Alan McGee/EMI AMO 913/AMM 913

The Music Week Awards 1990

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

The music industry's own awards

Nominations for best sleeve design for compact discs, cassettes and records, best press advertisement (both awards entry fee £20 for up to five entries, then £10 per entry) and the marketing award for compact discs, cassettes and records (£50 per nomination) are due by this Friday, February 1st, at the latest.

Nomination brochures and table reservation forms are now available for the 1990 awards from Avril Peyton of EMS Associates Ltd on the Music Week hotline 071-437 3665

PLAYLIST CHART

THE OFFICIAL **music week** CHART

| Track | Label | Artist | Title | Label | Pop | Rock | R&B | Country | Blues | Latin | World | Classical | Other | Chart | Weeks on Chart | Peak |
|-------|-------|-------------------------------|---------------------------------|----------------------|-----|------|-----|---------|-------|-------|-------|-----------|-------|-------|----------------|------|
| 1 | | Whitney Houston | ALL THE MAN THAT I NEED | Arista | B | A | A | A | A | 51 | 17 | 94.0 | | 1 | 1 | 94.0 |
| 2 | | Robert Palmer | MERCY MERCY ME I WANT YOU | EMI | A | A | A | A | A | 48 | 9 | 93.0 | | 2 | 1 | 93.0 |
| 3 | | Bananarama | PRECIOUS MAN | London | A | A | A | A | A | 48 | 21 | 92.2 | | 3 | 1 | 92.2 |
| 4 | | Sting | ALL THIS TIME | AMM | A | A | A | A | A | 49 | 39 | 91.2 | | 4 | 1 | 91.2 |
| 5 | | Real Crazy | ZITZ | ZTT | A | A | A | A | A | 45 | 4 | 89.3 | | 5 | 1 | 89.3 |
| 6 | | Belinda Carlisle | SUMMER RAIN | Virgin | A | A | A | A | A | 47 | 23 | 88.2 | | 6 | 1 | 88.2 |
| 7 | | Alexander O'Neal | ALL TRUE MAN | Tabu | B | A | A | A | A | 46 | 25 | 86.0 | | 7 | 1 | 86.0 |
| 8 | | Ralph Tresvant | SENSITIVITY | MCA | B | A | A | A | A | 48 | 19 | 85.8 | | 8 | 1 | 85.8 |
| 9 | | Rick Astley | CRY FOR HELP | RCA | A | A | A | A | A | 46 | 14 | 82.9 | | 9 | 1 | 82.9 |
| 10 | | Enigma | SADNESS PART 1 | Virgin International | A | A | A | A | A | 44 | 3 | 81.5 | | 10 | 1 | 81.5 |
| 11 | | Will To Power | FM NOT IN LOVE | Epic | B | A | A | A | A | 45 | 29 | 81.4 | | 11 | 1 | 81.4 |
| 12 | | Gloria Estefan | COMING OUT OF THE DARK | Epic | - | - | - | - | - | 39 | 28 | 80.7 | | 12 | 1 | 80.7 |
| 13 | | Donna Summer | BREAKAWAY | Warner Brothers | A | A | A | B | A | 47 | 53 | 79.9 | | 13 | 1 | 79.9 |
| 14 | | Oleta Adams | GET HERE | Fontana | A | - | - | - | - | 41 | 27 | 78.5 | | 14 | 1 | 78.5 |
| 15 | | Jesus Jones | INTERNATIONAL BRIGHT YOUNG... | Food | A | B | A | B | A | 37 | 15 | 77.6 | | 15 | 1 | 77.6 |
| 16 | | The Big Dish | MISS AMERICA | East West | B | A | B | A | B | 46 | 37 | 76.4 | | 16 | 1 | 76.4 |
| 17 | | The Stranglers | ALWAYS THE SUN | Epic | - | A | A | - | - | 47 | 41 | 74.1 | | 17 | 1 | 74.1 |
| 18 | | C&K Music Factory | GONNA MAKE YOU SWEAT | Columbia | B | A | B | A | A | 39 | 5 | 73.8 | | 18 | 1 | 73.8 |
| 19 | | Mariah Carey | HEAT OF THE MOMENT | Columbia | B | - | B | A | A | 38 | 45 | 73.4 | | 19 | 1 | 73.4 |
| 20 | | John Travolta/D. Newton | JOHN THE GREASE MEGAMIX | Polygram | A | A | A | A | A | 37 | 10 | 72.4 | | 20 | 1 | 72.4 |
| 21 | | UB40 | YOU DO THE THINGS YOU DO | DEP International | B | A | B | A | A | 39 | - | 71.5 | | 21 | 1 | 71.5 |
| 22 | | Tongue 'n' Cheek | FORGET ME NOTS | Synco/pata | - | A | - | B | A | 34 | 26 | 71.5 | | 22 | 1 | 71.5 |
| 23 | | Off-Shore | I CAN'T TAKE THE POWER | Columbia | - | A | B | A | - | 34 | 7 | 71.1 | | 23 | 1 | 71.1 |
| 24 | | Brother Beyond | THE GIRL USED TO KNOW | Parlophone | B | A | A | A | A | 41 | 50 | 69.8 | | 24 | 1 | 69.8 |
| 25 | | Soho | HIPPYCHICK | S&M | A | A | - | A | - | 35 | 16 | 69.7 | | 25 | 1 | 69.7 |
| 26 | | Kylie Minogue | WHAT DO I HAVE TO DO | PWL | A | A | - | A | - | 36 | 8 | 68.2 | | 26 | 1 | 68.2 |
| 27 | | The Firm | ALL TOGETHER NOW | Produce | - | A | A | - | - | 45 | 12 | 68.0 | | 27 | 1 | 68.0 |
| 28 | | Bill Medley & Jennifer Warnes | I'VE HAD THE TIME OF MY LIFE | RCA | A | A | - | A | - | 35 | 8 | 66.4 | | 28 | 1 | 66.4 |
| 29 | | MC Hammer | PRAY | Capitol | - | - | - | A | - | 28 | 22 | 63.7 | | 29 | 1 | 63.7 |
| 30 | | Madonna | JUSTIFY MY LOVE | Sire | - | - | - | A | - | 28 | 38 | 62.3 | | 30 | 1 | 62.3 |
| 31 | | Patsy Cline | CRAZY | MCA | - | - | A | - | - | 31 | 20 | 61.7 | | 31 | 1 | 61.7 |
| 32 | | The Righteous Brothers | YOU'VE LOST THAT LOVIN' FEELING | Verve | - | - | - | - | - | 33 | 34 | 61.6 | | 32 | 1 | 61.6 |
| 33 | | INXS | DISAPPEAR | Mercury | - | - | - | A | - | 27 | 67 | 59.8 | | 33 | 1 | 59.8 |
| 34 | | Daryl Hall & John Oates | EVERYWHERE I LOOK | Arista | - | B | A | - | A | 34 | 74 | 58.1 | | 34 | 1 | 58.1 |
| 35 | | The KLF | J.A.M. ETERNAL | KLF Communications | A | - | A | A | - | 21 | 2 | 57.1 | | 35 | 1 | 57.1 |
| 36 | | L.A. Mix | MYSTERY OF LOVE | AMM | - | A | - | - | - | 28 | 46 | 56.2 | | 36 | 1 | 56.2 |
| 37 | | Vanilla Ice | ICE ICE BABY | SBK | - | A | - | - | - | 28 | 13 | 56.1 | | 37 | 1 | 56.1 |
| 38 | | Maureen | WHERE HAS ALL THE LOVE GONE | Urban | B | A | B | - | A | 28 | 64 | 55.6 | | 38 | 1 | 55.6 |
| 39 | | The Go-Go's | COOL JERK | AMM | - | - | - | - | - | 22 | 60 | 54.8 | | 39 | 1 | 54.8 |
| 40 | | Chris Isaak | WICKED GAME | London | - | - | - | - | - | 19 | 62 | 53.5 | | 40 | 1 | 53.5 |
| 41 | | Prefab Sprout | CARNIVAL 2000 | Kitchenware | - | - | - | - | - | 31 | 70 | 51.4 | | 41 | 1 | 51.4 |
| 42 | | Yazoo | SITUATION | Mute | - | - | - | - | - | 22 | 57 | 50.2 | | 42 | 1 | 50.2 |
| 43 | | Twenty 4 Seven | ARE YOU DREAMING? | BCM | - | - | - | - | - | 20 | 43 | 49.1 | | 43 | 1 | 49.1 |
| 44 | | Jellybean | WHAT'S IT GONNA BE | East West | - | - | B | - | - | 21 | - | 48.7 | | 44 | 1 | 48.7 |
| 45 | | Pop Will Eat Itself | X Y & ZEE | RCA | B | A | B | B | A | 30 | 24 | 47.9 | | 45 | 1 | 47.9 |
| 46 | | Queen | INNUENDO | EMI | B | - | B | A | - | 28 | 1 | 47.6 | | 46 | 1 | 47.6 |
| 47 | | Innocence | A MATTER OF FACT | Cochran/pgo | - | - | - | - | - | 20 | - | 47.5 | | 47 | 1 | 47.5 |
| 48 | | Snag Mary | HAD A LITTLE BOY | Arista | - | - | - | - | - | 17 | 30 | 45.9 | | 48 | 1 | 45.9 |
| 49 | | David Lee Roth | A LIL' ANY ENOUGH | Warner Brothers | A | - | B | A | - | 19 | 58 | 44.1 | | 49 | 1 | 44.1 |
| 50 | | London Boys | FREEDOM | East West | - | A | - | - | - | 18 | 54 | 42.9 | | 50 | 1 | 42.9 |
| 51 | | George Michael | FREEDOM! | Epic | - | - | - | - | - | 15 | - | 42.4 | | 51 | 1 | 42.4 |
| 52 | | Surface | THE FIRST TIME | Columbia | - | - | A | - | - | 22 | - | 41.8 | | 52 | 1 | 41.8 |
| 53 | | The High Box Set | GO | London | B | A | - | - | - | 24 | 49 | 40.8 | | 53 | 1 | 40.8 |
| 54 | | Jimmy Barnes & INXS | GOOD TIMES | Atlantic | B | - | B | A | - | 14 | 63 | 39.8 | | 54 | 1 | 39.8 |
| 55 | | Black Box | THE TOTAL MIX | deConstruction | - | - | - | - | - | 20 | 40 | 38.3 | | 55 | 1 | 38.3 |
| 56 | | Danni Yankovic | HIGH ENOUGH | Warner Brothers | A | - | - | A | - | 24 | 24 | 38.2 | | 56 | 1 | 38.2 |
| 57 | | Railway Children | EVERY BEAT OF MY HEART | Virgin | B | - | - | - | - | 25 | - | 37.9 | | 57 | 1 | 37.9 |
| 58 | | Tom Jones | COULDNT SAY GOODBYE | Dover | - | - | - | - | - | 15 | 51 | 37.7 | | 58 | 1 | 37.7 |
| 59 | | Lance Ellington | LOVE ME MORE | AMM | - | - | B | - | - | 17 | - | 36.3 | | 59 | 1 | 36.3 |
| 60 | | Jimmy Somerville/Bronski Beat | SMALL TOWN BOY | London | - | - | - | - | - | 22 | - | 35.9 | | 60 | 1 | 35.9 |

Compiled by Suzette Pearson. Rating based on R.R. playlist only. Station weightings are based on total listening hours as calculated by JICRA. 100% playlist rating represents 'A' list on all R.R. stations.

US TOP 30 SINGLES

| | | |
|----|---|-----------------|
| 1 | THE FIRST TIME, Surface | Columbia |
| 2 | GONNA MAKE YOU SWEAT, C&K Music Factory | Columbia |
| 3 | LOVE WILL NEVER DO (WITHOUT YOU), Janet Jackson | AMM |
| 4 | SENSITIVITY, Ralph Tresvant | MCA |
| 5 | PLAY THAT FUNKY MUSIC, Vanilla Ice | SBK |
| 6 | AFTER THE RAIN, Nelson | OGC |
| 7 | FM NOT IN LOVE, Will To Power | Epic |
| 8 | ALL THE MAN THAT I NEED, Whitney Houston | Arista |
| 9 | JUST ANOTHER DREAM, Cathy Dennis | Polygram |
| 10 | HIGH ENOUGH, Dann Yankee | Warner Brothers |
| 11 | FILL GIVE ALL MY LOVE TO YOU, Keith Sweat | Verve/Intamnet |
| 12 | DISAPPEAR, Invis | Atlantic |
| 13 | WHYRE DOES MY HEART BEAT, Celina Dion | Epic |
| 14 | ONE MORE TRY, Timmy T | Qualify |
| 15 | JUSTIFY MY LOVE, Madonna | Sire |
| 16 | ISAW RED, Warant | Columbia |
| 17 | SOMEDAY, Mariah Carey | Columbia |
| 18 | LOVE MAKES THINGS HAPPEN, Peabody | MCA |
| 19 | AROUND THE WAY GIRL, L.L. Cool J | Def Jam |
| 20 | WICKED GAME, Chris Isaak | Reprise |
| 21 | FROM A DISTANCE, Bono Midler | Atlantic |
| 22 | HEAT OF THE MOMENT, After 7 | Virgin |
| 23 | I DON'T KNOW ANYBODY ELSE, Brook Box | MCA |
| 24 | BECAUSE YOU LOVE (POSTMAN SONG), Steve B | LMR |
| 25 | MONUMENTALS, AGGC | Atco |
| 26 | IF YOU NEEDED SOMEBODY, Bud Company | Atco |
| 27 | MILES AWAY, Winger | Atlantic |
| 28 | CANDY, Iggy Pop | Virgin |
| 29 | THIS HOUSE, Trace Spector | Capitol |
| 30 | SHOW ME THE WAY, Slyce | AMM |

US TOP 30 ALBUMS

| | | |
|----|---|-----------------|
| 1 | TO THE EXTREME, Vanilla Ice | SBK |
| 2 | THE IMMACULATE COLLECTION, Madonna | Sire |
| 3 | MARIAH CAREY, Mariah Carey | Columbia |
| 4 | THE SIMPSONS SING THE BLUES, The Simpsons | Geffen |
| 5 | PLEASE HAMMER DONT HURT EM, M.C. Hammer | Capitol |
| 6 | FM YOUR BABY TONIGHT, Whitney Houston | Arista |
| 7 | THE RAZORS EDGE, AGGC | Atco |
| 8 | WILSON PHILLIPS, Wilson Phillips | SBK |
| 9 | SOME PEOPLE'S LIVES, Bette Midler | Atlantic |
| 10 | RYTHM OF THE SAINTS, Phil Simeon | Warner Brothers |
| 11 | SERIOUS HTS... LIVE!, Phil Collins | Atlantic |
| 12 | LIXI LISTEN WITHOUT PREJUDICE, George Michael | Columbia |
| 13 | SHAKE YOUR MONEY MAKER, The Black Crowes | Def American |
| 14 | JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson | AMM |
| 15 | DANN YANKOVIC, Dann Yankee | Warner Bros |
| 16 | THE FUTURE, Gory | MCA |
| 17 | RALPH TRESVANT, Ralph Tresvant | MCA |
| 18 | AFTER THE RAIN, Nelson | OGC |
| 19 | RECYCLER, 22 Top | Warner Brothers |
| 20 | FIVE MAN ACUSTICAL JAM, Texas | Geffen |
| 21 | FLESH AND BLOOD, Phish | Capitol |
| 22 | POISON, Bell Biv DeVoe | MCA |
| 23 | X, INXS | Atlantic |
| 24 | CHERRY PIE, Warant | Columbia |
| 25 | HEARTBREAK STATION, Cinderella | Mercury |
| 26 | NO FENCES, Gath Brooks | Capitol |
| 27 | GONNA MAKE YOU SWEAT, C&K Music Factory | Capitol |
| 28 | PRETTY WOMAN, Original Soundtrack | EMI |
| 29 | PUT YOURSELF IN MY SHOES, Dick Black | MCA |
| 30 | WE ARE IN LOVE, Henry Cozzoni, Jay | Columbia |

Charts courtesy Billboard February 2nd 1991. * Bullseye awarded to those products demonstrating the greatest airplay and sales gain.

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WOMACK AND WOMACK
"Tearsdrops"
THE CHI-LITES
"Have You Seen Her"
EARTH WIND AND FIRE
"After The Love Has Gone"
DARYL HALL & JOHN OATES
"She's Gone"
ROY ORBISON "In Dreams"
PATSY CLINE "Crazy"
THE EVERLY BROTHERS
"Cryin' In The Rain"
CLIFF RICHARD
"When Two Worlds Drift Apart"
JIMMY SOMERVILLE
"To Love Somebody"
BEE GEES "You Win Again"
ELTON JOHN "I Guess That's Why
They Call It The Blues"
JOE COCKER & JENNIFER
WARNES "Up Where We Belong"
LINDA RONSTADT
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"Don't Know Much"
MINNIE RIPERTON "Loving You"

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**music week**

Singles Poster Chart

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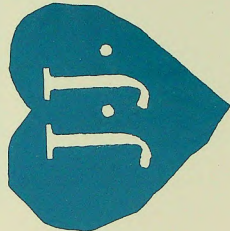
TOP 75 SINGLES

THE OFFICIAL **music** week CHART

| | | |
|-----------|---|----------------------|
| 1 | 3 A.M. ETERNAL The KLF: feat. The Children Of The Revolution | KLF Comms. |
| 2 | 1 INNUENDO Queen | Parlophone |
| 3 | DO THE BARTMAN The Simpsons | Geffen |
| 4 | WIGGLE IT 2 In A Room | SBK |
| 5 | CRAZY <input type="radio"/> Seal | ZTT |
| 6 | SADNESS PART 1 <input type="radio"/> Enigma | Virgin International |
| 7 | CRY FOR HELP Rick Astley | RCA |
| 8 | HIPPYCHICK Soho | S&M |
| 9 | I BELIEVE EMF | Parlophone |
| 10 | GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW) C&C Music Factory (feat. Freedom Williams) | Columbia |
| 11 | WHAT DO I HAVE TO DO Kylie Minogue | PWL |
| 12 | I CAN'T TAKE THE POWER Off Shore | Columbia |
| 13 | MERCY MERCY ME! I WANT YOU Robert Palmer | EMI |
| 14 | (I WANNA GIVE YOU) DEVOTION Nomad featuring MC Mikee Freedom | Rumour |
| 15 | CAN I KICK IT? A Tribe Called Quest | Jive |
| 16 | (I'VE HAD) THE TIME OF MY LIFE <input type="radio"/> Bill Medley & Jennifer Warnes | RCA |
| 17 | PLAY THAT FUNKY MUSIC Vanilla Ice | SBK |
| 18 | SENSITIVITY Ralph Tresvant | MCA |
| 19 | ONLY YOU Praxis | Epic |
| 20 | GET HERE Oleta Adams | Fontana |
| 21 | ALL TOGETHER NOW <input type="radio"/> The Farm | Production |
| 22 | ALL THE MAN THAT I NEED Whitney Houston | A&A |



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| | | |
|-----------|---|----------------|
| 36 | THE NIGHT FEVER MEGAMIX Mixmasters | I.O. |
| 37 | ALL TRUE MAN Alexander O'Neal | Tabu |
| 38 | SOMEDAY Mariah Carey | Columbia |
| 39 | PRAY MC Hammer | Capitol |
| 40 | DEDICATION Thin Lizzy | Virgin |
| 41 | SMALLTOWN BOY (1991 REMIX) Jimmy Somerville with Bronski Beat | London |
| 42 | MY HEART, THE BEAT D-Shake | Cooltempo |
| 43 | MARY HAD A LITTLE BOY Snap | Arista |
| 44 | EVERYBODY NEEDS SOMEBODY Bridget Fonda | Lazy |
| 45 | BLUE HOTEL Chris Isaak | Reprise |
| 46 | SATAN Orbital | ffrr |
| 47 | MISS AMERICA The Big Dish | East West |
| 48 | LOVE REARS ITS UGLY HEAD Living Colour | Epic |
| 49 | THE WAGON Dinosaur Jr. | Blanco Y Negro |
| 50 | X, Y & ZEE Pop Will Eat Itself | RCA |
| 51 | MUST BEE THE MUSIC King Gee featuring Michele | Toto Dance |
| 52 | ECHO MY HEART Lindy Layton | Arista |
| 53 | YOU'VE LOST THAT LOVIN' FEELING The Righteous Brothers | Vevee |
| 54 | ALL THIS TIME String | A&M |
| 55 | FLY TO THE ANGELS Slaughter | Chrysalis |
| 56 | GOOD TIMES Jimmy Barnes & INXS | Atlantic |
| 57 | ALWAYS THE SUN (REMIX) The Stranglers | Epic |
| 58 | THE WAY YOU DO THE THINGS YOU DO UB40 | DEP Int. |
| 59 | EVERY BEAT OF THE HEART The Railway Children | Virgin |
| 60 | HOMICIDE/EXORCIST Shades Of Rhythm | ZTT |
| 61 | TEAR DOWN THE WALLS No Sweat | London |
| 62 | COULDN'T SAY GOODBYE Tom Jones | Dove |

| | | |
|----|---|-------------|
| 10 | John Travolta/Olivia Newton John | Polydor |
| 24 | SUMMER RAIN Belinda Carlisle | Virgin |
| 25 | INTERNATIONAL BRIGHT YOUNG THING Jesus Jones | Food |
| 26 | ICE ICE BABY * Vanilla Ice | SBK |
| 27 | PREACHER MAN Bananarama | London |
| 28 | CRAZY Patsy Cline | MCA |
| 29 | FORGET ME NOTS Tongue 'N' Cheek | Synco/S&W |
| 30 | COMING OUT OF THE DARK Gloria Estefan | Epic |
| 31 | OUTSTANDING Kenny Thomas | Cooltempo |
| 32 | YOU GOT THE LOVE The Source featuring Carol Statton | TrueLove |
| 33 | BONEYARD Little Angels | Polydor |
| 34 | I'M NOT IN LOVE Will To Power | Epic |
| 35 | SUMMERS MAGIC Mark Summers | 4th + B/Way |

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| | | |
|----|---|-----------------|
| 36 | JUSTIFY MY LOVE Madonna | Sire |
| 64 | BABY DON'T CRY Lalah Hathaway | Virgin America |
| 65 | THE TOTAL MIX Black Box | deConstruction |
| 66 | THE BEE (REMIX) The Scientist | Kickin |
| 67 | MAGIC STYLE The Badman | Citybeat |
| 68 | BRING YOUR DAUGHTER... TO THE SLAUGHTER Iron Maiden | EMI |
| 69 | WHICH WAY SHOULD I JUMP? The Milltown Mothers | A&M |
| 70 | JOHNNY PANIC & THE BIBLE OF DREAMS Johnny Panic & The Bible Of Dreams | Fonema |
| 71 | MILES AWAY Winger | Atlantic |
| 72 | BREAKAWAY (REMIX) Donna Summer | Warner Brothers |
| 73 | IT'S TOO LATE Quartz introducing Dina Carroll | Mercury |
| 74 | THE KING IS HALF UNDRESSED Jellyfish | Charisma US |
| 75 | BLOODSPORT FOR ALL Carter: The Unstoppable Sex Machine | Rough Trade |

TWELVE INCH

| | | | |
|----|--|----|--|
| 1 | 3 A.M. ETERNAL | 21 | PLAY THAT FUNKY MUSIC |
| 2 | WANNA GIVE YOU! Normast feat MC Mike & Freedom | 22 | BABY DON'T CRY Lalah Hathaway |
| 3 | WIGGLE IT 2 in A Room | 23 | MUST BEE THE MUSIC King Bee featuring Michelle |
| 4 | INLUENDO | 24 | FORGET ME NOTS |
| 5 | YOU GOT THE LOVE The Source feat Carol Statton | 25 | HOMECIDE EXORCIST The Shabazz Of Babylon |
| 6 | GONNA MAKE YOU SWEAT C&C Music Factory/Freeform William | 26 | SATAN Orbital |
| 7 | HIPPYCHICK Solo | 27 | MERCY MERCY ME!... Robert Palmer |
| 8 | BONEYARD The Light Featuring MEGAMIX | 28 | THE MAGIC OF MARY The Magic of Mary |
| 9 | CAN I KICK IT? A Tribe Called Quest | 29 | MAGIC STYLE Madman |
| 10 | CRAZY Solo | 30 | NEW THE WAGON Blossom Jr. |
| 11 | NEW BELIEVE | 31 | ALL TOGETHER NOW |
| 12 | ICAN'T TAKE THE POWER Off Shore | 32 | CRY FOR HELP Rick Astley |
| 13 | SUMMERS MAGIC Mark Summers | 33 | THE BEE The Scientist |
| 14 | SADNESS PART 1 Ergo/Ghost | 34 | NEW DEREK WENT MAD |
| 15 | NEW FINDING Morris Thomas | 35 | INTERNATIONAL BRIGHT... Jesus Jones |
| 16 | SENSITIVITY Rag'n Treat'n | 36 | GET HERE Otra Adems |
| 17 | DO THE BARTMAN The Simpsons | 37 | EVERYBODY LET'S... Frank 'N' Dick Watson Official |
| 18 | NEW MY HEART, THE BEAT Kylie Minogue | 38 | V.I.M. V.I.M. |
| 19 | NEW WHAT DO I HAVE TO DO Kylie Minogue | 39 | NEW IT'S TOO LATE Quartz introducing Dina Carroll |
| 20 | NEW ONLY YOU Prase | 39 | NEW THE SOURCE/KIM IS BACK The Source |

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TOP 30 VIDEO

THE OFFICIAL **music week** CHART

| Rank | Artist | Title | Category/Running Time | Label | Cat. No. |
|------|-----------------------------------|---|-----------------------------------|-------|----------|
| 1 | ROSEMARY CONLEY'S WHOLE... | Special Interest/1hr | BBC BBCV 4457 | | |
| 2 | PRETTY WOMAN | Comedy/1hr 55min | Touchstone D410272 | | |
| 3 | LADY AND THE TRAMP | Children's Cartoons/1hr 13min | Walt Disney D205822 | | |
| 4 | MADONNA: The Immaculate Coll... | Music/55min | WMV 7599382143 | | |
| 5 | CALLANETICS | Special Interest/1hr | CIC VHR 1335 | | |
| 6 | DIRTY DANCING | Musical/1hr 40min | Vestron VA 15223 | | |
| 7 | LETHAL WEAPON 2 | Action/1hr 50min | Warner Home Video FES 11876 | | |
| 8 | GREASE | Musical/1hr 45min | CIC VHR 2417 | | |
| 9 | PARAROTTI/DOMINGO/CARRERAS | PMV/C5 Music/1hr 26min | PMV/C5 CFV 11122 | | |
| 10 | ROY CHUBBY BROWN: Inside .. | Comedy/1hr | Channel 5 CFV 11412 | | |
| 11 | THE SOUND OF MUSIC | Musical/2hr 46min | CBS/Fox 1051 50 | | |
| 12 | PHIL COLLINS: Seriously Live | Music/2hr 45min | Virgin VVD 783 | | |
| 13 | WHO FRAMED ROGER RABBIT | Children's/1hr 30min | Touchstone D409402 | | |
| 14 | JANE FONDA'S NEW WORKOUT | Video Coll. Special Interest/1hr 30min/777 | LR 2218 | | |
| 15 | THE LITTLE MERMAID | Children's/2hr 11min | Legend LGV 10035 | | |
| 16 | ELTON JOHN: The Very Best Of | Music/1hr 30min | PMV/Chan.5 CFM 2756 | | |
| 17 | THE KING AND I | Musical/2hr 13min | CBS/Fox 1004 50 | | |
| 18 | BEGINNING CALLANETICS | Special Interest/1hr | CIC VHR 1380 | | |
| 19 | MARY POPPINS | Musical/2hr 14min | Walt Disney D200232 | | |
| 20 | CLIFF RICHARD: From A Distance... | Music/2hr 46min | PMI MVB 99 1247.3 | | |
| 21 | THE 'Y' PLAN | Special Interest/1hr 20min | Virgin VVD 652 | | |
| 22 | COCKTAIL | Drama/1hr 30min | Touchstone D405062 | | |
| 23 | TWINS | Comedy/1hr 42min | CIC VHR 1365 | | |
| 24 | STAR TREK: Episodes 67 & 68 | Sci-Fi/1hr 38min | CIC VHR 2431 | | |
| 25 | OLIVER | Children's/1hr 20min | Cinema Club/Video Coll. C 1118 | | |
| 26 | THE LAND BEFORE TIME | Children's/1hr 6min | CIC VHR 1385 | | |
| 27 | THE JUNGLE BOOK | Children's/40min | Pickwick PAC 2071 | | |
| 28 | ROSEMARY CONLEY'S HIP... | Video Gems Special Interest/1hr 20min | R 1270 | | |
| 29 | STAR TREK: Episodes 69 & 70 | Sci-Fi/1hr 38min | CIC VHR 2432 | | |
| 30 | STAR TREK: Episodes 65 & 66 | Sci-Fi/1hr 38min | CIC VHR 2430 | | |

CIC: Copyright by Cineplex

TOP 15 MUSIC VIDEO

| Rank | Artist | Title | Category/Running Time | Label | Cat. No. |
|------|-------------------------------------|---|-----------------------|-------|----------|
| 1 | MADONNA: The Immaculate Collection | Compilation/55min | WMV 7599382143 | | |
| 2 | PAVAROTTI/DOMINGO/CARRERAS | PMV/Channel 5 Live/1hr 28min | CFV 11122 | | |
| 3 | PHIL COLLINS: Seriously Live... | Live/2hr 45min | Virgin VVD 783 | | |
| 4 | ELTON JOHN: The Very Best | PMV/Channel 5 Compilation/1hr 30min | CFM 2756 | | |
| 5 | CLIFF RICHARD: From A Distance | PMI Live/2hr 46min | MVB 99 1247.3 | | |
| 6 | TINA TURNER: Live In Barcelona | PMV/Channel 5 Live/1hr 30min | CFM 2842 | | |
| 7 | NEW KIDS ON THE BLOCK: Step By Step | SMV Compilation/55min | 48893 2 | | |
| 8 | DANIEL O'DONNELL: An Evening With | Ritz Compilation/1hr 29min | RITZ 0508 | | |
| 9 | LUCIANO PAVAROTTI | Music Club/Video Coll Live/1hr 17min | CM 2003 | | |
| 10 | STATUS QUO: Rocking Over The Years | PMV/Chan 5 Compilation/1hr 25min | CFM 2644 | | |
| 11 | MC HAMMER: Hammer Time | PMI Compilation/1hr | MVP 99 1240.3 | | |
| 12 | UB40: Labour Of Love II | Virgin Compilation/1hr | VVD 847 | | |
| 13 | IRON MAIDEN: The First Ten Years | PMI Compilation/1hr 15min | MVN 99 1246.3 | | |
| 14 | BON JOVI: Access All Areas | PMV/Channel 5 Live/1hr 30min | CFM 2766 | | |
| 15 | HAPPY MONDAYS: Call The Cops | Castle Music Pic Live/1hr | CMF 6028 | | |



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TOP 60 DANCE SINGLES

2 FEBRUARY 1991

THE OFFICIAL music week CHART

| This Week | Last Week | Title Artist | Label (1/2) (Distributor) |
|-----------|-----------|--|----------------------------------|
| 1 | NEW | (I WANNA GIVE YOU)... Namdat feat MC Mike... | Rumour RUMAT 25 (P) |
| 2 | NEW | YOU GOT THE LOVE Source feat Candi Staton | Truelove TLOVE 1 (BMG) |
| 3 | NEW | BABY DON'T CRY Lalah Hathaway | Virgin America VUST 35 (F) |
| 4 | 1 | OUTSTANDING Kenny Thomas | Cooltempo COOLX 227 (E) |
| 5 | 2 | 3 A.M. ETERNAL The K.L.F. | KLF Communications KLF 005X (RT) |
| 6 | 3 | WIGGLE IT 2 In A Room | SBK 125BK 19 (E) |
| 7 | NEW | HOMICIDE/EXORCIST Shades Of Rhythm | ZTT ZANG 13T (W) |
| 8 | 4 | CAN I KICK IT? A Tribe Called Quest | Jive JIVET 265 (BMG) |
| 9 | 6 | SENSITIVITY Rajni Tressant | MCA/MCAT 1462 (BMG) |
| 10 | NEW | MY HEART, THE BEAT D-Shake | Cooltempo COOLX 228 (E) |
| 11 | NEW | THE SCORCHER/KIRK'S BACK 4 Hero | Reinforced RIVET 1204 (PAC) |
| 12 | 5 | SUMMERS MAGIC Mark Summers | 4th + B Way 12BRW 205 (F) |
| 13 | 7 | MUST BEE THE MUSIC King B feat Michele | Torso Dance 656526 (SM) |
| 14 | NEW | DEREK WENT MAD Shut Up And Dance | Shut Up And Dance SUAD 11 (PAC) |
| 15 | NEW | MAGIC STYLE Bad Man | Citybeat CE 1259 (W) |
| 16 | 10 | THE BEE The Scientist | Kickin KICK 3 (SRD) |
| 17 | 3 | HIPPYCHICK Soho | S&M 12SAV 106 (SM) |
| 17 | 11 | MAGGIE'S LAST PARTY v.i.m. | Box 12BQZ 1 (BMG) |
| 19 | NEW | FIRE WHEN READY G Double E | Jumpin' + Pumpin' 12 TOT 10 (I) |
| 20 | 14 | ECHO MY HEART Lindy Layton | Arista 613845 (BMG) |
| 21 | NEW | MORE THAN I KNOW Leifield | Outer Rhythm FOOT 9 (RT) |
| 22 | 15 | I CAN'T TAKE THE POWER Off Shore | Columbia 656576 (SM) |
| 23 | NEW | IT'S TOO LATE Quartz/Dina Carroll | Mercury ITM 312 (F) |
| 24 | 16 | EVERYBODY LET'S SOMEBODY LOVE Frank 'K' feat Wiston... | Urban URBX 66 (F) |

| This Week | Last Week | Title Artist | Label (1/2) (Distributor) |
|-----------|-----------|---|----------------------------|
| 25 | 3 | SATAN Orbital | ffrr FX 148 (F) |
| 26 | 13 | GONNA MAKE YOU SWEAT C&C Music Factory... | Columbia 656446 (SM) |
| 27 | 9 | MYSTERIES OF LOVE L.A. Mix | A&M AMY 707 (F) |
| 28 | 21 | CHUBB 'EM RIGHT Treat Rock | Champion CHAMP12 272 (BMG) |
| 29 | 17 | FORGET ME NOTS Tongue 'N' Cheek | Syncopeate 12SY 39 (E) |
| 30 | NEW | MORNING WILL COME Junior Giscombe | MCA MCST 1504 (BMG) |
| 31 | NEW | I BELIEVE E.M.F. | Parlophone 12 RB279 (E) |
| 32 | NEW | PLAY THAT FUNKY MUSIC Vanilla Ice | SBK 12 SBK 20 (E) |
| 33 | NEW | LOVE SO TRUE Tim Simenon | Rhythm King D000 4T (RT) |
| 34 | 22 | MR SANDMAN 3 Times Dance | Citybeat CE 1258 (W) |

| This Week | Last Week | Title Artist | Label (1/2) (Distributor) |
|-----------|-----------|---|------------------------------------|
| 35 | 28 | FEEL IT Adone | Republic LIC1 041 (RT) |
| 36 | 19 | ALL TRUE MAN Alexander O'Neal | Tabu 656571 (SM) |
| 37 | 29 | THE GONZO Lost | Perfecto PT 44196 (BMG) |
| 38 | NEW | THE NIGHT FEVER MEGAMIX Mixmasters | I.O. ZT 44340 (BMG) |
| 39 | 24 | DO THE BARTMAN The Simpsons | Geffen GEF 87T (BMG) |
| 40 | 18 | SADNESS PART 1 Enigma | Virgin International DINST 101 (F) |
| 41 | 20 | SCHOOL OF THE WORLD/SINGLE MINNICOLES Shut... Shut Up And Dance SUAD 9 (PAC) | |
| 42 | 23 | SOMEDAY Marah Carey | Columbia 656583 (SM) |
| 43 | NEW | JOHNNY PANIC AND THE BIBLE OF JOHNNY PANIC AND THE Fortana PANIC 112 (F) | |
| 44 | NEW | THE WAGON Dinosaurs Jr. | blanco y negro NEG 48T (W) |
| 45 | NEW | ONLY YOU Praise | Epic 6566116 (C) |
| 46 | NEW | JUST WANNA HOLD YOU TIGHT Tara Kemp | Big Beat BV 910Z (Import) |
| 47 | 21 | CRAZY Seal | ZTT ZANG 8T (W) |
| 48 | NEW | MAKE WAY FOR THE ORIGINALS Icitz | Optim OPT 12014 (BMG) |
| 49 | NEW | WHAT DO I HAVE TO DO Kylie Minogue | PWL PWL 172 (F) |
| 50 | 27 | LOVE, PEACE AND HARMONY Dream Frequency | Citybeat CE 1256 (W) |
| 51 | NEW | PEACE (IN THE MIDDLE EAST) Apollo 11 | W.A.U./Mr Modo APOLLO 11 (F) |
| 52 | NEW | TWO NOTCHES Rhythm Warfare | Strictly Rhythms SR 1226 (Import) |
| 53 | NEW | ON YOUR TOES Night Trains | BGP BGPOT 005 (P) |
| 54 | 35 | FEEL THE GROOVE Cartouche | Brothers Org. 12ORG 21 (BMG) |
| 55 | 26 | WHERE HAS ALL THE LOVE GONE Maureen | Urban URBX 65 (F) |
| 56 | NEW | FIRECRACKER Firecracker | Optimism OPT 12007 (BMG) |
| 57 | 31 | PREACHER MAN Bananarama | London NANX 22 (F) |
| 58 | 28 | A MATTER OF FACT Innocence | Cooltempo COOLX 223 (E) |
| 59 | 44 | SOUTH OF THE RIVER Mica Paris | 4th + B Way 12BRW 199 (F) |
| 60 | 51 | SO YOU LIKE WHAT YOU SEE Samuelles | Atlantic A 7864T (W) |

TOP 10 DANCE ALBUMS

| This Week | Last Week | Title Artist | Label (1/2) (Distributor) |
|-----------|-----------|---|-----------------------------------|
| 1 | NEW | ALL TRUE MAN Alexander O'Neal | Tabu 456882/14658822 (SM) |
| 2 | 1 | STEP IN THE ARENA Gang Starr | Cooltempo C1PL 21/C1PL 21 (F) |
| 3 | 5 | MCMMX A.D. Enigma | Virgin Int LPVIR 1MVCIR 1 (E) |
| 4 | 5 | BREAKIN' ATOMS Main Source | Wild Pitch -W/P 1041 (Import) |
| 5 | NEW | TAKE CONTROL Gary Taylor | Expansion EXP P05- (Import) |
| 6 | 4 | BUSINESS AS USUAL EPMD | Def Jam -C 47067 (C) |
| 7 | NEW | GO GO GO Quavo Emolgon | Hi-Bias HB002 |
| 8 | 2 | C.C. L.P. Sweet Exorcist | Warp WARP/LP 1WARP/MC 1 (P) |
| 9 | NEW | DEEP HEAT 9 Various | Telstar STAR 2470/STAR 2470 (BMG) |
| 10 | 7 | PRELUSVANT Ralph Tresvant | MCA (USA) MCA 10116/- (Import) |

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REGGAE DISCO CHART

| Pos | Last Week | Title | Artist |
|-----|-----------|------------------------------|--|
| 1 | (1) | NO. 1 PON THE LOOK... | Copelan / Jah Life JLT 1028 |
| 2 | (4) | GUN | Copgan/Barker / Steely & Cleve SC 18 |
| 3 | (4) | GONE HOME | Macleo B & John McClean / Ariwa ARI 11 4 |
| 4 | (3) | TEMPTED TO TOUCH | Bears Hammond / Penthouse PH 1253 |
| 5 | (9) | LATE DATE | Gregory Isaacs & Lady Patsy / Steely & Cleve SC 17 |
| 6 | (6) | MAGGA MAN | Sweetee Ine / Mango 12 MNG 760 |
| 7 | (5) | DIRECTION | Private Collection / Progressive PSP 015 |
| 8 | (15) | LITTLE MISS REGGAE | Steely & Cleve SC 23 |
| 9 | (7) | I'M IN THE MOOD... | Administrators / Groove&1/4 CRD 008 |
| 10 | (11) | DEFEND YOUR WORD | Jah Army / Tenno Fly 4 & Davis D010 |

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REGGAE CHART

| Pos | Last Week | Title | Artist |
|-----|-----------|------------------------------------|---|
| 11 | (12) | WICKED RULE | Munn Campbell / Reggae Eric LIC 1 |
| 12 | (14) | THE YAMMER | Cruaid Robbie / Real To Real RR 013 |
| 13 | (10) | CAAN DUN | Shabba Ranks / Steely & Cleve SC 15 |
| 14 | (8) | FALLIN' | Fater Hunnings / Taurus TE5 017 |
| 15 | (17) | FRIENDS S. Melody, Thriller | U.B. & T. Gold GRED 293 |
| 16 | (32) | MOVIE OVER | Indie/Aspach/Helton / Chryslor RECS/Sunrise 001 |
| 17 | (18) | GOLDEN TOUCH... | Klaxnet M & Duddy / HPO 021 |
| 18 | (20) | SPOILT BY YOUR LOVE | Carol Gonzales / Penthouse PH 80 |
| 19 | (22) | MISS PROPAGANDA | Gregory Isaacs / Steely & Cleve SC 22 |
| 20 | (19) | STICK IT UP | Cuny Ranks / Mr Doo MDD 028 |

ADVERTISEMENT

REGGAE ALBUM CHART

| Pos | Last Week | Title | Artist |
|-----|-----------|------------------------------|---|
| 1 | (1) | REGGAE HITS VOL. 9 | Various / Jet Star JELP 1009 |
| 2 | (2) | JUST REALITY | Shabba Ranks / Blue Mountain BMLF 41 |
| 3 | (4) | THE STOPPER | Cuny Ranks / Fashion FADL 002 |
| 4 | (5) | NO INTENTION | Gregory Isaacs / RFI 001 |
| 5 | (3) | THIS IS LOVERS REGGAE | Various / ARWA/ARLP 041 |
| 6 | (6) | HARDCORE RAGGA | Various / Green/Revs GRK 151 |
| 7 | (11) | HAPPY MEMORIES | Various / Discotec DTLF 6 |
| 8 | (10) | ETERNAL LOVE | Various / Business Records WBLP 1 001 |
| 9 | (12) | AT HIS BEST | Frankie Paul / Techniques WRLP 26 |
| 10 | (13) | DIE HARD... | Cuny Ranks & Tony Rebel / Penthouse DCLP 22 |

FOCUS



Timing: 9.55pm, Saturday, BBC 2
Length: One hour
Audience: 500 thousand to 1.4m
Age profile: "Aimed at anyone who has paid a licence fee"

Key staff: Series editors — Anthony Wall and Nigel Finch Producers — Tim May and Francis Hanly
Presenter: Nonie Music policy: The fourth series aims to introduce people to music they might not have heard — from Transylvania to Texas.

"We're not talking about ethnic music in the conventional sense. It's about music from the people — as much as from our own doorstep as in the jungle."

Typical programme: The Skatalites, Shelly Thunder, Sister Carol, La Gran Mansana, Boukman Epseryans, Annabououlia

Special features: Live music content is linked by documentary footage
Series editor's view: "A lot of it is unfamiliar territory to a great many people — we try to have a sprinkling of music that is familiar. I don't regard American music outside world music as many people who coined the phrase 'world music' do." Anthony Wall
Industry view: "This outlet is one of the few which takes a broad view of music. Salfi Keita was on last year — it paid off tremendously in sales. I think it's great TV." Jumbo Vanrenne, label manager
Mango Records

Fanzine's new skin

The Viz syndrome offers the best chance of survival for *Lime Lizard* when it takes on Vox, Q and others on February 11.

A strong identity carved out during humble beginnings may be the key to success where so many other newcomers fail.

Lime Lizard has risen from the ranks of the fanzines, the proud drop-outs of the music press. Traditionally they have extended a mistrust of the commercial jungle in general to major labels in particular.

But *Lime Lizard*'s evolution from a 6,000-circulation fanzine can be traced to its open-arms attitude to any advertisers ready to recognise the precision-targeting that the medium can provide. "There aren't many ads I would turn away," admits editor Britt Collins.

The glossy relaunched *Lime Lizard* is being distributed monthly by *Time Out*. The first issue, which has a 50,000 print run, carries ads from Levi's — its sponsor Rolling Rock, Greenpeace, Friends Of The Earth, Polydor, WEA and Beggar's Banquet.

Beggars has stood by *Lime Lizard* since its £300 launch in 1989 and marketing manager Graham Jelfs is convinced that its well-defined musical taste ensures it reaches his target audience. He paid £200 for his first full-page ad and regards the new £50 price as



Britt Collins: taking *Lime Lizard* on to the news stands

being "still incredible value".

Yet a harmonious relationship with advertisers is unusual, not least because of fanzines' erratic behaviour. "We see a lot of fanzines that look great but before we can contact them they have vanished again," concedes Jelfs.

Nigel Cross, founder of *Bucketfull Of Brains*, now co-edits *Harbort*. He defines fanzines as magazines "free of all careerist ambition" yet describes a rift with *Demon Records* as a typical frustration facing the medium. "They just won't co-operate," he says. "Their attitude is 'why should we fund your hobby?'" Reissue labels should learn to rely on fanzines like us. They have a lot to learn."

Media buyers remain uncon-

vinced, however. Levi's says it accepted *Lime Lizard*'s offer of free space in the relaunched issue because the magazine "looked about right" rather than for any belief in it. Agency Bartle Bogle Hegarty was courted by *Lime Lizard* but remains far from being seduced. And while buyers at the London Media Company watch the market closely, *Lime Lizard* is the only fanzine it uses.

Clearly there are difficulties facing those fanzines keen to shake off their Xerox-and-staple image, but the emergence of the nationally-distributed *Lime Lizard* and other glossies such as *Straight No Chaser* may begin to change advertisers' preconceptions.

Matthew Cole

EXPOSURE

MONDAY JANUARY 28

In Concert Classic featuring Alison Moyet, Radio One: 9-10pm

TUESDAY JANUARY 29

Town And Country featuring Cowboy Jack Clement, Channel Four: 11pm-12am

WEDNESDAY JANUARY 30

Rapido featuring The Soup Dragons, and David Lee Roth, BBC2: 7.40-8.10pm

Jazz On A Winter's Night

featuring John Coltrane, Channel Four: 12.25-1.30am

THURSDAY JANUARY 31

Classic Documentary featuring Buddy Holly, Radio One: 9-10pm

Top Of The Pops, BBC1:

7-7.30pm

FRIDAY FEBRUARY 1

The Word, Channel Four: 11pm-12am

The ITV Chart Show,

11.30am-12.30pm

Rhythms Of The World

BBC2: 9.55-10.50pm

The Full Wax, guests include

Grace Jones, BBC1: 10.10-10.45pm

SUNDAY FEBRUARY 3

Orchestral with Dudley

Moore and Sir George Solti, Channel Four: 8-8.30pm

All programming is subject to alteration due to coverage of the Gulf War.



ADVERTISING SURVEY

Hit Pack heads the latest MW advertising survey.

The Media Expenditure Analysis figures put CBS on top with a £300,000 spend in December for Hit Pack, which peaked at number two in the compilation chart.

Also in the top 10 (spends in £000s) are Phonogram for The

Very Best Of Elton John (270), CBS for Michael Bolton's Soul Provider (242), EMI's Now! 18 (205), CBS for George Michael's Listen Without Prejudice Volume 1 (183), Telstar's Greatest Love (169) and Virgin for Shaking The Tree, Peter Gabriel's hits LP (160). Source: MEAL

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When the p

Nobody likes to admit to failure, so when an act is dropped by a record company details are sparse. Helen Bullough penetrates the wall of silence and talks to four acts who have been in the firing line

Echo And The Bunnymen don't want to talk about it. The record company won't talk about it. The management team don't want anybody to talk about it.

Echo And The Bunnymen have just been dropped by WEA. It's a process one A&R man compares to being sacked, another to divorce.

A&M's senior A&R man David Rose says it is not surprising it doesn't often crop up in conversation. "If an A&R man drops an artist, it means the project has failed. And nobody likes talking about failure," he says.

Perhaps that's why it is so difficult to persuade anyone in the record industry even to estimate how many artists are dropped in any one year. The people who know — the record companies and their lawyers — are equally tightlipped and cannot even agree on whether it is a more common occurrence these days.

Lawyer Richard Bagehot, who specialises in music contracts (this book, *Music Business Agreements*, is published by Waterlow), thinks there has been an increase. "A record

company is much more likely to drop an artist nowadays, primarily because of the costs involved in continuing to support them," he says.

Outlaw managing director Paul King agrees: "Two or three years ago a record company might just have put out a record and hoped for the best. "Now, with each record costing up to £300,000 to produce, they are looking at it more critically and artists are being dropped more frequently."

Rising costs are one explanation for the increase in hirings and firings. Another is that current trends in dance music, with singers and their production teams in a continual state of flux, haven't been that helpful in developing long-term, album-selling artists.

But record companies deny there's a deliberate policy. Sony Music director of corporate PR Jonathan Morrish says the trend is simply cyclical, rather than a steadily rising curve. "There will come a time when a lot of artists are being signed and then some will be dropped and it just balances itself out," he says.

Of course, it's not really that simple. Dropping an artist can be a painful process for all concerned. Mishandled, it can also be a very expensive one.

Technically speaking, most artists are never actually "dropped". More often than not the record company has simply exercised its right not to take up an option. It's a decision that is taken after lengthy discussions between the creative and business

departments, says EMI legal and business affairs director Gareth Hopkins — although he must still squirm at the recollection of that well-known occasion in 1988 when his company simply forgot to renew Talk Talk's option, and ended up in court.

Several factors influence the decision to drop an act. Polydor senior A&R man Glenn Skinner says it is simply down to the music. "The most important thing is how a band are developing creatively: if we feel progress is not being made and the music is not sounding as we thought it would," he says.

That decision is usually made before the group goes back into the recording studio and starts incurring costs. Not always, though. Harrison, for example, have just been dropped by Phonogram after spending 18 months recording an album which the A&R department then decided was not suitable, says manager Paul King.

Gareth Hopkins puts more emphasis on finance — is the record company making money and, if not, is it likely to? But there's also an element of faith involved, he says. "For example, we may believe that the artist will sell more albums next time."

But internal politics can play a part too, says Paul King. "A classic example is when the A&R man changes in a record company shake up. His replacement will take a completely fresh look at what's happening and might decide there have been some bad signings," he

THE SENATORS



To Senators frontman Mick Kitson the band's split with Virgin left a taste similar to the romantic heartbreak littering his songs.

"It is the same when any relationship isn't working out. You can't really blame anyone but you have to make some decisions that can seem pretty grisly at the time."

After recording two albums with the label, Mick and brother Jim Kitson found the end "a financial disaster". But they still have the lifeline of a publishing deal with Virgin Music, and confidence in Mick Kitson's songwriting ability extends to his former label.

"I have continued writing for them including some songs for Feargal

Sharkey's latest album," he says. "That brings some money in, so it is not all bad news. The publishing deal means more to me than the records."

With plenty of new material under his belt, he is far from bitter about losing the regular income.

"It has been quite good for our writing. At first you think, 'Oh no, I'll have to get a proper job now, but as long as you don't, then life goes on.'"

Kitson says he has learned a lot from the demise of his deal with Virgin. He is certainly a realist: "Our next deal will be with a small label that is more interested in music than selling bucketsful of records.

"Of course I would like to do that too, but I can live without it."

ROY HARPER

Roy Harper isn't a run-of-the-mill folk rock protest singer. It's not only that he's been in prison and a psychiatric hospital, or that he was given just seven years to live in the Seventies. But he's also been dropped by the same record company — twice.

His first spell with EMI, on his Seventies progressive rock label Harvest ended when the label lost its edge towards the end of the decade. After a brief

flirtation with Beggars' Banquet — he signed a one-album deal for *Whatever Happened To Jugula* with Jimmy Page — he went back to EMI in 1986. Second time around, the partnership lasted until late 1988.

"The 1987 album *Descendants Of Smith* had not been as successful as EMI hoped and things just petered out," explains manager Andy Ware.

The man who had signed Harper — David Munns — left the A&R department to become Polydor's managing director and his replacement, Nick Gattfield, began a thorough review of the roster. Roy Harper was one of the casualties.

For Ware, at least, the cloud had its proverbial silver lining. He's known Roy Harper for years and when the singer signed to EMI he gave Ware an album of unreleased material to help him set up his own record label, Awareness. When Harper was dropped by the big record company he went straight to Awareness.

"Roy was not interested in working with large companies ever again," says Ware.



arty's over . . .

says. It's a factor few artists should ignore — A&R men change record companies almost as often as artists do nowadays.

Once the decision is made, it's final. What happens next depends on the record company. Some leave it to the business affairs people to write to the artist.

"The A&R man tends to go missing on some very long lunches," according to Paul King. "Unfortunately, the whole thing can get very clinical."

EMI stresses it tries to be as tactful as possible. "There's always an element of pain and anxiety," says Gareth Hopkins. "We try to deal with that by communicating the decision to the group in a sensible way."

Other A&R men say they call bands and their managers in to break the news. It's an interview no-one enjoys. "You feel pretty shitty most of the time," concedes EMI A&R man Rob Sawyer. "Some things come to a natural end but with a couple of acts it hasn't been that easy."

A&M's David Rose also opts to tackle the final interview face-to-face. "Whether or not it all ends amicably depends on whether you have had a grown-up relationship with the band," he says. "It's just like ending a marriage."

And just as with divorce, the biggest arguments tend to be about money and what to do with the fruits of the union — in this case, unreleased recordings.

The record company has to write off considerable costs — production

expenses like videos and studios will all be non-recoverable, although advanced royalties will have to come back, says solicitor Richard Bagehot. In balance, the company will retain under the contract — which could be worth a fortune if the group then succeeds under another label.

That thought eases the pain of an A&R man when one of his former signings makes the big time. EMI's Rob Sawyer is convinced it's about to happen to Kiss a.m., dropped by EMI last year and on the verge of signing to A&M with a new record — Circles — which he believes is "brilliant".

Sawyer remembers: "I felt as sick as a parrot, having found them from nowhere and nurtured them. You feel like you've done other people's work for them."

He's delighted by the back catalogue. "I'll be delighted for them if they do have another hit," he says.

It's rare to find an A&R man who'll admit he was wrong to drop a group. But someone must be kicking themselves about these artists: Simple Minds, dropped by Arista to succeed with Virgin; Paul Young, dropped by Chrysalis in 1982 to resurface at CBS; Black, who moved from Warners to A&M in 1987 to sell 1.4m albums; the Pet Shop Boys, who had to move from CBS to EMI in 1985; and Aerosmith, who have gone from CBS to Geffen.

Such examples trip off the tongues of industry insiders. But they mask

the fact that being dropped is likely to sound the death knell for most young groups.

Polydor's Glenn Skinner puts the death toll as high as 80 per cent. He should know — he's one of the few A&R men who have actually sat on the other side of the desk and heard the bad news, during a spell with a dance band he's reluctant to name in the early Eighties. His group split up soon afterwards.

But he claims the split was not caused by any subsequent damage to the band's reputation.

"It's a very unpleasant thing to happen to anybody, but it's also a true test of an artist," he says. "I wouldn't fight shy of a band who'd been dropped — what's really important is if they're still doing gigs and writing songs."

"If they don't have a record deal this week it's not the end of the world and it wouldn't affect me that way, either."

EMI's Rob Sawyer agrees: "Artists tend to have an unshakable belief in themselves, which is absolutely right. They tend to feel they will just walk out and get themselves another deal."

That may just be an A&R man salving his conscience, although there's no doubt that many artists are able to shrug off the ignominy.

Some artists even turn it to their advantage. A&R men know managers occasionally engineer a drop when recording costs have escalated so sharply that the prospects of royalties have dwindled. But no-one will admit it publicly.

Often there's more to a drop than meets the eye. Many pundits were puzzled when WEA dropped all-girl group Fuzzbox after an enormous cash injection — in fact, the band wanted to split up anyway.

The Soup Dragons were widely believed to have been dropped by Sire but vocalist Sean Dickson tells a different story: "We just used Sire, and when it did not suit us any longer, we changed!"

So Echo And The Bunnymen really don't have that much to worry about. They're in good company, and it doesn't mean the end of the road. But they might just find it helps to talk about it.

THOMAS LANG



Thomas Lang has a resilient attitude about being dropped by Epic last year. "I don't give two fucks," says the plain-talking Liverpool-area vocalist. "A record company is just like a bus. You're the driver and you just get on and off when you want." The fact that it was Epic which was choosing the figures lies at the heart of his problems with the label — Lang says

they wanted him to become a Kylie-style singles artist whereas he sees himself as more of an albums man.

Scallywag Jaz, his first album released in 1987, sold 80,000 world-wide but it was another two years before the release of Little Moscow, an album with which neither side was particularly happy.

Dissatisfaction grew on both sides, the show-down coming an hour before Lang was due to make a live appearance on Jonathan Ross' show live from Ronnie Scott's in London.

"When I came out, I was shaking with anger," he recalls.

Lang has only recently become technically free of Sony Music Entertainment and is now negotiating a new record deal, while considering funding the production of the next album himself.

From our point of view there are considerable advantages to a fresh start with a new label," he says, "working with new people, new finance and writing off all the debts."

THE KEVIN McDERMOTT ORCHESTRA



The Kevin McDermott Orchestra were the press darlings of the year when their island album appeared in 1989. Yet since leaving the label six months ago the band is still unsigned.

"I don't really know why it didn't take off, but there were mistakes made," says manager Dave Hill.

The former Pretenders manager is negotiating with several labels for a new deal but is aware that the band risk being dubbed a dead duck.

"There are some people who, having seen all the promotion island put behind

us, are wondering why nothing really happened. But despite the doubts they like what they see," says Hill.

The Kevin McDermott Orchestra's departure from Island followed that of the majority of the A&R team that signed the band, and Hill believes the label simply lost interest. "I was surprised they let us go but we were already looking for a way out."

"At first it is a shock when you are dropped but now it seems to be a new freedom. The confidence is still there," he says.

Golden oldies still have a Midas touch

Charts packed with revivals and cover versions provided as welcome a boost to the publishing sector as any other part of the music industry.

For every newcomer such as The Beautiful South and The Farm which boosted the performances of Go! and Virgin, there was always an oldie close behind.

The most striking example was the success of The Righteous Brothers, whose Unchained Melody single-handedly elevated MPL into the upper reaches of the market share chart with a 6.8 per cent showing in both corporate and individual divisions.

Warner Chappell reinforced its position at the top largely thanks to the successes of number ones Blue Velvet by Bobby Vinton and Sinead O'Connor's cover of the Prince-penned Nothing Compares 2 U. The reappearance of Berlin's Take My Breath Away also helped lift its corporate share to 20.2 per cent for the final quarter.

Hitting 19.8 per cent on the individual side, it also demonstrated hope for the future with new acts EMF and The Charlatans, who enjoyed two hit singles between them.

Warner will be delighted to snatch the publishing crown from the grasp of EMI, which vied for top spot throughout a topsy-turvy year.

After starting 1990 on top of the corporate spot with 19.1 per cent, EMI slipped back to 16.1 at the end of the year. If that could be put down to the relative inaction of new Kids On The Block at the year's end, EMI showed there is a success lined up with Vanilla Ice boosting its final figures with the single, Ice Baby.

Virgin was up with its 8.5 per cent corporate share buoyed by Lenny Kravitz's co-writer credit on Madonna's controversy-boosted smash, Justify My Love, the return of Belinda Carlisle and Paula Abdul.

Backing new artists also helped Go! into fifth place on both fronts with a 3.7 per cent share, thanks to The Beautiful South's number one single, A Little Time, and The La's with There She Goes.

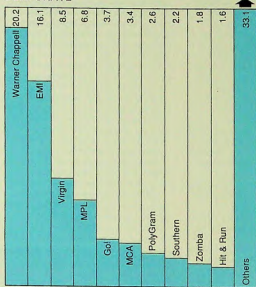
After Adamski's Killer elevated its share to 10.1 per cent earlier in the year, MCA is settling back. A heavily dance-orientated roster kept its figure up to 3.5 individual — more than double the same period last year — and 3.4 corporate.

But, as if to reaffirm the importance of established artists Southern Music came in from nowhere to register a 2.2 per cent share, following Cliff Richard's latest Christmas number one, Saviour's Day.

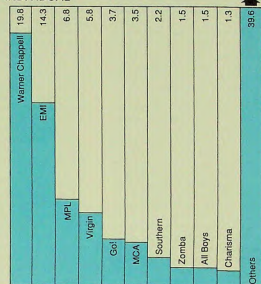
Now EMI has the rights to Spring hit Dub Be Good To Me the race for the year's top spot will be even closer.

PUBLISHING: QUARTERLY SNAPSHOT

CORPORATE

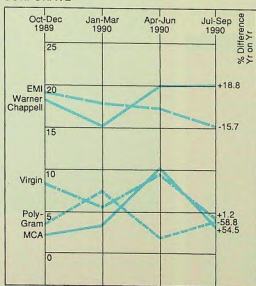


INDIVIDUAL

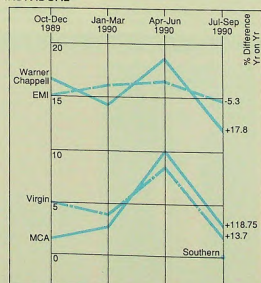


PUBLISHING: 12 MONTH TREND

CORPORATE



INDIVIDUAL



TOP 10 WRITERS

- 1 North/Zaret
- 2 Lee/Earthquake/Bowie/Mercury
- 3 Heaton/Rothery
- 4 Rifkin/Rackin/McKee
- 5 Appleby/Logan
- 6 Eaton
- 7 EMF
- 8 Hooton/Grimes
- 9 Moroder/Whitlock
- 10 Wayne/Morris

Music Week's quarterly survey is compiled by Spotlight Research and is based on chart panel sales from the A-sides of the top 200 singles July to September 1990 as supplied by Gallup.

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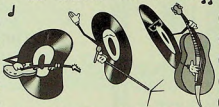
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THE LAST RECORD BOUGHT

by RUPERT PERRY



"It just so happens I can remember what it was: The Woody Herman collection on CBS. I bought it at the same time as I bought the Peter Gabriel hits album. I'm a big fan of both of them. I can even remember where I bought them, it was a WH Smith store.

"I often buy records. I don't agree with the freebie process as I don't think it does anything for our industry. I do anything like going into record stores and being a consumer. You can learn quite a lot like that."

Rupert Perry is managing director of EMI Records UK.

Hitman is on Gambo's list

If you're only guide to who's who was Who's Who, you wouldn't know our industry existed.

But now Debreits is coming to the aid of the party with a streetwise alternative to the toffs' almanac called *People Of Today*, due to be published in March with a collection of 40,000 names from such non-valet rich industries as media and entertainment.

And yes, you too can be in it. "Popular music consultant editor" is Paul Gambaccini. You had better be nice to him, for the "Great" Gambo is at this very minute finalising his list of the great and the good in the music business.

Among those included is one Peter Waterman, chairman of PWL.

Bashful Waterman is "flattered and happy" to be included, but leaves it to his secretary to struggle over how to fit in all his relevant information.

"He has got so many awards and gold discs, I can't fit them all into the space provided," she gushes.

Examination of the *Today's* questionnaire for prospective entries suggests there may be some revealing details in the book.

As well as all the everyday requirements of personal titles, freedom of cities and honorary degrees, entrants are



Charity records are normally one-offs but the London-based Chicken Shed Theatre Company is hoping for something more from *I Am In Love With The World* by Lissa Hermans, a blind and autistic nine-year-old.

The venture started last year after Lissa appeared on children's TV show *Blue Peter* and ended up making a studio recording with the presenters lending a hand.

Now the aim is to find a record company willing to release the track in aid of the programme's appeal for Romania.

"This is a strong song sung by an incredibly young voice," said Chicken Shed musical director Jo Collins.

But she is keen to play down the novelty factor normally associated with such projects. "We don't want it to be seen as a one-

off" she says. "We are keen to get a full contract.

"We have a wealth of material which could be recorded. It just so happens with this particular one that the net profit would be donated to Blue Peter."

The economic climate has inevitably made many companies reconsider their commitment to charity. But Collins is hopeful she will find a taker for the track.

a rock music backing. Unpleasant memories of Lee Marvin and Wanda's Star come flooding back.

The prose and cons of Clive

The painful prose of "The wine glass between us begins to cry" is the sort of lyric best left forgotten — especially if it was penned by England's Greatest Living Australian, Clive James.

So to revive it, and other similar works, must surely be the actions of a malevolent character.

But that is exactly what senior director of BMG Enterprises Gareth Harris has done in reissuing a "best of" collection featuring the words of James and the music of folkie Peter Atkin.

"It all goes back to when I had long hair and a beard," says Harris. "I think I had about four of the six albums made by Peter Atkin."

The collection, *Touch As A Memory*, sounds like the sort of caper only a student could get away with, which is exactly what it is.

While studying at Cambridge University in the Sixties, the nascent wit joined up with Atkin — now head of network radio at BBC Bristol — to record a series of albums that form the basis for the compilation.

requested to reveal car telephone numbers and which clubs they frequent.

In Waterman's case the latter would make for another extensive list from *Stringfellows* in London to *Fallows* in Liverpool (with The Hitman And Her).



Hawkes: precocious, mo!

A chip off the old block

Few artists can boast a debut album, single and movie in the space of a month — especially at the age of 19.

So wunderkind Chesney Hawkes will need all the help his former Tremelodad Chimp can offer to keep his feet on the ground.

He also has his dad to thank for helping him get there. A quick call to his Sixties chum Roger Daltrey and the title role in the film *Buddy's Song* was all but secured. The album and single deals quickly followed.

Ever heard of nepotism? "I'm not worried about the initial comments," says Chip. "I know he will prove himself."

So long as the youngster can cope with the hectic schedule of TV appearances.

The movie premieres on February 28 with a charity show in aid of Nordoff-Robbins Music Therapy Centre and HIV/Aids charity Positively Young. Tickets are available on 071 240 3258.

Sting wofls his speakers corn

Sting is continuing his flirtation with classical music.

Proving once again his love for the sound of his own voice, Sting is now providing the English narration for the Chamber Orchestra of Europe's recording of Peter And The Wolf.

But his name didn't carry much weight with conductor Claudio Abbado. "Who's he?" said the celebrated baton waver when told of the globe-trotting environmentalist's role.

He is not the only one getting into a spot of public speaking, with Michael Caine and Roger Moore among the actors featured on Telstar's Spoken Word Of Rock 'n' Roll, in aid of the Stars Organisation for Spastics.

The Telstar concept features the movie stars intoning over

Gulf hostilities meant private charter jet became the chic way to travel to Cannes this year. Chris Wright and Stuart Slater of Chrysalis kept costs down by hitching a lift on the PolyGram flight from London... There were few real high jinks in the Martinez bar, but who was that sales director stumbling around at 5am one morning holding a pea-sized piece of Moroccan,

demanding "papers" from the receptionist? ... Brian Guthrie of the Scottish Record Industry Association apparently ended up playing a board game one night which required his two female companions to strip topless. Good try, Brian... Royal carpenter Lord Linley and his ex-kid (not Scud) Richard Jobson made it for Robertson Taylor's traditional Midem drinks aboard the yacht Mullion II... Musical highlight of the week was "all-star band" The New Patriots featuring among others ex-Hawking drummer and now Benson And Hedges Music chief Martin Griffin and PRS membership rep' Brian Engel on vocals...

A little less from diplomat senior VP Michael Kuhn: "We are here to crush the independents, to grind them into the ground with our jackboots"... Australian David Williams was quizzed several times by airport security when they mistook his diggeridoo for a bazooka... Pete Waterman cancelled a number of lavish lunches he'd planned for Midem because of the war. "It wouldn't be right while soldiers are dying in the Gulf," he says... Malcolm Baxter, lead trumpet of the RAF Squadronaires band, has apparently been excused Gulf duty because of an allergy to horses and camels! ... Clangers of the week came in the *Independent's* review of Midem which, commenting on Ray Charles' absence, said, "Sir Yehudi Menuhin and Django Reinhardt proved to be of sterner stuff". Well, Reinhardt died in it and it was a quarter of Stephen Grappelli who partnered Menuhin at the show...

Tom Dooly

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