



music week

The Business Magazine for the Music Industry

23 FEBRUARY 1991 £2.25

40 jobs axed at Rough Trade

The Rough Trade group has laid off 40 staff as part of a survival plan which could also see it sell Rough Trade Records.

Accountants from KPMG Peat Marwick McLintock have been called in to manage the group's affairs and save it from collapse.

The new acting group managing director David Murrell stresses that contrary to widespread speculation the company is not in receivership and Friday's redundancies, were vital to secure the future of the company.

"While I greatly regret what has had to be done, if we had kept these jobs there would be no future for Rough Trade," says Murrell, head of KPMG's entertainment and media practice.

Over the last year "mismanagement" has seen the company move to new premises which increased overheads while turnover was down, he says.



Murrell: regrets

It has now been losing money every week for the last year because the management refused to reduce overheads, he adds, leaving the company owing money to its labels as well as facing other costs.

The company has been in the bizarre position of having money in the bank but refusing to pay any creditors unless it could pay them all at once, says Murrell.

KPMG was brought in last Monday after a meeting of the employees trust — which owns the group — the board and labels. They had failed to secure a loan and lost faith in the management, says Murrell.

Details of the company's assets will emerge later this week. But it is already clear that survival may depend on selling subsidiary companies such as Rough Trade Records, or its German or US operations, says Murrell, who views the distribution company as the core of the group.

Once the company's assets are assessed, a prospectus will go out to potential buyers, he says, confirming that Geffen — which has shown an interest in the past — will be among those companies ap-

proached.

Meanwhile, all payments received by Rough Trade Distribution for units shipped out after February 8 will be held in trust and paid immediately to the labels. All labels have already received interim payments, says Murrell, with smaller companies paid extra where needed for new releases.

The immediate future of the company has been secured by the changes, he says. KPMG will remain in control of the group for the next two or three months, while a new management team is installed.

The company's independent philosophy will, however, remain intact. "All management we recruit will have special regard to the philosophy of Rough Trade," he says.

Group managing director Geoff Travis and Rough Trade Distribution managing director George Kimpton-Howe remain at the company, he says.

Neither was willing to comment on the situation.

END OF AN ERA?

"We are going to make sure Rough Trade is not going to the wall. The future of the music industry depends upon the independents." — Big Life MD Jazz Summers.

"Rough Trade has hung in there during difficult times and now things are motoring it does seem sad to see Rough Trade in these problems." — Umbrella council member Dave Loader.

"It is their diversity which has proved their downfall." — Pinnacle Records chairman Steve Mason.

"Rough Trade is an institution and any negative situation it finds itself in affects the whole market." — Revolver Distribution MD Mike Chadwick.

Gigs for troops plea

Record companies and artists are being asked to help wounded allied troops with special morale-boosting gigs.

Troops evacuated from the front in Kuwait are being flown to RAF Fairford in Gloucestershire which is being used as a medical base.

But since there is little entertainment in the area, the RAF wants bands to play.

The International Air Tattoo has been set the task of finding bands and has appealed to the music industry.

"The soldiers are bored out of their skulls," says events manager Sarah Cox.

The base has a large hangar where up to 1,500 soldiers could watch bands and Cox hopes that all types of artists will come forward "but not anything controversial or connected with CND".

Performances would have to be given free by the artists because of a lack of funds.

Anyone wishing to offer artists should contact Sarah Cox on 0285 713300.

PWL heads chart strike rate league

PWL and Parlophone are Britain's most efficient hitmakers, according to exclusive *Music Week* research.

An analysis of record label strike rates — the percentage of releases which are hits — shows PWL topping the singles market with 11 Top 40 hits out of just 16 releases in 1990, a strike rate of 68.7 per cent. EMI was second best singles label with a 60 per cent strike rate, while Manchester independent Factory was third.

Meanwhile, Parlophone emerged as top albums label with seven top 40 hits out of 14 releases, a 50 per cent strike rate.

The surveys were based on those labels reporting more than 10 single or album releases during 1990.

Full details pages 10-11.

Stone Roses win early hearing

The High Court case to decide whether The Stone Roses are legally bound to Silvertone Records has been brought forward to March 4.

The band and their lawyer John Kennedy took advantage of their right to appeal against the initial court date set for November.

Such a long wait for the

hearing would have stopped the band from releasing any recordings until 1992 at the earliest. They now expect to release an album in September.

Silvertone managing director Andrew Lauder says: "I am pleased that the court date has been brought forward so that the situation can be resolved.

Patsy Cline

The New Single

I FALL TO PIECES



The follow up to the Smash Hit "CRAZY"

Released 18 Feb

All formats include "CRAZY" LIVE

Taken from the CD, MC, LP.



MCA

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Alan Fearnley



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Auberge

CHRIS REA

RELEASE DATE: MONDAY 25th FEBRUARY 1991

Auberge
Gone Fishing
You're Not A Number
Heaven
Set Me Free

Red Shoes
Sing A Song Of Love To Me
Every Second Counts
Looking For The Summer
And You My Love
The Mention Of Your Name

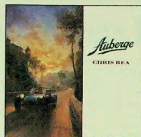
- **Auberge is the brand new studio album from Chris Rea.**
- **11 New songs produced by Chris Rea and Jon Kelly, the team responsible for "The Road To Hell" Chris's last album, which has now sold in excess of 1,250,000 units in the U.K.**
- **The current hit single (the title track) will be followed by further singles throughout the year beginning with "Heaven"; Release Date: March 25th.**

MARKETING SUPPORT

- **An extensive press advertising campaign (Q, Select, T.V. Times, Guardian, Independent, Sunday Times, Daily Express, Today, Observer, etc.) will be followed with Radio & T.V. advertising.**
- **Direct Mail shot to concert ticket buyers.**
- **Massive instore presence, with giant Centrepieces, 60 x 40 Backdrops, 30 x 20 Posters, Name Boards, Window Stickers, Counter Boards, etc.**
- **National press competition in the Daily Mirror (28/2) to win the Lotus 7 featured on the sleeve.**
- **Nationwide Flyposting.**
- **Longterm roll-out of Chris Rea promotion alongside his U.K. dates will carry the campaign through to the end of the year.**



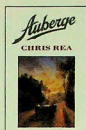
east west records



Cat No: 9031-73580-2
£7.27 + VAT.



Cat No: WX 407
£4.67 + VAT.



Cat No: WX 407 C
£4.67 + VAT.

**Whatever Happened
To Benny Santini?**



LP: WX 184
CD: K242 3682
MC: WX 184C

Tennis



LP: WX 186
CD: K242 3702
MC: WX 186C

Water Sign



LP: WX 188
CD: K242 3722
MC: WX 188C

Shamrock Diaries



LP: WX 190
CD: K242 3742
MC: WX 190C

Dancing With Strangers



LP: WX 180
CD: K242 3782
MC: WX 180C

Dolites



LP: WX 185
CD: K242 3692
MC: WX 185C

Chris Rea



LP: WX 187
CD: K242 3712
MC: WX 187C

Wired To The Moon



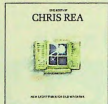
LP: WX 189
CD: K242 3732
MC: WX 189C

On The Beach



LP: WX 191
CD: K242 3752
MC: WX 191C

The Best Of Chris Rea



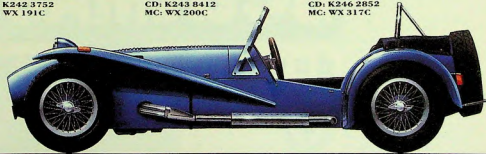
LP: WX 200
CD: K243 B412
MC: WX 200C

The Road To Hell



LP: WX 317
CD: K246 2852
MC: WX 317C

On The Road Again...



October

- 4 Belfast Kings Hall
- 7 Dublin The Point
- 11 Rotterdam Abney
- 13 Hamburg Sporthalle
- 14 Bremen Stadthalle
- 16 Kiel Osterhalle
- 17 Hannover Eleanordiechalle
- 18 Berlin Deutschlandhalle
- 21 Budapest Sporthalle
- 22 Linz Sporthalle
- 23 Munich Olympiahalle
- 25 Würzburg Carl Diem Halle
- 26 Frankfurt Festhalle
- 27 Metz Galaxy
- 29 Freiburg Stadthalle
- 30 Stuttgart Schleyerhalle

November

- 4 Grenoble Summen
- 5 Milan Teatro Smeraldo
- 6 Bologna Palazzo Del Congressi
- 8 Montpellier Zenith
- 9 Bordeaux Espace Medoquine
- 10 Paris Zenith
- 12 Roulais Le Colisee
- 13 Brussels Forest National
- 15 Heidelberg Rhein-Neckar-Halle
- 16 Cologne Sporthalle
- 19 Essen Grugahalle
- 23 Manchester G-Mex
- 26 Aberdeen A.E.C.
- 28 Glasgow S.E.C.C.
- 30 Whitley Bay Ice Rink

December

- 2 Peterborough Mallard Park
- 3 Srepton Mallet Showering Pavilion
- 5 Brighton Centre
- 6 Brighton Centre
- 7 Sheffield International Arena
- 9 Birmingham N.E.C.
- 10 Birmingham N.E.C.
- 13 Wembley Arena
- 14 Wembley Arena
- 15 Wembley Arena

Tickets available from box office and all usual agents.
Check venue box office for details.



new single

THE **BeatMASTERS**

dunno what it is (about you)



7" = left 44 • 12" = left 44t • C = left 44c

Radio 1 targets London as Jazz FM revamps

Radio One is launching its first advertising campaign in an effort to fight off independent stations in the London area.

It comes at the same time as London incremental Jazz FM has revealed plans to revamp its playing schedule in an attempt to revive falling audience figures.

Using the slogan "Not for the narrow minded", Radio One's tube station and road side poster campaign breaks at the end of February in the

metropolitan area.

Radio One executive producer promotions Cathal O'Doherty says: "The London area is where most people are and we need to remind listeners of the breadth of music on Radio One."

"It is only lately that my argument for more promotional ammunition à la commercial radio advertising has been heard."

JICRAR figures show that the station's weekly reach in Greater London fell from 32.5

per cent in the third quarter of 1990 to 29.4 per cent in the final quarter. Nationally Radio One's reach is 41 per cent.

Jazz FM's weekly reach was just five per cent over the same period. A third of the station's staff were made redundant including former programme controller Ron Onions.

Onions is replaced by Malcolm Laycock a senior producer at the station. The 16 redundancies come from sales administration with four from

programming.

The reshuffle is followed by the launch of the new schedule on Jazz FM's first birthday which will split the day in two — the evening devoted to modern jazz music.

MD John Bradford says: "The station needs more consistency, so all day until 10pm, we will play broadly accessible popular jazz."

"After 10 we will get much younger and more aggressive, at the front end of what is happening."

Hopes high for early rights deal

The BPI and the MCPS say they are both now hopeful of a settlement of their dispute over mechanical royalty payments before the Copyright Tribunal hearing set for September 6.

But both say they remain confident of their positions. MCPS MD Bob Montgomery says: "I hope the dispute will be settled before it goes to court. Anything is possible."

BPI chief negotiator and PolyGram chairman Maurice Oberstein voices the same hope, but says: "We have every reason to believe that the weight of argument is overwhelmingly in our favour."

The MCPS will be represented at the tribunal by barrister Robert Englehart QC. The BPI's advocate Sidney Kentridge QC, previously represented the family of South African civil rights campaigner Steve Biko at his inquest and ferry company Townsend Thoresen after the Zebrugge disaster.

Waterman in BPI U-turn

PWL chairman Pete Waterman has withdrawn the company's application to join the BPI, alleging the organisation is indifferent to the plight of independent stores in the recession.

"I don't think there is any room in the BPI for PWL or me at this moment," he says.

He claims one senior BPI member told him he would rather allow independent retailers go out of business than give them extended credit.

Other conversations with BPI senior members confirmed his view. Two members in particular, whom he refuses to name, showed no interest in independent stores' plight, he says.

"Basically they said the recession, wasn't going to be that bad," he says. "One said it would be his policy to make them bankrupt."

He feels his time would be better spent running PWL

rather than "wasting effort" in BPI committee rooms.

"I get on fine with a lot of the BPI committee on a one to one basis, but I don't want to get stuck on committees with them and end up falling out."

He also claims the BPI vetoed Jonathan King's wish for him to present an award at last week's Brit awards. "That worried me about the BPI," he says.

Jeremy Silver at the BPI says he cannot remark on "unsubstantiated comments" by BPI members but says: "The plight of independent and multiple retailers is of considerable concern to the BPI as it is to all sectors of the industry."

Waterman decided to apply for membership back in October after years of resisting the move. He has been a consistent critic of the BPI's alleged reluctance to consider the problems of independents.

Talk Talk in new EMI row

Brits nominees Talk Talk are considering legal action over EMI's decision to release an older compilation of their material.

Last year, the band and manager Keith Aspden were angered by EMI's release of remixes of two of their hits after they had left the label.

EMI also released a compilation album, *Natural History*, which sold 1m copies. The major now intends to release *History Revisited*, which features more remixes.

Aspden says: "The band don't like it at all. Any remix of the tracks where the artist has no knowledge or consent is not representative of the band's work."

"It is a distortion of what they originally intended. It is more like *History Revisited*."

The EMI album, on the Parlophone label, is released on March 25. Nobody from the company was available for comment.

Meanwhile, Talk Talk are recording their new album *Laughing Stock* with the release due in the summer.

Island plans to keep Gee Street label afloat

Troubled rap label Gee Street has signed a six-year worldwide licensing deal with Island Records.

It was signed "in the nick of time", says Gee Street founder and MD Jon Baker, and guarantees the label's financial security to develop its roster, which includes Queen Latifah and PM Dawn.

Gee Street will retain its own label identity and London base, although it will have an office in Island's New York building.

Baker says although Gee Street never closed, it was in financial trouble.

"We had a good start to last year, but were then plagued with distribution and funding problems. It became obvious in



Baker (centre) with Island's Blackwell (left) and Patrick

December that we weren't going to receive any money from our last distributors, Big Way," he says.

"The beauty of this deal is that it makes Gee Street a bona fide US record company. It's a logical marriage for us and Island." Baker declined to reveal the deal's value.

The first release under the

new agreement will be a single by PM Dawn in April.

Island MD Marc Marot comments: "Collectively, the two labels now have the strongest rap identity of any company outside America."

Island's current rap roster includes the Fourth & Broadway label, with artists such as Dream Warriors and Tone Loc,

and the Delicious Vinyl and Power Records labels.

Gee Street came close to collapsing in January because of cashflow problems. Two members of staff were made redundant, including label manager Simon Quares.

Island Records (US) and Young MC are locked in a legal battle over an alleged breach of contract following the rap star's signing to Capitol Records (US).

Island's senior director of business affairs Eric Levine says: "Young MC, unbeknown to us, signed a deal with Capitol while being signed to Delicious Vinyl. He violated his obligation to us, so we had no alternative but to commence a law suit."



To go by the comments in the national press (and our own page for this week) you might think this year's Brits were a flop. They most certainly were not.

That isn't to say organiser Jonathan King did everything right. The show lacked structure, it lacked stars and was, quite frankly, a bit boring at times.

But it put British music firmly in the spotlight both in this country, where it dominated the press for days, and overseas where it will be seen by up to 800 viewers. As public relations — which is its prime purpose — it was a roaring success.

Of course if I were Chrysalis chief Paul Conroy, I too would complain about the "disingenuous" treatment of Sinead O'Connor at the Brits.

No doubt if I were Roger Watson of Arista I would be a mite peeved about somebody using Whitney Houston to get at another artist.

And I dare say if I were involved in the classical sector I might well take umbrage at being "snubbed" at last Sunday's ceremony.

Luckily the rest of us can't afford to take a more detached view.

Really serious problems, like the Fleetwood/Fox debacle in 1989, are undoubtedly harmful. But the fact is that minor controversies like this year's fuss over Sinead, the Depeche Mode vote-rigging "scandal" and EMF's swearing do no harm to the industry. On the contrary the publicity they arouse is the lifeblood of major awards shows.

Imagine how boring the Brits would have been without them.

Sinead O'Connor and Paul Conroy might not like it, but their "humiliation" benefits the whole industry.

I guess we owe them a drink.

Steve Redmond

Classical 'snub' provokes industry anger

Outraged record company chiefs say classical music was given the cold shoulder at The Brits.

Their anger was sparked by the decision not to have anyone accept best classical recording for In Concert by Carreras, Domingo and Pavarotti.

The record label and company behind the three tenors'

release say the award was far more significant than the credit it was given.

"I am completely outraged that in the year when classical music made pop chart history by providing the charts with a fifth of its number ones, it received so little attention at the Brits," says Decca Classics director Terri Robson.

The classical award was

presented by pop artist Chris Isaak but no-one was there to receive it. Pavarotti and Domingo were performing overseas while Carreras was giving a gala concert elsewhere in London.

PolyGram Classics director Peter Russell says the company had offered to provide a video of Pavarotti, in New York, accepting the award.

"I got the impression that they were treating it as a throwaway award," he says.

Brits producer Jonathan King says he was not aware of PolyGram's offer.

"If you can't get someone like Pavarotti then you usually end up with Lilla Smith from the promotions department. I just think it makes bad television," says King.

Labels demand apology for King's 'cheap shot'

Chrysalis and Arista have rounded on Brits producer Jonathan King and demanded an apology for "insulting" Whitney Houston to "insult" Sinead O'Connor at the glittering awards ceremony.

O'Connor's refusal to accept her best international female award was marked by a showing of Houston signing the Star Spangled Banner at the Super claims.

King claims he showed the film to "teach the Irish singer some manners" after she refused to allow the US national anthem to be played before her American shows last year.

"I don't think as an industry we should allow artists to become bad-mannered, and thoughtless," a bad-mannered child. As an industry I think we should do the same to our artists."

The clip was only meant as a joke, he adds, and was not a personal attack on O'Connor. Chrysalis international



King: just joking

president Paul Conroy has written to King demanding an apology for the "disgusting treatment" of O'Connor.

He adds: "It was completely against the spirit of the event."

Arista managing director Roger Watson adds: "The treatment of our major artist Whitney Houston was distasteful — she was used."

The BPI and the BBC — who received more than 100 calls of complaint over the clip — both had a lot to answer for



O'Connor: "insulted"

he adds. "It was a cheap shot".

O'Connor is playing down the controversy. She says: "What bothered me more than the laughable treatment of me was the fact the show was censored and no-one was allowed to mention the war."

Meanwhile, the Brits show received a generally positive response from the industry and media alike.

Radio controller Johnny Beering says: "It wasn't 100 per cent right, but it was a success overall."

Martin Heath managing director of Rhythm King, whose Betty Boo won the best British Newcomer, says: "At times it was like New Faces, with people falling out of boxes and it is difficult to strike a balance though. It was positive in raising the profile of the industry."

PWL's Pete Waterman, who boycotted the event for, he says, continually ignoring SAW artists, attacks the decision to broadcast film clips of the aftershow party's lavish food. "It is like sticking a finger up at the Great British Public and saying, 'recession? up yours!'" he says.

While *The Independent* and *The Guardian* newspapers criticized the awards for focusing on older acts and failing to secure the appearance of several winners, the tabloids voiced only a few complaints.

The Sun described it as "smooth", "free-flowing" and a "superb example of the British music industry at its best."



Status Quo: quick on the draw

Quo step in after walk-out

Brits producer Jonathan King slammed the after-show party audience for boosing comedian Faith Brown's impression of Margaret Thatcher.

King left the party early saying he was embarrassed by the audience's reaction.

"I just do not think that it is the way our industry should behave," says King.

The party organisers then

postponed the £1,000 prize draw for Nordoff Robbins Music Therapy.

It was made last week by Status Quo. The winner was Len 'Chip' Hawkes, of The Tremeloes.

£3,500 was raised from the raffle and receipts from the party sideshow stalls. A further £2,000 was raised from programme sales.

Michael in tribute to Fischer

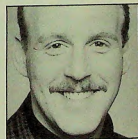
George Michael paid an emotional tribute to the late Ronnie Fischer as he picked up the best British album award at the Brits.

Michael dedicated the award — for the platinum Listen Without Prejudice Vol 1 — to Epic marketing manager Fischer, who worked with him on virtually every release since Wham Rap, before dying of cancer in November.

After thanking manager Rob Kahane, PA Siobhan Bailey and engineer Chris Porter, he added: "Lastly, but probably the most important thank you I have to make is to a man whom I worked with for 10 years on just about everything I ever did."

"He unfortunately was taken from us at the end of last year by illness. I'm sure if he were here he would be very proud.

"I would like to say thank



Fischer: remembered

you very much and accept this award on behalf of Ronnie Fischer."

Fischer also worked with Sade and Michael Jackson after joining Epic as artists relations manager in 1982. He died, aged 34, of cancer of the liver after a short illness.

After making his tribute, Michael left to fly back to Los Angeles in preparation for concerts in Japan.



Radio One's initiative to shift the emphasis of its playlist towards album tracks is the right way forward for the industry.

Let's face it, the baby boom is over and if you pop your head round the door of your local Our Price on a Saturday afternoon you will see that the bulk of the CD buyers are over 25.

We should encourage Radio One to adopt this stance and urge them to put the top 40 album chart in the place of the current singles chart run-down on a Sunday afternoon.

If the album chart were to be exposed to the same drama as the top 40 singles the record business would score all round.

While the Radio One emphasis shifts to albums, the industry should place its support behind the singles chart on LTR, which would accommodate the broad spectrum of pop music from PWL to the Pet Shop Boys. It should also switch support from Top Of The Pops to The Chart Show and force the ITV network to broadcast the show on a Thursday evening, cancelling out TOTP. The BBC should then be offered Top Of The Album Pops to be broadcast for two hours on BBC 2 on a Saturday morning, featuring new and established artists performing more than one song from their albums.

To ensure the subsequent growth in album sales extends to all genres, we should throw the weight of the industry into a campaign to make Kiss FM a national dance station, allowing the best of dance music to bubble to the surface and translate into bigger album sales.

Let's not be frightened of the unknown when we can develop a greater diversity of artists and introduce new forms of music to the public. That will enable the industry to grow and prosper rather than be suffocated by the current system.

Jeff Chegwain is MD of Working Music and manager of Lindy Layton and Zoe



Mondays' Shaun Ryder

Summer gigs kick off with indie special

An "indie dance" festival at Milton Keynes Bowl will mark the start of the traditional round of big summer concerts this year.

The Great Indie Festival — A Midsummer's Day Dream is to be held on June 22 and is being promoted by Worcester-based rare organisers Total Control Events.

The event will include 11 acts — none of which have been confirmed — for a £20 ticket, plus booking fees.

A council spokesman says the licence for the event will be given on March 14.

The Day Dream Festival is to be advertised in the music press and on 400,000 leaflets. Meanwhile, Elland Road football stadium in Leeds has been confirmed as the venue for a special "Madchester" extravaganza in early June.

Happy Mondays are planning to headline a four-band bill at the home of Leeds United FC but the exact date and line-up have not been finalised.

This summer also sees the second series of free contemporary music festivals sponsored by Heineken beer and organised by Mike Eddowes of Square One events.

Other summer events confirmed include Reading Rock Festival: August 23-25 and Castle Donington Monsters Of Rock: August 17.

BMG breaks ranks to release first Laserdisc

BMG is going it alone and releasing product on the troubled Laserdisc system ahead of an industry-wide relaunch of the format.

The company will promote the Eurythmics Greatest Hits as the UK's first five format album release on LP, cassette, CD, video and Laserdisc.

Laserdisc was known as Compact Disc Video when Philips and subsidiary PolyGram launched it in 1988.

The system flopped and critics argued that the marketing was muddled and the timing wrong.

But last year a group of hardware and software manufacturers — including PolyGram, WEA and BMG —

formed the European Laserdisc Association in a bid to relaunch the format. A UK promotional campaign is planned, but now BMG has decided to press on with its own plans.

BMG Video international marketing manager Christine Looscat says: "We made a commitment to Laserdisc internationally eight months ago, but we wanted to make sure we had a few titles ready before we launched because it has a long lead time in terms of manufacturing."

The Eurythmics Greatest Hits will be released on March 18, backed by a £500,000 marketing campaign.

The Laserdisc features 21

tracks with the album having 18. These include hits such as Sweet Dreams, Right By Your Side and I Need A Man.

A six-week TV ad campaign will roll out from the release date expanding from London, Central and TVS to STV, Anglia, Granada, Yorkshire and Tyne Tees.

BMG intends to follow up the five format release with more Laserdiscs including three Toscanini titles on the RCA Gold Seal label, Jimi Hendrix Live At The Isle Of Wight and titles from Jeff Healey, Lita Ford and John Farnham.

The company expects to release batches of up to six titles every two months.

Unplayable violin work gets its first recording

The original version of Sibelius' popular violin concerto, regarded for over 80 years as unplayable and banned from performance by the composer's family, has been recorded for the first time, writes *Nicolas Soames*.

The Swedish independent label Bis found a 24-year-old Greek violinist Leonidas Kavakos, who possesses extraordinary technical fluency, and he has triumphed over the difficulties to produce a recording which has been accepted by the Sibelius family.

It was recorded by Robert van Bahr, founder of Bis, who spent years trying to get permission to put the work on disc.

At the London launch last week, he said: "I have made over 500 recordings but I have no hesitation in saying

that this is the crowning glory of my career."

The Finnish composer Jean Sibelius, a failed concert violinist himself, wrote his concerto in 1903/4, but decided to revise it substantially after the failure of the first few performances.

The new recording, played with the Lahti Symphony Orchestra under Osmo Vanska is coupled with the revised version, and is part of a Bis project to record all Sibelius's works.

Richard Wenn, marketing manager for Bis distributor, Conifer Records added that it was a very rare recording.

"The family has ordered that there can be no further recordings or performances until 2007 when the composer comes out of copyright," he explains.

BPI wins case against DJ remix pirates

The BPI has stopped the illegal sale of pirate DJ mixes by two men masquerading as DJs.

An action in the High Court was brought by Warner Music UK and EMI Records UK on behalf of all BPI members against Andrew Shipley and Paul Adams, Music Factory Records sued on its own behalf.

The two men became members of DJ clubs Music Factory and DMC to obtain recordings of exclusive DJ mixes which are not for public sale. They then illegally made cassette copies, selling them through magazines such as *Record Collector* for £5. The originals sold for over £10.

Music Factory alerted the BPI, which successfully brought the injunction.

Warner Music UK has appointed advertising agency of the year BMP DJP Needham to handle its £5m consumer account. Previously Warner handled its creative work in-house. The agency will be responsible for all buying and media planning.

Heavy metal weekly *Kerrang!* has increased sales by 12 per cent to 58,685 in the past year. *Just Seventeen* fell from 277,125 to 244,940, a drop of 13 per cent on 1989, and *RM* lost 12 per cent with figures of only 31,019.

Phil Collins leads British hopes in Wednesday's (February 20) US *Grammy Awards* with seven nominations. Of the 22 nominations for British acts, Sinead O'Connor has four and Mark Knopfler three.

Chocolate manufacturer Cadbury has asked *Big Life Records* to withdraw the sleeve of the 2 Mad single 'Thinkin' About Your Body' because of the close similarity of the design to the wrapping of its milk chocolate bars. Big Life has complied saying no offence was intended.

Originator of The Swingle Singers, *Ward Swingle* has issued a writ against the current members of the group claiming an injunction and damages for alleged unauthorised use of the band's name. The latest version of The Swingle Singers has just released an album on *Virgin Classics*.

Charly Records has clinched a long-term licence agreement for the worldwide rights to the recordings on the labels *Muscor/Dynamo* and *Scepter/Wand*, plus some of the later recordings on the *Springboard* catalogue. The catalogue was once the property of CBS.

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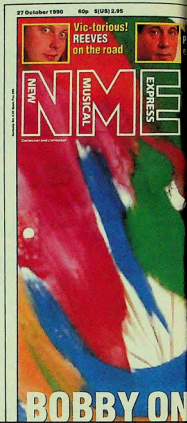
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Contact Mike McNally 071-261 5569.

IPC MAGAZINES

THE EAR

MW's Talent Tipsheet

BARROW

RED HOUR

This quintet have been together since late '86 but only now have they released a single on their own Cogent Records. Five Questions is a punchy, indie guitar track with shades of Teardrop Explodes and The Wedding Present.

Contact: Dave Canavan
Tel: 0229 812640.

BURY ST EDMUNDS

JACOB'S MOUSE

A four-piece with an impressive four-track EP out on their own Liversham label. The opening Sign has a strongly melodic hardcore sound while the use of viola on all four tracks gives an edge. Their potential is striking.

Contact: Len Marsh
Tel: 0440 81562.

LYTHAM ST ANNES

LOVES CRAZY
ASTRONAUTS

The Astronauts have taken the unusual step of making a video demo. Their demo track,

Feed Me, is a strong slab of indie rock with a unique druggy charm.

Contact: Karen Bentham
Tel: 0253 712453.

CROYDON

TVC

TVC include Dave Fenton (ex-The Vapors) who co-writes their material with frontman Branka Aprocovic. The music is easily-consumed pop, but with enough dash to warrant interest from indie quarters.

Their tracks are more likely to get the daytime radio plays they obviously seek.

Contact: Vic Coppersmith-Heaven

Tel: 0452 812442.

NEW YORK

MOBY

Moby's Mobility EP on New York's small Instruct Records has been disappearing out of import racks and into the right DJ boxes of late, with one high-profile DJ already making it for a UK techno track to watch for.

Contact: Jared Hoffman
Tel: 0101 212 727 1360.

Beggars' quick step

The business of finding a recording contract is notoriously protracted. Yet an unknown Sheffield band called The Dylans were signed by the normally cautious Beggars Banquet for its subsidiary, Situation Two on the meagre strength of one demo tape and a single meeting.

Stranger still, the four-piece did not play their first concert until the ink on their contract was long dry.

What prompted such temerity? Lesley Bleakley, the A&R person responsible for the unusual move, agrees the step was out of character.

"Beggars Banquet and Situation Two are built around bands with a strong live following," she says.

"I think that this is possibly the first time we have signed an act without seeing them play a concert."

The demo's obvious merit was evidence enough, she says. Confidence rather than competition prompted the snap decision.

"There were a couple of majors showing interest," says Bleakley, "but there was no real pressure."

The quick signing also came



The Dylans: a demo was all it took

as something of a surprise, albeit a pleasant one, for the band themselves, according to guitarist Jim Rodger.

"We did think about whether we ought to 'pay our dues' first, but our vocalist Colin Gregory had been through all that before with his previous band, One Thousand Violins," says Rodger.

The Dylans have now clocked up a couple of gigs but their recently released debut single seems to be compressing time still further.

Godlike's Sixties-flavoured

guitar and organ driven groove is hardly innovative yet it has received some 20 Radio One plays to date.

This may indicate a potential hit but by limiting the release to 12-inch only. Situation Two is clearly acting with traditional caution. A follow-up single — Planet Love — and a tour is, however, calculated to accelerate consumer interest in The Dylans.

Situation Two, meanwhile, seems content to ease its foot of the throttle after its initial act of haste.

Andy Beavers



MW music week

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Venue: Scottish Exhibition
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Seating: Centre consists of
four halls for concerts. Hall
1: 2,000 seats. Hall 3: 3,600
standing. Hall 5: 5,000
seating. Hall 4: 8,500
seating, up to 10,000 seats
and standing.

Last five bands: Happy
Mondays, Status Quo, INXS,
Gary Glitter, Bob Dylan.

Typical concert: Larger
rock concerts and classical
concerts (Pavarotti) in Hall
4, smaller halls stage
specialist concerts.

Promoter's view: "Typical
venue for the bigger rock
concerts." Tim Parsons, MCP

Manager's view: "Odd
design, it's an exhibition hall
like the NEC, weird
acoustics. Excellent
facilities." Ian Jones of
Handle Artists for Status
Quo

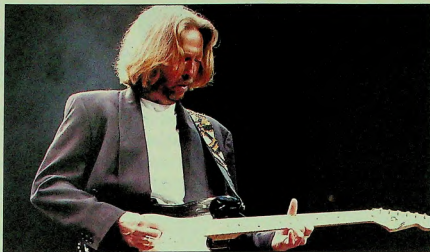
Merchandiser's view: "For
venues over 10,000 like the
SECC, we hand over our
merchandise to the venue's
on-site suppliers.

Concessions Ltd in this case.
Concessions takes a 25 per
cent cut, and hands over the
rest to us." Simon Balme,
director of tour operations,
Brookum (Europe).

Security: In-house
(contracted from
Securigard), also
Rocksteady for larger
concerts.

The SECC in 1990: The
venue hosted 33 artists over
55 nights to a total of
254,370 people.

● This is the first in a
weekly series of venue
profiles.



RICHARD THORPE

Clapton's Royal Albert Hall residency is as slick as his suits

Slowhand settles in

Less a promenade, more an elegant canter Eric Clapton's season of 24 concerts at London's Royal Albert Hall are becoming an annual fixture in the Henry Wood mould.

The imposing grandeur of the venue invites comparisons; the largely middle class, middle aged audience tends to confirm it.

Where else does the bar — that bastion of the rock gig — offer, and sell, champagne and smoked salmon sandwiches? There can be fewer still rock concerts at which entire families attend — from grandparents to toddlers. At what concert does the black tie and dinner-jacket have prominence over the leather jacket?

An Eric Clapton concert is also characterised by its efficiency. "It is 7.30. Why has the concert not started?" asked the young German girl at next to me in her tumble dryer syntax. Like trains, a Clapton concert in these surroundings is expected to run to its advertised schedule.

Production manager Mick Double has the job of ensuring

the season runs just so. He has already taken the show to 26 countries world-wide and this is the fifth year Clapton has played the Royal Albert Hall.

But far from setting up the equipment — quite a task in itself — and then sitting back for 24 nights, the Clapton concerts, he says, are akin to a tour in one place.

"We've got more than one band to cater for," he says. "There's another drummer

who takes over from Phil Collins, then there's a nine-piece band, and a blues band which is in rehearsal at the Brixton Academy, plus a full orchestra to set up — it's three tourettes in one."

Coupled with that, the Royal Albert Hall presents its own peculiar logistical problems, such as how to set up and suspend 15 tons of lighting and PA from the ceiling.

"It's not like, say, Madison Square Garden where you can drive the trucks right up to the stage," says Double. "It's a very awkward place."

A gruelling 24 hours was spent by the small army of riggers setting up a large ramp over the venue's seats in order to wheel in the equipment.

One of the shows is also to be recorded by the BBC World Service, the first time Bush House has broadcast a rock concert.

Behind the scenes, at least, the season resembles any common or garden rock concert. But house front, common is the last word on anyone's lips

Andrew Martin

BACKSTAGE

Promoter: Roger
Forrester/Harvey Goldsmith
Tour manager: Peter
Jackson

Production manager: Mick
Double

PA hire: Concert Sound
Lighting: Light And Sound
Design — Tom Kenny
Venue: Royal Albert Hall,
London

Capacity: 5,500 (rock
nights)

Ticket price: £17.50,
average

Potential gross: £96,250
(approx)

ROUND-UP

The full line up for ICA Rock Week has been confirmed. Sponsored by IRN-BRU, the event runs from March 18 to 23 and features The Blessing, The Bridewell Taxis, Bleach, Faith Over Reason, Siljje, Chapterhouse and Ocean Colour Scene. Each night will also feature support acts.

Asgard is promoting Irish singer/songwriter Christy Moore's May tour. This follows last year's record-breaking series of six sold out nights at London's Dominion Theatre and 12 nights at Dublin's Gaiety Theatre. The tour includes 22 dates, starting at Glasgow Barrowlands on May 4 and concluding at Crawley Hawth Centre on May 31...

Harvey Goldsmith is promoting the James Taylor Quartet's March tour: Concluding on March 23 at London's Town and Country Club, the tour takes in 12 dates including nights at Newcastle and Warwick universities and Manchester's Academy... Recent LP chart debutants Ned's Atomic Dustbin are touring throughout February, March and April. ALE is promoting the 20-date series of concerts, which includes polytechnic and university dates, says stops at Cambridge Corn Exchange and Birmingham's Hummingbird... Jesus Jones' new nationwide tour is now sold out. The 12 dates, promoted by SJM and Metropolis, feature Soho as support act... Phil McIntyre's Ride tour is also approaching sell out. The six dates have seen Manchester's Academy and London's Kilburn National already sold out, with an extra date added at London's Town And Country on March 7. Gene Pitney has confirmed he is to tour. The 21-date tour will go ahead despite a spate of cancellations from fellow US artists.

GROOVE IS IN MUSIC WEEK

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STRIKE RATES — SINGLES*

Label	Top 40 hits	Releases	% hit rate
1 	11	16	68.7
2 	29	49	59.2
3 Factory	6	11	54.5
4 	7	15	46.6
=5 	6	14	42.8
=5 	15	35	42.8
7 Mute	8	20	40.0
8 deConstruction	7	18	38.9
9 Go!	5	13	38.4
10 Capitol	12	33	36.3
=11 Circa	4	12	33.3
=11 EMI USA	5	15	33.3
13 CBS	27	82	32.9
14 Cooltempo	8	26	30.8
15 Mercury	12	40	30.0
16 Big Life	5	17	29.4
17 Fontana	7	27	25.9
18 Vertigo	4	16	25.0
19 Arista	10	47	21.3
=20 Situation Two	2	10	20.0
=20 4th + B'way	6	30	20.0
22 Ten	7	37	18.9
23 Chrysalis	6	32	18.7
=24 Rumour	2	11	18.2
=24 Swanyard	4	22	18.2
26 Debut	3	17	17.6
27 Creation	4	23	17.4
28 Epic	13	76	17.0
=29 Urban	2	13	15.4
=29 Geffen	2	13	15.4

* Highest percentage of Top 40 hits per release by labels which released 10 or more singles in 1990.

Record marketing amounts to little more than will stick, say critics. But is it true? *MW's* first total number of releases with hits achieved an

SINGLES

PWL is the most efficient hitmaker in the record business.

Pete Waterman's empire has proved that it has lost none of its Midas touch by topping *MW's* first survey of strike rates.

Of 16 singles released by PWL in 1990, 11 went on to become Top 40 hits, a strike rate of nearly 69 per cent. A significant point for the doubters: this hit ratio matches PWL's achievements in 1989.

Another independent, Factory, comes in third with its 54.5 per cent strike rate, while newcomer SBK managed fifth place thanks to its hits from Wilson Phillips, Vanilla Ice and the Ninja Turtles. "To achieve a success rate of nearly 50 per cent is amazing, especially as it is our first year," says MD Peter Reichardt.

But the label which scored the most Top 40 hits was EMI. The major had 29 hits from just 49 releases — a strike rate of 59.2 per cent. Of the remaining high-scoring labels, most had a healthy strike rate, although Virgin and A&M needed to release 76 and 75 singles respectively to earn their hits.

Virgin, Epic and London are among the market leaders reimagined to the lower reaches of the strike rate chart. These three pumped out 220 singles between them and achieved 32 hits, a strike rate of just 14.5 per cent.

Epic's marketing director Kit Buckler admits there is room for improvement. "Obviously we are looking to improve performance, but I think our average (17 per cent) is par for the course as we release so many singles," he says.

But Tony Wadsworth, Parlophone's general manager, points forward

MOST TOP 40 SINGLES

Label	Top 40s
1 EMI	29
2 CBS	27
3 Parlophone	15
4 Epic	13
5 Capitol	12
6 Mercury	12
7 PWL	11
8 Virgin	11
9 Arista	10
10 A&M	10

Most Top 40 singles by labels which released 10 or more singles in 1990.

another theory: "Some companies simply release too many records."

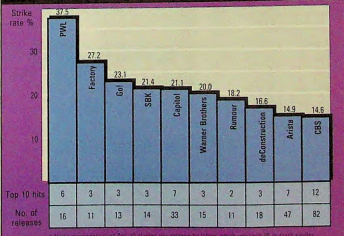
The survey revealed that 58 labels released 10 or more singles in 1990 without scoring a solitary hit between them. Showing them a clean pair of heels were the six labels who scored an enviable 100 per cent strike rate, although these all released less than 10 singles.

Verve's unbeaten run, two hits from two Righteous Brothers singles, earned it a six per cent market share for the last quarter of 1990. Other labels with top marks were Carpet for Bombalurina, Best for Gazza, Duck for Eric Clapton, Fiction for The Cure and Paisley Park for Prince. Besides logging the highest hit rate, PWL also tops the crème de la crème chart for the most Top 10 hits per release. Six of its 16 releases reached the most coveted chart slots.

Pete Waterman puts his company's enviable track record down to strict A&R standards. "Our research and selection process has to be five times as good as the majors," he says.

But Waterman surprisingly regards a 100 per cent strike rate as unappealing. "It means you are boring and not taking any risks."

CRÈME DE LA CRÈME — SINGLES



* Highest percentage of Top 10 singles per release by labels which released 10 or more singles in 1990.

top hit-makers?

throwing mud at the wall and hoping some annual analysis of label strike rates compares and finds PWL and Parlophone lead the pack

ALBUMS

For most record labels, the chance of having a hit album is no better than tossing a coin.

The *MW* survey reveals that it is much tougher to consistently put albums into the Top 40 than singles. Of the labels which released 10 or more albums, only Parlophone managed a 50 per cent strike rate for 1990 and that, according to general manager Tony Wadsworth, was due to aggressive use of hit singles.

"Some companies waste the opportunity to have a hit album on the back of a hit single," he says. "We have used the singles success of Kim Appleby, The Pet Shop Boys and The Quebeys to generate hit albums which is a tougher market to break."

Many of the majors fight back in the album strike rate chart, with A&M making up for its poor singles showing in third place. Telstar shows that it is not just a successful compilation label by making fourth place thanks to Jive Bunny, Roy Orbison, Ben E. King, Foster & Allen and Technronic. The figures do not include compilation albums.

Of the independents only Rough Trade makes the Top 40 although PWL, which with fellow high-scorer Go! Discs was excluded by the 10 album requirement, scored a 75 per cent strike rate for its Kylie, Jason and Sybil albums.

The La's, The Beautiful South and Beats International gave Go! Discs a 75 per cent strike rate with only Cake by The Trashcan Sinatras failing to make the Top 40.

The PolyGram company as a whole achieved a total of 55 Top 40 albums in 1990 — the most of all companies — but it lost the strike rate top spot

MOST TOP 40 ALBUMS

Label	Top 40s
1 EMI	26
2 CBS	18
3 A&M	13
4 Virgin	10
5 Warner Brothers	8
6 Mercury	8
7 Arista	8
8 Parlophone	7
9 Epic	7
10 Capitol	7

Must list 40 artist albums by labels which released 10 or more albums in 1990.

to WEA, which had 28 hit albums from 165 releases, a 16.9 per cent strike rate.



The sub-10 per cent strike rates at the foot of the table may seem low, but these are healthy compared to the zero rates earned by the 239 labels which released 10 or more albums with no sniff of Top 40 success. These include specialist classical, jazz and reggae labels and it should be remembered that the album hit ratios are kept down by the high number of specialist releases not aimed at the chart.

In the crème de la crème chart, only CBS and Vertigo achieved more than one Top 10 album, Vertigo needing 26 attempts to register two smashes, while CBS boasts four Top 10s from 115 albums.

Although EMI's album strike rate, at 7.2 per cent, is far less impressive than its singles results, it again tops the chart for the greatest number of Top 40 hits, making the label the most prolific hit-maker in the record industry last year.

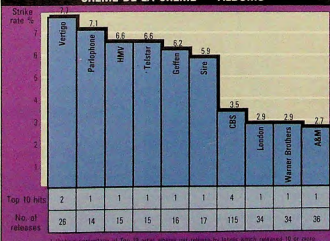
● Compiled by Spotlight Research from new release information supplied to *Music Week* during 1990. Chart information courtesy of CIN.

STRIKE RATES — ALBUMS*

	Label	Top 40 hits	Releases	% hit rate
1	 PARLOPHONE	7	14	50.0
2	 records	5	12	41.6
3	 A&M	13	36	36.1
4	 TELSTAR	5	15	33.3
5	 east west	4	13	30.7
6	Warner Brothers	8	34	23.5
7	Island	6	28	21.4
8	Vertigo	5	26	19.2
9	Mercury	8	44	18.2
10	Sire	3	17	17.6
11	Fontana	4	23	17.4
12	Arista	8	46	17.4
13	Beggars Banquet	2	12	16.6
14	Mute	2	12	16.6
15	WEA	3	19	15.8
16	Reprise	4	27	14.8
17	London	5	34	14.7
18	HMV	2	15	13.3
19	EMI USA	2	15	13.3
20	Geffen	2	16	12.5
21	Virgin	10	82	12.2
22	Polydor	12	99	12.1
23	Epic	7	59	11.8
24	RCA	7	64	10.9
25	Atlantic	4	39	10.2
26	Chrysalis	2	20	10.0
27	MCA	5	50	10.0
28	Virgin America	1	11	9.1
29	Capitol	7	82	8.5
30	4th + B'way	1	12	8.3

* Highest percentage of Top 40 artist albums per release by labels which released 10 or more albums in 1990.

CRÈME DE LA CRÈME — ALBUMS



MAINSTREAM

Albums

Estimates indicate that classical albums account for probably 12 to 15 percent of UK sales and certainly less than 20 percent yet the number of classical albums released each week is staggering; this week they account for more than half of the total of 256.

Of these, the one which will undoubtedly perform best at retail is PolyGram's *The Essential Carreras*, a companion to *The Essential Pavarotti*, which has sold more than 900,000 copies. In Concert, the album the duo recorded with fellow tenor Plácido Domingo has sold even better, finding its way into over 1.2m homes in just six months. For many in Concert was the first classical album they had ever bought; they will be sorely tempted to add the Carreras album to their

collection.

Even more of a banker, the new Chris Rea album *Auberger* is his first since *The Road To Hell* topped the chart at the tail-end of 1989. It subsequently sold in excess of 1.2m copies. With the title track already climbing the singles chart, expect brisk trade.

Fans of psychobilly favourites *The Cramps* will appreciate the first CD release of their cult 1983 album *Smell Of Female*.

Hitherto, Big Beat Ace thought *Smell* was too short to justify release in the format, but after adding live takes of *Beautiful Gardens* and *She Said* plus *Surfin' Dead* (from the soundtrack of the movie *Return Of The Living Dead*) the album now justifies its release.

Another album appearing on CD for the first time is *Lou Reed's Metal Machine Music*. Not one of his more accessible albums (in truth, it's just an hour of formless, unremitting noise, without



Reed: metal mayhem

a vocal in sight) it nevertheless has its aficionados.

PICK OF THE WEEK

NO ONE ALBUM takes the prize this week. Instead, sharing the spotlight are the initial 16 releases from the newly launched Music Collection International imprint from Object Enterprises. Offering a wide range of high calibre repertoire at bargain basement prices (£2.43 for cassette, £3.65 for CD) the initial releases should prove very successful.

Singles

Not a vintage week for singles, with only four artists following up Top 20 hits. INXS, the Charlatans, Alexander O'Neal and Roxette all have recordings strong enough to hit the target again, though none with chart topping potential.

Elton John takes a breather while his record company reissues his 1974 hit *Don't Let The Sun Go Down On Me*. Featuring the Beach Boys on backing vocals (it was recorded at their Caribou studio) it has long been one of Elton's most popular songs, even though it only reached number 16 when first released. Following his success in the Brits — he won best UK male performer — it should have no trouble scaling the charts again. Incredibly, it is his 70th single.

Mica Paris is the latest recipient of a Prince-penned song.

Promotional copies of If I Love U 2 Nite caused quite a stir when it was found they "accidentally" included Prince's own demo of the song, resulting in her record label sending letters to lucky DJs asking them to return their copies.

Winning this week's award for bad timing, new ZTT band *Lomax* releases their debut single, a pop/dance version of Bob Marley's *Waiting In Vain*, a fortnight after *Londonbeat's* update of *No Woman No Cry*. Better luck next time.

Other releases worthy of attention: Eurythmics' remix of *Love Is A Stranger* from their upcoming hits; Boy's gorgeous soulful *Kiss Away*; and actor Patrick Swayze's self-penned *She's Like The Wind*, from the Dirty Dancing soundtrack. It was a big hit in the US, but failed to trouble the chart compilers here when first released.

Alan Jones

CLASSICAL

The Mozart 91 bicentenary is gathering momentum, as the number two position sustained by Philips' sampler in the mid-price classical charts illustrates.

The releases keep on pouring out in time with articles, television and radio programmes by the score.

Among the recent reissues which could score well in the charts is a budget-priced 66 minute compilation from the Warner Classics label *Teldec*. *Viva Mozart* — Mozart's Top 10 — includes excerpts from *Symphony No 40*, the *Elvira Madigan Piano Concerto*, the *Requiem*, the *Clarinet Concerto* and many more back catalogue recordings of Nikolaus Harnoncourt.

It is available on tape and CD (1903 72669). Also on Teldec is the first four-CD box set of the complete cycle of Mozart's Piano Concertos, played by Daniel Barenboim with the Berlin Philharmonic (Nos 20-27) and offered at the price of three CDs.

Nimbus has come up with a special anniversary box set as well: four CDs of the *Hanover Band* recordings including the *Concertos For Horn And Clarinet*, the *Requiem* and the *Symphonies Nos 40, 41*. It runs for four hours 18 minutes, and has a special dealer price of £15.75.

Classics for Pleasure is also starting to push its combination to the bicentenary with 20 budget-priced compilations of popular works drawn from the extensive EMI back catalogue.

Most of the CDs run for more than 70 minutes and in-

clude Menuhin, Barenboim, Richter, Gedda, Beecham and Marriner.

There is also Mozart 91 Sampler (LZ CDZ 57060 42) which should be a chart entry, too.

PICK OF THE WEEK

A Cappella Amadeus — A Mozart Celebration. The Swingle Singers. *Virgin Classics VC 791208-2* and on tape. All the commercially acute compilations, the new serious recordings and other venerable homages to the great man, this is a breath of fresh air. *The Symphony No 40*, the *Overture to the Magic Flute*, even excerpts from the *C major Piano Concerto* and the *Requiem*, not to mention *Rondo alla turca*, are given the special vocal treatment that made jazz Sebastian Bach such an enduring success.

With the right airplay and promotion, this could be a 1991 winner.

Nicolas Soames

RE-ISSUES

Pop is the order of the week. EMI there is a quartet of *Legendary Masters* compilations: *Surf City* by Jan And Dean (CDP 7-92772-2); *Come A Little Bit Closer* by Jay & The Americans (CDP 7-93448-2); *Walk Don't Run* by The Ventures (CDP 7-93451-2); and *Bang Bang* by Cher (CDP 7-92773-2). The 22-plus track collections are niftily put together with extensive notes, but the music is far more variable.

The Jay And The Americans (a sort of white Drifters) set

is fairly dispensable, the Ventures set, which includes several rarities, is only for completists, while the Cher and Jan And Dean albums are superior. The former charts the duo's growth from the insanity of their version of *Sunday Kind Of Love* to the wit (musical as well as verbal) of the *Anaheim*, *Azusa* & *Cucumonga* *Sewing Circle*, *Book Review* and *Timing* *Association* and includes all the hits along the way. The Cher set has its bad moments (Alfie) but includes enough of her melodramatic magic moments (*Ban Bang*), to be essential. Also worthwhile is *See For Miles*. The EP Collection from Bobby Vee (SECD 297) which captures Vee's restrained, undeniably wimpy but still charming versions of classic songs from the likes of Goffin & King. It includes virtually all the hits.

On the UK front, the leaders are *The Flying Pickets* and *Emile Ford & The Checkmates*. Both have Best Of releases, the former from Pickwick (VVPD 111) and the latter from See For Miles (SECD 309).

Both include the hits and more. But the Pickets set sadly confirms that the charms of a capella can't quite stretch over 16 tracks but the hits (Only You, When You're Young and in Love) remain as enchanting as ever. The Emile Ford collection is particularly welcome, rescuing Britain's first black pop star from oblivion. What Do You Want To Make Those Eyes At Me For, *Slow Boat To China* and *Them There Eyes* from 1959-60, weren't exactly rockers but were far more energetic than many of their contemporaries.

PICK OF THE WEEK

Various Artists. *Audio 80s* (Ariola, CD 261 299). The subtitle, "15 hard to find tracks from the early Eighties", is the compilation's rationale. But the album is far better than that. Together, the cuts from the likes of Japan, Thompson Twins, Blow Monkeys and Furniture offer a comprehensive snapshot of British soft techno pop. The name may sound ugly, but the music is very pretty, lightweight but compelling — like the best of pop.

Phil Hardy

DANCE

These are happening: *Chapter & The Verse* *Black Whip* (Rham! VRST 1) by F. Ivan ('Boogaloo') Jones guitar riff based sunch jazz rap; *Emile Ford & The Checkmates* *The Life* (Urban URXB 67, via F), throaty Noel McCoy moaned excellent soulful bouncer; *Franschene Go Sister* (Omen Recordings ZT 44348, via BMG), Betty Boo-ish breezy rap from Manchester; *Mad Bastard* *I Am The Future* (Omen Recordings ZT 44330, via BMG), Mark Ryder created simple good space invaders type bleeper; *Beats International* *Echo Chamber* (Go Beat GODS 51, via F), Daddy Freddy jazz rapped and af-fleke Lester; *Noel* whispered single jigger; *Dick Weend* (Low Spiritry) *10* *12 YOBR* 17, via TRC), WestBam's brother's frantic phonetic raver; *Friends Of Mathew* *Out There* (MGN 001, via SLI), white labelled attractive ethereal choirboy cooed thrum-

ming electro (not a bleeper), worth picking up; *Dee Dee Brave My My Lover* (Champion CHAMP 42 273), strident girl's repetitive garage strider; *The Step Yeah You* (WARP WAP 8, via P), Sarah Jay cooed bossy unbrud throbber; *Asmo (The Final Venture)* *Jam The Dance* (TEK Records 105 1, via BFI), aural Black Box style pounder, originally produced in March 1990; *ON The Mood Set* (Network NWKT 17, via P), burbling bleep three-tracker; *MC Kinky Get Over It* (More Protein PROT 9-12, via P), jiggly percussive female ragga rap; *Massive Unfinished Symphony* (Wild Bush Records WBRB 21, Nellee Hooper mixed lush striders and girls whirled s wayer; *Paul Haig Flight X* (Circa YRXT 47, via F), Boilerhouse boys remixed funky percussion groove; *Rocky V* (featuring Joey B, Ellis & Tynetta here) *Go For It!* (Bust It/Capitol 12-601), MC Hammer co-created and styled soundtrack rap; *Emmanuel We Shall Overcome* (Global Village NORX 5, via P), jerkily edited ragga/bleep amalgam from Sheffield.

PICK OF THE WEEK

TRUE FAITH featuring FINAL CUT: Take Me Away (Network NWKT 20, via P). Bridgett Grace wailed influential Detroit house, the source of many bootlegs and cover versions since 1989, now much sought and shaping up as a logical chart successor to *The Source* featuring Can't Station.

James Hamilton



music week

datafile

The Information Source for the Music Industry

23 FEBRUARY 1991

CHART FOCUS

Easing weather conditions, the Brit Awards and St Valentine's Day all helped to make last week a winner at retail, with week-on-week sales increases of 28 percent for singles, 40 percent for albums and 32 percent for music videos.

Not surprisingly St Valentine's Day primarily lifted compilations of love songs like *Soul Reflection*, *Missing You 2* and *Thinking Of You*, while albums like the Carreras/Domingo/Pavarotti album *In Concert* and *George Michael's Listen Without Prejudice* also prospered after winning Brits awards.

The Simpsons' Do The Bartman has established a formidable lead at the top of the singles chart, selling as many copies last week as the number two and number three singles — by *Nomad* and the *KLF* — together.

The week's highest debuting single, at number 21, is *Here Comes The Hammer*.



Surprisingly, even though it is the fourth single to be lifted from *MC Hammer's* platinum debut album *Please Hammer Don't Hurt 'Em*, it easily outsold *Our Frank*, the introductory hit from the upcoming *Morrissey* album, which makes its maiden appearance at number 26. It is easily the lowest debuting hit of his eight single solo career,

replacing *Oujia Board Oujia Board* and *Piccadilly Palace*, which both entered at number 18. None of Morrissey's last five solo singles has managed to improve on its debut position, but *Our Frank* was issued last week in only two of the five formats permitted under chart regulations, so may yet improve.

Of 15 new entries to the singles chart, Morrissey's is one of only three that aren't at least broadly classifiable as dance, the others being *Thunder's Love Walked In* and *Because I Love You* (The Postman Song), the debut hit by *Stevie B* that recently spent a month at number one in America.

On the artist album chart, *Queen's* *Innuendo* retains its title, ahead of *Gloria Estefan's Into The Light*, while the new leader of the compilation chart — and, indeed, the best-selling album overall — is *Awesome*, EMI's junior equivalent of the best-selling *Now 18*.

Alan Jones

ANALYSIS

No matter how the controversial Brit Awards are received they can promise one bonus for the UK record industry — in the simple form of record sales.

In the three weeks following the TV extravaganza, the industry can bargain on selling in excess of 200,000 more albums than usual on the back of its big night out.

In 1990, 226,000 extra album sales could be linked directly to the awards and 236,000 in the same period in 1989.

"The Brits certainly give a big boost to sales," says one chart expert. "The biggest boost usually takes place in the first week after the awards and carries over for the next few weeks."

Last year, panel sales of *The Raw And The Cooked* doubled in the week after it won best album for Fine Young Cannibals who also won the Best British Act award. Sales of *Neneh Cherry's Raw Like Sush* doubled too, after she picked up two awards at the



Beautiful South: "Nice one" same ceremony, while the fortunes of albums by *Queen*, *Eurythmics* and *Phil Collins* were also boosted.

In 1989, *Tanita Tikaram* was the main beneficiary of the "Brits boost", sales of her two albums rising by 56,000 copies after her appearance on the show. In the same year *Gloria Estefan* gained 50,000 extra sales and double-award winners *Fairground Attraction* went up by 25,000.

The artists which have gained most significantly in recent years have been those which appear live. They are followed by those who win awards and then those nominated. But all artists involved can ultimately be affected.

The impact of the awards can be detected within days of the ceremony itself. This year looks like being no different.

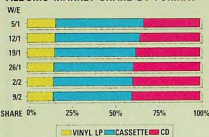
Following their best video triumph and live performance last weekend, *The Beautiful South* had already leapt 17 places on the unofficial "midweek" album chart, with *Choke*, selling more copies in the three days after the show than in the whole of the previous week.

UPDATE

SALES

Index of unit sales, 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	73	102	+40%	+7%	
Singles	76	97	+28%	-1%	
Music Video	67	88	+32%	+28%	

ALBUMS MARKET SHARE BY FORMAT



© CIN
Four-week rolling averages

TOP 10 DISTRIBUTORS

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

Compiled by Spotlight Research from Gallup data. Based on Top 200 album charts, 14 January 1991 to 9 February 1991

TOP 40 CLASSICAL ALBUMS*

Rank	Title	Composer	Cassette/CD/P (Distributor)	Label
1	ORCHESTRA!	See Georg Solti & Dudley Moore	436383/433934 (P)	Decca
2	VIVALDI: FOUR SEASONS	Antonio Vivaldi	NICE 27/NOVE 2 (P)	EMI
3	MENDELSSOHN/BRUCH/SCHUBERT	EL 149963/EL 149964/EL 149965	HMV	
4	EACAR: CELLO CONCERTO & SEA PICTURES	Edvard Grieg	ASD 6597/ASD 855 (P)	HMV
5	HOLST: THE PLANETS	See Gustav Holst	203209/303201 (P)	Deutsche Grammophon
6	MUSIC FEATURED ON THE SOUTH BANK SHOW	See Various Artists	CD-CDCM999/MC-1569/999 (EM)	EMI
7	ELGAR: CELLO CONCERTO/ENIGMA VAR	See Edward Elgar	CD-CBS 763/29/MC-40762/91 (EM)	EMI
8	BERNSTEIN IN BERLIN: BEEETHOVEN...	See Leonard Bernstein	423661/1	Deutsche Grammophon
9	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	See Jean Sibelius	EL 24871/TEL 24871 (P)	HMV
10	ALBINONI: ADAGIO/PACHELBEL: CANON	See Domenico Albinoni	413200/413204 (P)	Deutsche Grammophon
11	ESSENTIAL HIGHLIGHTS OF NUTCRACKER	See Pyotr Ilyich Tchaikovsky	ROH/P 600/ROH/MC 002 (ICGN)	EMI Classics
12	MAHLER: RESURRECTION	See Gustav Mahler	CD-DPCD 310/MC-CMP 910 (P)	Deutsche Grammophon
13	BEEETHOVEN: MISSA SOLENNIS IN D MAJOR	See Ludwig van Beethoven	CD-42979/92/MC-42979 (EM)	Deutsche Grammophon
14	ELGAR: CELLO CONCERTO	See Edward Elgar	413634/413634 (P)	Philips
15	BEEETHOVEN: SYMPHONY NO. 5	See Ludwig van Beethoven	CD-41982/2 (P)	Deutsche Grammophon
16	LUDWIG WEBER: REQUIEM	See Ludwig van Beethoven	ALW 17/CALW 1 (P)	HMV
17	PUCCINI: MADAMA BUTTERFLY (HIGHLIGHTS)	See Giacomo Puccini	SET 609/KSET 601 (P)	Decca
18	PUCCINI: LA BOHEME	See Giacomo Puccini	SET 579/KSET 529 (P)	Decca
19	VIVALDI: FOUR SEASONS	See Antonio Vivaldi	410126/410126 (P)	Chandos/Hogwood/AMM
20	MONTEVERDI: VESPRI DELLA BEATA	See Claudio Monteverdi	CD-42966/2/MC-42966 (P)	Deutsche Grammophon
21	MOZART: REQUIEM	See Wolfgang Amadeus Mozart	41172/141172 (P)	Decca
22	FRENCH IMPRESSIONS	See Claude Debussy	CD-790702/MC-VIC 79010/4 (P)	Virgin Classics
23	FAVOURITE TRUMPET CONCERTOS	See Maurice Strakosky	CD-19373/MC-19373 (EM)	Caprice Classics
24	HOLST: THE PLANETS	See Gustav Holst	417953/417953 (P)	Decca
25	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	See Pyotr Ilyich Tchaikovsky	ROH/P 601/ROH/MC 003 (ICGN)	EMI Classics
26	BIZET: CARMEN (HIGHLIGHTS)	See Georges Bizet	425601/425601 (P)	Philips
27	TCHAIKOVSKY: THE SLEEPING BEAUTY	See Pyotr Ilyich Tchaikovsky	CD-42966/2/MC-42966 (P)	Deutsche Grammophon
28	HOLST: THE PLANETS	See Gustav Holst	CD-42979/92/MC-42979 (EM)	Deutsche Grammophon
29	TCHAIKOVSKY: 1812/HAMLET/ROMEO & JULIET	See Pyotr Ilyich Tchaikovsky	410073/EC 10064 (MSD)	Caprice Classics
30	RACHMANINOV: PIANO CONCERTO NO. 2	See Sergei Rachmaninoff	414474/414474 (P)	Decca
31	VERDI: LA TRAVIATA (HIGHLIGHTS)	See Giuseppe Verdi	426022/2/MC-KS42C 746 (P)	Decca
32	VAUGHAN WILLIAMS: SEA SYMPHONY	See Ralph Vaughan Williams	CD-CDC 74991/12/MC-EL 74991/14 (P)	EMI
33	VIVALDI: CELLO CONCERTOS	See Antonio Vivaldi	CD-RD 6015/MC-RH 6015 (BMG)	RCA Red Seal
34	CHOPIN: PIANO CONCERTOS NOS 1 & 2	See Frédéric Chopin	5.44229/5.44292 (P)	Sony Classical
35	TCHAIKOVSKY: SYMPHONIES 1 & 2	See Pyotr Ilyich Tchaikovsky	CD-VG 791/92/MC-VIC 791/14 (P)	Virgin Classics
36	MOZART: ARIAS	See Wolfgang Amadeus Mozart	425824/425824 (P)	Decca
37	BIZET: CARMEN (HIGHLIGHTS)	See Georges Bizet	413222/413224 (P)	Deutsche Grammophon
38	PACHELBEL/ALBINONI/BACH/PURCELL	See Johann Pachelbel	CD-42979/92/MC-42979 (EM)	Deutsche Grammophon
39	MOZART: MASS IN C MINOR	See Wolfgang Amadeus Mozart	425624/92/MC-425624 (P)	Decca
40	BERLIOZ: SYMPHONIE FANTASTIQUE	See Hector Berlioz	410014/410014 (MSH)	Caprice Classics

DISTRIBUTION: INDIE SINGLES*

Rank	Title	Artist	Label (P)
1	I AM ETERNAL	The KLF	KLF Communications KLF 00500 (IRT)
2	I WANNA GIVE YOU DEVOTION	Runtum	RUNMUM 21 (SP)
3	WHAT DO I HAVE TO DO	PWL	PWL/PLM172 (P)
4	TO HERE KNOWS WHEN MY BLOODY LOVE	Creation	CREATION 8517 (P)
5	THINKIN' ABOUT YOUR BODY	Big Life	BLR 37/RT1 (P)
6	ALL TOGETHER NOW	The Farm	PRODUCE MML 103/T1 (P)
7	REPORT TO THE DANCEFLOOR	Network/Kiosk	KAN/INXK 161 (P)
8	HEAVEN	Music For Nations	121/KUT37 (P)
9	COUNTING BACKWARDS	The Three Muses	44D/104D 11001 (P)
10	THE BEM (REMIX)	Kickin' KICK 35/12	KICK 31 (SRD)
11	BIG CITY	Fire Blaze	BLAZE 41 (P)
12	KID GET HYPED	Deliver	Big One WBV82 (P)
13	BLOODSPORT FOR ALL	North Taster	NO 2011/8871 (P)
14	REDHILLS ROAD	Canby Field	DEBUT/SWING DEB/TX 3156 (P)
15	EVERYBODY NEEDS SOMEBODY	Lazy Lazerz	LAZY 24/11 (P)
16	DEREK WENT MAD	Shut Up And Dance	SUAD 51/5 (PAC)
17	JOIN THE FUTURE	Tuff Little One	Warp (WAP 12) (P)
18	FEEL THE POWER	D-Zone/Dance	DZ 006 (SRD)
19	YEAH! YEAH!	Warp	WARP (WAP 16) (P)
20	MOTOWN JUNG	Marcus Street Productions	Heavenly (HVN 81) (P)
21	DETRAMENTAL (EP)	Tea-Tea	TEA-TEA 6 (P)
22	THE SCORCHER/KURK'S BACK	4 Hero	Rainforest (R/RET 1204) (PAC)
23	KIDKID	The Systems	Situation Two (SFT 75) (P)
24	MOOD SET	Network/Kiosk	KAN/INXK 171 (P)
25	DRINK ON ME	Profile	PROFAT 321 (P)
26	SITUATION (REMIX)	Warc	W 112/AY2 4 (P)
27	ARE YOU DREAMING?	Twinty & Seven	BCM BCM 059/4 12 - BCM 1250/4 (P)
28	STILL FEEL THE RAIN	Some Buzzes	SBR 7902 12 - SBR 12002 (P)
29	OLE OLE	Motif	PWL/PALM166 (P)
30	FIRE WHEN READY	Jumpin' & Pumpin'	121/T0110 (P)
31	SILVER	Tupelo	TUP129 25 (P)
32	I USE TA LOVE HER	See Dave	Solo ROK 731 (P)
33	GROWING OLD	HaVc	HaVc/HV1712 (P)
34	(ONE DAY) WE'LL ALL BE FREE	Northern Noise	NNR 612 (P)
35	MAKE WAY FOR THE ORIGINALS	Optimism	OPT 12014 (P)
36	THE EXCORIST (REMIX)	Kickin' KICK 181 (SRD)	
37	STEP ON	The Happy Mondays	FACTORY FAC 7721 12 - FAC 7721 (P)
38	MADCHESTER RAVE ON	Factory Fac	FAC 2427 (FAC 242) (P)
39	SPICE	Wool Solitaire	(S-TOM 21) (SRD)
40	MORE THAN I KNOW/NOT FORGOTTEN	Duster	RHYTHM/MUSIC-000T 810 (P)

DISTRIBUTION: INDIE ALBUMS*

Rank	Title	Artist	Label (P)
1	THE TRACKS OF MY TEARS	Various	DivO DivO 17 (P)
2	PILLS 'N' THRILLS & BELLYACHES	The Happy Mondays	FACTORY FAC 120 (P)
3	RHYTHM OF LOVE	See Marjag	MW 16 (P)
4	161 DAMNATIONS	See Chris Carr	CAH 101 (P)
5	SOME FRIENDLY	The Chairlifters	Situation Two (SFT 20) (P)
6	ROCK 'N' ROLL LOVE SONGS	Various	DivO DivO 17 (P)
7	THE STONE ROSES	The Stone Roses	Silverstone CREP 582 (P)
8	KEEPING THE FAITH	See The Stone Roses	CREATION CREP 01 (P)
9	VIOLATOR	See The Stone Roses	Mute (STUM 64) (P)
10	NOWHERE	See The Stone Roses	CREATION CREP 02 (P)

COUNTRY ALBUMS

Rank	Title	Artist	Label (P)
1	SWEET DREAMS	Patty Love	MCA/MCGC 6003 (P)
2	NECK AND NECK	Chai Atkins/Marc Knopfer	CBS 482/354 (P)
3	PUT YOURSELF IN MY SHOES	RCA FK 20544 (BMG)	20544/20544 (P)
4	THE LAST WALTZ	Daniel O'Donnell	RTZ/D 0058/RTZP 0058 (P)
5	FROM THE HEART	See Daniel O'Donnell	Telstar ST 2327 (BMG)
6	THOUGHTS OF HOME	Daniel O'Donnell	TEL 2327/2418 (P)
7	LIVE AT LIBERTY LUNCH	See Daniel O'Donnell	MCA/MCGC 6111 (P)
8	NEED YOU	See Daniel O'Donnell	RCA RTZ/D 0028 (P)
9	FAVOURITES	Daniel O'Donnell	RCA RTZ/D 0051 (P)
10	NO FENCES	Gary Burrows	Capitol TCST 218 (P)
11	DO NOT FORGET TO REMEMBER	Daniel O'Donnell	RTZ/D 105/RTZP 0042 (P)
12	ONE FAR SUMMER EVENING	MCA/MCF 3435 (P)	
13	TRUE LOVE	See Gary Burrows	RCA FK 40528 (BMG)
14	COPPERHEAD ROAD	Steve Earle	MCA/MCF 3436 (P)
15	STORMS	See Gary Burrows	MCA/MCGC 6066 (P)
16	THE HARD WAY	Steve Earle & The Dukes	MCA/MCF 3437 (P)
17	TWO SIDES OF DANIEL O'DONNELL	See Daniel O'Donnell	RTZ/D 0031/RTZP 0031 (P)
18	ABSOLUTE TROUBLE AND TWANG	See Daniel O'Donnell	RTZ/D 0031/RTZP 0031 (P)
19	BRAND NEW SONG	Emmylou Harris	Reprise WX 396 (P)
20	SHADOWLAND	Warner Bros	WB 717/CW 171 (P)

JAZZ

Rank	Title	Artist	Label (P)
1	THE ULTIMATE BLUES COLL.	Various	Castle Comm. CTVMC 206 (BMG)
2	WE ARE IN LOVE	Various	Columbia 4667364 (BMG)
3	MIDNIGHT STROLL	Robby Cray	Mercury 8466524 (P)
4	STRONG PERSUADER	Robby Cray	BAE6529/846629 (P)
5	THE HOTSPOT	Original Soundtrack	Aniellus ARC 8756 (P)
6	SAXJAZZ	Robby Cray	RCA FK 74661 (BMG)
7	ICEMAN	Archie Collins	Pennsbank UPRTC 2 (P)
8	DON'T BE AFRAID OF THE DARK	Robby Cray Band	UPRTC 3078 (P)
9	THE COMPLETE RECORDINGS	Baritone Johnson	Merchco 4872464 (MCA)
10	MONTAGE	Kenny G	Arista 21062/21062 (BMG)

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PLAYLIST CHART

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label	Genre	Chart	Weeks on Chart	Peak	Points	
1	Rick Astley	CRY FOR HELP	RCA	A	A	A	A	49	11 94.5
2	Oleta Adams	GET HER	Fonitona	A	A	A	A	50	7 94.4
3	George Michael	HAIL THE PAIN	Epic	B	A	A	A	50	40 93.5
4	Kim Appleby	G.L.A.D.	Parlophone	A	A	A	A	49	10 90.2
5	Robert Palmer	MERCY MERCY ME I WANT YOU	EMI	-	A	A	A	48	23 88.8
6	Praise	ONLY YOU	Epic	B	A	A	A	45	4 88.7
7	Gloria Estefan	COMING OUT OF THE DARK	Epic	-	A	A	A	48	35 87.4
8	Chris Isaak	BLUE HOTEL	Reprise	B	A	A	A	47	21 86.9
9	Kylie Minogue	WHAT DO I HAVE TO DO	PWL	-	A	A	A	45	5 86.0
10	UB40	WAY YOU DO THE THINGS YOU DO	DEP International	-	A	A	A	48	58 84.3
11	Soho Hippychick	SM	SAM	A	A	A	A	43	9 81.5
12	Kenny Thomas	OUTSTANDING	Coolimage	-	A	A	A	43	18 80.2
13	E.M.F.	I BELIEVE	Parlophone	A	A	A	A	38	8 79.3
14	Chris Rea	AUBERGE	East West	A	A	A	A	40	36 79.1
15	Seal	CRY	ZTT	B	A	-	A	41	15 77.4
16	Ralph Tresvant	SENSITIVITY	MCA	-	A	A	A	44	30 76.5
17	The Simpsons	DO THE BARTMAN	Geffen	-	A	A	A	39	1 76.3
18	Caron Wheeler	DON'T QUIT	RCA	B	A	-	A	40	53 75.2
19	Queen	INNUENDO	EMI	-	A	A	A	38	31 72.8
20	Belinda Carlisle	SUMMER RAIN	Virgin	-	A	A	A	39	45 71.5
21	The KLF	3 A.M. ETERNAL	KLF Communications	A	A	A	A	36	2 70.2
22	Londonbeat	NO WOMAN NO CRY	AmXious	-	B	A	-	33	- 67.8
23	In A Room	WIGGLE IT	SBK	A	A	A	A	36	5 67.0
24	Beverly Craven	HOLDING ON	Epic	-	A	A	-	39	- 66.8
25	Jimmy Somerville/Bronski Beat	SMALLTOWN BOY	London	-	A	A	A	35	34 66.4
26	Jimmy Barnes & INXS	GOOD TIMES	Atlantic	B	-	A	A	34	24 63.5
27	C&C Music Factory	GONNA MAKE YOU SWEAT	Columbia	-	A	A	A	26	19 62.3
28	New Kids On The Block	GAMES	Columbia	-	A	A	A	36	14 62.3
29	Railway Children	EVERY BEAT OF THE HEART	Virgin	A	-	A	-	37	28 61.3
30	Source feat. Candy Stanton	YOU GOT THE LOVE	Trueforce	-	A	A	A	29	12 61.0
31	Vanilla Ice	PLAY THAT FUNKY MUSIC	SBK	-	A	A	A	28	13 60.3
32	Mariah Carey	SOMEDAY	Columbia	-	A	A	A	30	48 56.6
33	Enigma	SADNESS PART 1	Virgin International	-	A	A	A	30	20 56.6
34	Paul Simon	PROOF	Warner Brothers	B	A	A	A	26	56.2
35	Whitney Houston	ALL THE MAN THAT I NEED	Arista	-	A	A	A	27	54 55.3
36	The La's	FEELIN'	Gal Discs	-	A	-	A	28	51 54.6
37	Donny Osmond	MY LOVE IS A FIRE	Capitol	-	A	-	A	23	64 53.5
38	Off-Shore	I CAN'T TAKE THE POWER	Columbia	-	A	A	A	26	52.6
39	Tongue 'n' Cheek	FORGET ME NOTS	Syncope	-	A	A	A	27	47 51.9
40	Heart	SECRET	Capitol	-	A	-	A	26	- 51.9
41	Stevie B	BECAUSE I LOVE YOU	Polydor	-	A	-	A	24	- 51.8
42	Mixmasters	THE NIGHT FEVER MEGAMIX	IQ	-	A	A	A	22	25 51.1
43	MC Hammer	HERE COMES THE HAMMER	Capitol	A	A	A	-	19	- 49.2
44	Alexander O'Neal	ALL TRUE MAN	Telco	-	A	A	-	20	- 48.9
45	Breathe	DOES SHE LOVE THAT MAN	Siren	-	-	-	-	29	- 48.0
46	Nomad feat. MC Mike	Freedom II WANNA GIVE YOU DEVOTION	Rumour	-	A	A	A	21	- 46.8
47	Tanita Tikaram	ONLY THE ONES WE LOVE	East West	-	-	-	-	30	- 46.7
48	The Big Dish	MISS AMERICA	East West	-	-	-	-	26	- 42.3
49	Jesus Jones	INTERNATIONAL BRIGHT YOUNG...	Food	-	-	-	-	18	57 40.5
50	Wendy And Lisa	DON'T TRY TO TELL ME	Virgin	-	A	-	-	17	- 40.4
51	Julee Cruise	ROCKIN' BACK INSIDE MY HEART	Warner Brothers	-	-	-	-	24	- 40.2
52	Bananasrama	PRACRAMER	London	-	-	-	-	21	- 39.1
53	Free	ALL RIGHT NOW	Island	-	A	A	-	21	- 38.8
54	Bill Medley & Jennifer Warnes	(I'VE HAD) THE TIME OF MY LIFE	RCA	-	A	A	-	19	46 38.5
55	The Go-Go's	COOL JERK	A&M	-	-	-	-	19	- 38.2
56	Inner City	TILL WE MEET AGAIN	Ten	-	A	-	-	10	- 37.2
57	Lindy Layton	ECHO MY HEART	Arista	-	-	-	-	18	- 36.4
58	Frances Ruffelle	STRANGER TO THE RAIN	London	-	-	-	-	14	- 36.0
59	JJ	IF THIS IS LOVE	Columbia	B	-	A	-	32	55 35.3
60	Beatmasters	DUNNO WHAT IT IS	Rhythm King	B	A	-	-	9	- 35.1

Compiled by Spotlight Research. Rating based on KR playlist only. Station weightings are based on total listening hours as calculated by JCBAR 100% playlist rating responses. A* has an all KR audience.

US TOP 30 SINGLES

1	ALL THE MAN THAT I NEED	Whitney Houston	Arista	
2	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia	
3	ONE MORE TRY	Tina Turner	Quality	
4	SOMEDAY	Mariah Carey	Columbia	
5	WHERE DOES MY HEART BEAT	Celine Dion	Epic	
6	THE FIRST TIME	Surface	Reprise	
7	WICKED GAME	Chris Isaak	Columbia	
8	I'LL GIVE ALL MY LOVE TO YOU	Keshi Swain	Vinylentertainment	
9	DISAPPEAR	INXS	Atlantic	
10	I SAW RED	Warrior	Columbia	
11	SHOW ME THE WAY	Slyce	A&M	
12	AROUND THE WAY GIRL	LL Cool J	Def Jam	
13	LOI ALL THIS TIME	Slimy	A&M	
14	ROYALTY	Things Happen	Felbrens	MCA
15	THIS HOUSE	Talisa Soper	Capitol	
16	GET HER	Oleta Adams	Fonitona	
17	COMING OUT OF THE DARK	Gloria Estefan	Epic	
18	PLAY THAT FUNKY MUSIC	Vanilla Ice	SBK	
19	IF YOU NEEDED SOMEBODY	Bad Company	Atco	
20	LOVE WILL NEVER DO (WITHOUT YOU)	Janet Jackson	A&M	
21	IESHA	Another Bad Crew	Motown	
22	WAITING FOR LOVE	Alisa	EMI	
23	DEEP SHADE OF SOUL	Urban Dance Squad	Arista	
24	SIGNS	Teles	Geffen	
25	HOLD YOU TIGHT	Tara Kemp	Giant	
26	SENSITIVITY	Ralph Tresvant	MCA	
27	ROUND AND ROUND	Ivory Campbell	DGC	
28	AFTER THE RAIN	Nelson	Capitol	
29	HIGH ENOUGH	Dena Yorkins	Warner Brothers	
30	MONEY TALKS	ADOC	Atco	

US TOP 30 ALBUMS

1	TO THE EXTREME	Vanilla Ice	SBK
2	MARIAH CAREY	Mariah Carey	Columbia
3	THE SOUL CAGES	Sony	A&M
4	PLEASE HAMMER DON'T HURT EM	M.C. Hammer	Capitol
5	IM YOUR BABY TONIGHT	Whitney Houston	Arista
6	THE SIMPSONS SING THE BLUES	The Simpsons	Geffen
7	THE IMMACULATE COLLECTION	Madrone	Sire
8	WILLIAMS PHILLIPS	Wilson Phillips	SBK
9	THE RAZORS EDGE	AGDC	Alco
10	SOME PEOPLE'S LIVES	Bette Midler	Atlantic
11	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
12	INTO THE LIGHT	Gloria Estefan	Epic
13	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
14	FIVE MAN ACQUAINTANCE	Teles	Geffen
15	RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers
16	DANNY YANKEES	Queen Latifah	Warner Bros
17	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson	A&M
18	HEART SHAPED WORLD	Chris Isaak	Reprise
19	LISTEN WITHOUT PREJUDICE	George Michael	Columbia
20	THE FUTURE	Gaz	MCA
21	SERIOUS HITS... LIVE!	Boyz n the City	Atlantic
22	A LITTLE AIN'T ENOUGH	David Lee Roth	Warner Bros
23	POISON	Bell Biv DeVoe	MCA
24	X	INXS	Atlantic
25	RALPH TRESVANT	Ralph Tresvant	MCA
26	AFTER THE RAIN	Nelson	DGC
27	NO FENCES	Garth Brooks	Capitol
28	FLESH AND BLOOD	Fission	Capitol
29	MAMA SAID KNOCK YOU OUT	LL Cool J	Def Jam
30	RECYCLER	ZZ Top	Warner Brothers

Chart courtesy of Billboard. Albums charted 20th-100th in Billboard are included. Top products dominating the general album and singles charts.

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THE BRITISH MUSIC INDUSTRY
AWARD 1991

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LISA STANSFIELD

UPON BEING PRESENTED WITH
THE BEST BRITISH FEMALE
AWARD 1991

TOP 75 SINGLES

THE OFFICIAL **music** week CHART

23 FEBRUARY 1991

TITLES ACROSS WRITERS)

This Week	Last Week	Title Artist (Producer) / Publisher	Label 7*1121 (Distributor) Cassette/CD	This Week	Last Week	Title Artist (Producer) / Publisher	Label 7*1121 (Distributor) Cassette/CD
1	1	DO THE BARTMAN The Simpsons/Lorenz CD	Orion GEF 8111 100 EFC 81C-8102	38	34	WHICH WAY SHOULD I JUMP? The Millwons Brothers (Morgan) EM	ARM 5411 1 -A002711
2	3	I WANNA GIVE YOU DEVOTION Nomad feat M. Mike Freedom (Rochelle) Scratch-CD	Armon/RUMAS 125 25 P RUMAS 25 RUMAS 25	39	22	CAN I KICK IT? A Tribe Called Quest (Romeo) Jive	JIVE JET1 195 BMG JIVE 25 JIVE25 265
3	2	3 A.M. ETHERAL ... The U.F. feat The Children Of The Revolution XSLX EFC/Zone/Warner	KCF Conns KCF 0551 KCF 0551 KCF 0550 RT	40	30	SENSITIVITY James Brown (James/Lewis) EM	MCA/MCA 1142 BMG MCA 1142 BMG 1142
4	7	GET HER Cleta Adams (Orzabai/Bascenzi) WM	Fonoria CLTA 71 CLTA 310E23	41	28 11	I CAN'T TAKE THE POWER Off Shore (Lilak/Harden) WM	Columbia 66573 66573 66573 66573
5	4	ONLY YOU The Roots feat Macmacmack Simon Goldenberg/CD	Epic 66617 66618 15M 66617 66618 15M	42	46	IT'S TOO LATE Quincy Jones (Quincy) Capitol/Quartz EM	Mercury 121 121M 31 3 121 310E23
6	5	WIGGLE IT 2 In A Room (More) EM	SBR 1158 1158 1158 1158 1158 1158	43	21	FEELIN' The Let's Lillywhite/Hot Discs	Go! Discs 05 255 01 1 LASC 6 LASC 6
7	6	WHAT DO I HAVE TO DO Kylie Minogue (Stock/Aiken/Waterman) All Boys	Pyro/PMLU 11 27 P PMLU 12M 27 C	44	31	THINKIN' ABOUT YOUR BODY 2 Mad 12 Mad 1 BMG	BMG B131 11 RT B131 11 RT 31 CD
8	12	KEY TO THE LOVE The Source feat Candi Staton (Jolly) Jam'n	Trojane TLOVE 101 TLOVE 1 TLOVE 1	45	23	THE KING IS HALF UNDRESSED John Gorka (Gorka) Ruffo/Virgin	Charisma US CD 51 US 51 12 CD 51
9	16	IN YER FACE 808 State (808 State) Perfect	727 ZANG 147 10 W ZANG 140E 25 140E 3	46	31	INNUEVO Queen (Queen/Richards/Queen) EM	Paisley 12 QU 16 E 1 TOL 16 E 16 E 16 E 16
10	10	G.L.A.D. Kinn Kelley (Schweizer/Duquignault) CD	Paragon 1291 1291 E1 1291 1291 1291 E1	47	24	TO HERE KNOWS WHEN My Biscuits (Valentine) BMG	Canton CRE 265 11 P CRE 265 11 P
11	11	ALL RIGHT NOW Free (Free) Blue Mt	195 111205 48 W 195 48 CD 48 48 48	48	39	COMING OUT OF THE DARK Gloria Estefan (Estefan/Casas/Oswaldi) EM	Capitol 6558 12 6558 12 6558 12 6558 12
12	4	I BELIEVE EMF (Gabriel) WM	Parade 126 126 126 E1 126 126 126 62 79	49	4	TINGLE The Perid Enlow (Lili) WM	Vista V121 121 121 V121 121 121
13	15	OUTSTANDING Kenny Rogers (Kenny/Gurner) MCA	Columbia 121 121 121 121 121 121 121	50	2	SMALL TOWN BOY (1991 REMIX) Johnny Stein (Stein) BMG	London LON 12 12 12 LON 12 12 12 12
14	14	PLAY THAT FUNKY MUSIC Vanilla Ice (Vanilla Ice) WM	SBR 1158 1158 1158 1158 1158 1158	51	NEW	UNFINISHED SYMPATHY Massive (Massive/Johnny/Daly) Island	Wild Bunch 6685 2167 2 1 6685 2167 2 1
15	13	HIPPYCHICK Soko (Soko) PolyGram	SMN 1258 1258 1258 1258 1258 1258 1258	52	NEW	HOW DO YOU SAY... LOVE/GROOVE IS IN... Dee-Lee (Dee-Lee) Jive/CDJ/Zomba/WM	Elektra ERB 11 11 11 11 11 11 11 11 11
16	12	CRAZY Steel Heart (Bethoven) Sp/Perfect	727 ZANG 147 10 W ZANG 140E 25 140E 3	53	NEW	DON'T QUIET Caro Wheeler (Haynes/Bados/P Rodriguez/Bagg) EM	RCA PB 4239 21 4239 21 PB 4239 21 4239 21
17	21	BLUE HOTEL Chris Tink (Tink) WM	Propac 10 005 11 W 10 005 11 W 005 11 W	54	23	APPARENTLY NOTHING The Young Disciples (The Young Disciples/Polygram) EM	Talk Talk TALK 11 11 TALK 11 11 11 11
18	25	GOOD TIMES Janet Jackson & A&J (Dimit) EM	Algois 175 175 175 175 175 175 175	55	12	ALL TOGETHER NOW The Firm (MacPherson) Virgin	Phonix MUK 103 11 P MUK 103 11 P 103 11 P
19	15	CRY FOR HELP Rick Astley (Stevenson/Aspley) BMG	RCA PB 4241 21 4241 21 PB 4241 21 4241 21	56	11	WRAP MY BODY TIGHT Johnny Gill (Johnny Gill/Lewis/Plyle/Tyler) Labels	Motown 28 440 11 440 11 28 440 11 28 440 11
20	3	GAMES New Kids On The Block (Starr) EMI/WM	Columbia 66626 1 66626 1 66626 1	57	NEW	IF I LOVE U 2 NITE Misa Faria (Calle/Loren/Faria) CD	8th 8 11 11 11 11 11 8 11 11 11 11 11
21	NEW	HERE COMES THE HAMMER M.C. Hammer (M.C. Hammer) Busi	Capitol 1120 1120 1120 1120 1120 1120 1120	58	NEW	THE ONE AND ONLY Chagga/Hawkes/Shaheed/Kerahan WM	Dynasty 66 11 66 11 66 11 66 11 66 11
22	NEW	LOVE WALKED IN Richard (Taylor) Rondor	EM 1174 11 1174 11 1174 11 1174 11	59	NEW	WALKING ON AIR Fraser (Cox) Jive	9th 9 11 11 11 11 11 9 11 11 11 11 11
23	NEW	AUBERGE Clay Aiken (Aiken) WM	East West 12 12 12 12 12 12 12 12 12	60	2	IF THIS IS LOVE J.J. (Kirkham/Johnson) WM	Columbia 66629 11 66629 11 66629 11 66629 11
24	28	EVERY BATH IS POWER The Realway Children (Love/Hart) 10	Virgo 121 121 121 121 121 121 121	61	5	IF WE HAD THE TIME OF MY LIFE Bill Medley & Jennifer Warnes (Lloyd) EM	RCA PB 4825 11 4825 11 PB 4825 11 4825 11
25	32	THINK ABOUT... D.J. featuring Stevie Nicks (credit) Perfecto	RCA PB 4835 11 4835 11 PB 4835 11 4835 11	62	29	TAKE A REST Gang Starr (Gang Starr) The World Record	Columbia 66630 1 66630 1 66630 1 66630 1
26	NEW	OUR FRANK Monie Love (Winstanley) WM	HMV 1120P 163 16 1120P 163 16	63	57	INTERNATIONAL BRIGHT YOUNG THING Jesus Jones (Edwards) EM	Capitol 12 12 12 12 12 12 12 12 12
27	10	SADNESS PART 1 Enigma (Enigma) S&W 'N Sour	Virgin International DINSY 101 P1 DINSY 101 DINSY 101	64	17	ALL THE MAN THAT I NEED Whitney Houston (Houston) WM	Atlantic 11400 11 1140 11 1140 11 1140 11 1140 11
28	NEW	MOVE YOUR BODY (ELEVATION) Kexpansion (Alfonse) Supreme	Optimum 11368 11 1136 11 1136 11 1136 11 1136 11	65	3	LOVE AND RAIN Carlton Smith & Mispill 3 Stripper/BMG	3rd 3 11 11 11 11 11 3 11 11 11 11 11
29	19	GONNA MAKE YOU SWEAT C.K.C. (C.K.C.) Capitol/BMG	Columbia 66646 1 66646 1 66646 1 66646 1	66	32	BOYEVANGELIST Little Angels (Baron/Paul/Bass/PolyGram)	PolyGram 11 11 11 11 11 11 11 11 11
30	34	LOVE REARS ITS UGLY HEAD Living Colour (Ears) Famous WM	Epic 66633 1 66633 1 66633 1 66633 1	67	52	THE GREASE MEGAMIX John Travolta (Travolta/Newton/John/Parrar/St. Louis) WM	PolyGram 11 11 11 11 11 11 11 11 11
31	40	HEAL THE PAIN Candi Staton (Morrison) Leahy	Epic 66647 1 66647 1 66647 1 66647 1	68	10	BOW DOWN MISTER Jesus Loves You (Forelli) Jive/CD	Mercury 121 121 121 121 121 121 121 121
32	37	BEAUTIFUL LOVE Julian Cope (Stinner) CD	Virgin 121 121 121 121 121 121 121	69	NEW	LOVE IS THE MESSAGE Love Inc feat MC Noise (Smith/Madden) BMG	Elektra 12 12 12 12 12 12 12 12 12
33	40	GO FOR IT! (HEART AND FIRE) Rocky W. Jones B. Elias & Teneta Hara (WMC) Hammer/EastWest/EMI	Buit 1120 161 161 E 1120 161 161 E	70	38	IS IT LOVE? Ura (Ura) Island/Young Boys/Smith/BMG Bassment Boys	Island 12 12 12 12 12 12 12 12 12
34	24	THE NIGHT FEVER MEGAMIX The Night Fever (Night Fever) BMG	10 28 4432 127 4430 BMG 4432 127 4430 BMG	71	NEW	FORGET ME NOTS Tongue 'N' Cheek (Boots & Snuggles) EM	Synepoint 12 12 12 12 12 12 12 12 12
35	NEW	BECAUSE I LOVE YOU (THE POSTMAN SONG) Steve B. (Steve B/Brooks) SHR/Myl	Polygram 101 101 101 101 101 101 101	72	47	THIS IS YOUR LIFE Bonnie Raitt (Raitt) One Life/Island/Erylan	London 12 12 12 12 12 12 12 12 12
36	27	SUMMERS MAGIC Mani Summers (Summers) WM	4th 4 11 11 11 11 11 4 11 11 11 11 11	73	NEW	COMEDY Mariah Carey (Waxel) Sony/BMG Jammin'	Columbia 66571 1 66571 1 66571 1 66571 1
37	25	MERCY MEET MY WANT YOU Mercy (Mercy) Macropalmer/Jobette/Rondor	EM 121 121 121 121 121 121 121	74	5	SUMMER RAIN Belinda Carlisle (Newells) Jive	195 11 11 11 11 11 11 11 11 11 11 11

As used by Top Of The Pops and Radio One

THE ORIGINAL SOUNDTRACK 'THE LOST BOYS'

ADONEN

CRAZY FOR YOU

RE.MIX

THE NEW SINGLE - WOODS/T/C/CD/P

NEW RELEASES: SINGLES

Week commencing 25 February 1991/1 March 1991 - 108
Year to Date: 664

HIGHLIGHTS

ARTIST	A/B-SIDE	LABEL	CAT NO.	EXTRA TRACKS	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
CHARLHARTS, AND RISING/OPPOSITION	SITUATION TWO	"7" BIT	"6" MC	"3" MC	"3" MC	Indie/Dance	12 9 9	Building indie charts, building up steadily
GIBSON, Debbie	ANYTHING IS POSSIBLE/Close To Forever	ATLANTIC/EAST WEST	"7" A775	"12" A775	"7" A775	Pop	21 16 14	Pop success, pop sensation returns with an eye on maturity
REX MA, LINDY	MY RELOXION/Return Warner Brothers	"7" W 0013	"12" W 0013	"12" W 0013	"12" W 0013	Rock	48 58 58	Previously absent repeat the winning formula
TALK TALK	LVING IN ANOTHER WORLD/Parlophone	"7" A822	"12" A822	"12" A822	"12" A822	Pop/Rock	23 13 58	Proven success, trailing the best of CD maybe a little too desps?

ARTIST	A/B-SIDE	LABEL	CAT NO.	EXTRA TRACKS	(DISTRIBUTORS)	CATEGORY	ARTIST	A/B-SIDE	LABEL	CAT NO.	EXTRA TRACKS	(DISTRIBUTORS)	CATEGORY
1 ON ONE	WHO'S SONNA LOVE/MSL	War	PWL 32	F 32	P 32	Pop	KISS	LIKE THE WHAT THE WORLD DON'T KNOW/ING	Mercury	MS145	KLT 2	KLT 2	KLT CD
3 P.M. 3 P.M.	ALMA VERA ALMA 82	IRE				Pop	2 CD	FRANKLYN MC FAIN	IRE				
4	THE ADDRESS/Don't Stop Believin'	Warner	BR 9012	7	BR 9012	Pop	KNOW	YOU GIVE THE LOVE YOU LIVE	IREMIX/You Live	Original	MD	WORLD DANCE	Pop
10	DEICED CO Train	Thru	TH 012	1	TH 012	Pop	2	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
15	FACE SCATTERED	Warner	BR 9012	7	BR 9012	Pop	3	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
17	ANAPOLIS STONEMAN/TV	Live	Live	1	Live	Metal	4	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
18	AMULDER	REVEIL	RV 001	1	RV 001	Pop	5	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
19	APPLIES	THE WINDCHILLER	EC 66677	7	EC 66677	Indie/Dance	6	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
20	ARMY MARCH MARCH	Warner	BR 9012	7	BR 9012	Pop	7	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
21	ARTIST	RETRIBUTION	FOR THE DEAD	DEADHEAD	TO FEEL/IN THE GIP OF YOUR PEACEVILLE	14	22	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
22	BEEN	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	23	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
23	B.O.M.	MUSIC OF LIFE	NOTE 49	12	NOTE 49	Pop	24	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
24	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	25	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
25	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	26	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
26	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	27	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
27	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	28	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
28	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	29	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
29	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	30	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
30	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	31	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
31	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	32	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
32	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	33	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
33	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	34	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
34	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	35	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
35	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	36	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
36	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	37	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
37	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	38	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
38	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	39	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
39	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	40	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
40	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	41	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
41	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	42	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
42	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	43	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
43	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	44	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
44	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	45	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
45	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	46	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
46	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	47	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
47	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	48	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
48	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	49	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
49	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	50	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
50	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	51	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
51	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	52	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
52	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	53	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
53	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	54	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
54	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	55	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
55	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	56	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
56	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	57	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
57	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	58	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
58	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	59	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
59	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	60	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
60	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	61	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
61	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	62	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
62	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	63	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
63	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	64	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
64	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	65	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
65	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	66	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
66	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	67	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
67	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	68	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
68	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	69	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
69	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	70	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
70	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	71	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
71	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	72	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
72	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	73	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
73	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	74	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
74	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	75	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
75	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	76	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
76	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	77	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
77	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	78	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
78	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	79	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
79	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	80	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
80	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	81	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
81	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	82	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
82	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	83	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
83	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	84	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
84	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	85	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
85	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	86	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
86	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	87	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
87	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	88	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
88	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	89	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
89	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	90	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
90	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	91	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
91	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	92	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
92	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	93	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
93	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	94	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
94	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	95	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
95	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	96	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
96	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	97	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
97	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	98	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
98	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	99	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	
99	BOB	THE BIC TONIGHT	REVEIL	RV 001	1	RV 001	100	WORLD'S BEAT	Original	MD	WORLD DANCE	Pop	

TITLES A-Z

2pm	3pm	4pm	5pm	6pm	7pm	8pm	9pm	10pm	11pm	12pm
1	2	3	4	5	6	7	8	9	10	11
12	13	14	15	16	17	18	19	20	21	22
23	24	25	26	27	28	29	30	31	32	33
34	35	36	37	38	39	40	41	42	43	44
45	46	47	48	49	50					





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Singles Poster Chart

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

TOP 75 SINGLES

THE OFFICIAL **musicweek** CHART

1	DO THE BARTMAN The Simpsons	Griffin
2	(I WANNA GIVE YOU) DEVOTION Nomad featuring MC Mikee Freedom	Remout
3	3 A.M. ETERNAL  The KLF/Children Of The Revolution KLF Communications	Radio
4	GET HERE Olivia Adams	Fonata
5	ONLY YOU Praise	Eric
6	WIGGLE IT 2 In A Room	SBK
7	WHAT DO I HAVE TO DO Kylie Minogue	PWL
8	YOU GOT THE LOVE The Source featuring Camel Station	Trelove
9	IN-YER FACE 808 State	ZTT
10	G.I.A.D Kim Appleby	Parlophone
11	ALL RIGHT NOW Free	Island
12	I BELIEVE ENF	Parlophone
13	OUTSTANDING Kenny Thomas	Cosmetempo
14	PLAY THAT FUNKY MUSIC Vanilla Ice	SBK
15	HIPPYCHICK Soho	SBM
16	CRAZY  Seal	ZTT
17	BLUE HOTEL Chris Isaak	Reprise
18	GOOD TIMES Jimmy Barnes & INXS	Atlantic
19	CRY FOR HELP Rick Astley	RCA
20	GAMES New Kids On The Block	Columbia
21	HERE COMES THE HAMMER M.C. Hammer	Capitol
22	LOVE WALKED IN Thunder	EMI
23	OVERBERG Chris Rea	East West

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37	MERCY MERCY ME-I WANT YOU Robert Palmer	EMI
38	WHICH WAY SHOULD I JUMP? The Milltown Brothers	A&M
39	CAN I KICK IT? A Tribe Called Quest	Jive
40	REINVENTIV Ralph Tresvant	MCA
41	I CAN'T TAKE THE POWER Off-Shore	Columbia
42	IT'S TOO LATE Quartz introducing Dina Carroll	Mercury
43	FEELIN' The La's	Go! Discs
44	THINKIN' ABOUT YOUR BODY 2 Mad	Big Life
45	THE KING IS HALF UNDERESSED Jellyfish	Chrysalis US
46	INNUENDO Queen	Parlophone
47	TO HERE KNOWS WHEN My Bloody Valentine	Creation
48	COMING OUT OF THE DARK Gloria Estefan	Epic
49	TINGLE That Petrol Emotion	Virgin
50	SMALLTOWN BOY (1991 REMIX) Jimmy Somerville with Bronski Beat	London
51	UNFINISHED SYMPATHY Massive	Wild Bunch
52	HOW DO YOU SAY... LOVE/GROOVE IS IN... Dee-Lite	Elektra
53	TILL WE MEET AGAIN Inner City	Ten
54	DON'T QUIT Caron Wheeler	RCA
55	APPARENTLY NOTHIN' The Young Disciples	Takin Loud
56	ALL TOGETHER NOW  The Farm	Produce
57	WRAP MY BODY TIGHT Johnny Gill	Motown
58	IF I LOVE U 2 NITE Mikal Paris	4th + B'weary
59	THE ONE AND ONLY Chesley Howkes	Chrysalis
60	WALKING ON AIR Frazier Chorus	Virgin
61	IF THIS IS LOVE J.J.	Columbia
62	(I'VE HAD) THE TIME OF MY LIFE  Billie Holiday & Glenn Miller	RCA

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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART

1	DO THE BARTMAN The Simpsons	Geffen
2	(I WANNA GIVE YOU) DEVOTION Normal featuring MC Mike's Freedom	Run-DMC
3	3 A.M. ETHERAL The KLF (Children Of The Revolution, KLF Communications)	Mercury
4	GET HERE Ole'd Adams	Fonit
5	ONLY YOU Praise	Epic
6	WIGGLE IT 2 In A Room	SBK
7	WHAT DO I HAVE TO DO Kylie Minogue	PWL
8	YOU GOT THE LOVE The Source featuring Camd Station	Truelove
9	IN-YER FACE 808 State	ZT
10	G.L.A.D. Kim Appleyby	Parlophone
11	ALL RIGHT NOW Free	Island
12	I BELIEVE ENF	Parlophone
13	OUTSTANDING Kenny Thomas	Cooltemp
14	PLAY THAT FUNKY MUSIC Vanilla Ice	SB
15	HIPPYCHICK Soho	S&P
16	CRAZY Sed	ZT
17	BLUE HOTEL Chris Isaak	Reprise
18	GOOD TIMES Jimmy Barnes & INXS	Airline
19	CRY FOR HELP Rick Astley	RCO
20	GAMES New Kids On The Block	Columbia
21	HERE COMES THE HAMMER R.C. Hammer	Capitol
22	LOVE WALKED IN Thunder	EMI
23	UBERGE Chris Rea	East West



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37	MERCY MERCY ME! I WANT YOU Robert Palmer	EMI
38	WHICH WAY SHOULD I JUMP? The Milltown Brothers	ADM
39	CAN I KICK IT? A Tribe Called Quest	Jive
40	SENSITIVITY Ralph Tresvant	MCA
41	I CAN'T TAKE THE POWER Off-Shore	Columbia
42	IT'S TOO LATE Quartz introducing Dina Carroll	Mercury
43	FEELIN' The L.S.'s	Get Dances
44	THINKIN' ABOUT YOUR BODY Z.Ward	Big Life
45	THE KING IS HALF UNDRESSED Jellyfish	Cherry Red
46	INUENDO Queen	Parlophone

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27	SADNESS PART 1	Virgin International
28	MOVE YOUR BODY (ELEVATION)	Virgin International
29	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW) C&C Music Factory (feat. Freedom Williams)	Qwest Columbia
30	LOVE BEARS ITS UGLY HEAD	Cap
31	HEAL THE PAIN	Cap George Michael
32	BEAUTIFUL LOVE	Island Julian Cope
33	GO FOR IT! (HEART AND FIRE)	Bert Rocky W/Joey Bellis & Tynetta Hare
34	THE NIGHT FEVER MEGAMIX	LC Mixmasters
35	BECAUSE I LOVE YOU (THE POSTMAN SONG)	Polyst Stevie B
36	SUMMERS MAGIC	4th + B/W Mark Summers

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9	THINK ABOUT	...Sissy D.J.H.
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12	WIGGLE IT	...Sissy D.J.H.
13	GET HERE	...Sissy D.J.H.
14	BELIEVE	...Sissy D.J.H.
15	EVERY BEAT OF THE HEART	...Sissy D.J.H.
16	EVERYBODY DANCE NOW	...Sissy D.J.H.
17	UNFINISHED SYMPATHY	...Sissy D.J.H.
18	CRAZY	...Sissy D.J.H.
19	IT'S TOO LATE	...Sissy D.J.H.
20	HIPPOCHECK	...Sissy D.J.H.

TOP 75 SINGLES

THE OFFICIAL **music week** CHART

1	DO THE BARTMAN The Simpsons Geffen
2	(I) WANNA GIVE YOU) DEVOTION Nomad featuring MC Wilkie Freedom Rimout
3	3 A.M. ETHERAL The KLF/Children Of The Revolution XLF Communications Fontana
4	GET HERE Oleta Adams Epic
5	ONLY YOU Praise SBR
6	WIGGLE IT 2 In A Room PWT
7	WHAT DO I HAVE TO DO Kylie Minogue Twistone
8	YOU GOT THE LOVE The Source (featuring Canal Station) ZTT
9	IN YER FACE 808 State Parlophone
10	G.I.A.D Kim Appleby Island
11	ALL RIGHT NOW Free Parlophone
12	I BELIEVE EMF Cooltemp
13	OUTSTANDING Kenny Thomas SBR
14	PLAY THAT FUNKY MUSIC Vanilla Ice S&M
15	HIPPYCHICK Soho ZTT
16	CRAZY Seal Reprise
17	BLUE HOTEL Chris Isaak Atlantic
18	GOOD TIMES Jimmy Barnes & INXS RCA
19	CRY FOR HELP Rick Astley Columbia
20	GAMES New Kids On The Block Capitol
21	HERE COMES THE HAMMER M.C. Hammer EM
22	LOVE WALKED IN Thunder Epic
23	ALBUERGE Chris Rea



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37	MERCY MERCY (ME) WANT YOU Robert Palmer EMI
38	WHICH WAY SHOULD I JUMP? The Milltown Brothers A&M
39	CAN I KICK IT? A Tribe Called Quest Jive
40	SENSITIVITY Ralph Tresvant MCA
41	I CAN'T TAKE THE POWER Off-Shore Columbia
42	IT'S TOO LATE Quincy McIntosh/Dina Carroll Mercury
43	FEELIN' ABOUT YOUR BODY The L3's Cap Discs
44	THE KING IS HALF UNDERESSED 2/Red Big Life

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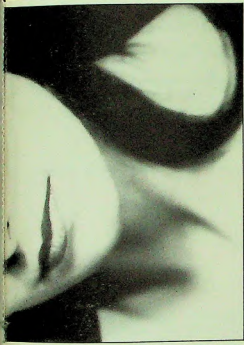
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7" - ALT. 2	The Railway Children	
25	THINK ABOUT	RCA
37	D.J.H. featuring Stry	
26	OUR FRANK	HMV
NEW	Johnny Casey	
27	SADNESS PART 1	Virgin International
20	Enigma	
28	MOVE YOUR BODY (ELEVATION)	Optimism
NEW	Xpansions	
29	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)	
19	C&C Music Factory (feat. Freedom Williams)	Columbia
30	LOVE BEARS ITS UGLY HEAD	Epic
30	Living Colour	
31	HEAL THE PAIN	Epic
40	George Michael	
32	BEAUTIFUL LOVE	Island
37	Julien Coppe	
33	GO FOR IT! (HEART AND FIRE)	Basix II
42	Robby Widyby & Yvonneta Hara	
34	THE NIGHT FEVER MEGAMIX	I.O.
25	Mixmasters	
35	BECAUSE I LOVE YOU (THE POSTMAN SONG)	Polydor
NEW	Stevie B	
36	SUMMERS MAGIC	4th + B'way
27	Mark Summers	



63	TAKE A REST	Cooltempo
NEW	Gang Starr	
64	INTERNATIONAL BRIGHT YOUNG THING	Foxt
57	Jesus Jones	
65	ALL THE MAN THAT I NEED	Arista
54	Whitney Houston	
66	LOVE AND PAIN	3 Strige
56	Carlton	
67	BONEYARD	Polydor
52	Little Augier	
68	THE GREASE MEGAMIX	Polydor
58	John Travolta/Olivia Newton John	
69	BOW DOWN MISTER	More Protein
NEW	Jesus Loves You	
70	LOVE IS THE MESSAGE	Love
59	Love Inc feat. MC Noise	
71	IS IT LOVE?	Eternal
NEW	The Basement Boys present Ultra Nate	
72	FORGET ME NOTS	Syncoptic
47	Tongue 'N' Cheek	
73	THIS IS YOUR LIFE	London
NEW	Bandits	
74	SOMEDAY	Columbia
48	Mariah Carey	
75	SUMMER RAIN	Virgin
45	Belinda Carlisle	

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1	II WANNA GIVE YOU DEVOTION	21	SUMMERS MAGIC
2	YOU GOT THE LOVE	22	TILL WE MEET AGAIN
3	IN YER FACE	23	ALL RIGHT NOW
4	3 A.M. ETHERAL	24	WHAT DO I HAVE TO DO
5	LOVE WALKED IN	25	THE WAY THAT I SHOULD JUMP?
6	OUR FRANK	26	GONNA MAKE YOU SWEAT
7	DO THE BARTMAN	27	TO HERE KNOWS WHEN
8	OUTSTANDING	28	BEAUTIFUL LOVE
9	THINK ABOUT	29	SENSITIVITY
10	WAGGLE IT	30	CAN I KICK IT
11	ONLY YOU	31	HOW DO YOU SAY 'GROOVES ...
12	GET HERE	32	LET LOVE U 2 NITE
13	BELIEVE	33	WRAP MY BODY TIGHT
14	EVERYBODY COMES THE HAMMER	34	GO FOR IT! (HEART AND FIRE)
15	APPARENTLY NOTHING	35	IS IT LOVE
16	UNFINISHED SYMPATHY	36	EVERY BEAT OF THE HEART
17	CRAZY	37	TAKE A REST
18	IT'S TOO LATE	38	PLAY THAT FUNKY MUSIC
19	HIPPY/CHICK	39	GLAD
20		40	

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TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Category/Running time	Label	Rank	Artist	Title	Category/Running time	Label
1	MADONNA	Justify My Love/MTV Vogue	Video Single/12min	WMV 7999382153	16	MC HAMMER	Hammer Time	Compilation/1hr	PMI MVP 99 1249 3
2	MADONNA	The Immaculate Collection	Compilation/55min	WMV 7999382143	17	NEW KIDS ON THE BLOCK	Hangin Tough	SMV Live/50min	45030 2
3	PHIL COLLINS	Seriously...	MCEG Virgin Vision Live/2hr 45min	VVD 783	18	PRINCE & THE REVOLUTION	Purple Rain	WMV Compilation/1hr 47min	WMV PES 61298
4	PAVAROTTI/DOMINGO/CARRERAS		PolyGram Video Live/1hr 26min	CFV 11122	19	QUEEN	We Will Rock You	Music Club/Video Col Live/1hr 30min	MC 2032
5	ELTON JOHN	The Very Best	PolyGram Video Compilation/1hr 30min	CFM 21756	20	QUEEN	At Wembley	Live/1hr 15min	PMI MVP 99 1259 3
6	TINA TURNER	Live From Barcelona	PolyGram Video Live/1hr 30min	CFM 2842	21	CLIFF RICHARD/SHADOWS	Thank... Music Club/Video Col Live/53min	MC 2012	
7	CLIFF RICHARD	From A Distance	PMI Live/2hr 45min	MVB 99 1247 3	22	PHIL COLLINS	Singles Collection	Virgin VVD 594	
8	R.E.M.	Tourfilm	Live/1hr 25min	WMV 7999381843	23	JIMMY SOMERVILLE	The Videos 84/90	PolyGram Video Live/1hr 27min	CFV 08792
9	DANIEL O'DONNELL	An Evening With	Ritz RITZV 0008		24	PINK FLOYD	The Wall	PolyGram Video Compilation/1hr 35min	
10	BELINDA CARLISLE	Runaway...	Castle Music Picture Live/1hr	CMP 6004	25	DANIEL O'DONNELL	Thoughts Of Home	Telesat TVE 1007	
11	HARD 'N' HEAVY VOL 10		MCEG Virgin Vision Live/1hr 30min	VVD 813	26	LEVEL 42	Level Best	PMV/Channel 5 CFV 10032	
12	NEW KIDS ON THE BLOCK	Step By Step	SMV Compilation/55min	49689 2	27	INXS	In Search Of Excellence	PMV/Channel 5 Live/1hr 30min	MC 08372
13	MOTLEY CRUE	Dr Feelgood-The Videos	WMV Compilation/31min	7959401173	28	FAITH NO MORE	Live At Brixton	PMV/Channel 5 Live/1hr 8min	0825345
14	LUCIANO PAVAROTTI		Music Club/Video Col Live/1hr 17min	MC 2003	29	THE CORRIES	Flower Of Scotland	BBC BBCV 4609	
15	HAPPY MONDAYS	Call The Cops	Castle Music Picture Live/1hr	CMP 6028	30	JANET JACKSON	Rhythm ...	A&W/Channel 5 AMV 874	

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TOP 15 VIDEO

Rank	Artist	Title	Category/Running time	Label
1	THE NAKED GUN		Comedy/1hr 21min	CIC VHR 2350
2	ROSEMARY CONLEY'S WHOLE...		Special Interest/1hr	BBC BBCV 4457
3	PRETTY WOMAN		Comedy/1hr 55min	Touchstone DS10272
4	LADY AND THE TRAMP		Children's Cartoon/1hr 12min	Walt Disney D205822
5	MADONNA: Justify My Love/MTV Vogue		Music/12min	WMV 7999382752
6	MADONNA: The Immaculate Coll...		Music/55min	WMV 7999382143
7	LETHAL WEAPON		Action/1hr 45min	Warner Home Video PES 11709
8	DOCTOR WHO: The Curse Of Fenric		Sci-Fi/1hr 41min	BBC BBCV 4452
9	DOCTOR WHO: The Krotons		Sci-Fi/1hr 21min	BBC BBCV 4452
10	CALLANETICS		Special Interest/1hr	CIC VHR 1335
11	GREASE		Music/1hr 45min	CIC VHR 2417
12	STAR TREK: Episodes 71/72		Sci-Fi/1hr 38min	CIC VHR 2434
13	ROY CHUBBY BROWN: Inside...		Comedy/1hr	PolyGram Video CFV 11412
14	STAR TREK: Episodes 73/74		Sci-Fi/1hr 38min	CIC VHR 2433
15	DIRTY DANCING		Music/1hr 40min	Vestron VA 15223

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LAUNCH ISSUE

Alain Lévy
PolyGram's
new man
at the top

The signing of Whitney Houston
France: will the boom continue?
CD manufacturing: facing the future with optimism



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TOP 60 DANCE SINGLES

THE OFFICIAL **music week** CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	5	(I WANNA GIVE YOU) DEVOTION	Nomad feat MC Mikee Freedom	Rumour RUMAT 25 (P)	
2	NEW	APPARENTLY NOTHING	Young Gods	Talkin Loud TLX5 5 (F)	
3	2	YOU GOT THE LOVE	Source feat Candi Staton	TrueLove TLOVE 1 (BMG)	
4	NEW	UNFINISHED SYMPATHY	Massive	Wild Bunch WBRT 2 (F)	
5	2	THINK ABOUT...	D.J.H. feat Stey	RCA PT 44386 (BMG)	
6	5	OUTSTANDING	Kenny Thomas	Cadempa COOLX 227 (E)	
7	2	IN YER FACE	808 State	ZTT ZANG 141 (W)	
8	NEW	IF I LOVE U 2 NIGHT	McA Paris	4th + B-way 12BRW 207 (F)	
9	3	BABY DON'T CRY	Lash-Hathaway	Virgin America VJST 35 (F)	
10	NEW	TILL WE MEET AGAIN	Inver City	Ten YENG 337 (F)	
11	10	IT'S TOO LATE	Quavo feat Dina Carroll	Mercury TM 312 (F)	
12	NEW	MOVE YOUR BODY (ELEVATION)	Apexones	Optisgram 613683 (P)	
13	NEW	TAKE A REST	Gerry Star	Cooltempo COOLX 230 (E)	
14	NEW	IS IT LOVE?	Ultra Nite	External Y2 5087 (W)	
15	NEW	WRAP MY BODY TIGHT?	Johnny Gill	Motown T24472 (BMG)	
16	15	YEAH YOU!	Step	Warp WAP 8 (P)	
17	6	3 A.M. ETERNAL	The K.L.F.	XLF Communications KLF 05X (RT)	
18	7	REPORT TO THE DANCEFLOOR	Ensigns	Network NAWK 16 (P)	
19	NEW	DUNNO WHAT IT IS (ABOUT YOU)	Blasmaters	Rhythim King LEFT 441 (RT)	
20	NEW	HERE COMES THE HAMMER	MC Hammer	Capitol 12CL 610 (E)	
21	12	MORNING WILL COME	Junior Gongobee	MCA MCST 1504 (BMG)	
22	8	SUMMERS MAGIC	Mark Summers	4th + B-way 12BRW 205 (F)	
23	16	LOVE AND PAIN	Carlton	3 Single SNMX 4 (F)	
24	19	WIGGLE IT	2 in A Room	SBK 12SKB 19 (E)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	11	SENSITIVITY	Ralph Tresvant	MCA MCAT 1462 (BMG)	
26	2	MAGIC STYLE	Badman	Citybeat/CBS 1259 (W)	
27	26	LOVE IS THE MESSAGE	Love Inc. feat MC Nose	Love EVOLX 1 (F)	
28	17	THINKIN' ABOUT YOUR BODY	2 Mad	Big Life BLR 377 (RT)	
29	NEW	LOVE YOU SAY...LOVE/GROOVE	Idee-Lite	Dee-Lite	
29	NEW	PULSE (EP)	Jumpin' & Pumpin'	12TOT 11 (P)	
31	21	MUST BEE THE MUSIC	King B feat Michele	Torso Dance 656526 (SM)	
32	22	HOMICIDE/EXORCIST	Shades Of Rhythm	ZTT ZANG 137 (W)	
33	18	CAN I KICK IT?	A Tribe Called Quest	Jive JNET 265 (BMG)	
34	28	DON'T QUIT	Caron Wheeler	RCA PT 44760 (BMG)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	30	DO THE BARTMAN	The Simpsons	Geffen GET 871 (BMG)	
36	14	FEEL THE POWER	Tekno Too	D-Zone DANCE 066 (SRD)	
37	13	JOIN THE FUTURE	Tuff Little Unit	Warp WAP 12 (P)	
38	NEW	BLACK WHIP	Chaper And The Verse	Rhimi! VRST 1 (P)	
39	34	GO FOR IT! (HEART AND FIRE)	Ricky Y/UB Ellis/T.Hare	Bust 11 12CL 601 (E)	
40	23	ONLY YOU	Praise	Epic 6566116 (C)	
41	24	HIPPYCHICK	S&M	12SAV 106 (SM)	
42	NEW	THIS IS YOUR LIFE	Banderas	London LONX 290 (F)	
43	NEW	SEE THE MADNESS	Liquid Oxygen	Champion CHAMP 12260 (BMG)	
44	25	JUST WANNA HOLD YOU TIGHT	Tara Kemp	Big Beat BV 9102 (Improm)	
45	29	THE BEE (REMIX)	The Soenest	Kickin KICK 3 (SRD)	
46	NEW	FACTS OF LIFE	Bass Culture	Industrial LABOR 2 (P)	
47	27	JAM THE DANCE	Aamo	Tek TEKK 4 (RT)	
48	22	GONNA MAKE YOU SWEAT	C&C Music Factory/V Williams	Columbia 654546 (SM)	
49	31	TINGLE	That Petrol Emotion	Virgin VST 1312 (F)	
50	32	REACH FOR THE TOP	Give Griffin	Mercury STEP 512 (F)	
51	31	DEREK WENT MAD	Shut Up And Dance	SUAD 11 (PAC)	
52	26	THE SCORCHER/KIRK IS BACK	4 Hero	Reinforced RIVET 1204 (PAC)	
53	20	MR SANDMAN	3 Times Dope	Citybeat CBE 1258 (W)	
54	24	I BELIEVE	EMF	Parlophone 12R 6279 (E)	
55	25	ECHO MY HEART	Lyni Layton	Arista 612845 (BMG)	
56	36	MY HEART, THE BEAT	D-Shake	Cooltempo COOLX 228 (E)	
57	32	MORE THAN I KNOW/NOT FORGOTTEN	Lefties	Outer Rhythim FOOT 3 (RT)	
58	26	MYSTERIES OF LOVE	L.A. Silk	ASM AMY 707 (F)	
59	34	DRINK ON ME	Toutie	Profile PROFIT 321 (P)	
60	41	FIRE WHEN READY	G Double E	Jumpin' & Pumpin' 12TOT 10 (P)	

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REGGAE DISCO CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	(1)	LITTLE MISS	Reggie Stepper	Steely & Cleve SCT 23	
2	(1)	MOVIE OVER	India/Apache Indian	City-City Sureev 001	
3	(3)	GRIZZLE	Cutty Ranks	Steely & Cleve SCT 24	
4	(5)	JAH ARMY	Richie Davis	Profile B010	
5	(9)	CANT STOP FRONKIN' PAUL	Jammy JAAM 015	Jammy JAAM 015	
6	(4)	TEMPTED TO TOUCH	Beres Hammond	Perihouse PH 50	
7	(8)	MISS PROPAGANDA	Gregory Isaacs	Steely & Cleve SCT 22	
8	(6)	NO. 1 PON THE LOOK...	Capleton	Jah Life BL 11288	
9	(10)	SPOILT BY YOUR LOVE	Cardi Green	Greenhouse PH 80	
10	(13)	ADDICTED TO YOUR LOVE	Frankie Paul	Techques WRLP 75	

REGGAE CHART

11	(15)	WE NO LOTION MAN	Capleton	Charm CRT 47
12	(14)	RUSSIA AND AMERICA	Cutty Ranks	Perihouse PH 91
13	(7)	GONE HOME	Mecks B & Jah/McClean	Arriv ARR 114
14	(18)	HOLD ME TIGHT	Peter Hainingsale	SV 012
15	(16)	DAN DA-DA SUGAR CAT	Wild Apache WAD 024	Wild Apache WAD 024
16	(22)	SET ME FREE	Gregory Isaacs & Niyempan	BMD 111
17	(19)	SHE WANT IT	Sweetie Ice	Manga 12MNG 772
18	(23)	MY SPECIAL LADY	Richie Davis	Unity FEA 030
19	(21)	KNOW HOW FE WORK	Capleton	Mi Doo MDD 031
20	(11)	STRONG LOVE	Wesley Jones	Vaigo Vnoach WG 024

REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL. 9	Various	Jet Star JETP 1009
2	(3)	DIE HARD...	Cutty Ranks & Tony Rebel	Perihouse DGPL 22
3	(2)	THE STOPPER	Cutty Ranks	Fashion FADU 020
4	(6)	AT HIS BEST	Frankie Paul	Techques WRLP 26
5	(—)	ALL THE HITS	Bab Marley	Baba BRLP 7757
6	(8)	THE HARD WAY	Various	Techques WRLP 32
7	(10)	LOVERS CONNECTION	Mafia & Flexy MFLP 000	
8	(8)	NO INVENTION	Gregory Isaacs	RF 001
9	(20)	SUNSPASH	Niyempan	Pic-Look PFLP 14
10	(12)	LOVE SONGS	Richie Davis	Progressive PSLP 001

FOCUS



Timing: 6.55pm Monday, repeated midnight, Sunday
Length: 30 minutes
Audience: 0.8m to 1m
Age profile: 15 plus
Key staff: Third series produced for BBC Two's Def 11 by Snub TV. Producer/ interviewer — Brenda Kelly. Producer/director — Peter Fowler. Production co-ordinator — Lesley Walker
Music policy: Celebrates artists with an underground attitude — and aims to be as broad-based as possible. "We're not concerned with chart potential. We're committed to giving new artists a platform. The music should be compelling; that is the event — not the TV show itself."

Brenda Kelly
Typical programme: The Cure, Manic Street Preachers, Massive, Young Disciples, Jah Shaka
Special features: Profile of the Creation label; spotlights on unsigned bands such as Spire X

Broadcaster's view: "Snub is geared to singles rather than albums — it is the Def 11 strand targeted at the indie scene. The Snub people have an insider's view and are very knowledgeable and innovative." Mary Beynon-Owen, assistant head of youth programmes

Promotions view: "Very good value for launching up-and-coming bands like Circa's Definition Of Sound." Les Molloy, partner, S and M Services
"People take notice — we have seen an increase in sales." Sue Beard, head of promotions, Beggars Banquet

Music on the box

Sticking a flexidisc to a packet of Frosties is more than a snappy way of enticing people to munch a particular brand of breakfast cereal. It has also given six chart acts a welcome promotional shove.

Six top 10 hits of 1990 are currently stuck to 3m packets of Frosties under the banner Tony The Tiger's Mega Hits Technonotic's Get Up (Before The Night Is Over), Lonnie Gordon's Happenin' All Over Again, De La Soul's Magic Number, MC Parker's Thunderbirds Are Go, Don Pablo's Animals' Venus and Hi Tek 3's Spin That Wheel each shift an extra 40,000 units a week.

The distribution of free music with an unrelated fast-moving consumer product breaks new ground in promotions and incentives, putting the product in the hands of a completely different market to the traditional magazine-mounted flexies.

But music tie-ins are not unusual; token-based postal offers are widespread, appearing on groceries as diverse as Coca Cola and cream crackers.

Telstar, the record company behind Tony The Tiger's first foray into Dink has initiated a number of postal offers including free cassettes with BP petrol and "gold" compact discs via Benson And Hedges cigarettes.

Before the Frosties deal, Telstar approached sales promotion agency Fingerhut to



Snap, crackle — and pop

find a company willing to pay for an on-pack flexie.

Telstar co-ordinated the licensing and MOPS payments after choosing tracks suitable for the typical six- to 14-year-old Frosties caters. It then charged Kellogg, via Fingerhut, for the service.

"We charge the client a fee based on licensing, manufacturing and supplying the master tape," explains Telstar's premium manager Tim Collins.

None of the three parties involved will be drawn on how much money changed hands.

Kellogg clearly hopes sales of Frosties will be boosted by this free flexidisc while Telstar and Fingerhut will both take their fee. And Collins points out that besides the royalties, record companies can gain

valuable extra exposure for their artists.

"It is an opportunity to promote product at a very competitive price and tailor-made compilations can be designed for certain premiums," he says.

Yet there are drawbacks. Fingerhut MD David Lazarus says the scheme was originally contemplated to pull off, with problems such as how to retain the quality of the discs after sticking them to the packets.

And some artists may not wish to endorse a particular product, even if they would enjoy a higher profile and earn royalties as a result.

Telstar's Tim Collins says Yazz refused to participate in a McVities postal offer because she did not want to encourage young children to eat a lot of biscuits. Other artists will not be associated with cigarettes or alcohol.

Stefan Heller, MCA's head of special projects, adds: "Such premiums make good sense for record companies, but at MCA we tend to be quite cautious about what it reflects about the company as a whole."

The Frosties flexidisc is clearly a new step in music promotion. But it is yet another example of the way record companies and music publishers are increasingly willing to try new ways of exploiting their greatest assets — their copyright.

Belinda Buckley

EXPOSURE

MONDAY FEBRUARY 18

In Concert Classic featuring Sinead O'Connor. Radio One: 9-10pm

Snub featuring Snowdive,

Buffalo Tom Trip and Bleach, BBC2: 6.55-7.25pm

WEDNESDAY FEBRUARY 20

The Oprah Winfrey Show featuring Julio Iglesias, Channel Four: 5.05-6pm

Rapido featuring the Scots

compilation The Bird, The Tree, The Fish, The Bell, Arab rock and Arthur Baker, BBC2: 7.40-8.10pm

THURSDAY FEBRUARY 21

Classic Documentary featuring Pete Townshend, Radio One: 9-10pm

Top Of The Pops, BBC1,

7-7.30pm

FRIDAY FEBRUARY 22

The Word, Channel Four: 11pm-12am

SATURDAY FEBRUARY 23

In Concert double bill featuring Paul Young and Bobby Womack, Radio One: 10-11pm

The ITV Chart Show, 11.30-

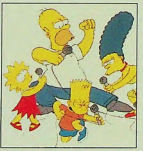
12.30pm

Rhythms Of The World:

featuring traditional Irish music (rescheduled from February 9), BBC2: 10-11pm

SUNDAY FEBRUARY 24

Orchestra! Last in the series with Dudley Moore and Sir Georg Solti, Channel Four: 8-8.30pm



PROMO PLAY SURVEY

Bart Simpson's cred cartoon caper was the most heavily aired promo in the four weeks to February 2.

Introducing non-BSkyB subscribers to the US Simpsons phenomenon, Do The Bartman earned just over 25 minutes of airtime on UK terrestrial television.

Also in the top 10 was Kylie Minogue's What Do I Have To Do with 18.39 minutes airplay, plus the latest promos from Rick Astley (13.01), Soho (12.41), Jesus Jones (11.44), Belinda Carlisle (10.14), KLF (10.04), Enigma (9.53), EMF (9.35) and Sting (9.19).

Source: TV Tracking

IN THESE TROUBLED TIMES . . . RICHARD ROGERS PROUDLY PRESENTS

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After the Ninja Turtles...

Better quality product has seen a surge in the lucrative children's video market, says Alison Benjamin

As sales of Teenage Mutant Ninja Turtle product level off, video companies are developing new areas from pre-school to education titles in order to exploit the expanding children's market.

Children's titles accounted for 32 per cent of sell through sales in 1990, which is £125m worth of business. Despite the recession Abbey Home Entertainment — the Turtles' label — predicts the children's market will be worth £165m in 1991.

RCA Columbia Pictures Video, which has until now concentrated on feature film rental titles (35 per cent of the market) knows it cannot afford to miss out on a sector which has just produced the biggest selling video, Disney's Lady And The Tramp. It sold 1.5m only four months after its release. The six Ninja Turtle titles have now topped the £1.5m mark.

This Easter, RCA Columbia is releasing Karate Kid III, Ghostbusters II, and the 90-minute cartoon, Best Of The Real Ghostbusters, as well as reissuing the first two Karate Kid films and Ghostbusters I.

It is also launching its first venture into the pre-school market with Child's Fairy Theatre, six animated fairy stories and Stories To Remember vols 1 and 2.

Children's video is a sector the company's retail division director, Frank Brunger, has been eager to enter.

"In the past years of young children have been put off video by bad quality cartoons sold at prices not related to their



The Rescuers: tie-in with charity and Blue Band margarine

running times," he says. "But now with better quality product coming through, there's less distrust and a growing awareness of video's potential as a learning tool."

Brunger predicts that his £7.99 pre-school videos, although aimed at a younger age group than the Ninja Turtles audience, will benefit from parents' anxiety about these titles. Tired of violence and hype, they will be looking for more traditional entertainment for their children, he says.

Retailers are at the forefront of the pre-school trend, encouraging companies to offer more gentle, value for money products which are easy to spot on the shelves.

A jack-in-the-box logo on its pre-school catalogue is Abbey

Home Entertainment's answer. After the phenomenal success of the Turtles, the children's label is broadening its output and has earmarked 34 releases for the younger age group by September. Included in the 10 £7.99 tapes released this Easter are a Spot The Dog learning programme, Babar The Elephant, and animated fairy tales.

"We're still staying loyal to the Turtles with two more titles out in May to coincide with the new TV series," says Abbey's press officer Francesca Miles.

"But we haven't forgotten the younger end of the market, an area retailers are particularly keen on."

Video Collection is taking a similar approach with its new Big

Time Video logo, clearly visible on its five Easter titles. Featuring popular cartoon characters such as Danger Mouse and Toucan Texan, the £9.99 tapes run for 80 minutes — an extra half an hour, making them "big value", says product manager Jackie Proud.

A fitness tape for children with TV-am's Lizzie Webb and Joggy Bear is another Video Collection offering, with a retail price of £7.99.

Released in the official year of sport, and at a time when parents are said to be concerned about the lack of PE in state schools, this tape is guaranteed media coverage.

"Parents are looking for constructive videos," says Proud.

A £150,000 marketing campaign, taking in TV advertising, press competitions and in-store posters, supports its March release.

Marketing has always been the key to the success of children's titles, tying in with the merchandise of familiar TV spin offs such as He-Man and Transformers. Using the characters in TV commercials is another reliable marketing tool, but now many companies are looking at less expensive methods.

Braveworld offshoot Legend is joining with animal welfare charity Blue Cross to promote its entry into the young children's market with an animated pets video called Best Friends. The parent company has also brought the evergreen Basil Brush out of retirement to introduce a selection of fairy stories, released on three £7.99 videos. ▶

Abbey Home Entertainment has built an image founded almost exclusively on children's video, including the UK licensing rights for the Teenage Mutant Hero Turtles.

Chief executive Anne Miles (wife of chairman Ian Miles) says: "The Turtles came about when we visited the New York toy fair about three years ago. The idea of turtles who could talk and who ate pizza sounded rather fun and so we purchased UK rights from LIVE in the US.

Initially there was trouble with British consumers because the animated Turtles used a weapon which was frowned upon by the authorities in the UK. After I'd got the go-ahead to have the offending scenes edited we were allowed to distribute."

Cartoon characters lead spring offensive

Disney's The Rescuers, Buena Vista Home Video, £12.99.

Five weeks national TV advertising from March 11 release date, expected to reach 9.5m households, following the same format as the Lady And The Tramp ads; voucher promotion on 3m packs of Blue Band margarine offering free copies of the video; tie-in with a yet-to-be-confirmed company to raise money for charity; TV appearances by the cartoon characters; and national press and magazine competitions.

The Tale Of Little Pig Robinson, Abbey Home Entertainment, £9.99. TV advertising in the Anglia region; counter pack promotion in WH Smith to win a family holiday in the Lake District; tie-in with another Beatrix Potter tale,



Little Pig Robinson

The Tailor Of Gloucestershire; tie-in with Beatrix Potter merchandise and books in national press and magazine competitions.

Lizzie And Joggy Bear, Video Collection, £7.99. TV advertising from March 11 release on TV-am;

growing interest in children's fitness has generated features in the national press, women's magazines and on television

programmes; competitions; in-store A3 posters. £150,000 spend.

Longman GCSE video pass packs, Pickwick, £5.99.

Probable TV advertising in conjunction with WH Smith; promotional visits by the authors to WH Smith stores to answer pupils' questions; WH Smith

in-store joint displays of the books, cassettes and videos; Radio One DJ Nicky Campbell, who introduces the videos will be promoting the tapes in the stores; tie-ins with revision phone lines on local radio. £100,000 spend.

Ghostbusters II, RCA/Columbia Pictures Video UK, £9.99.

Possible TV advertising which will have a knock-on effect for the Best Of The



Basil Brush: TV slots

Real Ghostbusters (£9.99) which is for younger children; national competitions and in-store posters.

Basil's Cartoon Storybook (vols 1-3), Braveworld, £7.99.

Television appearances on chat shows are being lined up for Basil Brush; competitions to win tapes and magazines, national press and on the radio.



Child's Play Theatre: RCA/Columbia's first pre-school venture

Pickwick Video treads warily when it comes to licensing its products and main characters. Group product manager Melvin Simpson says: "There are so many good products around that we're careful not to get involved with any rubbish. A few years ago the market wasn't quite so crowded but these days you really have to think before you move in on a product."

► Marketing director Robin Wilson says: "The parents all remember Basil and they'll want to introduce their children to him." Children's press and TV interviews are also planned. WH Smith is promoting another well known creature this Easter — Beatrix Potter's Little Pig Robinson. In-store leaflets announce the video's release and a competition to win a family holiday in the Lake District. Again Abbey Home Entertainment is targeting parents with a sleeve similar to a Beatrix Potter book cover and

lying it in with other merchandise for press competitions. WH Smiths is also backing Longman's promotion of its first video GCSE pass packs, running joint TV ads during Easter week, hosting exam seminars and setting up displays. They are distributed through Pickwick. "It was the next logical step," says Longman's press officer Maggi Turfrey. "Some children relate much better to video than books or audio tapes." Pickwick marketing manager Melvin Simpson is, however,



Best Friends: joint push with animal welfare charity Blue Cross

cautious about investing further in this market. Instead Pickwick — like Castle, Legend and Abbey label Tempo — is re-promoting old titles for young children at a budget price. The new Mr Pickwick label will retail at £4.99. "One advantage of the children's market, which many distributors have failed to grasp, is the potential for re-promoting tapes," explains Simpson. "If a product is good one year, it will usually be good the next, and a TV series and merchandise keep the characters alive in

children's minds." It may be hard work, but, ultimately it's cheaper. With the recession biting into marketing budgets, video companies are having to explore ways of promoting product other than expensive TV commercials and tie-ins. But they go to the drawing board with a head start — the children's market is resilient. After all, parents will always buy videos for their kids even if they stop buying for themselves. It also offers value for money: children, unlike adults, will watch the same £7.99 video over and over again. ■

When the price is right

Will the £3.99 budget video have a detrimental effect on the long-term future of the market?

Children are known for their penny and video companies are responding with their own version of the penny chew — the £3.99 title. And while it seems a smart move to appeal to the purse of the child as well as the parent, it's still early days to gauge whether a title at £3.99 can justify sufficient quantities to shift its shelf space.

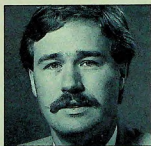
Those companies which have the monopoly on distributing Hollywood studio product have reservations about the incursion of rock-bottom titles. Too much budget product too soon could damage the perceived value of the genre and affect profits in the long term.

At Buena Vista Home Video, sales manager Ian Driver believes that a low price is synonymous with flagging appeal.

"The real reason budget prices exist is because a video is aged and generally tired," he says. "It's an attempt to lengthen its dwindling shelf life and a policy that Buena Vista doesn't have to practise."

"We distribute the Disney range and Disney just won't allow their premium classics to be devalued below the £12.99 price."

"We don't allow product to become tired because we withdraw it at its peak so the retailers and consumers are left wanting more."



Driver: no budget prices

Driver points out that *The Rescuers*, set for release in March, will be withdrawn eight months later while its best selling Lady And The Tramp is due for a leave of absence at the end of February.

Given the so-called "repeatability factor" unique to the genre, it seems likely that parents have already wised up to the economic benefits of buying rather than renting. At Pickwick, marketing manager Melvin Simpson believes that the children's rental market is rapidly disappearing.

"The rental market is all but dead so I don't think that budget ranges are being launched to convert renters into purchasers. Our Nursery Rhyme 2 series at £4.99 is priced with the gift market in mind and this is becoming an increasingly significant factor."

On the other hand Warner

Home Video's sell through marketing manager Trevor Southam feels that parents are more likely to purchase a tape once repeated rentals have proved that it entertains their children.

"There is a peace of mind element to known product," he says. "Currently all our product is full price but we are looking at the possibility of launching a budget range as we have the opportunity to access lesser known cartoon characters from the US. Running time is a key factor in pricing, an hour in conjunction with a quality character justifies a £3.99 price point."

PolyGram Music Video's debut into the children's market with a £3.99 range has been delayed until the middle of the year. Product manager Darren Kinsley-Hall reports mixed reaction among retailers although the experiment will certainly be going ahead.

"Some retailers were enthusiastic while others niggled about margins," he says. "The dealer price will be set at £2.78 which after VAT gives them about £1 to play with."

Boots is prepared to support lower priced children's product but would prefer to see a higher price point maintained overall. Video buyer James Morris believes that price allied to running times are crucial factors



Lady And The Tramp: rest

in determining sales. "We will support titles at lower prices but they have to carry well known quality characters and be at least 30 minutes long."

"We are also expanding our educational Watch And Learn range which retails at £5.99. This was originally created for Boots and is now outstripping sales of other labels."

At WH Smiths, group product manager Tim Forrester maintains that there's nothing wrong with lengthening the shelf life of a title by dropping it into a budget range.

"A property such as Disney can command a standard price but there are numerous titles which can't," he says. "A cheaper price of £7.99 encourages consumers to browse through titles they may be unfamiliar with. But with a product like the Turles, you either want it or you don't; price doesn't come into it." ■

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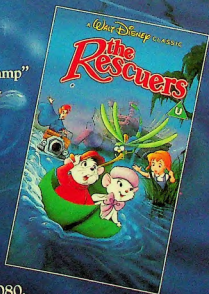
Hot on the heels of the biggest selling video in history, "Lady and the Tramp" (a record breaking one and a half million videos sold in just 10 weeks), Disney does it again with "The Rescuers".

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Limited release only, from March 11th, so don't miss the boat.

Disney HOME VIDEO



Quantity versus quality

The major players in children's video tell Mike Martin about the latest trends in the market

JACQUI PROUD

Product manager, VCI

"Video Collection International is now concentrating on top quality product and being more selective with children's video, rather than as we did a couple of years ago when we saturated the market with mediocre material. The BFG (Big Friendly Giant) is an example of a top quality product which has to have a premium price.

"We will launch a new Children's Club label in April, priced at £4.99, featuring older types of characters such as the Smurfs and animated material.

"Videos are an important part of the toy market, but a neglected function of the video sector is the educational side. Our tapes have a high educational factor, which offers parent and teacher

markets as well. This market is expanding fastest of all. "Last year the whole video industry suffered a setback, but the children's sector seemed to be the one to pull us through. It is an expanding market but there are still a huge number of households who don't buy tapes, and these can be reached through TV advertising and awareness building. The educational element in these videos has helped to make people take the video industry seriously."

PAUL KALE

Marketing director, MIA Video

"The cult titles have taken a disproportionate part of the market and made it look healthy — look at the phenomenal sales of the Turtles and Disney. Take those away and there is a steady, if unspectacular, growth.

"The baby boom bodes well but I think the video industry needs to follow the example of the toy market and do some research into who buys the videos — the children or the parents. The toy industry does extensive work on a product before releasing it whereas we tend to throw stuff at a wall and hope some of it sticks.

"Parents have discovered they can have two hours of peace for six weeks if they buy a video, so they are dictating the market. However, after a kid has reached, say, eight years old it starts to make decisions for itself, which is where it becomes interesting.

"The market is definitely character-led. We have turned down characters because you can't create a demand through video. The character has to exist on TV first. We have also developed two types of Garfield programme, because Garfield was originally an adult character. We had to persuade Garfield's creator Jim Davis to animate a cuddly kids' character, although humour for adults is still present."



CAROLINE SHEAR

Marketing manager, Hanna Barbera

"Hanna Barbera had already enjoyed success before the video outlet was formed due to the selling of its characters through The Video Collection and Braveworld. We saw a great opportunity to expand the children's market in the UK.

"We work very closely with the TV companies to exploit our TV characters. For example, we are about to launch a series of Jetsons videos. The Jetsons are so well

known that most kids have already broken through that barrier and have heard of them.

"With the current baby boom there is a generation of kids who have been weaned on video. Our advantage is that Hanna Barbera's characters are also known to the kids' parents. A recent study has shown that there is now a trend towards the traditional in the toy market. For parents, traditional is best and they are the main toy purchasers for the kids. The

Turtles phenomenon was the exception that proved the rule.

"As far as we are concerned, the video market is a significant part of the toy market and one to which retailers should pay more attention.

"The price of videos is also very favourable compared to many toys, and is an attractive proposition to parents who can enjoy the videos as well. This year we will have a substantial marketing spend to cash in on this growing market."

ROBIN WILSON

Marketing director, Braveworld Video

"Without wanting to sound cynical, parents are beginning to realise what wonderful electronic babysitters video machines are. Children never seem to get bored with videos either, they watch them again and again unlike the feature film market. For these reasons, and the growth in penetration of VCR machines, the market will enjoy a steady growth over the next five years.

"Video should be seen as part of the toy market. We have product priced at £9.99 because it deserves that pricing point, but we also have product in the pocket money area: in March we are launching Secret Of The Sword and Johnny Quest, two full-length animated cartoons at £4.99 each. A lot of kids'

programming tends to be on the short side, 45 minutes, but we felt that this length gave better value for money. The fiercer price point seems to be important psychologically, more than that and sales can suffer.

"We are also making a Basil Brush video. Not many kids will have heard of Basil, but of course the parents will have, they know the character and trust him, which is very important.

"Overall, I expect children's video to be the strongest area of sell through during the next decade."

IAN MILES

Chairman, Abbey Home Entertainment Distribution

"1991 will see continued growth for the children's sector of sell through but inevitably a great deal of ill-conceived and poorer

quality product will be released with the reasoning that 'it's only for kids and cheap so it will sell'. This is bad for the sell through market and especially so for the children's sector.

"However, one good outcome could be that it creates increased consumer and trade awareness of video as a children's medium of entertainment and the higher calibre properties — for example, Postman Pat, Paddington Bear, the Turtles and Transformers — will be those that achieve real sales success.

"Many book and toy retailers will undoubtedly be encouraged to stock children's videos as wholesalers and distributors look for growth in new areas. To maintain their position, traditional video shops will have to offer first class displays and quality titles.

"There will be an increase in the number of retailers who stock children's product generally, particularly in the pre-school category. It should be remembered that children have a lot of 'pester power' that needs to be constantly satisfied.

"Innovative and creative add-ons to traditional children's video packaging will continue and these will substantially stimulate sales."



VCI's children's collection: concentrating on quality product

The UK has the highest number, and the highest proportion, of children under 10 in the EC. It is estimated that by the year 2000 the UK will have 8.1m children, compared to 7.2m in France and 6m in Germany. By 2000, one in five of the EC's 40m kids will be in the UK.

PREDICTED UK BIRTH RATE

1989: 773,000
1990: 795,000
1991: 816,000
1992: 820,000
1993: 829,000
1994: 832,000

Source:

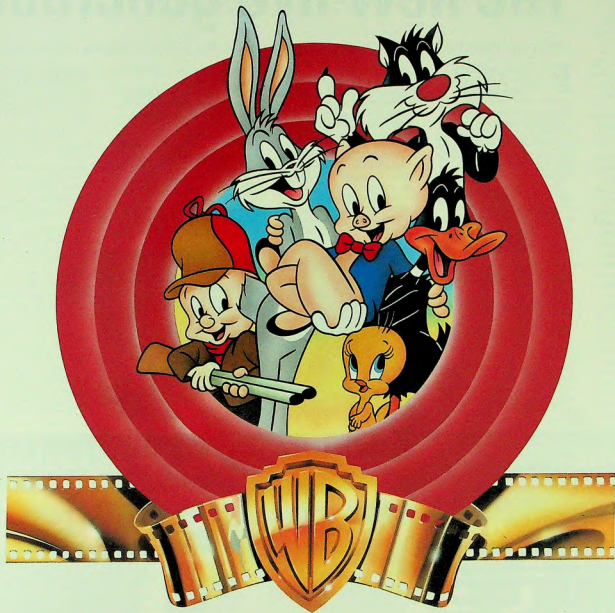
Marketing Strategies for Industry 2000

UK TOY MARKET SIZE

1987: £835m
1988: £900m
1989: £1,050m
1990: £1,102m
1991: £1,185m
1992: £1,226m
1993: £1,287m

Source: industry estimates

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Tweety and the Road Runner giving Wile E. Coyote the run around. There are also five feature length Looney Tunes movies including Daffy Duck and his friends chasing the ghosts in Quackbusters.

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WARNER HOME VIDEO

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The new live generation

BEST GIGS

OF 1990:
"The Soul to Hip
Jazz to Hip
event at the
Hammersmith
Odeon featured
Roy Ayers,
Pharaoh
Sanders, Tashan
and Tribe Call of
Quest, and the
spread of acts
recently went
down well," says
Byron Orme of
BKO.

"Office opinion
says the Phil
Collins gigs. It
was our biggest
job last year;
hard work, but a
great show and
all the guys in
the bands were
very nice and
showed their
appreciation of
what we were
doing," says
Steve Hill of
Bandwidth.

1990's gigs boom benefited both large and small venues. Stu Lambert assesses the prospects for 1991

For all from upsetting the balance of the live industry, last year's summer run of mega-gigs has given it a vital shot in the arm. Despite growing fears over the general effects of the recession and the Gulf war, the live music industry is predicting a healthy year with a full and varied calendar.

The consensus is that the big gigs are boosting attendances by giving impetus to the whole scene. People visit the box offices more, read magazine listings, pick up flyers at gigs, all factors which raise awareness of what's on offer.

Chris Collingwood, concert marketing manager at major ticket agent Keith Prowse, confirms that concerts are attracting new business.

"People's perceptions are changing," he says. "Ever since the 1988 Michael Jackson tour broke the ice, people have realised that it's not all beer and sweat and overpriced food and drink," he says. "I know people who go to gigs now who never went at all a few years ago."

Collingwood is equally certain that gigs of all sizes have been helped. He cites Killing Joke's appearance at the Astoria, London, at the end of January, which was completely sold out — something he would not have expected two years ago.

Though Keith Prowse takes a lot of credit card business on the phone — popular with older buyers, says Collingwood — the ticket offices themselves definitely add to audience awareness and operators are trained to cross-sell to capitalists

on casual interest from visitors to the ticket office.

Steve Hill, owner of specialist crewbus suppliers Bandwidth Concert Productions, is also aware of newcomers, young and old, coming to concerts.

"Last year lots of new people were going to gigs," he says. "Kids left the pubs and discos for the first time to go to gigs and see the Manchester bands and other new live acts."

Last summer's appearances by established acts such as Phil Collins and The Rolling Stones

are thought to have reawakened the enthusiasm of mature music lovers for live events in general, further swelling the ranks of the concert circuit's potential audience.

"There are certainly more pages of gigs in the inksies than ever before," says John Denby, a partner in Sound And Light Productions.

"It's good news for our end of the market — up to Hammersmith Odeon size and open-air festivals," he says.

Britannia Row Productions' operations manager Chris Hey also reports no particular slackening in the gig circuit — "In fact there's been a general increase in demand for all different sizes of event," he says.

Optimism is tempered by two worries. US acts, unwilling to cross the Atlantic, may pull out of concert dates, which could affect the calendar even after hostilities have ceased. And if the stadium season extends towards the autumn, as it did in 1990, there may be a long, dry summer for smaller operators.

Hey believes that the effect of



The Wall extravaganza in Berlin, attracted both young and old

Keeping up appearances

Merchandising can sustain an artist's image well beyond the tour

With a souvenir T-shirt costing £8 or more and fashionable long-sleeved hooded tops going for £15, gig-goers these days are clearly not just using up their left-over beer money on impulse buys. The tour is the most important selling platform for band-related merchandise; on-the-night trade accounts for around two-thirds of the total merchandising market, and also boosts retail and mail-order sales.

Simon Balme, director of tour operations at merchandisers Brockum, says: "Heavy metal fans expect to get the latest shirt at the gig. They rush in and put it on over whatever they are wearing — they're not buying on impulse."

As older, more affluent fans attend more concerts credit card sales are increasing, although this has not yet led to a significant increase in sales of more expensive items.

"At the concert level, the public are very conservative about merchandise," Balme says. "T-shirts, posters and concert programmes are still their staple. Balme, meanwhile, liaises with the agents over sales to ensure distribution of product equates with profit.

Merchandisers generally agree that the effects of promotion last

long after a tour has finished, with two months' increased trading in the retail market widely expected.

Not all the activity, however, is directly attributable to the gig itself, according to Brockum. Sales begin to rise up to two months before a tour reaches town, probably as a result of record company promotion helped by airplay and record sales. Brockum places 60 per cent of its merchandise in record stores.

The benefit of the tour on mail-order merchandise sales is less clear. Doug Hurcombe of Popworld says mail-order is a "year-round" business and Bravado executive Keith Drinkwater has noted orders coming in from programme inserts two years after the event. The main impetus, however, is similar to retail: two to three months.

An artist's involvement with T-shirt sales becomes clear when the merchandiser wishes to license an image to another manufacturer. Third-party licensed products are carefully monitored by acts and merchandisers alike: a band's graphic image is an intellectual property, like their songs.

At Bravado, Drinkwater has licensed products such as games and watches for Jason Donovan.

Manufacturers sign an contract for an intellectual property license. "They must supply proof for inspection. Any substandard product breaks the contract," he says.

Hurcombe samples any product before it is finalised. "A lot of people won't do samples because they find it expensive, but it's much cheaper for everyone than making 10,000 and then having them turned down," he says.

Popworld sub-licenses patches, programmes and watches, taking a percentage for the use of the image rather than a flat-rate agreement. "The band can obtain an advance against royalties from this source," says Hurcombe. "If you offset the advance against the tour, it's much better for tax purposes than getting the royalty as a lump sum later."

Despite the increasing importance of T-shirts in the retailers' armoury, the tour is still the place to shift pop paraphernalia.

Stadium acts are broadening the market base and, as dance goes mainstream concert-goers can expect to see more embroidered hats, hooded tops and other such garments on the stands. One thing has disappeared — virtually nobody buys small or medium sizes any more.



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cancellations by US acts could be long-lasting because their European tours have such a large itinerary.

Hill says: "The Gulf war is very likely to have an effect — about 20-30 per cent of our European business is from American acts."

Hill also observes that, whereas Reading and Donington usually mark the end of the season for large events, last year Knowlton and shows by Madonna and Prince extended the run of major concerts.

But are the supershowers draining audiences from more modest gigs?

"People think that big shows take money out of the circuit but it isn't like that," argues Paul Roberts, MD of Preston-based promoters Phil McIntyre Promotions.

"The public don't think I'll either spend £17.50 on one stadium gig or three new bands," he says.

Roberts points out that a majority of tickets for major concerts are booked by credit card months in advance, so the expenditure doesn't stop people buying tickets on the door at a smaller venue.

Collingwood confirms this. Tickets for stadium gigs, he says, are bought five or six months ahead and Alexander O'Neal's May dates at the Royal Albert Hall were already selling by late January.

Concert promoters certainly do not assume that one tour has a direct effect on another.

"The music industry is nothing like selling baked beans, where you know just what your market potential is and by good marketing you can change your market share," says Tim Parsons, promoter at MCP.

"Each pop product is unique. It's much more difficult to predict exactly how keen people will be to buy it, so it's hard to say if one show affects another."

Byron Orme, managing director of BKO Productions, gives a striking example of the public's selectiveness. Last year he put on Bobby Brown at the Wembley Arena and had Chaka Khan, an act with an apparently very similar audience, playing the Hammersmith Odeon at the same time, with no detrimental effect on ticket sales.

He says: "The more events that are going on, the more interest there is in the live scene as a

whole. If people want to see an artist they usually go whatever the competition."

BKO, however, is one company which has been affected by the Gulf situation — En Vogue withdrew from their planned dates a few weeks ago due to the danger of travelling.

Denby believes that companies should diversify their way out of any potential doldrums.

After 10 years with sound and light suppliers Entec, Denby started the Sound And Light group and took the decision to diversify as a production company.

"A straightforward hire company can be crucified when business is quiet," he says. "The only way to compete is on price, not on quality of service."

"For us to have a busy year, we have to actively generate our own work."

"We have a foot in the television camp (S&L took on the staging for Channel Four's

emphatically live-orientated Rocksteady), we encourage new or smaller promoters and have become tentative sleeping partners with some promoters."

"We have to put forward lots of ventures that otherwise wouldn't happen. If you sit around and wait for things to happen, you can be in danger these days," he says.

Predictions for 1991 are largely confident. "It'll certainly be all right for us," says Roberts.

"Looking at the year planner, I can't even see March because there's so much going on," he says.

"We did our first open-air last year, Happy Mondays in Leeds, and I think more people will go towards servicing the open-air gigs."

Bandwidth's business is up around 10 per cent on last January. "For '91 we're expanding a great deal," says Hill. "We now have a dozen buses, we're going into van rental for the first time and also providing a complete European tour package."

Sound and Light's Denby is looking forward to a good summer, but says: "If I was in straight rock'n'roll touring, I'd be very worried at the moment."

Parsons of MCP feels 1991 "will not favour the brave! If you book the right artists into the right venue you can still make it. I'm looking forward to this year," he says.

BEST GIGS OF 1990:

"The Rolling Stones tour. It was the Urban Jungle tour here, but they did some Steel Wheels dates in Europe and we were carrying three or four different stages for the tour. It's definitely been our largest endeavour so far," says Ollie Kite of Edwin Shirley Trucking.

"The final show of the last Rocksteady series brought Camden to a standstill. The stage manager only gave us a couple of weeks' notice that we would have to do the final show with three stages and it was very satisfying to bring it off," says John Denby of Sound and Light.

THE COST OF PAINTING THE TOWN RED

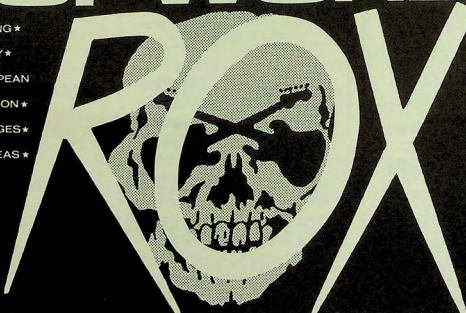
Event	5 years ago	Now
Cinema (West End)	£2.50-£4	£4-£7
Theatre (West End)	£4-£10	£6-£20
Opera	£2-£30	£5-£90
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Wembley Arena	£12-£15	£15-£20

Source: Time Out

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For more information and an application form telephone **Mandy Simons, Personnel Manager** on 0708 755888.

PolyGram

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British talent a Radio 1 priority

James Brown's suggestion (*MW*, Feb 2) that we should ban US artists from shows like *Top Of The Pops* is ridiculous in the extreme.

TOTP is a reflection of the buying habits of the Great British Public, who judge performers on their merits, not on their country of origin.

At Radio One, we are by no means oblivious to the main point of James's argument — that US artists have a strong hold on the UK market at the moment. But instead of just bleating about it, we are actually trying to do something to encourage new talent.

At Radio One, there's a built-in bias in favour of home-grown talent. Anyone who lis-

tens to my show may have noticed my own penchant for Scottish bands. I also had the pleasure of introducing the Great British Music Weekend in January, with an impressive line-up which was broadcast live on Radio One. At grassroots level, we've just launched the 'Hit The Write' Note' competition to find unsigned singer/songwriters. That's in addition to the steady stream of new acts who record sessions in BBC studios for our nighttime shows.

Let me assure James Brown that we'll continue to give our listeners the best music, no matter what country it's from. But alongside that, we'll make sure that the Great British



Brambles: backing British

Public get the chance to hear new British talent.

Jackie Brambles
BBC Radio One
Broadcasting House
London W1A 1AA

Album-led radio has a future

I was interested to read the negative reactions stimulated by the news that Radio One is perhaps to become a more album-orientated station (*MW*).

I find it strange that the record companies view this as a potentially damaging threat.

Is it not the case that one of the major factors in the decline of the single is the reduction in its potential prime demographic market — eight to 18-year-olds — and that it is being kept alive by club/dance records which do not ultimately transfer into album sales, the bread and butter of the business?

If our national pop station is to concentrate on album releases then it will have a need to feature new artists who are album-orientated and have

therefore a potentially longer career in front of them than a dance act who may last for only two to three singles.

The new playlist policy represents a means to break that mould and could mean a slow down in turnover of artists with a new accent on development of both quality and longevity.

There will always be a need for singles-orientated artists and the demographic will swing back towards that market in years to come.

Meanwhile it seems Radio One is reading the market correctly and planning to give the audience what it wants.

Stephen Budd
SBM
67 Gloucester Ave
London NW1 8LD

Select is number two in ABC audit

How disappointing that *Music Week* should be suckered by the bullish IPC publicity machine to include IPC's own sales figures for Vox on the story last week about *Select*'s highly successful first official ABC figure.

There are two important points to make: firstly *Select* was officially audited on six issues published between July

and December 1990. In that time Vox only published four issues. Secondly: Vox's figures were based on those four issues and not six.

The message is quite simple: *Select* has an official ABC of 75,689 sales, putting us officially at number two to Q in the monthly music market.

The cover-mounted cassette *Select* is doing with Factory is

given away with our April issue (on sale March 5) and features, among others, Electronic and Net Electric 101, as claimed in the story.

Tony Stewart
Editor
Select
Ludgate House
245 Blackfriars Road
London SE1 9UZ

'Wimps' jibe is unfair

I have been a subscriber to your fine publication for many years now and I have never seen such a mindless statement as attributed by *MW* (Jan 26) on page one to David Mindel: "It is the Americans who are in the Gulf, yet they are running scared." They're just a bunch of spineless wimps."

Obviously Mindel was not

aware that not only Americans, but Japanese and Australians, cancelled Mideem trips this year due to company policies to protect their staff from possible terrorism... not the Iraqi missiles.

Bob Weiss
One World Of Music,
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DIARY

THE LAST RECORD I BOUGHT

by CHRIS ISAAK



"I think the last one I bought was either the John Barry soundtrack for The Ipecos Feat. The Soho album. Both are being played in heavy rotation in my house at the moment.

I've got an eight-track player that I play all my old stuff on as well as a Wurlitzer jukebox from 1968. For the new stuff I buy, I have a DAT player, a CD machine, a regular phonograph and cassettes of course.

I think the first record I bought was a Mickey Mouse Club single.

You can tell it had a big influence on my music."

Chris Isaak's latest single is *Blue Hotel*, on Reprise/WEA.

Obie hits the election rail

It seems Maurice Oberstein's BPI chairmanship election campaign is taking him outside the confines of the organisation's membership.

This month saw him travel up to Scotland to lecture students on the West Lothian College music management course.

Slacking to company orders, the PolyGram chairman took the train rather than plane. But referring to the company's overseas travel policy, he said safety was no longer the main reason.

"We started off claiming the morning ground. We said it was for their personal safety but then we realised we were saving a hell of a lot of money. So who knows what we'll do when the war is over," he said.

He added that the grounding only applies to PolyGram staff. "We're still sending journalists out to see our acts if they want to go. Nobody gives a shit if they come back or not."

If that didn't help his cause in the run-up to the election, then neither will two other comments.

Talking of one of the linchpins of his management strategy over the years, he



After raising the music industry's hackles once, that cheeky chappie Harry Cowell is again challenging its might this time with an official seal of approval.

Cowell is the man behind the "dial-a-deal" phoneline, which has now been cleared by the Independent Committee for the Supervision of Standards of Telephone Information Services, the awkwardly-titled body which usually concentrates on keeping sleazy porno

chat lines in tow. Cowell's line was reported to the watchdog after advising would-be superstars to gatecrash record companies and describing assorted A&R executives as "not highly regarded" and "fat and balding".

Will like that is hard to keep down. So now he's set to return, with Cowell claiming "most of the people who complained have decided they don't mind now anyway".

The new service will be expanded to include publishing and independent labels. By cutting the length of the message, the generous Cowell is thus slashing the cost to the user from the old maximum of a tenner for 30 minutes, he brags.

The idea for the phoneline was to help aspiring musicians.

"I got fed up with all these kids ringing up asking how to get into the industry," says Cowell.

award — quite a jump from one table last year. "It has been a most successful year," explains the label's head of marketing Paul Dowling. "Whereas most companies just try their MDs along, we like to invite everyone at the company. They've all played a part in our success."

Expect to see Obie in a venue near you soon.

Brits diners turn the tables

The number of tables booked at last week's Brit Awards after-show party is a fair guide to which companies prospered in 1990.

At £2,000 a throw (including £150 per individual ticket), a Brits table is quite an investment in these troubled times.

Top of the list was PolyGram, which shared a mammoth eight tables among its labels — Polydor, London and Phonogram. Its subsidiaries Island and A&M took up three more.

Also flexing their wallets were Sony Music and EMI, backing six tables apiece, one of EMI's decks being handed over entirely to those naughty EMI Pops.

Of the smaller companies, Go! Discs came in with an impressive five tables to go with its six nominations and one

Berkeley Square. Among the pack of fund-raisers were teams representing the Musicians' Union, Polydor Records, music business accountants Sloane & Co and PPL. A team from *Cont-house* magazine also took part, the freezing temperature ensuring they kept their clothes on.

PolyGram International was conspicuous by its absence despite the race being hosted next door to its head office.

Willie Cunningham from Sloane & Co and Christopher Hopkins from PPL took first and second place with *Music Week* news editor Nick Robinson coming in a gallant third. "That was great," enthused Mike Reid after dishing out the prizes of an engraved fry-pan and champagne. "But I'm surprised more people didn't jump on the scene."

Funds raised are still being counted but Annie Gascoigne of Nordoff-Robbins hoped the weather had not hindered the charitable takings which were £5,000 last year.

Long standing member of the Nordoff-Robbins fund raising committee Dave Dee — formerly of Dave Dee, Dozy, Beaky, Mick & Tich — was delighted with the effort.

"It's a good turnout" he enthused. "Even if it is a little fewer than last year, the weather hasn't put many off."

What a load of cold crêpe

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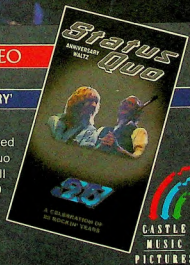


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