



The Business Magazine for the Music Industry

9 MARCH 1991 £2.25

# New playlist cuts R1 'waffle'

Radio One's playlist launched tomorrow (Tuesday) will include album tracks for the first time in the station's history.

The new formula — which the BBC station says will bring more music to the airwaves and cut down on DJs' "waffle" — has received the backing of record company promotions chiefs.

The news ends weeks of speculation after the station's head of music Chris Lyckett announced plans to draw up a new "songs" playlist in January.

The existing A and B playlists will remain but a new C

playlist will be introduced, comprising a minimum of six new album tracks played four times a week.

Lyckett says: "We are broadening the scope of the station's output giving producers more songs to choose from."

The new strategy will also include a reduction in the amount of chat between tracks. Chairman of the playlist panel and editor of mainstream programmes Paul Robinson says: "In the last five years I think speech on the station has increased and there is some waffle from some of the DJs at times."

The changes will not affect the station's most popular shows — the Steve Wright slot and the breakfast show — and is simply a matter of "tightening up a few things", he says.

The new format playlist will see the A list increase from 15 to 20 singles, each receiving 15 plays a week, with 20 B list singles being aired 10 times a week.

By guaranteeing airplay for specific album tracks for the first time, the playlist will give the station more opportunity to air new acts, says Lyckett, and allows greater

"cross-fertilisation" between the night-time and daytime shows.

The first newly-restructured playlists are being drawn up by Radio One's producers and DJs this morning (Monday). The playlist takes up just over half the station's music output, adds Lyckett, a slight increase on the old system. The rest is decided by individual producers.

Speculation about the future of Radio One's playlist was prompted after Lyckett said in January it needed revamping to meet the changing tastes of the station's audience. Lyckett, Robinson and the station's pro-

ducers have been drawing up the new formula since then.

Radio One introduced a separate playlist of albums two years ago, when producers were invited to choose their own tracks. The scheme failed to take off and subsequently evolved into a simple list of recommended albums.

Chrysalis head of promotions Judd Lander says: "This is a great thing. It should have happened years ago."

MCA head of promotions Phil Smith says the changes are a good thing so long as Radio One sticks to its commitment.

## Sony Music poaches SBK man

Sony Music has snapped up SBK Records marketing manager Mark Richardson for its planned new label.

Richardson, who set up SBK Records' UK operation with Peter Reichardt two years ago, will head the third label's marketing department.

He will be working with

Sony Music division MD Muff Winwood, believed to be the new label's MD, and A&R director Lincoln Elias.

Richardson's departure from SBK is described as "amicable". He says he is looking forward to working with more UK artists on the new label rather than the mainly US

acts he handled at SBK.

"The aim of the new label at Sony is to be UK-based and to focus on artist development," says Richardson.

Before setting up SBK, Richardson was product manager at AVL.

Sony Music declined to comment on the appointment.

## Rough Trade plots its future

Rough Trade Distribution is throwing a blanket of secrecy over attempts to sort out its financial problems.

The company declined to comment either publicly or to its distributed labels last week on whether it has been saved

from closure. Meanwhile, more labels are believed to have been contacting other companies — including Charly Records and Pinnacle — looking for a possible replacement distributor should RTD collapse.



The presentation of *Music Week's* Strat Award to Richard Branson last Monday was apt in more ways than one.

Firstly, the Virgin Group chairman bought the Charisma label from Tony Stratton-Smith — after whom the award is named — in 1985.

It was also at another lunch that Branson last saw Stratton-Smith. "But I seem to remember that lunch lasted a little longer than this one," he mused. Branson received the award for exemplary service to the music industry. See p4; pp26, 27.

## Level 42 quit label in album release row

Level 42 have left Polydor after 11 years in a row over the band's next album.

The dispute ended last week with the band signing a new deal with RCA.

The out of court settlement has released Level 42 from their contract with Polydor which was set to run for another six albums and freed them to sign to RCA.

Polydor managing director David Munns says: "We had a row over their next album. It is sad to see them go, but all good things must come to an end."

The band's lawyer Paul Woolf, of Woolf Seddon, says Polydor's refusal to release the album Level 42 wanted prompted the split.

He refuses to disclose details of the settlement, but says: "The band are delighted with the agreement and with the new deal with RCA, who are very happy to put out the album."

In their 11 years with Polydor, Level 42 released 10 albums — all of them hits — including a greatest hits package and a live double album.

The band which includes only vocalist/bassist Mark King and keyboardist Mike Lindup from its original lineup, led the British jazz-funk explosion in the early-Eighties, crossing over to the pop charts with such hits as *The Chinese Way*, *The Sun Goes Down* (Living It Up) and *Hot Water*.



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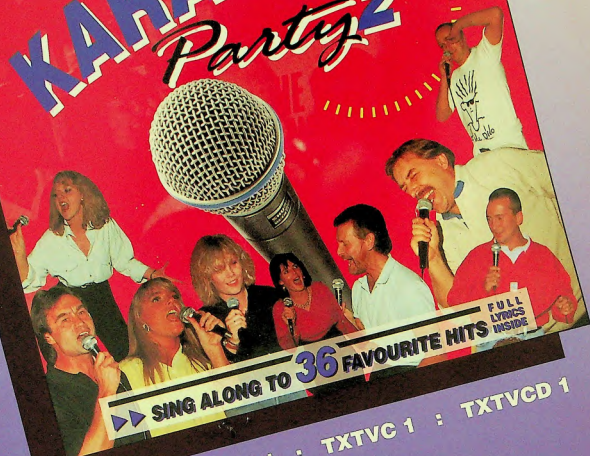


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# Chrysalis renews Ensign deal

Chrysalis is renewing its five-year contract with Nigel Grainge of Ensign, the label responsible for the international success of Sinead O'Connor.

The label was set up by managing director Grainge who sold the operation to Chrysalis five years ago. Grainge runs the

label from separate offices and maintains control of A&R.

Apart from O'Connor's worldwide success last year, which provided a welcome financial boost to Chrysalis' US operation, the label also had success with World Party, The Waterboys and Blue Aeroplanes.

"We feel great loyalty to Chrysalis because it is such a perfect relationship," says Grainge. "When I sold the company to them, it allowed me to offload the administration but continue doing what I enjoy."

"Chrysalis doesn't have the kind of artists that we bring in

and it works well as another musical wing for them. We feel like members of staff while still retaining an indie stance," he adds.

The Ensign team comprises Grainge, A&R manager Chris Hill and company administrator Doreen Loader.



Last week's Jonathan King page in *The Sun* for once deserved a moment's thought.

King highlighted the scarcity of UK acts in the current US Top 40.

The Grammys too showed a distinct lack of a UK presence.

No longer can we take for granted the UK's domination of international music talent. Whatever our short-term problems, that something we could live to regret.

Independence in the record industry is, as Brian Leafe says on page 4, about attitude, but it must also be fundamentally be about entrepreneurialism.

And that is why the majors' increasingly aggressive moves into the reissues market (see feature, page 6) are far from bad news. Of course life will become more difficult for those indies who have prospered by scavenging in the majors' catalogues, but it is in the nature of the indies to find other niches which they can exploit for a short while until the majors catch on again.

It is the interplay between the indies' entrepreneurialism and the majors' effectiveness which can best drive the industry forward.

Thank you to all those who offered their congratulations on the *Music Week* Awards.

There are no congratulations in order, however, for those who gave Shadow Arts Minister Mark Fisher such a rough ride. The industry cannot on the one hand bemoan its lack of political clout and yet, on the other, act like a bunch of lager louts.

You will notice that this week's *Dateline* feature has been slimmer down. All the usual information is there, but we have released the single on the back of the pull-out spins chart to use it within the rest of the magazine.

This is the first of a series of improvements as we take on board your reactions to our new look.

Steve Redmond

## Video boss shrugs off sale blues

The boss of MCEG/Virgin Vision says it is business as usual even though the video company is up for sale again.

Virgin Vision's deal with the Management Company Entertainment Group has collapsed just 18 months after the US company bought it from Richard Branson's Virgin Group.

The company is now in the hands of General Electric Capital Corporation, which backed MCEG's purchase of the division in July 1989. GE is now understood to be preparing Virgin Vision for re-sale.

GE seized the company as collateral from MCEG for unpaid loans after MCEG filed for bankruptcy protection in the US courts last month.

But despite the upheaval, MCEG/Virgin Vision managing director Angus Margerison says: "We are not expecting any major changes. We are running as normal and planning our roster of releases through until the autumn," he says.

## Cooking Vinyl admits errors

Cooking Vinyl says it is learning from the mistakes that almost doused the label.

Joint partner Pete Lawrence officially resigned from the company this week in an amicable split with the now sole owner Martin Goldschmidt.

Last year, the folk-rock label almost folded after financial problems which it blamed on the service the label was receiving from troubled Rough Trade Distribution.

Goldschmidt says the label has now paid most of its debts. "There are still a couple outstanding but we are making a profit from our back catalogue, and we should be releasing records again soon," he says.

He adds that he will now adopt a more disciplined business approach to the label. "We realise it is not just a matter of liking an act but what you are going to do with it."

# PRS to axe 136 in admin retink

The Performing Right Society is to lose 136 jobs in the next year when a new computer system is installed.

The Performing Right Online Membership Service (PROMS) is being introduced in a bid to reduce administrative costs and increase the funds available for PRS members, songwriters and publishers.

The job losses represent around 20 per cent of the current PRS workforce of 700. Of the 136 people to go, 90 will leave when their temporary contracts expire. Six full-time managers have accepted voluntary redundancy.

Public affairs controller Terri Anderson says: "Inevitably when you install a system like

this it means you lose staff. We will lose 136 jobs in the next 12 to 15 months, but the actual number of redundancies will be less than 30.

"The intention of installing this equipment is to save money on administration. Every penny saved will go into the kitty for our members."

In 1989 the total administration and licensing costs were £20.5m.

Last year PRS laid off nine full-time computer operators in the first stage of introducing the new PROMS administration system.

The total cost of the PROMS system is £10.6m, which includes reorganisation, staff training and the transfer of

existing individual files into the centralised system. It means that one computer will now handle all accounts, membership details and distribution of royalties.

PRS says it hopes to save £2.6m annually, with total savings of more than £22m by the year 2000.

PRS's most recent figures show that in 1989 it collected £117m from public performance royalties, broadcasting and investment, with 30 per cent coming from overseas. In the UK alone more than £34m was collected.

Plans for the PROMS system began in October 1987 and installation will be completed by autumn 1992.



Omar: runner-up in MW Top Dance Album Award

## Omar joins Phonogram

Much sought-after soul singer Omar has signed to Phonogram Records' Talkin' Loud label in a deal worth more than £1m.

Several major record companies had chased Omar after his first album on the small independent Kongo Dance label reached the Top 50 with virtually no marketing support and was runner-up in the *Music Week* Top Dance Album Award.

Omar has consistently been quoted in the music press as a supporter of independent labels but, according to assistant manager Lance Williamson, has

"never said he would not go to a major label".

Williamson says: "At Kongo we just didn't have the finances to put together a major campaign for Omar, which Phonogram can."

Talkin' Loud's A&R manager Norman Jay says: "There is no doubt about Omar's musical talents. Now it's up to us to realise his full potential."

Talkin' Loud will re-promote Omar's single and LP *Thee's Nothing Like This* in May, and expects to release a new album in 1992.

## Imago settles UK line-up

Terry Ellis' Imago Recording Company has now finalised its executive team in the UK.

Following the appointment of US vice-president of A&R Kate Hyman, Ellis has recruited Lauren Bromley as A&R director in the UK.

Bromley was formerly international director at One Little Indian and has previously worked at Rough Trade as well as managing Working Week.

A&R manager is Michael Murphy, who leaves Virgin Records and who previously ran his own label in Ireland.

Ellis says: "This means we are now fully staffed in the UK with three people in the team. In the US, we have got about 10 out of the 25 staff I want to recruit."

The label still has only two acts on its roster, King Of Fools from the UK and Baby Animals from Australia.

At Ellis' music publishing company Imago Songs, he has appointed former Chrysalis Music senior vice-president Ann Munday as head of the company.

## BPI takes New York stand

The BPI is aiming to raise the profile of British music at this year's New Music Seminar in New York.

For the first time in the seminar's 11-year history the UK industry association has taken a stand. The venture — described by the BPI as "testing the water" — is being backed by the Depart-

ment of Trade and Industry.

The BPI plans to promote the diversity of British music at the NMS using the Brits Awards show as an example.

The industry body is also preparing an NMS UK directory listing UK companies and contacts.

"We will see how this year goes before we decide whether

to take a stand at the NMS in other years," says BPI spokesman Jeremy Silver.

Director general John Deacon will be attending the event on July 16-17 along with Silver and two other BPI staff.

The UK independent sector will again be represented at NMS by members of the Umbrella organisation.

## Virgin plugs the gaps in promotions

New Virgin Records head of promotions Tony Barker has made his first two appointments.

Barker, promoted from head of radio promotions a month ago, has chosen Adam Fisher as his replacement and Karen Jones as head of TV promotions.

Both appointments were made from within the company, with Jones moving up through the promotions de-

partment after working at the company since 1983 and Fisher moving on from his post as radio pluggler. He joined the company four years ago.

Barker says: "Karen was appointed because of my relative lack of experience in TV. Most of my career has been in radio."

The new frontline team will help Virgin push a high profile series of releases over the next few months, including the new

Scritti Politti single and a new Simple Minds album expected in April, he says.

Barker was appointed as head of promotions after acting as head of the department since before Christmas. He joined Virgin in 1984 as singles sales rep for London and the South-east, moving onto the promotions department in 1986 as junior radio pluggler before becoming head of radio promotions in 1988.

## Report 'will not threaten' BBC titles

The BBC says a new Government report is unlikely to stop the corporation promoting its teen magazines on TV.

Publisher of BBC Magazines' *Fast Forward* and *Number One* Gillian Lasker says the Sadler Report, due out next week, will not prevent mentions of BBC Magazines on TV.

The promotion has been seen as crucial to *Number One*, bought from Maxwell Communications last year.

Lasker says: "The report is not law, and even after it comes out there will continue to be a conflict of interests."

"The outcome is that our magazines will still be mentioned on BBC TV."

*Number One*'s weekly sales have risen to 136,933 from 102,347 since September.

## MUSIC WEEK AWARDS

# PolyGram takes lion's share

PolyGram pipped EMI at the post to become the biggest winner at last week's *Music Week* Awards ceremony at London's Grosvenor House Hotel.

PolyGram and its subsidiaries picked up seven of the 32 first places. EMI was next with six awards.

Otherwise, the awards were spread evenly across the industry, as more than 1,000 executives gathered together for the unique annual event hosted by Tony Blackburn.

While picking up Top Compilation Album, Virgin MD Jon Webster sniped at its Hit Pack competitor. "Next year



Blackburn: hosted awards

we are going to release New 21 on eight-track only a week before Christmas and it will still be number one," he said.

EMI's classical director Roger Lewis was equally confi-

dent of future success in picking up the Top Full-priced Classical Album for Nigel Kennedy's *Four Seasons*. "The new Kennedy album, Brahms' Violin Concerto is released next month and is already certain of gold disc status through advance orders alone, he said.

As Pete Waterman picked up Top Single Producer with Mike Stock and Matt Aitken, he added: "It is a great honour to beat my all-time hero, Phil Spector," referring to the producer of *Unchained Melody* who took second place.

Rhythm King head of press Adele Nozedar received the Leslie Perrin Award for PR for

her work on the Betty Boo campaign and immediately called for a hammer. "I want to smash it up and give everyone on my table a piece."

Epic marketing director Kit Buckler accepted second prize in the top label singles section and vowed to win first prize next year in memory of the company's late marketing manager Ronnie Fisher.

Smaller labels such as *Gold Discs* are important to the future of the industry said PolyGram chairman Maurice Oberstein, receiving the Top Company Albums award.

"Talent will out," he declared. ● Dooley's snapshots: pp26-27

## Awards tapes are 'sell out'

Industry executives are clamouring to obtain the limited edition video highlighting the *Music Week* Awards.

The 20-minute tape handed out at the end of the event is being claimed as a first by organisers EMS. It was turned around in three hours by Rank Video Services.

MW publisher Tony Evans says: "There was a certain amount of risk involved, but we made it happen."

EMS director Avril Peyton has had many calls for copies. Unfortunately, no more are available after the initial 1,050-copy print.

## Labour's cash vow

Live music would receive a boost from a future Labour government, says shadow arts minister Mark Fisher, guest of honour at the MW Awards.

Fisher has revealed details of a scheme which would give local authorities extra cash to set up and support new live venues.

"British politicians have ignored the music industry to their detriment in the past," he told guests. "Our policy will be to encourage the live venues which are vital for the new talent you depend on."

The arts would become a statutory responsibility of local authorities, he said, with

support grants available to help back any ventures proposed by councils.

"The policy of 'grassroots up' is opposite to that used in France, he added, where central government plans new venues. Under Labour's plan local authorities would be able to build from the bottom up.

The scheme could establish a network of publicly-owned venues across the country, provide that is what local people want.

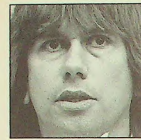
"It will be up to people in any particular area to decide on their arts policy, and how they want to use the resources available to them," he said.

## MW Awards: an apology

*Music Week* would like to apologise to MCA Records and Swanward Records for any inconvenience caused to them in last week's *Music Week* Awards Brochure.

Both companies were incorrectly advised that they were winners in the dance categories in the awards. Statements they made in their advertisements in the brochure were therefore made in good faith.

We would also point out that the sponsor of the Top Single Award was Entertainment UK and not as stated. We thank them for their support.



Independent. Is it just a word you can tag on to an artist's music as a marketing tool to sell a few more copies to ill-informed punters or is it something more?

I think the answer is well illustrated by a couple of pieces in the February 23 issue of *Music Week*.

In a story on page three, Peter Waterman claimed that a senior BPI member had told him he would rather allow independent retailers go out of business than give them extended credit.

Dooley's Diary quoted David Murrell of Rough Trade's receivers KPMG as saying: "Usually creditors would be tearing each other limb from limb to get their money, but instead some have even offered the services of their in-house accountants."

Independence is an attitude, a state of mind. Independent record companies are in the same market, competing with older, established companies, and looking to make a profit at the end of the year. But they are doing it on their own terms.

Chasing a quick profit to impress the shareholders is all very well but alternative methods based on a broader perspective than simply an ability to read a balance sheet can produce a more satisfying result for all parties.

The time is coming when those labels which haven't given their support to one side or the other in the issues of importance to the industry will have to decide where their hearts lie.

Rough Trade Distribution is once again showing the power that small labels can wield by standing together and the industry will be a worse place to work if that spirit is allowed to dissipate or be stifled. Don't underestimate the power of the independents or the value of each individual voice.

Brian Lea is chairman of the Umbrella Organisation and MD of *Music Galore* and *Goughsound*, but is writing in a purely personal capacity.



## Indie quits BPI after MCPS deal

Independent record company Bescrley Audio and Vinyl has withdrawn its membership of the BPI because it believes it was not getting an adequate service.

The move follows a row between Bescrley general manager Brian Leaf — who is also chairman of indie organisation Umbrella — and the BPI over the deal struck between the indies and MCPS.

BPI members hit out at Leaf at the last AGM in July saying the deal — secured by Umbrella a year ago — was bad for the music industry, he says. Now Bescrley has decided not to renew its membership.

"It is not my decision to withdraw from the BPI," says Leaf. "I'm not a majority shareholder of Bescrley, but MD John Doukas was disgusted with the way I was treated."

The company has been a member of the BPI since the mid-Eighties and is one of the main members of Umbrella. Now the indie organisation has become more important, says Leaf.

"The small independents have a different requirement to an EMI or a Sony Music, who are dealing in much larger sums than people like us," he says.

The BPI's director of press Jeremy Silver says: "In times of recession it pays to be a member of the BPI."

Smaller companies don't have their own lawyers and the negotiating experience of most majors and can therefore make more use of the organisation's services, he says.

He adds: "We feel the deal with MCPS was a disservice to members of Umbrella, that is why we are not happy with it." Many of Umbrella's members have decided against the agreement, he claims.

# EC move stokes row over blank tape levy

A fresh row is brewing over blank tape levies as the European Commission plans to introduce legislation later this year.

The move has revived the hopes of the UK music industry, which were dashed when a proposed levy was dropped from the 1989 Copyright Act. International record industry trade association the IFPI says the EC is moving in a "generally constructive line".

But the tape manufacturers' and consumer lobby group the Home Taping Rights Campaign is already threatening a fight over the issue.

The HTRC uses emotive arguments suggesting a levy would penalise blind people. Campaign co-ordinator Marianne Yarwood claims: "For

those handicapped by blindness or partial sight it would be like a tax on paper."

But BPI spokesman Jeremy Silver says: "The HTRC is just using the straightforward consumer argument of people who have got free music until now and don't want to pay for it." The UK is the fourth largest blank tape market in the world with sales of 95m units in 1989.

The HTRC also argues that the main buyers of blank tape are those who buy most re-recorded music, quoting from market research conducted in the US.

But the music industry counters that this argument is also irrelevant, "It is still a breach of copyright and it loses the industry an awful lot of

money," says IFPI spokesman Mark Kingston.

The BPI and IFPI are concerned that the introduction of new formats like DAT and DCC will make home copyright theft more attractive, although the 1989 Athens agreement of the use of the Serial Copy Management System — which prevents copies of copies — has given the industry hope that hardware manufacturers now accept their arguments against home taping.

IFPI figures for last year show that 409m units of audio cassettes were purchased in the EC alone.

If an average 80 minute tape is used twice this represents a recording capacity of 1.3bn hours per year, or 1.7bn albums.

## Blondie v Blondie as hits LPs fight for sales

FM-Revolver Records is to put out a best of Blondie album only a week after Chrysalis releases its Blondie and Deborah Harry compilation.

Blondie Hit Collection is a finished album imported by FM-Revolver from Europe where it has been available for over a year according to label manager Jurgen Dramm.

Dramm says that when the company started selling in the Blondie compilation three weeks ago he was not aware of Chrysalis' plans to release The Complete Picture — The Very Best Of Deborah Harry And Blondie, on March 4.

He adds that the situation is accidental and no clash of release schedules were intended. "FM-Revolver is effectively

acting as a wholesaler with this album which is an imported finished product and it is none of my business what happens with rights and royalties," Dramm says.

The Blondie Hit Collection is on Dutch TV label, Star Records which is believed to have licensed the tracks from Chrysalis about three years ago.

Chrysalis was unaware of the FM-Revolver release. It could not confirm whether the material was still under licence to Star or whether it would be able to take any action over the release.

Chrysalis international director Mike Allen declined to comment, but says the company will look into the matter.



This is the David Bailey shot that EMI hopes will put violinist Nigel Kennedy back in the pop charts. EMI is launching a £250,000 ad campaign, based on the photograph, to back the March 25 release of Kennedy's Violin Concerto No 1 by Brahms.

The recording was made by the London Philharmonic conducted by Klaus Tennstedt and EMI hopes it will achieve even greater success than his last album Four Seasons which reached number three. The ad campaign, in the LWT, Central, TV5 and TSW areas, runs from April 1-13.

Charly Records, the Mechanical Rights Society and MCPS have reached agreement on royalty payments. Full details next week.

Kiss FM has dismissed seven specialist DJs and sacked three administrative staff — including programme assistant Colin Favor — as part of cutbacks in staffing levels at the station. A new schedule will be in place by March 17.

Directors of the collapsed Levitt Group's entertainment division, Grant Blair and David Courtney, have set up their own company. The Courtney and Black Organisation will offer the same services as the division they used to run.

The 1991 DMC Awards have been split into two separate events to give the World DJ Awards a higher profile. The London Palladium will host the World DJ Awards on April 7, followed by the World DJ Mixing Finals at the Hammersmith Palais, April 8.

Rock promoter Harvey Goldsmith and sports organiser Mark McCormack are staging a £2.5m production of Puccini's Tosca at London's Earl's Court from June 23-29.

Castle Communications earned pre-tax profits of £759,000 on turnover up 34 per cent to £19.4m in the second half of 1990.

Pickwick Group's new international department will be headed by Allison Williams who joins as group international manager. Williams was previously distribution manager for Stylus Video.

Music research company MIRO has confirmed it has merged with chart producers MRIB, adding that the two companies will retain their separate names.

## BRIAN KNIGHT blue eyed slide

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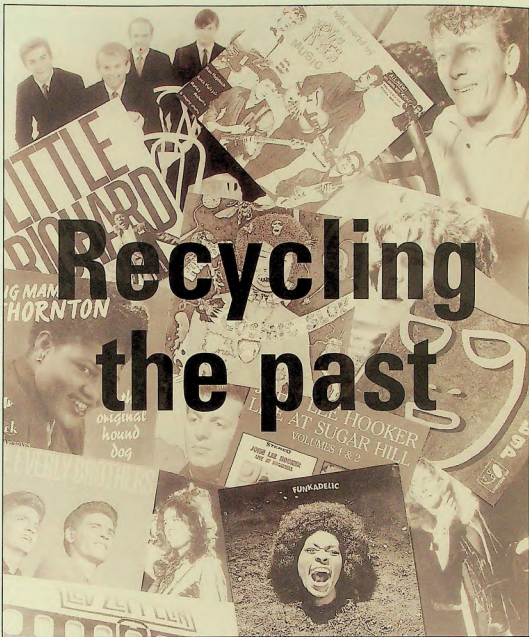
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Rough Trade

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It could be the record executive's dream: old material once considered dead and buried can now be resurrected and sold to a new generation of music buyers with minimal costs and total creative control — the ideal formula for profit in a recession. But it's bad news for the indie pioneers of the reissues market who are now struggling for survival as the majors get wise to the value of back catalogue. Matthew Cole reports



# Recycling the past

From Colonel Tom Parker to Malcolm McLaren, music's moguls have long been accused of packaging their prodigies like soap powder. But the manipulative skills that modelled Elvis and The Sex Pistols are nothing to those of today's major labels.

They are now controlling pop's most malleable product: rosters of stars who incur no A&R or recording costs and demand no say in production or promotion of their output.

It is an alluring blend of low costs and complete control and it has made the reissues market irresistible.

The indie specialists who pioneered the sector face a David and Goliath struggle for survival as the majors' challenge strengthens daily. EMI's strategic marketing department led the way, taking on its reissues brief six years ago. PolyGram appointed its first marketing manager for catalogue in December 1988. MCA hired its own head of special projects five months ago.

This growing interest in the market has caused consternation among the independents.

"They are simply benefiting from a market that we created and built up," says Tony Heneberry, managing director of Charly, one of the specialist labels that fears being frozen out of a market that has changed for good.

The reason for the majors' interest is that reissues are no longer confined to the sidelines, as demonstrated by last year's singles success of The Righteous Brothers and their double platinum *The Very Best Of* compilation. The album took sixth place in the year-end chart despite its December release and was one of nine albums by currently inactive artists in the Top 100. Their success proved how quickly yesterday's old chestnuts can be turned into today's classics, merely by tapping into the public's appetite for nostalgia.

Soundbites from the past are also appealing to TV advertisers and sample-hungry dance producers, who believe pop's bygones can add to the perceived value of their product.

Jimi Hendrix's *Crosstown Traffic* currently provides the score for a *Wrangler* TV ad, but he has also been

revived on the dancefloor via the samplers of KLF and Caveman.

This exposure helps give catalogue an appeal as easy to flog as a pair of Levis: reliable and eternally hip.

That was the image Levis strived for when its 1988 TV campaign boosted EMI's progress in the reissue market with its use of Eddie Cochran's *C'mon Everybody*. Today, a vast range of reissues and box sets gives the company claim to a back catalogue operation that accounts for more than half its revenue.

But strategic marketing director David Hughes accepts that even EMI was slow to cotton on. "The smaller specialists were taking advantage of our blindness to our own catalogue. That is a fantastic thing for them to have achieved but now we are going to reap the benefits," he says.

And Hughes is clear about the high profit potential of recycled catalogue: "Naturally the costs involved are substantially lower than for new product so the sales needed to go into profit are substantially smaller."

It is a perfect formula for survival

in a recession. Though sales volume may shrink, profit margins are protected by lower production costs.

Indie specialists must cling to the hope that their smaller operations and lower costs will help them survive. Nevertheless some suspect that with sales for a reissue by a cult artist from the Sixties unlikely to top 8,000 units, the majors may be guilty of spoiling tactics. Reissues may be more about saving face than making profit, says Ted Carroll, director of Ace.

"I know for a fact that some of the majors' reissues sell less than 7,000," he says. "I don't see how that can be worth their while. One day the accountants will catch up with them."

Fontana's forthcoming Scott Walker releases for April could well fall into the category Carroll finds so suspect. With Scott Walker Sings Jacques Brel expected to sell around 8,000, the label must somehow achieve low costs while still producing a high quality package.

PolyGram's catalogue marketing manager Bob Nolan estimates the cost



of research, compilation, new liner notes and artwork will top £3,000. "That doesn't leave a lot of profit margin with sales between 5,000 and 10,000 but it is still there."

Narrow profit margins hold a clue to another of the majors' motives for muscling in on the reissues market: during hard times the hunter must turn scavenger. A broad sweep of the vaults can turn up plenty of those tiny profit earners that can combine to produce quite a healthy amount.

The effect of the majors' new approach is that less product is available for licensing to the indies. Small labels that once grazed among the major catalogues survived by careful selection of material based on a sensitivity to the market. Now their survival must be in jeopardy. But Mark Rye of reissue label See For Miles, a specialist which licenses all its material, believes he can continue to box clever. "There have always been gaps the majors miss and there always will be," he says.

The evidence to support Rye's brave claim lies in the near accidental nature of 1990's most notable reissues. EMI's strategic marketing general manager Barry McCann admits he was "caught short" by Levi's use of The Joker for a TV campaign. Without a single prepared or records pressed it was four weeks into the campaign before the single was launched on its way to the top of the chart.

Similar scenes nearly followed at Polydor with a rushed Righteous Brothers release that eventually produced another number one.

Marketing executive George McManus only began to plan the release after spotting Unchained Melody's rise up the US *Billboard* chart. "Then I discovered it was featured in a film called *Ghost* that was soon to be released in Britain," admits McManus.

In spite of these chinks in their armour, the majors' strength lies in the ownership of huge catalogues. This year it is the turn of Warners to benefit with its Elektra catalogue set to soar courtesy of the soon-to-be-released *Doors* biopic.

While some reissue indies have a safety net of catalogue ownership, others such as See For Miles rely solely on licensed scraps. The benefit of the former policy was demonstrated by the sales of Charly's catalogue on the back of A&M's success with *The New Breed* at the end of 1989.

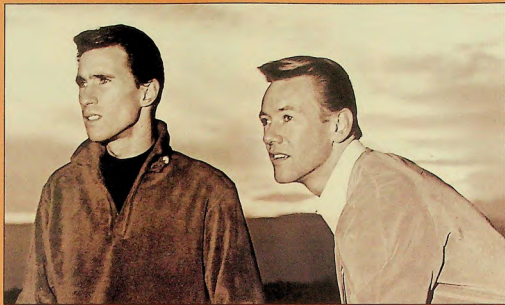
Before the surprise success of the single *Yellow Moon*, the Nevilles' most recent album, *Nevillisation*, was licensed to Demon. As soon as the single hit in the US, A&M began to retrieve all the Nevilles' product leaving Demon out in the cold.

Sales director Pete Macklin saw many of prominent artists' work wasted. "They were acting within their rights but it felt as if they were taking our own album away," he says.

But at Charly the Nevilles' rise had a happier outcome. Although it has no recent product, Charly's catalogue from the Sixties includes the *Minute* and *Instant* labels. Their wealth of Aaron and Art Neville solo material was recompiled by Charly as the *Legacy* album, which went on to become a "big money-earner".

The lesson was not lost on Charly. Only 15 per cent of the label's output is licensed from outside and, as catalogues become more fiercely

## HOW POLYDOR MADE THE RIGHTEOUS BROTHERS YOUNG AGAIN



Polydor's platinum success with *The Righteous Brothers* catalogue had little to do with nostalgia. Instead, it owed much to the discovery of a young audience for old tunes.

*The Very Best Of The Righteous Brothers* was marketed as if it were new product to a vast audience usually divorced from the reissues market. While it is common for reissues to shoot twice as high in CD charts as in the main, all-format album chart, *The Very Best Of* ended 1990 remarkably level in both.

Its 66th position in the year-end chart was surpassed by just one place in the CD chart, revealing a unique reliance on vinyl and cassette — formats normally favoured by the under-25s.

The first single of the campaign,

*Unchained Melody*, was launched after its use on the soundtrack in the tearjerking scenes of the blockbuster movie *Ghost*. The film's 12 certificate and teen-appeal stars guaranteed a young audience.

Polydor marketing executive George McManus says: "They all went home loving the song and thinking it was by a new band called *The Righteous Brothers*." He believes that youthful enthusiasm powered the single to number one.

After the follow-up single *You've Lost That Lovin'* reached number three Polydor included both songs in a greatest hits package, compiled from its mid-price catalogue. All material used had been available until its withdrawal on the release of *The Very Best Of*.

The package was given the backing

usually reserved for new product with in-store promotions and pride of place in most shops.

"It was marketed as a new release and we obviously treated it as such," says Virgin Retail product and marketing controller John Taylor.

The new breed of fans seemed undeterred by the lack of a visible artist to appear on *Top Of The Pops* but even that is something Polydor now hopes to put right with a tour pencilled in for late 1991.

The most successful oldie of the year should not necessarily be seen as heralding a new market for nostalgia. It underlined the strength of youth appeal — a force of limits to all but a very few reissues.

guarded, it intends to reduce this figure further.

Similarly, Demon is expanding its own catalogue. "It doesn't take a great mind to see there is no great future in licensing," says Macklin.

As the battle hots up there have inevitably been disputes over ideas and catalogue ownership. Charly recently locked horns with MCA over the label's rival packages of Chess reissues. While Charly believes its own series triumphed through quality of packaging and the collectors' loyalty to the label, MCA disputes its rights to the material as well as the superiority of its package.

"We chose to keep as close to the original sleeves and design as we could," says MCA head of special projects Stephan Heller.

"Ours was recompiled and repackaged in a way the Nineties consumer expects to see things, and ours won," counters Heneberry.

Meanwhile MCA is consulting with lawyers over who owns the copyright.

While opinion is divided on packaging, there is no disagreement

over format. CD is the catalyst that has sparked off the reissue

renaissance. A whole generation has had to update its musical heritage, with the appeal of a fresh format enhanced by CD's sound quality. The remaster has progressed the trend still further, offering a cleaned up version of old and worn recordings.

There can be no doubting the success of the formula, epitomised in Atlantic's *Led Zeppelin Remasters* package that East West produced as the ultimate example of classic rock given fresh appeal for the CD generation.

Like so many other reissues, *Led Zeppelin's* album performed better on CD than any other format. While ending 1990 as the 88th best selling album it reached 35 in the CD chart.

The appeal of remasters to the reissues audience is such that Charly recently invested £70,000 in a state-of-the-art CD system. Heneberry claims the strength of Cedar lies in its ability to clean masters without "sterilising" the music.

But as technology advances and the

major's continue to update their sound archive, the future of the reissue looks uncertain. "CD reissues are ideal for material more than 20 years old," says EMI's Barry McCann, "but any younger than that and the quality of most records is good enough."

A bewildering range of product has been made available on CD with the number of titles shipped per year conservatively estimated at twice that of five years ago.

As the population ages and demand for revamped cult music from the Fifties, Sixties and Seventies fades with them, the CD-led reissue boom may have had its chips. Format-led sales growth will inevitably slow. Nevertheless the reissues market is always bound to discover new consumers. Charly's recent move to acquire the troubled Rough Trade catalogue demonstrates its faith in the staying power of Eighties music. It must be anticipating a day when the angst-ridden Smiths fans of the mid-Eighties become nostalgic slipper-wearers eager to restock on music from their youth.

## MAINSTREAM

### Albums

The Very Best Of Joan Armatrading emerges as a definite highlight of the week. Armatrading is very much a one of a kind singer-songwriter, or was until Tracy Chapman came along) and The Very Best Of — her first album since 1983's *Tracks Record* — documents the many artistic achievements of her long career. Drop the Pilot, Me, Myself, I, Willow and a further 11 intensely personal pieces including the timeless charm of the starkly simple 1976 hit Love And Affection, present in its recently remixed but largely unchanged studio edition. This one is etched in platinum.

808 State's second album, ex.e.l., contains the Top 10 hits Cubik and In Yer Face. A solid and uncompromising dance album, it includes the otherwise instrumental

act's collaborations with vocalists Bernard Shuman of New Order on Spanish Heart and Bjork from the Sugarcube on Quartz.

"With no complications, 15 generations all honouring nature, until I arrive" . . . yes, it could only be Morrissey bemoaning the fact, or, more likely, boasting that he is The End Of The Family Line, one of 10 tracks featured on his second official solo album, *Kill Uncle*. His lyrics are as sharp as ever, but Mozzer's collaborations with former Fathead attraction guitarist, Mark Nevin, don't have the same edge as his earlier outings with Stephen Street, much less his Smith's work. Expect frenzied first day demand, a high debut and a fast fade.

### PICK OF THE WEEK

**THE RAILWAY CHILDREN**, Native Place. Virgin V 2627. Recorded in '83, released in '90 and a hit in '91. It won't set the charts alight in the

same way as the Oleta Adams reissue, but following close behind their breakthrough single, *Every Beat Of The Heart*, expect sustained and healthy sales. Melodic and upbeat, melancholic and downbeat by turns, a pleasing and attractively guitar based alternative to current dance fodder.

### Singles

In their first 12 months as a chart act in 1981/2, Soft Cell secured five consecutive Top Five hits.

The third of these, the sublime *Say Hello Wave Goodbye* now resurfaces in a Julian Mendelsohn remix as the first '45 from a forthcoming album of similar updates. It is paired with the cult club hit *Memorabilia*, rethought by the Grid, the duo founded by Cell instrumentalist David Ball. A surprisingly subtle update, it's just contemporary enough to wedge into the upper



Marc Almond

echelons of the chart.

After a welcome respite, the stars of TV's *EastEnders* are exercising their lyrinxs once more. First off the starting block is Jan Gravason, better known to fans of the soap as Disa. Her debut single, a remake of the Bacharach/David chestnut, *Anyone Who Had A Heart*, reveals a rather fragile vocal presence not a million miles from Olivia Newton-John. Heavily synopacted dance beat, and some tumbling strings a la Barry White's *Love's Theme* practically guarantee that

she will be making consecutive appearances on BBC programmes on a Thursday evening in the near future — *EastEnders* and *TOTP*. Be warned at least two other residents of Albert Square have singles in the pipeline

### PICK OF THE WEEK

**THE PET SHOP BOYS**. Where The Streets Have No Name (Can't Take My Eyes Off You)/How Can You Expect To Be Taken Seriously. Parlophone R6285.

It sounded like an early April Fool's joke, but the Pet Shop Boys really have recorded an update of the U2 classic *Where The Streets Have No Name* interpolating the Andy Williams/Boyztown Gang version. Can't Take My Eyes Off You. The result, frankly, is a bit disjointed. How Can You Expect To Be Taken Seriously, on the other hand, is superbly remixed from the PSBs' latest album. Alan Jones

## INDIES

If there's a recession going on then there's a glut of labels and artists doing their best to fight it.

Recent excellent releases from *Throwing Muses*, *Dinosaur Jr* and *Jesus Jones* were just a taster for a new batch of strong product due this month.

The *Butthole Surfers* are as uncompromising as ever on *Pioughd* (Rough Trade) which includes their divine interpretation of Donovan's *Hurdy Gurdy Man*. *Beechwood's Indie Top 20 Vol XI* provides the usual value-for-money with *The Charlatans*, *Pixies* and *Carter* among its ranks.

Talking of Carter, their 30 sessions album is now out on *One Up Trade*.

A little more absorbing is *The Farm's* debut LP, *Spartacus* (Produce). Their success so far (plus a free remix album) should guarantee big sales.

Finally, but refined is *Recurring* by *Spacemanz 3* (Fire). If *Big City* is one of the singles of the year, then this deserves similar praise.

After being dropped by EMI, *Cabaret Voltaire* return with a new deal and album (*Am and Soul*) with Les Disques Du Crepuscule and less commercial but typically minimalist dance rhythms.

The *Godfathers* provide more proof that they possess more than stern looks with the short sharp rock of their new album on Epic, *Unreal World*, while *Front 242's* similarly challenging industrial rhythms are showcased on *Tyranny For You* (Play It Again Sam).

### PICK OF THE WEEK

**THE MILLITOWN BROTHERS**, Slinky (A&M). Having just broken the Top 40, this and the next single, *Here I Stand*, should help push them all the way. Who said guitars were out of style?

Nick Robinson

### DANCE

Instead of the wonderfully sophisticated *Still Something Special*, my pick of the week a month ago, *Wop* *Top 21*, (using the same name again) are now releasing the attractive but less special, sweetly sultry *Kissaway* (Ten Records TENX 363). Check also *Definition Of Sound* *Wear Your Love Like Heaven* (Circa YRT 61), jaunty rave bouncer in a confusion of mix-

es; 2 *Tuff Jazz Thang* (Intrigue IGE, 147, via PAN), friskily findersnappin' rap-soul adaptation of *Jazz It Up*; *Whit Down* *The World Is A Ghetto* (4th + B'way 128BRW 211), lovely George Benson-ish swirling soul canterer; *Galliano* *Nothing Has Changed* (talinkin Loud TLKK 6, via F), superb sinuous style slow roller; *Mantronic* *Don't Go Messin' With My Heart* (Capitol 9068), great high-lightweight track; *Victoria Wilson-James* *Through* (Epic 656655 6), gently scolding jagger; *Hardnoise* *Serve Tea*, *Then Murder* (Music Of This Note 48, via F), droning specialist rap; *Demmand* *Get Back* (1st Bass/Big Demand 9FX, via RT), resound Dutch rap; *LL Cool J*, *Around The Way Girl* (Def Jam 656608 6), chunkily rolling jagger; *Bell Biv DeVoe* *B.B.D.* (I Thought It

Was Me?) (MCA MCAX 1461), juddery lurching swingbeat *Tommy Minsong* (*WARP WAP 10*, via P), mournful sparsely building strange instrumental; *Donna Gardner* *Reach Out* (Virgin VST 1325), attractive slinky slow swayer.

### PICK OF THE WEEK

**INNOCENCE: Remember The Day**, *Cooltempo COOLX 226*. This popular dance act will do any day cross over, and it could be with this funky jiggling atmospheric cool sweet jagger.

James Hamilton

### CLASSICAL

One of the most successful budget price reissue projects in France last year was the NRTI series *Merveilles de Classique*, launched by Pickwick's Gallic counterpart in time for the Christmas market.

It consists of four five-CD sets of very popular classics — *France*, *Les Grand Symphonies*, *Les Grand Concertos* and *Pages Celebres* — compiled with the help of recordings licensed from all over the world (Richard Hickox, Kurt Redel, Anton Nanut) . . . with a little classical marketing gambit, and mainly interesting because it is housed in a different pack — lightweight plastic boxes that offers a new approach to CD packaging.

The French company sold 200,000 of the five sets last year with the aid of TV advertising. On March 18, Pickwick releases them in the UK, but without the benefit of TV. Although the outside packaging is in French, there are English liner notes. The five-CD sets have a dealer price of £12.17.

This month also sees the re-appearance of the respected American label Vanguard. It has had a complex recent history, being shunted from company to company, but is now back under the control of its original producer, Seymour Solomon, and Arcade International in Holland. Vanguard has been represented in the UK by Start for the past three years, and some 40 titles have been available on CD under license. But the whole label is undergoing a facelift under the control of Solomon, who is paying attention to remastering and new notes and packaging; and issuing some new recordings.

The first 12 recordings are out now with a further six a month planned for the rest of the year.

### PICK OF THE WEEK

**ROSSINI RECITAL: Cecilia Bartoli, mezzo, Charles Spencer, piano. Decca 430 518-2.** Another scintillating release from the youthful mezzo Cecilia Bartoli. One of the most exciting operatic stars, she sings little-known songs by Rossini with a delectable sensuousness aided by immaculate technique and buoyant accompaniment by Spencer. It probably won't make the charts — but it deserves to. *Nicolas Soames*

### REISSUES

Leading the pack is a number of soundtrack reissues from EMI under the general title of *The Great MGM Stars*. Pick of the bunch (all of which feature more than 20 tracks) are the sets by *Fred Astaire* (CDP 79

5853 2) and *Gene Kelly* (CDP 79 5862 2). Both artists are better known as dancers than Astaire probably introduced more classic songs than any other movie star, many of which are included in this CD. Meanwhile Gene Kelly's soft wearing of *Singin In The Rain* was surely the main one of the film songs. Also worthwhile is *Judy Garland* (CDP 79 5856 2) which includes *Over The Rainbow* and hits from *Easter Parade* and *The Pirate*. In the same series, there's the musical *High Society* of *Howard Keel* (CDP 79 5858 2) of *Bless Your Beautiful* and *Two, less*, various artists, collections, *Magic Moments* from *The Music* *Vol 1* (CDP 79 5863 2) and *Vol 2* (CDP 79 5866 2). Under the EMI label, but of decidedly later vintage are collections of recordings from *Ken Dodd* (CDP 7 95749 2), including *Tears and Love* *Is Love A Violin*, and sentimental *Hank Snow* (EMI, CD 7 95571 2) which includes *The* *Me Kanparou Down Sport* and *Two Little Boys*.

### PICK OF THE WEEK

**PEREZ PRADO. King Of The Mambo** (RCA ND 9024). With the mambo about it, *Perez Prado* really was 'El Rey del Mambo'. It was his Fifties hits, notably *Cherry Pink And Apple Blossom White* and *Patricia*, replete with grunts and cowbells laid over a thudding bass line that briefly took the mambo a fixture on the Fifties dance floor. This collection of his greatest hits should do well in view of renewed interest in the mambo, courtesy of world music.

Phil Hardy





# music week

# catalogue

The Information Source for the Music Industry

9 MARCH 1991

## CHART FOCUS

Forty years old today (Monday), Chris Rea lands his second consecutive number one album with *Auberge*, which asserts its claim to top billing in no uncertain terms, selling twice as many copies as the number one compilation album, and over three times as many copies as the next best-selling artist album.

Rea's album sold enough copies to win an immediate gold award, with over half its buyers opting for the CD, while less than one in nine preferred vinyl.

Telstar must be well pleased by the progress of its *Unchained Melodies* album which soars to number two on the compilation chart, this despite the fact that the album — comprising primarily oldies — carries a dealer price of £5.50 on cassette and vinyl, the highest yet for a single album.

Meanwhile, the Clash log their first number one single with *Should I Stay Or Should I Go* narrowly depriving



Madonna of her eighth number one with *Crazy For You*, which led for much of the week, but was unable to maintain its supremacy.

As noted here before, the Clash single was reissued to tie-in with its use in TV advertising for Levi 501 jeans. Exactly four years ago, **Be N King** was top of the chart with *Stand By Me*, the first number one in a series of hits spawned by the commercials. The Clash's previous biggest hit was *London Calling*, which reached number 11 at the start of 1980.

The Clash single is the first

number one for Sony Music's Columbia label. The similarly named EMI imprint amassed 50 number one hits between 1952 and 1973, a tally still unchallenged by any other label. CBS, the name by which the new Columbia was previously known, spawned 37 chart toppers.

Loved Walked In, the latest single from **Thunder**, dips from its peak position of number 21 to number 30. It's the fifth (and biggest) hit from the group's album *Backstreet Symphony*: all five have breached the Top 40, but none has managed to reach the Top 20.

The week's highest debuting single, at number 10, is *The Stork* by **Hale & Pace And The Stokers**. All royalties from the record go to Comic Relief.

Finally, congratulations to the Bee Gees, who climb to number 38 with *Secret Love*. It's their first Top 40 hit since *You Win Again* topped the chart in 1987.

Alan Jones

## ANALYSIS

The re-release singles success of Madonna's *Crazy For You* (albeit remixed) and the Clash's *Should I Stay Or Should I Go* scarcely comes as a surprise in the wake of last year's oldies revival.

But chart success is still thin on the ground for albums on their second outing, which makes the achievement of Oleta Adams' *Circle Of One* all the more unexpected.

Never before has an album re-entered the chart at number one, the nearest being Paula Abdul's *Forever Your Girl*, which re-entered at number three last June thanks to the *Opposites Attract* single.

Phonogram's feat this time round is no fluke however, harnessing the success of the single *Get Here* with a clever marketing strategy.

First released last April, the album was held back from the shops after Christmas to give the single a better chance of success.

"We knew that if we had put



both out at the same time people might have bought the album rather than the single. She is that sort of artist," says marketing manager John Chuter.

Get Here raced up to number four in the singles charts, but the knock-out effect of the single's success was to help build up demand for the critically acclaimed album.

So when stocks of *Circle Of One* were released again for the first time in over six weeks it looked certain to easily beat its previous high when it just made the Top 50.

"The timing was crucial," says Chuter. Letting the

album on to the market too early could have held back the single, while holding on to it too long might have lost the impact created by the single's promotional campaign.

Phonogram was sure it had got the balance right. "We feel we had reached saturation point on the single," says Chuter, and by the midweek "chart" the album had already reached number two behind Queen with a TV marketing campaign yet to take effect on Wednesday, Thursday and Friday.

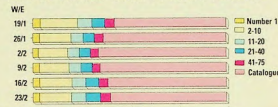
With a second performance of *Get Here* scheduled for Top Of The Pops and extensive advertising on Thames TV and Scottish regional television stations — the single's two biggest-selling areas — Phonogram was already gearing itself up for a most spectacular re-entry.

Chuter is quick to point out that holding back an album for "relaunch" is not unusual. "Never before, however, has it had such impact.

## UPDATE

Index of unit sales. 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	91	88	-3	-2
Singles	96	103	+7	-1
Music Video	72	73	+1	+15

## ALBUMS MARKET SHARE BY CHART POSITION

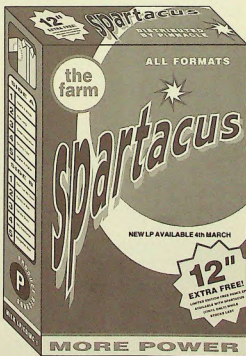


SHARE 0% 25% 50% 75% 100%  
Four-week rolling averages  
© CIN

## EVERGREENS

- |  |  |
|--|--|
| 1 RUNAWAY HORSES, Belinda Carlisle, (56)           | 6 BUT SERIOUSLY, Phil Collins, (56)                              |
| 2 THE ROAD TO HELL, Chris Rea, (56)                | 7 SLIPPERY WHEN WET, Bon Jovi, (56)                              |
| 3 VIVALDI FOUR SEASONS, Nigel Kennedy/EMI, (69)    | 8 THE BEST OF UB40 VOL. 1, UB40, (220)                           |
| 4 WAKING HOURS, Del Amitri, AS&M (74)              | 9 DEF International, (169)                                       |
| 5 LABOUR OF LOVE II, UB40, DEP International, (65) | 10 FOREIGN AFFAIR, Tina Turner, EMI, (166)                       |
|  | 11 THE CREAM OF ERIC CLAPTON, Eric Clapton/Cream, Polydex, (180) |

Albums must have appeared in the Top 200 artist chart for 52 weeks or more. Brackets denote weeks on chart. Charted from Gallup data. Based on Top 200 album charts 18 January to 23 February







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The signing of Whitney Houston  
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# TOP 75 SINGLES

9 MARCH 1991

## THE OFFICIAL music week CHART

## TITLES AZ (WRITERS)

This Week	Last Week	Title	Artist (Producer) / Publisher	Label (Distributor) / Cassette/CD
1		<b>SHOULD I STAY OR SHOULD I GO</b>	Chaz No credit	Nineam/Virgin
2	2	<b>CRAZY FOR YOU (REMIX)</b>	Madonna (Browne) WC	Sire W 000171 W
3	1	<b>DO THE BARTMAN</b>	The Simpsons Lorenz CC	GFRR 01371 W
4	4	<b>YOU GOT THE LOVE</b>	The Source Feat. Candi Staton	Lilly James VWC
5	3	<b>I I WANNA GIVE YOU DEVOTION</b>	Normal feat. MC Mike Freedom	Rockwell/Sony/CC
6	5	<b>BECAUSE I LOVE YOU (THE POSTMAN SONG)</b>	Steve B (Steve Bristow) WC	Polygra 10 1537 1 B
7	6	<b>MOVE YOUR BODY (ELEVATION)</b>	Xpansions (Malone) Supreme	4107466203
8	8	<b>ALL RIGHT NOW</b>	Real McCoy (Brax/Ba) MC	CS 4462 CD 46
9	9	<b>GET HER</b>	Diets Adams (Cuzart/Amos) WC	Fonitave 04ETA 312 D
10	NEW	<b>THE STONK</b>	Haiz & Pace And The Stonkers (May) CC	WONES 286100CD 26
11	7	<b>3 A.M. ETHERAL</b>	KLF (KLF) (KLF) (KLF) (KLF) (KLF) (KLF)	WEA 933 0001 W
12	4	<b>IN YER FACE</b>	808 State (808 State) Perfect	XL 3354 4000 1
13	12	<b>OUTSTANDING</b>	Kenny Thomas (Kenny Thomas) Minder	Capitol 1702 610 B
14	15	<b>LOVE FEELS TSI UGLY HEAD</b>	Lo's (Lo's) (Lo's) (Lo's) (Lo's)	WEA 933 0001 W
15	NEW	<b>OVER RISING</b>	The Charlatans (Allens) WC	SWAN 218 701 D
16	NEW	<b>HAPPY</b>	Ned's Atomic Dustbin (Concoran/A.D.) PolyGram	0699924
17	31	<b>UNFINISHED SYMPATHY</b>	Movietone (Maxwell/Johnson) Defiant Island	WBRC 21983 21
18	NEW	<b>JOURIDE</b>	Renaissance (Joverman) EMI	EM1 120M 171 F
19	13	<b>HERE COMES THE HAMMER</b>	M.C. Hammer (M.C. Hammer) (Early) EMI/WC	Capitol 1702 610 B
20	24	<b>GO FOR IT! (HEART AND FIRE)</b>	Ray W (Ray W) (Heart) (Fire)	WEA 933 0001 W
21	20	<b>IT'S TOO LATE</b>	Quincy (Quincy) (Quincy) (Quincy)	WEA 933 0001 W
22	23	<b>DON'T GO MESSIN' WITH MY HEART</b>	Marionette (High/Marionette) (Dovey/Bee/WCA/B/Ely/Dumped)	Capitol 1702 610 B
23	NEW	<b>ADRENALIN (EP)</b>	N.J.s (N.J.s) (Clement) CC	atConstruction - 1P 4134A BMG 40 4134A
24	NEW	<b>WHY DOESN'T WHY?</b>	Food 10 (Food 10) (Food 10) (Food 10)	TCF000 28C000 28
25	16	<b>AUBERGE</b>	One's Real (One's Real) EMI	East West 175 9011 W
26	NEW	<b>LOSING MY RELIGION</b>	Warren Brothers (Warren Brothers) (Warren Brothers)	WEA 933 0001 W
27	17	<b>WHAT DO I HAVE TO DO</b>	Kylie Minogue (Stock/Aiken/Waterman) All Boys	WEA 933 0001 W
28	11	<b>WIGGLE IT</b>	21 e A-Team (Maxwell) EMI	SBR 11028 11 W
29	24	<b>THINK ABOUT...</b>	D.J. J. (Featuring Justy (No credit)) Perfecto	RCA 49 4028PT 4038 8MGS
30	25	<b>LOVE WALKED IN</b>	Thunder (Taylor) Rondor	EM1 112EM06 175 E
31	20	<b>GOOD TIMES</b>	Jenny Barnes & R.I.C.S. (Opitz) EMI	Alkove 4 750111 W
32	45	<b>THE ONE AND ONLY</b>	Chesney Hawkes (Shacklock/Kershaw) WC	CHSMC 3672DCSD 367
33	43	<b>THIS IS YOUR LIFE</b>	Bandra (Stephan) Hauge One Life/land/Elysian	LONDON 1204 029 W
34	5	<b>G.L.A.D.</b>	Kim Appleby (Schwen/DaAngelis) CC	TCM 5182 108 108
35	14	<b>ONLY YOU</b>	Prize (Macomber/Goldenberg) EMI	658614984812
36	41	<b>PEOPLE ARE STRANGE</b>	Echo & The Bunnymen (Mansfield) Rondor	1018 1211 CD 11
37	35	<b>BOW DOWN MISTER</b>	Jessie J (J.J.) (Jesse Jones) Virgin/CC	FXCD 490301

This Week	Last Week	Title	Artist (Producer) / Publisher	Label (Distributor) / Cassette/CD
38	52	<b>SECRET LOVE</b>	Bae Goo (Sabo/Chae/Gibi) Gibb Brothers/BMG	
39	42	<b>LUDI</b>	Dream Warriors (Dream Warriors/Maximus) 60MCA	
40	NEW	<b>AROUND THE WAY GIRL</b>	Lil' Cool (Lil' Cool) (Marti Marley/Martini) Cool 2/Jef Jam	4th - E-Way 1208R 208 15 E
41	NEW	<b>LOOSE FIT</b>	Happy Mondays (Oakenfold/Obscure) London	Factory -FAC 311 F
42	25	<b>BLUE HOLE</b>	Chris Haak (Lacabron) WC	Regime W 00251 1 W
43	26	<b>I BELIEVE</b>	The Rakebackers (The Rakebackers) WC	Parlophone 120R 807 B E
44	2	<b>MY SIDE OF THE BED</b>	Suzanna Hoff (Kahne) EMI/Aspar/Berry/Stern/WC	658564465459
45	29	<b>CRAZY</b>	Seal (Horn) Beethoven So/Perfect	121 242G 811 W
46	24	<b>EVERY BATH OF THE HEART</b>	The Ratpack (The Ratpack) Live! Power 10	Virgin V85T1 0227 P
47	47	<b>CAN YOU DIG IT?</b>	The Mock Turtles (Smith/Copple) Virgin	120 924 136 F
48	23	<b>FREE 'N' EASY</b>	The Almighty (Taylor) Almighty Racker/Chrystals	Polygra 10 1537 1 B
49	25	<b>HIPPYCHICK</b>	Solo (Solo) (Solo) (Solo) (Solo) (Solo) (Solo)	SBM 550 1601106 106
50	35	<b>BEAUTIFUL LIFE</b>	Julian Cope (Skinner) CC	MCSVA 1981 12 12106 15
51	NEW	<b>ANYTHING IS POSSIBLE</b>	Debbie Gibson (Gibson/Garner) WC/Dorobach AMI	11025 315 B
52	NEW	<b>YOU USED TO SAY</b>	Richey Harteley (Harteley) (Harteley) (Harteley) (Harteley)	NEWARK 1021 20 P
53	51	<b>TAKE AME AWAY</b>	True Faith (Bridgeway) Grace with Final (Final) (Final) (Final)	Newark 1021 20 P
54	NEW	<b>WEAR YOUR LOVE LIKE HAVEN</b>	Definition Of Sound (The Red King/Darwin) Circle/PolyGram	Circ 18171 41 B
55	NEW	<b>LOST IN MUSIC</b>	Siouxie & The Banshees (MCA) Fiction	4th - E-Way 1208R 198 19 F
56	NEW	<b>MAD ABOUT YOU (REMIX)</b>	Song (Fadgahm/Sing) Magnetic	ABMAY 721 F
57	43	<b>IF I LOVE U 2 NITE</b>	Meat Pans (Coll/Lewis/Novak) EMI	AMMC 212M002 721
58	NEW	<b>LOVE IS A STRANGER</b>	Eurythmics (Stewart/Williams) Logos/Metro	RCA 49 4028PT 4038 8MGS
59	3	<b>APPARENTLY NOTHING</b>	The Young Disciples (The Young Disciples/DeMusi) CC	Talkin Loud 1140 51 B
60	NEW	<b>CHERRY PIE</b>	Warman (Warman) (Drac) Dragon/Virgin	Columbia 6586601656886 (EM)
61	28	<b>JEALOUSY</b>	Adventures Of Steve V (Steve V/Morales) WCMCA	WEA 933 0001 W
62	37	<b>CRY FOR HELP</b>	Rick Astley (Stevenson) Astley/Morrison Laury	Epic 6596671 659674 W
63	47	<b>HEAL THE PAIN</b>	George Michael (Michael) Morrison Laury	0696246200 20
64	28	<b>PLAY THAT FUNKY MUSIC</b>	Vanilla Ice (Vanilla Ice) WCE/EMI	USBRN 200308 20
65	NEW	<b>I'M READY</b>	Caveman (The Principle) Proteoms	Profile PROF11 21 P
66	NEW	<b>EVERYBODY (ALL OVER THE WORLD)</b>	F. R. I. Project (F. R. I. Project) CC	PHORCD 330
67	2	<b>ECHO CHAMBER</b>	Beats International (Coel) CC	Go Beat 0000 51 P
68	52	<b>LOVE CONQUERS ALL</b>	Deep Purple (Glover) Macomber/Rugged	RCA 49 4028PT 4038 8MGS
69	30	<b>OUR FRANK</b>	Morrissey (Lang) (Winstanley) MCA/WC	WEA 933 0001 W
70	2	<b>WHEN I WAS YOUNG</b>	River City People (Lunany) BMG	EM1 112EM 176 E
71	NEW	<b>IT NEVER RAINS (IN SOUTHERN CALIFORNIA)</b>	Tony! Toni! Toné! (Tony! Toni! Toné!) PolyGram	WEA 933 0001 W
72	NEW	<b>FOUNTAIN OF YOUTH</b>	Cam'ron (Cam'ron) (Cam'ron) (Cam'ron) (Cam'ron)	Non Fiction 1010 1010
73	65	<b>ROCKIN' BACK INSIDE MY HEART</b>	Julee Cruise (Lynch/Baldemarmo) MCA	WEA 933 0001 W
74	54	<b>NO WOMAN NO CRY</b>	Lionel Richie (Lionel Richie) Blue Mountain/Island	AXLUS AXL01 26 BMG
75	52	<b>KIDS OF THE CENTURY</b>	Helloween (Tangasides) Zomba	EM1 112EM 176 E

31	3	<b>3 A.M. ETHERAL</b>	KLF (KLF) (KLF) (KLF) (KLF) (KLF)
32	4	<b>IN YER FACE</b>	808 State (808 State) Perfect
33	12	<b>OUTSTANDING</b>	Kenny Thomas (Kenny Thomas) Minder
34	15	<b>LOVE FEELS TSI UGLY HEAD</b>	Lo's (Lo's) (Lo's) (Lo's) (Lo's)
35	16	<b>OVER RISING</b>	The Charlatans (Allens) WC
36	17	<b>WHAT DO I HAVE TO DO</b>	Kylie Minogue (Stock/Aiken/Waterman) All Boys
37	18	<b>WIGGLE IT</b>	21 e A-Team (Maxwell) EMI
38	19	<b>HERE COMES THE HAMMER</b>	M.C. Hammer (M.C. Hammer) (Early) EMI/WC
39	20	<b>GO FOR IT! (HEART AND FIRE)</b>	Ray W (Ray W) (Heart) (Fire)
40	21	<b>IT'S TOO LATE</b>	Quincy (Quincy) (Quincy) (Quincy)
41	22	<b>DON'T GO MESSIN' WITH MY HEART</b>	Marionette (High/Marionette) (Dovey/Bee/WCA/B/Ely/Dumped)
42	23	<b>ADRENALIN (EP)</b>	N.J.s (N.J.s) (Clement) CC
43	24	<b>WHY DOESN'T WHY?</b>	Food 10 (Food 10) (Food 10) (Food 10)
44	25	<b>AUBERGE</b>	One's Real (One's Real) EMI
45	26	<b>LOSING MY RELIGION</b>	Warren Brothers (Warren Brothers) (Warren Brothers)
46	27	<b>WHAT DO I HAVE TO DO</b>	Kylie Minogue (Stock/Aiken/Waterman) All Boys
47	28	<b>WIGGLE IT</b>	21 e A-Team (Maxwell) EMI
48	29	<b>THINK ABOUT...</b>	D.J. J. (Featuring Justy (No credit)) Perfecto
49	30	<b>LOVE WALKED IN</b>	Thunder (Taylor) Rondor
50	31	<b>GOOD TIMES</b>	Jenny Barnes & R.I.C.S. (Opitz) EMI
51	32	<b>THE ONE AND ONLY</b>	Chesney Hawkes (Shacklock/Kershaw) WC
52	33	<b>THIS IS YOUR LIFE</b>	Bandra (Stephan) Hauge One Life/land/Elysian
53	34	<b>G.L.A.D.</b>	Kim Appleby (Schwen/DaAngelis) CC
54	35	<b>ONLY YOU</b>	Prize (Macomber/Goldenberg) EMI
55	36	<b>PEOPLE ARE STRANGE</b>	Echo & The Bunnymen (Mansfield) Rondor
56	37	<b>BOW DOWN MISTER</b>	Jessie J (J.J.) (Jesse Jones) Virgin/CC

As used by Top Of The Pops and Radio One

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## TOP 75 SINGLES

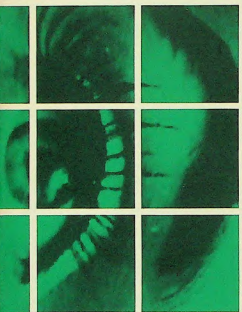
THE OFFICIAL **music week** CHART

<b>1</b>	<b>SHOULD I STAY OR SHOULD I GO</b> The Clash Columbia
<b>2</b>	<b>2 CRAZY FOR YOU (REMIX)</b> Madonna Sire
<b>3</b>	<b>DO THE BARTMAN</b> • The Simpsons Geffen
<b>4</b>	<b>YOU GOT THE LOVE</b> The Source featuring Eandi Station Telstar
<b>5</b>	<b>I WANNA GIVE YOU DEVIATION</b> Normed featuring MC Mike Freedom Rumour
<b>6</b>	<b>BECAUSE I LOVE YOU (THE POSTMAN SONG)</b> Steve B Polydor
<b>7</b>	<b>MOVE YOUR BODY (ELEVATION)</b> Xpansions Arista
<b>8</b>	<b>ALL RIGHT NOW</b> Free Island
<b>9</b>	<b>GET HERE</b> Oleta Adams Fontana
<b>10</b>	<b>THE STORK</b> Hale & Pace and The Stonkers London
<b>11</b>	<b>3 A.M. ETERNAL</b> ○ The Kiltchildren Of The Revolution Kilt Communications London
<b>12</b>	<b>IN YER FACE</b> 808 State ZTT
<b>13</b>	<b>OUTSTANDING</b> Kenya Thomas Cooktopia
<b>14</b>	<b>LOVE REARS ITS UGLY HEAD</b> Living Colour Epic
<b>15</b>	<b>OVER RISING</b> The Charlatans Situation Two
<b>16</b>	<b>HAPPY</b> Need a Atomic Dustbin Furne
<b>17</b>	<b>UNFINISHED SYMPATHY</b> Massive Wild Bunch
<b>18</b>	<b>JOYRIDE</b> Roxette EMI
<b>19</b>	<b>HERE COMES THE HAMMER</b> M.C. Hammer Capitol
<b>20</b>	<b>GO FOR IT! (HEART AND FIRE)</b> Rocky V./Joley B. Ellis & Yvonna Hare Bart B
<b>21</b>	<b>IT'S TOO LATE</b> Quartz introducing Dina Carroll Mercury
<b>22</b>	<b>DON'T GO MESSIN' WITH MY HEART</b> Monrooz Capitol
<b>23</b>	<b>ADRENALIN (EP)</b> N-JOB Capitol



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**HAPPY**  
debut single:



<b>37</b>	<b>BOW DOWN MISTER</b> Jesus Loves You More Protein
<b>38</b>	<b>SECRET LOVE</b> Bee Gees Warner Brothers
<b>39</b>	<b>LUDI</b> Dream Warriors 4-B way
<b>40</b>	<b>AROUND THE WAY GIRL</b> LL Cool J Def Jam
<b>41</b>	<b>LOOSE FIT</b> Happy Mondays Factory
<b>42</b>	<b>BLUE HOTEL</b> Chris Isaak Reprise
<b>43</b>	<b>I BELIEVE</b> EMF Parlophone
<b>44</b>	<b>MY SIDE OF THE BED</b> Susanna Hoffs Columbia
<b>45</b>	<b>CRAZY</b> ○ Sade ZTT
<b>46</b>	<b>EVERY BEAT OF THE HEART</b> The Railway Children Virgin
<b>47</b>	<b>CAN YOU DIG IT?</b> The Mock Turtles Sire
<b>48</b>	<b>FREE 'N' EASY</b> The Almighty Polydor
<b>49</b>	<b>HAPPYCHICK</b> Soho S&M
<b>50</b>	<b>BEAUTIFUL LOVE</b> Julian Cope Island
<b>51</b>	<b>ANYTHING IS POSSIBLE</b> Debbie Gibson Atlantic
<b>52</b>	<b>YOU USED TO SAISA</b> Niche Niche's Salsa House Hit
<b>53</b>	<b>TAKE ME AWAY</b> Fiona Fambrograde Grace with Final Cut Network
<b>54</b>	<b>WEAR YOUR LOVE LIKE HEAVEN</b> Definition Of Sound Circa
<b>55</b>	<b>LOST IN MUSIC</b> Stereo MC's 4th + B way
<b>56</b>	<b>MAD ABOUT YOU (REMIX)</b> Sling A&M
<b>57</b>	<b>IF I LOVE U 2 NITE</b> Mico Paris 4th + B way
<b>58</b>	<b>LOVE IS A STRANGER</b> Eurythmics RCA
<b>59</b>	<b>APPARENTLY NOTHIN'</b> The Young Disciples Tahiti loud
<b>60</b>	<b>CHERRY PIE</b> Warrent Columbia
<b>61</b>	<b>JEALOUSY</b> Adventures Of Stevie V Mercury
<b>62</b>	<b>GRY FOR HELP</b> Rick Astley RCA

# PLAYLIST CHART

## THE OFFICIAL **music week** CHART

Rank	Label	Artist	Title	Label	Genre	Peak	Weeks on Chart	Points	Score
1	Epic	George Michael	HEAL THE PAIN	A	A	A	A	53	37 98.8
2	Fontana	Oleta Adams	GET HERE	A	A	B	A	51	6 95.9
3	Parlophone	Kim Appleby	G.L.A.D.	B	A	A	A	49	17 90.2
4	Epic	Priscilla	ONLY YOU	-	A	A	A	44	14 87.7
5	East West	Chris Rea	AUBERGE	A	A	A	A	40	16 85.2
6	Cooltempo	Kenny Thomas	OUTSTANDING	A	A	A	A	41	12 84.5
7	Reprise	Chris Isaak	BLUE HOTEL	B	A	A	B	46	25 82.9
8	PWL	Kylie Minogue	WHAT DO I HAVE TO DO	A	-	A	A	41	13 81.6
9	RCA	Rick Astley	CRY FOR HELP	-	-	B	A	41	36 78.3
10	Polydor	Stevie B	BECAUSE I LOVE YOU	-	A	B	A	38	18 75.5
11	Sire	Madonna	CRAZY FOR LOVE	A	A	B	A	38	2 75.1
12	Virgin	Railway Children	EVERY GOOD BYE OF THE HEART	A	-	A	A	45	28 74.5
13	Island	Freda Kelly	RIGHT NOW	A	A	A	A	38	8 74.5
14	Atlantic	Jimmy Barnes	INXS VOO DUMMES	-	A	A	A	35	20 74.1
15	SAM	Soho	HIPPYCHICK	-	-	A	A	33	26 73.7
16	Geffen	The Simpsons	DO THE BARTMAN	-	A	A	A	35	1 71.9
17	EMI	Roxette	JOYRIDE	A	A	A	A	37	7 69.5
18	KL Communications	The KLF	3 A.M. ETERNAL	B	-	A	B	36	7 69.3
19	SBK	Z in a Room	WIGGLE IT	-	B	-	-	32	11 68.3
20	EMI	River City People	WHEN I WAS YOUNG	-	A	A	A	41	62 67.9
21	Go! Discs	The La's	FEEELIN'	A	A	A	A	29	58 67.6
22	Warner Brothers	Bee Gees	SECRET LOVE	-	-	A	-	34	53 66.3
23	Truevolt	Source feat. Candi	STATION YOU GOT THE LOVE	-	-	A	A	34	4 65.9
24	Parlophone	E.M.F.	I BELIEVE	A	-	A	A	33	24 64.9
25	Island	Julian Cope	BEAUTIFUL LOVE	A	A	A	A	35	33 64.7
26	Epic	Living Colour	LOVE REARMS IT'S UGLY HEAD	B	-	A	B	36	19 64.2
27	Capitol	MC Hammer	HERE COMES THE HAMMER	A	-	A	A	25	18 61.6
28	Rumour	Nomad feat. MC Mikee	Freedom II (WANNA GIVE YOU) DEVOTION	-	A	B	A	28	7 58.6
29	RCA	D.J. featuring Stefy	THINK ABOUT...	-	A	B	A	25	22 56.5
30	Food	Jesus Jones	WHO? WHERE? WHY?	A	-	A	A	22	34 55.9
31	ZTT	ACE	CRAZY	-	-	-	A	25	27 54.8
32	Factory	Happy Mondays	LOOSE FIT	-	A	B	A	20	20 53.9
33	Urban	Maureen	MESMERISE ME	B	-	B	B	24	2 52.9
34	ASB	String TAD	ABOUT YOU	-	A	-	-	23	1 52.3
35	Columbia	Suzanna Hoffs	MY SIDE OF THE BED	A	-	A	A	37	67 51.6
36	Optimism	Xpansions	MOVE YOUR BODY (ELEVATION)	-	B	B	A	21	10 51.5
37	Columbia	New Kids On The Block	GAMES	-	-	A	A	29	38 51.1
38	EMI	Robert Palmer	MERCY MERCY ME I WANT YOU	-	-	-	A	26	69 50.5
39	Columbia	The Clash	SHOULD I STAY OR SHOULD I GO	-	-	B	A	29	5 50.2
40	RCA	Caron Wheeler	DON'T QUIT	A	-	B	A	31	49 49.4
41	SBK	Milltown Brothers	WHICH WAY SHOULD I JUMP	-	-	B	B	30	52 48.5
42	SBK	Vanilla Ice	PLAY THAT FUNKY MUSIC	A	-	A	A	23	28 48.2
43	Mare Protein	Jesus Loves You	BOW DOWN MSTER	B	-	A	A	19	55 47.5
44	Ten	Inner City	Tell Me Meet Again	-	-	B	A	19	47 44.6
45	EMI	Thunder	LOVE WALKED IN	B	-	A	B	18	21 43.9
46	MCA	Ralph Tresvant	SENSITIVITY	-	-	-	A	22	68 43.7
47	4th & B'way	Dream Warriors	LUDI	-	-	A	A	16	42 43.5
48	Warner Brothers	Paul Simon	PROOF	-	-	-	A	22	2 43.4
49	Epic	Beverly Craven	HOLDING ON	-	-	B	A	27	43.3
50	Virgin International	Enigma	SADNESS PART I	-	-	-	A	14	48 43.1
51	Situation Two	The Charlatans	OVER RISING	-	-	B	B	16	42 42.9
52	Columbia	C&C Music Factory	GONNA MAKE YOU SWEAT	-	-	-	A	18	49 42.8
53	Big Life	2 Mad	THINKIN' ABOUT YOUR BODY	-	-	-	A	22	63 42.8
54	HMV	Morrisey	OUR FRANK	-	-	B	B	22	30 42.5
55	Capitol	Mantronix	DON'T GO MESSIN' WITH MY HEART	-	-	-	A	19	39 42.5
56	Rhythm King	Bestmesters	DUNNO WHAT IT IS (ABOUT YOU)	B	-	-	A	17	42 42.2
57	London	Banders	THIS IS YOUR LIFE	-	-	A	A	24	44 41.9
58	Mercury	Adventures Of Stevie V.	JEALOUSY	-	-	-	A	16	58 41.1
59	AniKix	Londonbeat	NO WOMAN NO CRY	-	-	-	A	27	64 41.0
60	Warner Brothers	Julee Cruise	ROCKIN' BACK INSIDE MY HEART	-	-	A	-	22	66 40.3

Compiled by Spinnaker Research. Rating based on R.P. playlist only. Station weightings are based on 1993 listening hours as calculated by JCRAM. 100% playlist rating represents 100% of all R.P. stations.

## US TOP 30 SINGLES

1	SOMEDAY	Mariah Carey	Columbia
2	ONE MORE TRY	Timmy T	Quality
3	ALL THE MAN THAT I NEED	Whitney Houston	Arista
4	WHERE DOES MY HEART BEAT	Celine Dion	Epic
5	SHOW ME THE WAY	2Pac	AM
6	IT'S ALL THE TIME	Stevie Nicks	Capitol
7	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
8	THIS HOUSE	Trause Spence	Capitol
9	WICKED OUT OF THE DARK	Gloria Estefan	Epic
10	COMING HOME	Chris Isaak	Reprise
11	GET HERE	Oleta Adams	Fontana
12	AROUND THE WAY GIRL	L.L. Cool J.	Def Jam
13	IF YOU TIGHT HUG	Tara Kemp	Giant
14	RESCUE ME	Madonna	Sire
15	WAITING FOR LOVE	Alas	EMI
16	SIGNS	Tina Turner	Geffen
17	HEAR	Another Bad Crew	Motown
18	I'VE BEEN THINKING ABOUT YOU	Londonbeat	MCA
19	YOU'RE IN LOVE	Wilson Phillips	SBK
20	IF YOU NEEDED SOMEBODY	Bad Company	Atco
21	ROUND AND ROUND	Tevin Campbell	Fidelity Park
22	THE FIRST TIME	Surface	Columbia
23	SADNESS PART I	Enigma	Charisma
24	RICO SUAVE	Gerardo	Interscope
25	I'LL DO 4 YOU	Father M.C.	Uptown
26	I'LL BE YOUR SIDE	Stevie B	Liberty
27	SAW RED	Warlock	Columbia
28	DEEPER SHADE OF SOUL	Urban Dance Squad	Arista
29	I'LL GIVE ALL MY LOVE TO YOU	Kath Swaner	Vestron
30	MERCY MERCY ME	Robert Palmer	EMI

## US TOP 30 ALBUMS

1	MARIAH CAREY	Mariah Carey	Columbia
2	TO THE EXTREME	Vanilla Ice	SBK
3	IT'S ALL THE TIME	Stevie Nicks	Capitol
4	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
5	INTO THE LIGHT	Gloria Estefan	Epic
6	WILSON PHILLIPS	Wilson Phillips	SBK
7	PLEASE HAMMER DON'T HURT EM	M.C. Hammer	Capitol
8	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
9	SOME PEOPLE'S LIVES	Bette Midler	Arista
10	THE IMMACULATE COLLECTION	Madonna	Sire
11	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
12	THE SIMPSONS SING THE BLUES	The Simpsons	Geffen
13	THE RAZORS EDGE	AC/DC	Atco
14	HEART SHAPED WORLD	Chris Isaak	Reprise
15	FIVE MAN ACOUSTICAL JAM	Testa	Geffen
16	X, INXS	X, INXS	Atlantic
17	JANET JACKSON'S RHYTHM HUNTER 1814	Janet Jackson	AM
18	RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers
19	THE FUTURE	Guy	MCA
20	DANN YANKEES	Dann Yankees	Warner Bros
21	SERIOUS HTS... LIVE!	Phi Collins	Atlantic
22	POISON	Boyz n the Deez	MCA
23	LISTEN WITHOUT PREJUDICE	George Michael	Columbia
24	NO FENCES	Guns N' Roses	Capitol
25	EMPIRE	Queenz	EMI
26	MAMA SACK KNOCK YOU OUT	L.L. Cool J.	Def Jam
27	IF AFTER THE RAIN	Nelson	GGC
28	TRITRER	Tester	Mechanic
29	FLESH AND BLOOD	Poison	Capitol
30	WE ARE IN LOVE	Harry Connick Jr	Columbia

Chart courtesy of Billboard. Music 3 1993. \* Albums are awarded to those products demonstrating the greatest display and sales gain.

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# TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label
1	NEW	INXS: Greatest Video Hits '80-'90	PolyGram Vid
1	NEW	INXS: Greatest Video Hits '80-'90 Compilation/2hr	PolyGram Vid CFM 2572
2	15	MADONNA: The Immaculate Collection	WMV
2	15	MADONNA: The Immaculate Collection Compilation/55min	7599382143
3	3	MADONNA: Justify My Love/MTV Vogue	WMV
3	3	MADONNA: Justify My Love/MTV Vogue Video Single/12min	7599382253
4	2	PAVAROTTI/DOMINGO/CARRERAS	PolyGram Vid
4	2	PAVAROTTI/DOMINGO/CARRERAS Live/1hr 26min	CFV 11122
5	NEW	SKID ROW: Oh Say Can You Scream	WHV
5	NEW	SKID ROW: Oh Say Can You Scream Live/1hr 40min	7567501793
6	NEW	THIN LIZZY: Dedication-Very Best Of	PolyGram Vid
6	NEW	THIN LIZZY: Dedication-Very Best Of Compilation/55min	CFM 2568
7	11	PHIL COLLINS: Seriously Live...	MCEG Virgin Vision
7	11	PHIL COLLINS: Seriously Live... Live/2hr 45min	VVD 783
8	5	ELTON JOHN: The Very Best	PolyGram Video
8	5	ELTON JOHN: The Very Best Compilation/1hr 30min	CFM 2756
9	15	CLIFF RICHARD: From A Distance	PMI
9	15	CLIFF RICHARD: From A Distance Live/2hr 45min	MVB 99 1247 3
10	13	TINA TURNER: Live From Barcelona	PolyGram Vid
10	13	TINA TURNER: Live From Barcelona Live/1hr 30min	CFM 2842
11	16	DANIEL O'DONNELL: An Evening With	Ritz
11	16	DANIEL O'DONNELL: An Evening With Compilation/1hr 30min	RITZV 0008
12	12	MC HAMMER: Hammer Time	PMI
12	12	MC HAMMER: Hammer Time Compilation/1hr	MVP 99 1249 3
13	13	STATUS QUO: Rocking Over ...	PolyGram Video
13	13	STATUS QUO: Rocking Over ... Compilation/1hr 25min	CFM 2644
14	28	NEW KIDS ON THE BLOCK: Step By Step	SMV
14	28	NEW KIDS ON THE BLOCK: Step By Step Compilation/55min	49869 2
15	48	LUCIANO PAVAROTTI	Music Club/Video Col
15	48	LUCIANO PAVAROTTI Live/1hr 17min	MC 2003

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# TOP 15 VIDEO

Rank	Artist	Title	Label
1	15	PRETTY WOMAN	Touchstone
1	15	PRETTY WOMAN Comedy/1hr 55min	D410272
2	3	ROSEMARY CONLEY'S WHOLE...	BBC
2	3	ROSEMARY CONLEY'S WHOLE... Special Interest/1hr	BBCV 4457
3	2	THE NAKED GUN	CIC
3	2	THE NAKED GUN Comedy/1hr 21min	VHR 2350
4	NEW	SEE NO EVIL HEAR NO EVIL	RCA/Columbia
4	NEW	SEE NO EVIL HEAR NO EVIL Comedy/1hr 38min	CVR 21761
5	4	LADY AND THE TRAMP	Walt Disney
5	4	LADY AND THE TRAMP Children's Cartoons/1hr 13min	D205822
6	NEW	INXS: Greatest Video Hits 80-90	PolyGram Vid
6	NEW	INXS: Greatest Video Hits 80-90 Music/2hrs	CFM 2572
7	NEW	THE KARATE KID PART III	RCA/Columbia
7	NEW	THE KARATE KID PART III Action/1hr 49min	CVR 21756
8	15	HIGHLANDER	Warner Home Video
8	15	HIGHLANDER Sci-Fi/1hr 52min	PES 38050
9	4	LETHAL WEAPON	Warner Home Video
9	4	LETHAL WEAPON Action/1hr 45min	PES 11709
10	5	MADONNA: The Immaculate Coll...	WMV
10	5	MADONNA: The Immaculate Coll... Music/55min	7599382143
11	9	GREASE	CIC
11	9	GREASE Musical/1hr 45min	VHR 2417
12	10	CALLANETICS	CIC
12	10	CALLANETICS Special Interest/1hr	VHR 1335
13	7	MADONNA: Justify My Love/MTV Vogue	WMV
13	7	MADONNA: Justify My Love/MTV Vogue Music/1hr 30min	7599382952
14	6	PAVAROTTI/DOMINGO/CARRERAS	PolyGram Vid
14	6	PAVAROTTI/DOMINGO/CARRERAS Live/1hr 26min	CFV 11122
15	-	BLADERUNNER	Warner Home Video
15	-	BLADERUNNER Sci-Fi/1hr 52min	PES 70008

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24	WHO? WHERE? WHY?	Food
24	Jesus Jones	
25	AUBERGE	East West
25	Chris Rea	
26	LOSING MY RELIGION	Warner Brothers
26	RE: M.	
27	WHAT DO I HAVE TO DO	PML
27	Kyle Minogue	
28	WIGGLE IT	SRK
28	2 In A Room	
29	THINK ABOUT ...	RCA
29	D.J. featuring Stefy	
30	LOVE WALKED IN	EMI
30	Thunder	
31	GOOD TIMES	Atlantic
31	20 Jimmy Barnes & INXS	
32	THE ONE AND ONLY	Chrysalis
32	Gregory Fitzke	
33	THIS IS YOUR LIFE	London
33	Banderas	
34	GLAD	Parlophone
34	Kim Appleby	
35	ONLY YOU	Epic
35	Prise	
36	PEOPLE ARE STRANGE	East West
36	Elio & The Bunnymen	

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25 APPARENTLY NOTHING

6 I WANNA GIVE YOU DETONATION

26 THIS IS YOUR LIFE

7 CRAZY FOR YOU (REMIX)

27 DO THE BARTMAN

8 SHOULD STAY (OR SHOULD GO)

28 LOST IN MUSIC

9 UNFINISHED SYMPATHY

29 LOVE REARS ITS UGLY HEAD

10 LOOSE HIT

30 GET HERE

11 IN YER FACE

31 DOWN DOWN MASTER

12 OUTSTANDING

32 IF I LOVE U 2 NITE

13 DON'T GO MESS'N WITH ...

33 JEALOUSY

14 YOU USED TO SAKSA

34 BECAUSE I LOVE YOU (PERSONAL J)

15 TAKE ME AWAY

35 GO FOR IT (HEART AND FIRE)

16 IT'S TOO LATE

36 ALL RIGHT NOW

17 AROUND THE WAY GIRL

37 LOVE WALKED IN

18 IT'S THE WAY YOU FEEL

38 IT NEVER RAINS (IN SOUTHERN ...)

19 LOSING MY RELIGION

39 HERE COMES THE HAMMER

20 I DUD

40 FREE 'N EASY

03 31 REAL TIE  
George Michael  
Epic

64 28 PLAY THAT FUNKY MUSIC  
Vanilla Ice  
SRK

65 NEW I'M READY  
Cavernah  
Profile

66 NEW EVERYBODY (ALL OVER THE WORLD)  
F.P.I. Project  
Rumour

67 ECHO CHAMBER  
Beats International  
Go Beat

68 57 LOVE CONQUERS ALL  
Deep Purple  
RCA

69 38 OUR BRANK  
Norrissy  
HMY

70 62 WHEN I WAS YOUNG  
River City People  
EMI

71 NEW IT NEVER RAINS (IN SOUTHERN CALIFORNIA)  
Tony! Toni! Toné!  
Wing

72 NEW FOUNTAIN O' YOUTH  
Candyland  
Non Fiction

73 66 ROCKIN' BACK INSIDE MY HEART  
Julie Cruise  
Warner Brothers

74 64 NO WOMAN NO CRY  
Londonbeat  
Ariolas

75 56 KIDS OF THE CENTURY  
Helloween  
EMI

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# TOP 75 ARTIST ALBUMS

## THE OFFICIAL **music week** CHART

9 MARCH 1991

This Week		Last Week		Title Artist (Producer)	Label/Cassette (Distributor) CDLP	This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CDLP
1	▲	<b>NEW</b>		<b>UBERGEE</b> Chris Rea (Rea/Kyle)	East West WX 487C (9) CHR 3193730VX 437	38	41	<b>THE ROAD TO HELL</b> * 4 Chris Rea (Rea/Kyle) 2462859X 317	East West WX 311C (9) CHR 3173857 215
2				<b>CIRCLE OF ONE</b> ● Utena Adams (Roussin/Bosveld)	Festuna 842744 (F) 8427442847441	39	38	<b>SOUP PROVIDER</b> * 3 Michael Bester (Dumarte)	Columbia 45343A (SM) 495342863341
3				<b>LISTEN WITHOUT PREJUDICE VOL 1 &amp; 2</b> George Michael (Michael)	Epic 467994 (S) 4679949187951	40	26	<b>THE REAL RAMONA</b> Thin Red Line (Hering)	4AD CAD 1001 (RT) CAD 10002CAD 1002
4				<b>THE IMMACULATE COLLECTION</b> * 5 Madonna (Wan/Lewis)	Sire WX 370C (W) W3043034230A 370	41	37	<b>CHOKÉ</b> * The Beaulieu Trio (Hedgus)	Gal Dets 891234 (F) D89123403231
5				<b>INNUENDO</b> Queen (Queen/Petrucci)	Paraphane TQCS2 (S) CPCS2 105 115 15	42	29	<b>THE COLLECTION</b> * Barry White (White)	Mercury BMY7 (C) S4760 28971071
6				<b>THE VERY BEST OF ELTON JOHN</b> * 5 Elton John (Edgeman/Thomas/John/Frank/Walt)	RCA 846474 (S) 8464742849471	43	<b>NEW</b>	<b>HOOKED</b> Courtney Love (Lanfair)	Capitol TCES7 2738 (E) COST 2738EST 2738
7				<b>THE SIMPSONS SING THE BLUES</b> ● The Simpsons (Loren)	Giffen 78903408 (A) 78903408379591283	44		<b>SWEET DREAMS</b> ○ Party Line (Schrader)	MCA MCEC 1683 (BMS) MCA03 1683EC 6003
8				<b>WICKED GAME</b> ● Chris Isaak (Isaak)	Reprise WX 486C (W) 7890663 3207X 486C	45	42	<b>STARRY NIGHT</b> ● Julie (Sylvain/Hammond)	Columbia 47284A (SM) 47284A0027841
9				<b>THE BEST OF FREE - ALL RIGHT NOW</b> ● Free (Free/Johns/Kelly/Slevens)	Ibex World T.V.F. (V) CDV7 231P7 2	46	<b>NEW</b>	<b>RECURRING</b> Spectrum 3 (Monte)	Fa P-RECC 23 (RT) FRECD 23FREPP 122
10				<b>GO INTO THE LIGHT</b> ● Gina Turner (Eaton/Costas/Ostlund)	Epic 467781 (K) 4677812 467821	47	46	<b>RYTHM OF LOVE</b> ● Kylie Minogue (Stoukoulis/Warman)	PHI UK5 (W) UK5 UK5 18 (F)
11				<b>DEDICATION—THE VERY BEST OF THE LIZZY</b> The Lizzy (Varios)	Vertigo 849834 (F) 84983492848191	48	38	<b>LOOK SHAR!</b> * Roxette (Djennar/Mooney)	EMI TCNEC 3557 (E) 7819092CEC 3557
12				<b>DOUBT</b> ● Kiss (Kiss/Jordan/Wedward)	Ford FOOOTC 15 (E) FOO02C 15F02C 15	49	45	<b>THE VERY BEST OF THE RIGHTEOUS BROS</b> * The Righteous Brothers (Spector/Massey)	Warner 84740 (A) 847402847401
13				<b>GREATEST HITS 1977-1990</b> ● The Stranglers (Loren)	Epic 46743A (S) 46743A19643A1	50	32	<b>BACK STREET SYMPHONY</b> ○ Thunder (Flygar)	EMI TCNEC 3576 (E) C0M6C 3576V6C 3576
14				<b>SERIOUS HITS...LIVE!</b> * 3 Paul Collins (Collins/Corb)	Virgin P0CN3 (V) P0CCK 110C1 (F)	51	48	<b>WORLD POWER</b> ● Manu Chao (Chao)	Ariza 41082 (BMS) 269080276962
15				<b>PLEASE HAMMER DON'T HURT</b> * EM MC Hammer (MC Hammer/Early/Fay)	Capitol TCE2T 210 (E) TCE2T 210EST 210E	52	28	<b>MARIAH CAREY</b> ● Mariah Carey (Carter)	Columbia 48893A (SM) 48893A04893A1
16				<b>FREE</b> Free (Free/Slevens/Assey)	RCA/PK 1489 (BMS) PD 74896/F 14896	53	34	<b>GREEN MIND</b> Dinosaur Jr (Bianchi)	Blanco Y Negro BNY 31C (W) 901374801039 31C
17				<b>30 SOMETHING</b> Center - The Unintelligible Sex Machine (Sex Machine/Parner)	Rough Trade R 2011729AR 201172Q (RT) R 201172Q (F)	54	44	<b>LIVE AT THE BRITXON ACADEMY</b> Fair No More (McCredie)	Sire 828230A (SM) 84688 828230A
18				<b>THE VERY BEST OF THE BEE GEES</b> * The Bee Gees (G/G/G/G/G/G/G/G/G)	Virgin 847294 (F) 8472948472941	55	43	<b>A LITTLE ANIT ENOUGH</b> ● David Lee Roth (Roth)	Warner Bros/WX 487C (W) 7890742 78702 483
19				<b>MCNMX A.D.</b> ● Enigma (Enigma)	Virgin International MCV1R (V) CDV1R 14VF1R 1	56	50	<b>DIYAL FOUR SEASONS</b> * 2 Mick Kennedy (O'Keefe/Kennedy)	EMI TCNMG 2 (E) C0NMG 2VNG 2
20	▲			<b>INSPECTOR MORSE—MUSIC FROM THE</b> Rough Trade (Walter)	Virgin VTM2C (V) VTC2 23V1 7C	57	18	<b>NIXED UP</b> ● The Cure (S/S/M/K/ies/Polygram)	Columbia 847094 (F) 8470942030991
21				<b>RUNAWAY HORSES</b> * Blondie (Carole/Bowles)	Virgin VTC29 (P) CDV 29V99 (F)	58	20	<b>WE ARE IN LOVE</b> ● Holly Johnson (K/Zeeman/John/Shelmer)	Columbia 847461 (SM) 846723647461781
22				<b>IN CONCERT</b> * 4 Luciano Pavoni/Piccolo/Domingo/Jose/Carretero (Larsen)	Decca 439403/4394032 (F) 4394032	59	47	<b>RALPH TRESVANT</b> Ralph Tresvant (Jimmy/Lewis/Jay)	MCA/MSX 4120 (BMS) DMCA 4120M320 (F)
23				<b>IF YOU'Y BABY TONIGHT</b> * Ym-Ying Houston (Varios)	Aviva 411639 (BMS) 26103921 1039	60	67	<b>BUT SERIOUSLY</b> * 8 Cyndi Lauper (Cyndi)	Virgin VTC2 30 (F) CDV 30V99 2620
24				<b>THE ESSENTIAL JOSE CARRERAS</b> Jose Carreras (Varios)	Philips 432084 (S) 4320842 432621	61	60	<b>ANY YESTERDAY</b> * 3 Cyndi Lauper (Cyndi)	A&M AAM 1393 (F) 1393 1393A 1393
25	▲	<b>NEW</b>		<b>NIGHT RIDE HOME</b> Jon Mitchell (Klein)	Geffen CDCE2 3430 (BMS) GDFEC 24302F 34302	62	51	<b>THE RHYTHM OF THE SAINTS</b> * 2 Paul Simon (Simon)	Warner Bros WX 340 (SM) 59562630WX 340
26				<b>THE SINGLES COLLECTION 1984/1990</b> Jimmy Somerville/Bonnie/Barr/Communnards/Varios (Larsen)	London R20254 (F) R2025426382826	63	74	<b>LABOUR OF LOVE II</b> * 2 UB40 (UB40)	DEP HE CAD29 1 (F) DEPCO 14VDFP 14
27				<b>MUSIC WITH TWIN PEAKS</b> ● Angela Bademans/Luke/Corra/Varios (Lynch/Bademans)	Warner B 7590676/57906762 (H) 5790676	64	42	<b>KIM APPELBY</b> ● Kim Appleby (Schnee/Engel/Sl)	Paraphane TPC39 7348 (E) C0MPS 73967348 7348
28				<b>NO MORE GAMES/REMIK ALBUM</b> New Kids On The Block (New Kids)	Columbia 48748A (SM) 48748A4 48749A1	65	71	<b>THE ESSENTIAL PAVAROTTI</b> * 3 Luciano Pavarotti (Varios)	Decca 43201A (F) 43201A 43201A1
29				<b>X</b> X (X)	Mercury 846684 (F) 8466842866841	66	<b>NEW</b>	<b>IKU AT WILL</b> Iku (Cuba/Lee/Will)	4th & B/W 89PM 57 (F) B8C 57B8PM 57 (F)
30				<b>DON'T LIEGERS</b> Rusted Root (Rusted Root)	EMI TCNMOX 110 (E) C0DMX 110E40X 110E	67	40	<b>THE LA'S</b> ○ The La's (La's/Robert/Andrews)	Capitol 82020 (F) 8202020202021
31				<b>THE SOUL CAGES</b> ● Soul (Judging/Jones)	A&M 394654 (S) 3946542894651	68	75	<b>THE BEST OF UB40 VOL 1 &amp; 2</b> UB40 (Varios)	Virgin UB7C (F) CDBV1R UB4V1 1
32				<b>YOUNG GUNS</b> Little Angels (Birtles/Paul)	Polygram 8479464 (F) 8479464794641	69	44	<b>EVERYBODY'S ANGEL</b> Tina Turner (Turner/Hopkins/Hager/Sl)	East West WX 487C (W) 90217394 1384 481
33				<b>TO THE EXTREME</b> ● Vanilla Ice (Vanilla Ice)	SBK SBK7C 9 (E) SBKCD 9SBK7L 9	70	53	<b>BEVERLY CRAVEN</b> Beverly Craven (Dannell/Small)	Epic 48523C (SM) 48523C48523C1
34				<b>ALL TRUE MAN</b> ● Alexander O'Neal (Jimmy/Lewis/Jay/Early)	Tabu 405824 (SM) 405824285821	71	51	<b>DO I NOT WANT WHAT I'VE GOT</b> * 2 Smooch O'Connell (Conroy)	20NEN HAZC 178 (H) 178C178
35				<b>PILLS 'N' THRILLS AND BELLYACHES</b> Fizzy Mandrill (Laker/Martinez)	Factory FAC 200C (P) FACT 300DFACT 328	72	<b>RE</b>	<b>DREAMLAND</b> Black Box (Grease/Grease/Meade)	deConstruction PK 7657 (BMS) PK 7657PKT 7657
36				<b>AND NOW THE LEGACY BEGINS</b> Dream Warriors (Dream Warriors/Varios)	Mercury 847967 (F) BFD 569967/F 560	73	18	<b>BLIEF</b> ● Shakone (Lilly/Harris/Lay/Morris/O'Grady)	Capitolhep ZCT 2 (E) CDZ 1713C 2P 2
37				<b>ROCKING ALL OVER THE YEARS</b> * 2 Status Quo (Varios)	20NEN 784679 (F) 78467978467971	74	18	<b>SHAKING THE TREE—GOLDEN YEARS</b> Peter Dinklage (Varios)	Virgin POTV (F) POTV6POTV 6

# TOP 20 COMPILATIONS

This Week		Last Week		Title Artists	Label/Cassette (Distributor) CDLP
1	1			<b>AWESOME!!</b> ● Various	EMI TCMTV 58 (E) COEST 2158EST 2158
2	3			<b>UNCHAINED MELODIES</b> ● Various	Veststar STAC 2480 (BMS) TCO 2480/STAC 2480
3	4			<b>SOUL REFLECTION</b> ● Various	Heart & Soul B54334 (F) B5433404853341
4	2			<b>THE TOST BOYS (OST)</b> * Various	Atlantic 7817674 (W) 78176726717671
5	4			<b>MISSING YOU—A 2N ALBUM OF</b> Various	EMI TCMTV 57 (E) COEST 2157EST 2157
6	6			<b>THINKING OF YOU...</b> Various	Columbia M00DC 15 (SM) M00DC 15
7	4			<b>Pretty Woman (OST)</b> * Original Soundtrack	EMI USA TCML 1052 (E) C0M1 1052M1 1052
8	2			<b>GREASE</b> Various	Polygram B179984 (F) B1799826717981
9	6			<b>DIRTY DANCING (OST) - 5</b> Various	RCA (BMS) EK 8640B/BD 8640B/BD 8640B
10	4			<b>BRITS 1991—MAGIC OF BRITISH MUSIC</b> Various	Various/Telstar/BPI STAC 2481TC2 2481/STAC 2481 (BMS)
11	6			<b>ROCKY V (OST)</b> Various	Busc 15CT2 2137 (E) C0BET 2137EST 2137
12	14			<b>VERY BEST OF GREATEST LOVE</b> ● Various	Telstar (BMS) STAC 2443TC2 2443/STAC 2443
13	16			<b>ROCK 'N' ROLL LOVE SONGS</b> Various	Dino/DINAC 13 (DIN) DINCD 13DIN13 (F)
14	5			<b>SMOKEY ROBINSON VISIT &amp; PERFORMER</b> Various	Dino/DINAC 17 (DIN) DINCD 17DIN17 (DIN)
15	7			<b>DEEP HEAT 9 NINTH LIFE</b> Various	Telstar (BMS) STAC 2470TC2 2470/STAC 2470
16	15			<b>NOW 18</b> * 3 Various	EMI Virgin/Polygram/TCM (DIN) CDNOW 18NOW 18
17	20			<b>CLASSIC EXPERIENCE II</b> Various	EMI TCMTV 50 (E) C0EMTDV 50EMTDV 50
18	<b>RE</b>			<b>THE CLASSIC EXPERIENCE</b> * Various	EMI TCMTV 45 (E) C0EMTDV 45EMTDV 45
19	23			<b>THAT LOVING FEELING VOL 3</b> Various	Dino/DINAC 11 (DIN) DINCD 11DIN11 (DIN)
20	<b>RE</b>			<b>TOP GUN (OST)</b> * 2 Various	Columbia 407296 (SM) CD 7029670296

# ARTISTS A-Z

ADAMS, Orla	7	LA'S	67
APPLEBY, Kim	64	LITTLE ANGELS	37
BACALLANETTI, Angelique/Chris CRUSG	59	MADONNA	4
BADDELEY, Neil	4	MC HAMMER	5
BALDWIN, Steve	29	MC KING	23
BALLET, Scott/The	41	MCQUEEN, Yvonne	47
BEESLEY, John	25	MICHELLE JAY	25
BECKER, Neil	48	MIRA CLARKE/DEE/BLOCK	38
BELMONT, Donald	2	NO CONCORD, Simon	70
BENNETT, Gary	32	ONE M, Alexander	32
BIRLEY, Michael	21	PAULINI, RITA	39
BIRTON, Steve/The	61	PARADISIO, TONY	45
BIRTON, Steve/The	61	PAYANTO/OTTO/DOOMINGO	22
CARRERA, Jose	24	PENNY, JON	33
CARRERA, Jose	24	PHELLOING, Benjamin	20
CHESTER, THE UNSTOPPABLE SEX MACHINE	14	QUEEN	51
CLINE, Phil	14	RAE, GARY	46
CLIQUE, Tony	38	RIGHTOUS BROTHERS, The	43
CROUCH, Bruce	37	ROTH, David/Lea	54
CURT, The	17	ROXIE	48
DINGDONG, Simon	12	SABON, Paul	62
DREAM WARRIORS	38	SAMPSON, The	7
DRUMM, Denny	3	SHAP	7
ENIGMA	1	SOGEMILE, Jimmy/BONNIE/SAY	51
ESTERON, GARY	1	SOLIMONNOS, 20	56
FATHO NO	3	STING	46
FAY, Peter	37	STATUS QUO	42
GREAT WHITE	43	STRONG	1
HARVEY MONDAYS	35	STRANGLERS, The	11
HOLDSBORN, William	35	TEN YALEY	11
IKU, WILL	66	THROTTING MUSICS	40
INCE, NICK	20	TIBBARD, MARTIN	50
INDESTRUCTIBLE	50	TRAVIS, Peter	88
IRVING, JONAS	19	UNREST, PETER	63
JONES, JOHN	12	VANILLA ICE	32
KENNEDY, AGNELO	56	WHITE, Barry	42

\* BPI entries were used as combined with sales data of cassette, CD and LP.  
\* denotes inclusion of 50 or fewer copies.  
\* denotes a greater price of £2.50 or below.  
\* denotes that the artist's previous work was no longer available.  
\* denotes inclusion of 100% or more over.

# TOP 40 CLASSICAL ALBUMS

#	Title	Composer	Artist, Orch.	Cassette/CD/V (Distributor)	Label
1	VIVALDI: FOUR SEASONS	Nicola Vivaldi	Nigel Kennedy/CDU	EMI	516
2	ORCHESTRAL	Various	43038/14/43038/14	Decca	516
3	MENDELSSOHN/BRUCH/SCHUBERT	Robert Schumann	Nigel Kennedy/Jaffrey Tait/CD	EMI	516
4	ELGAR: CELLO CONCERTO/SEA PICTURES	Edward Elgar	45855/1/45855/1	HMV	516
5	HOLST: THE PLANETS	Gustav Holst	Herbert Von Karajan/BPO	Deutsche Grammophon	516
6	ELGAR: CELLO CONCERTO/ENIGMA VAR	Edward Elgar	CD: CDS 792/MCA 407620 (MCA)	Deutsche Grammophon	516
7	MUSIC FEATURED ON THE SOUTH BANK SHOW	Various	Philips/EMI	EMI	516
8	ALBINOE: ADAGIO/PACHELBEL: CANON	Albinoe	Herbert Von Karajan/BPO	Deutsche Grammophon	516
9	SHIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	Jean Sibelius	HMV Refine	EMI	516
10	BERNSTEIN: BERTHOEN: LEEHORN	Ludwig van Beethoven	Deutsche Grammophon	516	
11	PUCCINI: MADAME BUTTERFLY (HIGHLIGHTS)	Giuseppe Puccini	Herbert Von Karajan/VPO	Decca	516
12	ELGAR: CELLO CONCERTO	Edward Elgar	Philips	516	
13	VAUGHAN WILLIAMS CONCERT	Ralph Vaughan Williams	Anglo	516	
14	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	Pyotr Ilyich Tchaikovsky	BMG/RCA	516	
15	VIVALDI: FOUR SEASONS	Nicola Vivaldi	Christopher Hogwood/ASMF	516	
16	LEOY WEBER: REGULLEN	Leo Haydn	Deutsche Grammophon	516	
17	BETHOVEN: SYMPHONY NO. 5	Ludwig van Beethoven	Deutsche Grammophon	516	
18	MONTEVERDI: VESPRO DELLA BELTA	Claudio Monteverdi	Deutsche Grammophon	516	
19	MAHLER: RESURRECTION	Gustav Mahler	EMI	516	
20	BETHOVEN: MISSA SOLENNIS IN D MAJOR	Ludwig van Beethoven	Deutsche Grammophon	516	
21	RACHMANINOV: PIANO CONCERTO NO. 2	Sergei Rachmaninoff	HMV	516	
22	PUCCINI: LA BOHEME	Giuseppe Puccini	Decca	516	
23	ESSENTIAL HIGHLIGHTS OF NUTCRACKER	Peter Ilyich Tchaikovsky	BMG/RCA	516	
24	VIVALDI: CELLO CONCERTOS	Nicola Vivaldi	Philips	516	
25	HOLST: THE PLANETS	Gustav Holst	Deutsche Grammophon	516	
26	FAVOURITE TRUMPET CONCERTOS	Various	EMI	516	
27	MOZART: REQUIEM	Wolfgang Amadeus Mozart	Decca	516	
28	TCHAIKOVSKY: THE SLEEPING BEAUTY	Peter Ilyich Tchaikovsky	BMG/RCA	516	
29	BIZET: CARMEN (HIGHLIGHTS)	Georges Bizet	Decca	516	
30	HOLST: THE PLANETS	Gustav Holst	Deutsche Grammophon	516	
31	TCHAIKOVSKY: 1812/HAMLET/ROMEO/JULIET	Peter Ilyich Tchaikovsky	EMI	516	
32	MENDELSSOHN & BRUCH VIOLIN CONCERTOS	Felix Mendelssohn-Bartholdy & Max Bruch	Deutsche Grammophon	516	
33	PACHELBEL/ALBINONI/BACH/PURCELL	Johann Pachelbel, Giovanni Albinoni, Johann Sebastian Bach, Henry Purcell	Deutsche Grammophon	516	
34	TCHAIKOVSKY: 1812 OVERTURE	Peter Ilyich Tchaikovsky	Deutsche Grammophon	516	
35	MOZART: A LITTLE LIGHT MUSIC	Wolfgang Amadeus Mozart	Deutsche Grammophon	516	
36	BERLIOZ: SYMPHONIE FANTASTIQUE	Hector Berlioz	EMI	516	
37	RODRIGO: CONCIERTO DE ARAUZEZ	Xosha Rodriguez	Deutsche Grammophon	516	
38	CHOPIN: PIANO CONCERTOS NOS. 1 & 2	Frederic Chopin	EMI	516	
39	MOZART: ARIAS	Christoph von Dorn	Deutsche Grammophon	516	
40	VAUGHAN WILLIAMS SERENADE TO MUSIC	Ralph Vaughan Williams	EMI	516	

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# DISTRIBUTION: INDE SINGLES\*

#	Title	Artist	Label # (1 of 12)	(Distributor)
1	W. HANNA GIVE YOU DEVOTION	Wanda & Mike Freedman	Ramour (RAMOUT) 25 (P)	
2	J.A.M. I HAVE TO	KLF Communications (KLF) 05500 (RT)		
3	WHAT DO I ETERNAL DO	Kyle Minogue	PWL (PWL) 72 (P)	
4	TAKE ME AWAY	Patricia Kelly	Network/Kool Kat (NETWORK) 10 (P)	
5	THINKIN' ABOUT YOUR BODY	Big Life (BLR) 37 (RT)		
6	FOUNTAIN O' YOUTH	Non Fiction (NF) 54 (RT)		
7	DUNNO WHAT IT IS (ABOUT YOU)	Rhythm King/Mute (LIFT) 44 (RT)		
8	MORNINGROSE	Creation (CRE) 98 (P)		
9	TO HERE KNOWS WHEN MY BOOY LEAVES	Creation (CRE) 85 (P)		
10	ALL TOGETHER NOW	Prodco (MIL) 10 (RT)		
11	DRIVE THAT FAST	Kishers of Distinction	One Little (ONE) 19 (RT) (12P)	
12	SERVE TIE, THEM MURDER	Music Ltd (MUSIC) 48 (P)		
13	REPORT TO THE DANCEFLOOR	Network/Kool Kat (NETWORK) 16 (P)		
14	TAKING ME AWAY	Raw Boss (IRBASS) 01 (12R/BS) (18)		
15	SNAG	Way Cool (WAY) 20 (1) (APT)		
16	HALLELUJAH	Big Life (BLR) 10 (RT)		
17	HEAVEN	Music For Nations (12) (K) 13 (P)		
18	MIND SONG	Warp (WAP) 10 (P)		
19	THE BE (REMIX)	Kickin Kick 35 (12) (K) 3 (18)		
20	YEAH YUH	Warp (WAP) 3 (P)		
21	COUNTING BACKWARDS	Throwing Muses	AAO (AAO) 100 (RT)	
22	WHO'S GONNA LOVE ME	Little One	PWL (PWL) 73 (P)	
23	REDHILL'S ROAD	Debut/Swash (DEB) 10 (1) (18)		
24	BLOODSPORT FOR ALL	Various	Rough Trade (RT) 20 (1) (18)	
25	ENJOY THE SILENCE	Mute (12) (M) 18 (RT)		
26	THE SUN'S GOING TO SHINE	Factory (FAC) 288 (P)		
27	IN WONDER	Realty (LXL) 01 (P)		
28	EVERYBODY NEEDS SOMEBODY	Lazy Lady (LAD) 2 (RT) (18)		
29	FEEL THE POWER	D-Zone (DZONE) 006 (18)		
30	JOIN THE FUTURE	Warp (WAP) 12 (P)		
31	JAM THE DANCE	Tek (TEK) 4 (RT)		
32	MOTOWN JUNK	Mo'Nasty (MVA) 81 (18)		
33	DEREK WENT MAD	Shut Up And Dance (SUAD) 115 (P)		
34	PULSE	Jump & Pump (1) (1) (1) (1)		
35	THE SCORCHER/KIRK'S BACK	Reinforced (REIN) 1254 (18)		
36	MADCHSTER RAVE ON	Factory (FAC) 247 (FAC) 242 (P)		
37	BIG CITY	Fire (BLAZE) 41 (RT)		
38	KID GET HYPED	Big One (VIB) 27 (RT)		
39	STEP ON	Factory (FAC) 272 (1) (FAC) 272 (P)		
40	NINKY ARRO	Factory (FAC) 307 (1) (FAC) 302 (P)		

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# DISTRIBUTION: INDIE ALBUMS\*

#	Title	Artist	Label	(Distributor)
1	SO SOMETHING	Lazar! (Unstoppable) Sex	Rough Trade (RT) 20 (1) (18)	
2	THE REAL RAMONA	Therapy Music	4AD CAD 1602 (RT)	
3	HILLS 'N' THRILLS & BELLYACHES	The Happy Mondays	Factory (FAC) 328 (P)	
4	THE TRACKS OF MY TEARS	Dinosaur	Lazy Lady (LAD) 25 (18)	
5	RHYTHM OF LOVE	Kyle Minogue	DINO DINTY 17 (P)	
6	BOONIMA	Rhythm King (LFT) 12 (RT)		
7	VIOLATOR	Creation (CRE) 100 (P)		
8	SOME FRIENDLY	The Charlatans	Situation Two (STU) 64 (RT)	
9	ROCK 'N' ROLL LOVE SONGS	Various	DINO DINTY 13 (P)	

# COUNTRY ALBUMS

#	Title	Artist	Label	(Distributor)
1	SWEET DREAMS	Felix Line	MCA (MCC) 6003 (P)	
2	NECK AND NECK	John Anderson/Mark Knopfler	MCA (MCC) 4833 (18)	
3	THE LAST WALTZ	Daniel O'Donnell	Ritz (RTZ) 0058 (RT)	
4	FROM THE HEART	Clair Buck	Telstar (TST) 2327 (18)	
5	THOUGHTS OF HOME	Daniel O'Donnell	ICD 2329 (18)	
6	NEED YOU	Daniel O'Donnell	RTZ (RTZ) 0067 (RT)	
7	PUT YOURSELF IN MY SHOES	Clair Buck	RCA (RCA) 9044 (18)	
8	DON'T FORGET TO REMEMBER	Daniel O'Donnell	RTZ (RTZ) 0067 (RT)	
9	FAVOURITES	Daniel O'Donnell	RTZ (RTZ) 0052 (RT)	
10	TRUE LOVE	Don Williams	Capitol (CAP) 9033 (18)	
11	NO FENCES	John Brock	Capitol (CAP) 9035 (18)	
12	LONE STAR STATE OF MIND	Nancy Griffith	Capitol (CAP) 9035 (18)	
13	THE MYSTERY OF LIFE	Johnny Cash	Mercury (MERC) 8489 (18)	
14	TWO SIDES OF DANIEL O'DONNELL	Daniel O'Donnell	Ray (RTZ) 0021 (RT)	
15	STORMS	Nancy Griffith	MCA (MCC) 6068 (P)	
16	LIVE AT LIBERTY LUNCH	John Elby	MCA (MCC) 613 (P)	
17	ONE FAR SUMMER EVENING	Nancy Griffith	MCA (MCC) 3435 (P)	
18	THE HARD WAY	Steve Earle & The Dukes	MCA (MCC) 6095 (P)	
19	LOVE IN A SMALL TOWN	RCA (RCA) 9045 (18)		
20	COPPERHEAD ROAD	Steve Earle	MCA (MCC) 3436 (P)	

# FOLK/ROOTS

#	Title	Artist	Label	(Distributor)
1	THE RHYTHM OF THE SAINTS	Paul Simon	Warner Bros (WB) 340C (W)	
2	GRACELAND	Paul Simon	Warner Bros (WB) 340C (W)	
3	WATERMARK	Eric Burdon	WEA (W) 274C (W)	
4	ONCE IN A LIFETIME - LIVE	Raindog	Chrysalis (CHR) 1695 (E)	
5	THE HEALER	John Lee Hooker & Friends	Sire (SIR) 0081 (18)	
6	ROOM TO ROOM	John Lee Hooker	Ensign (ENSG) 0068 (E)	
7	THE FIVE SEASONS	Fairport Convention	New Routes (NR) 005 (RT)	
8	SEARCHLIGHT	Chrysalis (CHR) 1713 (RT)		
9	FISHERMAN'S BLUES	The Waterboys	Ensign (ENSG) 5 (E)	
10	ANAK	RCA (RCA) PK 7476 (18)		

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# TOP 60 DANCE SINGLES

9 MARCH 1991

## THE OFFICIAL **i**music week CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1		<b>ADRENALIN</b>	N-Joe	deConstruction	PT 44344 (BMG)
2	NEW	<b>YOU USED TO SALSA</b>	Richie Rich's Salsa House	ffrr	FX 156 (F)
3	1	<b>TAKE ME AWAY</b>	True Faith With Final Cut	Network	NWKT 20 (P)
4	6	<b>UNFINISHED SYMPATHY</b>	Massive	Wild Bunch	WBRT 2 (F)
5	4	<b>YOU GOT THE LOVE</b>	Source feat Candy Staton	TrueLove	TLOVE 1 (BMG)
6	2	<b>APPARENTLY NOTHIN'</b>	Young Disciples	Talkin Loud	TLXK 5 (F)
7	1	<b>DON'T GO MESSIN' WITH MY...</b>	Mantronix	Capitol	12 CL608 (E)
8	NEW	<b>I'M READY</b>	Cavechman	Profile	PROFT 1330 (P)
9	NEW	<b>EVERYBODY (ALL OVER THE WORLD)</b>	F.P.I. Project	Rumour	RUMAT 29 (P)
10	5	<b>IF I WANNA GIVE YOU DEVOTION</b>	Nomadic feat MC Mike's Freedom	Rumour	RUMAT 25 (P)
11	3	<b>MOVE YOUR BODY (ELEVATION)</b>	Spanglers	Optimum	613683 (P)
12	NEW	<b>AROUND THE WAY GIRL</b>	L.I. Cool 2	Def Jam	656088 (SM)
13	NEW	<b>IT NEVER RAINS (IN SOUTHERN CALIFORNIA)</b>	Tony! Toni! Tone!	Wing	WINGX 10 (F)
14	3	<b>IF I LOVE U 2 NITE</b>	Mica Paris	4th - B Way	12BRW 207 (F)
15	11	<b>IT'S TOO LATE</b>	Quartz introducing Dina Carroll	Mercury	1TM 312 (F)
16	13	<b>LUZI</b>	Dream Warriors	4th - B Way	12BRW 206 (F)
17	NEW	<b>LOST IN MUSIC</b>	Stereo MC's	4th - B Way	12BRW 198 (F)
18	10	<b>OUTSTANDING</b>	Kenny Thomas	Coolestempo	COOLX 227 (E)
19	NEW	<b>ANIMAL/SHOUT</b>	Man Machine	Outer Rhythm	MMAN 3T (RT)
20	NEW	<b>LOOSE FIT</b>	Happy Mondays	Factory	FAC 312 (P)
21	12	<b>TILL WE MEET AGAIN</b>	Inner City	Ten	YRT 337 (F)
22	NEW	<b>WEAR YOUR LOVE LIKE HEAVEN</b>	Definition Of Sound	Circa	YRT 61 (F)
23	RE	<b>MOON STOMPIN'</b>	Under Cover Movement	Strictly Underground	STUR 4 (Sall)
24	NEW	<b>NOTHING HAS CHANGED</b>	Galliano	Talkin Loud	TLXK 6 (F)

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	36	<b>THIS IS YOUR LIFE</b>	Banderas	London	LONX 290 (F)
26	15	<b>THINK ABOUT...</b>	D.J. H. feat Stefy	RCA	PT 44386 (BMG)
27	17	<b>JEALOUSY</b>	Adventures Of Steve V	Mercury	MERX 337 (F)
28	19	<b>BABY DON'T CRY</b>	Lalah Hathaway	Virgin	AMERICA VUST 35 (F)
29	16	<b>IN YER FACE</b>	808 State	ZTT	ZANG 147 (W)
30	14	<b>RAP MY BODY TIGHT</b>	Johnny Gill	Motown	ZT 44272 (BMG)
31	NEW	<b>WHAT EVIL LURKS</b>	Prodigy	XL	XL 17 (W)
32	NEW	<b>CRIME STORY</b>	Gunshot	Vinyl Solution	STORM 24 (SRD)
33	NEW	<b>X-O-CET</b>	Fresh Trix Plus Ace II	Beat Farm	BFR 02T (RT)
34	28	<b>KEEP IT TOGETHER/INTO THE...</b>	Madonna	Sire	W 0008 (W)

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	18	<b>SERVE TEA, THE MURDER</b>	Hardnoise	Music Of Life	NOTE 48 (P)
36	NEW	<b>KISSAWAY</b>	Wop Bop Toriello	Ten	TEXX 363 (F)
37	25	<b>HERE COMES THE HAMMER</b>	MC Hammer	Capitol	12CL 610 (E)
38	22	<b>ECHO CHAMBER</b>	Beats International	Go Beat	GODX 51 (F)
39	NEW	<b>HEAR THE ANGELS</b>	Da Juice	Torso	TORSO 12176 (SRD)
40	38	<b>GO FOR IT! (HEART AND FIRE)</b>	'Rocky V' JB Ellis/T Here	Bust It	12CL 601 (E)
41	29	<b>MORNING WILL COME</b>	Junior Giscombe	MCA	MCST 1504 (BMG)
42	NEW	<b>GET OVER IT</b>	MC Kinky	More Protein	PROT 912 (F)
43	26	<b>MIND SONG</b>	Tomato	Warp	WAP 10 (P)
44	NEW	<b>JAZZ IT UP</b>	CJF Band	4th - B Way	12BRW 216 (F)
45	48	<b>JUST WANNA HOLD YOU TIGHT</b>	Tara Kemp	Big Beat	BBV 9102 (Import)
46	28	<b>IS IT LOVE?</b>	Ultra Naté	Eternal	Y2 5087 (W)
47	NEW	<b>LOVES HEARTBREAK</b>	Lisa M	Polydor	PZ 125 (F)
48	NEW	<b>BOW DOWN MISTER</b>	West Lovers You	More Protein	PROT 812 (F)
49	12	<b>REPORT TO THE DANCEFLOOR</b>	Energie	Network	NWKT 16 (P)
50	11	<b>TAKE A REST</b>	George Star	Coolestempo	COOLX 230 (E)
51	22	<b>LOVE IS THE MESSAGE</b>	Love Inc. feat MC Noize	Love	EVOLX 1 (F)
52	11	<b>MY LOVE</b>	Collage	Citybeat	CBE 1261 (W)
53	34	<b>SENSITIVITY</b>	Ralph Tresvant	MCA	MCAT 1462 (BMG)
54	NEW	<b>HOLD ME VELVET</b>	Velvet	Tam Tam	TTT 043 (PAC)
55	38	<b>'YEAH YOU!</b>	Step	Warp	WAP 8 (P)
56	24	<b>3 A.M. ETERNAL</b>	The K.L.F.	KLF Communications	KLF 05X (IRT)
57	27	<b>DUNNO WHAT IT IS (ABOUT YOU)</b>	Blatmasters	Rhythm King	LEFT 44T (RT)
58	40	<b>WIGGLE IT</b>	2 In A Room	SBK	12SBK 19 (E)
59	44	<b>NO WOMAN NO CRY</b>	Londonbeat	AnXious	ANXT 25 (BMG)
60	35	<b>B.B.D. (I THOUGHT IT WAS ME?)</b>	Bell Biv DeVoe	MCA	MCST 1511 (BMG)

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Compasette	(Distributor)
1	RE	<b>KILL AT WILL</b>	Ice Cube	Ruthless	EVL 7230 - (Import)
2	NEW	<b>TRY MY LOVE</b>	Wooten Brothers	A&M	3953311 (F)
3	NEW	<b>THE HEART OF THE MAN</b>	Phil Perry	Capitol	IC 192115 - (Import)
4	1	<b>AND NOW THE LEGACY BEGINS</b>	Dream Warriors	4th - B Way	560/BRMC 560 (F)
5	2	<b>LOVE AND UNDERSTANDING</b>	George Howard	GRP	GRP 9629 - (P)
6	4	<b>OMAR CHANDLER</b>	Omar Chandler	MCA (USA)	MCA 10057 - (Import)
7	6	<b>ALL TRUE MAN</b>	Alexander O'Neal	Tabu	456882/1465882 (SM)
8	4	<b>STEP IN THE ARENA</b>	Aling Star	Cooltempo	CTLP 21/2CTLP 21 (F)
9	3	<b>EMOTIONALLY YOURS</b>	O'Jays	EMI (USA)	7933901/7933904 (Import)
10	7	<b>BUSINESS AS USUAL</b>	EPMD	Def Jam	C 479841/C 479844 (SM)

### ADVERTISEMENT

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### ADVERTISEMENT

### REGGAE DISCO CHART

This Week	Last Week	Title	Artist	Label
1	(2)	<b>MOVIE OVER</b>	India/Apache Indians	City-city Sunrec 001
2	(1)	<b>LITTLE MISS REGGAE</b>	Steeley & Cleve	SCT 23
3	(4)	<b>CAN'T STOP</b>	Frankie Paul	Jonny's JAM 015
4	(1)	<b>DAN DA-DA</b>	Sugar Cat	Wild Apache/WAD 024
5	(3)	<b>GRIZZLE</b>	Curly Barks	Steeley & Cleve SCT 24
6	(7)	<b>RUSSIA AND AMERICA</b>	Curly Barks	Penhouse PH 91
7	(9)	<b>WE NO LOTION MAN</b>	Capleton	Chymx CRT 47
8	(11)	<b>MY SPECIAL LADY</b>	Richie Davis	Unly FEA 030
9	(6)	<b>MISS PROPAGANDA</b>	Gregory Isaacs	Steeley & Cleve SCT 22
10	(12)	<b>I CAN'T WAIT</b>	Sanchez	Blue Mountain BMD 112

### REGGAE CHART

This Week	Last Week	Title	Artist	Label
11	(14)	<b>SET ME FREE</b>	Gregory Isaacs & Ninjaman	BMD 111
12	(13)	<b>HOLD ME TIGHT</b>	Peter Huntington	SV012
13	(15)	<b>SWEET LIFE</b>	Wesley	Mango 12MANG 772
14	(16)	<b>STRONG LOVE</b>	Vivian Jones	Virgo Stonaxox VG 074
15	(17)	<b>KNOW HOW FE WORK</b>	Capleton	Mr. Doo MDD 031
16	(8)	<b>SPOIL BY YOUR LOVE</b>	Carol Gonzalez	Penhouse PH 80
17	(10)	<b>JAH ARMY</b>	Richie Davis	Power BMD 10
18	(22)	<b>LENGTH AND STRENGTH</b>	Super Barry	Charm CRT 49
19	(24)	<b>WHAT KIND A WORLD</b>	M.C. Nipo	Fashion FAD 084
20	(23)	<b>GAL GORDON</b>	Bobo General	Musik Street MS 006

### REGGAE ALBUM CHART

This Week	Last Week	Title	Artist	Label
1	(2)	<b>THE STOPPER</b>	Curly Barks	Fashion FADLP 020
2	(3)	<b>ALL THE HITS</b>	Bob Marley	Rohi RRP 7757
3	(1)	<b>REGGAE HITS VOL. 9</b>	Various	Jah Sun JES 1009
4	(5)	<b>SUNSPASH</b>	Ninjaman	Pickup PICUP 14
5	(7)	<b>AT HIS BEST</b>	Frankie Paul	Techniques WRP 26
6	(6)	<b>LOVERS CONNECTION</b>	Various	Mofa & Fluffy MFLP 0001
7	(8)	<b>LOVE SONGS</b>	Richie Davis	Progressive P3RP 001
8	(9)	<b>MY KINDA GIRL</b>	Foxy Brown	Rox Records RA5 3070
9	(4)	<b>DIE HARD...</b>	Curly Barks & Tony Rebel	Penhouse DGL 72
10	(12)	<b>WAYNE WONDER</b>	Wayne Wonder	Penhouse DGL 20



FOCUS

MUSIC AND VIDEO  
INSIGHT

Magazine: *Insight*, launched September 1987 by Hartog-Hutton Publishing, bought by BBC Enterprises in 1990.

Cover price: Free in *W.H. Smith* (previously 75p).  
Editorial profile: Monthly music and video magazine.

Key staff: Editor — Andrew Vaughan. Publisher — Kim Unger.

Circulation: 250,000. 500,000 for the Christmas issue.

Music policy: Articles and reviews cover a broad spectrum of music including classical, jazz and country.

"I tend to go for established names rather than trying to break new ground, although there's a new artists page featuring debut albums. We're 100 per cent albums — no singles in my mag!" Andrew Vaughan.

Typical issue: Robert Palmer, Elton John, Madonna, Bee Gees.

Special features: Buyer's guide to building a classical library.

PR view: "Good target audience because of the *Smiths* connection. A valuable addition to a growing list of album orientated magazines." — Lee Ellen Newman, head of press, East West Records.

Advertising cost per thousand: £16.90 (based on one-off colour page on 250,000 circulation).

Ed/ad ratio: 50:50  
Typical ad content: Virgin Records, MGM/UA, Chrysalis, Pickwick Video, BMG, Kenwood.

Buyer's view: "It's well supported by the retailer, so anything we advertise will get support as well. It's in the store going to the right people — the record buyer." Bill Rogan, EMI multiple sales manager.

# Music draws a blank

After a buoyant winter, the record industry is facing a bleak period for music on TV. The end of *The World's* first series coincides with a sudden death of pop programming prompting record companies to look to less obvious outlets for promotional opportunities.

The Gulf war has contributed greatly to the disappearance of many music programmes, with Channel Four's *Jazz On A Winter's Night* and *Town And Country* coming off worst. Both specialist series have been cut short, taking a back seat to extensive current affairs programming scheduled during the conflict.

The world and classical music series *Sound Stuff* has yet to see the light of day, being shelved by Channel Four in favour of extending the series of *The World This Week*. BBC's *Def II* slots have been largely unaffected but *TVam* has reduced its music video slots to reflect the more austere tone of its war coverage.

Channel Four's music commissioning editor Avril MacRory defends the channel's apparent attack on music as "not axing but displacing".

"The programmes will come back, Channel Four is not in the business of commissioning programmes that won't ever be shown, but it will be quite a battle for slots with all the other shows that have been displaced," she says.

MacRory also argues that while there has been an exceptional amount of music pro-



*Jazz On A Winter's Night* was 'displaced' by Gulf war coverage

gramming in recent months, when some series finish others such as *Maestro* and *Living Music* will begin. Both are dedicated to classical music, with rock fans having to wait until May 3 for the start of the new series from the makers of *Rock Steady*.

Meanwhile record companies are seeking artist exposure on less targeted TV programmes. *Chat* shows such as Wogan and Jonathan Ross are favoured for their high ratings.

A&M's Milltown Brothers performed live on Wogan, Blue Peter and *Going Live*. The label's promotions director Julian Spear says: "In the past we might have thought that Blue Peter wasn't really the

right show for such an act, but if a band presents itself well and plays well, then now it can do it."

However, Spear adds that appearing on such programmes can put pressure on image-conscious artists.

Both Spear and Virgin's head of promotions Tony Barker say they need more programming in the *Rapido* or *Rock Steady* mould, but failing that they are determined to examine all available avenues.

The opportunities are there but, as Spear says, promotions departments have to tread carefully along the alternative routes.

Belinda Buckley

# EXPOSURE

MONDAY MARCH 4

In Concert featuring Anita Baker, Radio One: 8-10pm

Snub featuring Boo Radley and Fixed Penalty, BBC2: 7.7-8.30pm

WEDNESDAY MARCH 6

Rapido featuring former Bangle Susanna Hoff, BBC2: 7.40-8.10pm

THURSDAY MARCH 7

Top Of The Pops, BBC1: 7-7.30pm

SATURDAY MARCH 9

Independents Now, Radio One: 2-3pm

In Concert featuring Thunder, Radio One: 10-11pm

The ITV Chart Show, 11.30am-12.30pm

Rhythms Of The World featuring double bassist Danny Thompson, BBC2: 8.05-8.55pm

Living Music, first in new series of documentaries and concerts featuring the Chamber Orchestra of Europe, Channel Four: 8-9pm

SUNDAY MARCH 10

Living Music featuring Claudio Abbado conducting the first concert in the series, Channel Four: 2.3-3.15pm

Maestro, new series on the history of Venetian music, featuring composer Gabrieli, Channel Four: 8-9pm



## COVERSTAR SURVEY

Madonna tops *MV's* latest coverstar survey after appearing on 2.9m magazine covers across the UK in the past four weeks, including the *People* magazine (circulation 2.5m) and *Sky* (143,000).

Narrowly squeezed into second place was Tom Jones who appeared on the 2.86m-circulation

*Sunday Mirror* magazine. Completing the top 10 were New Kids On The Block (1.3m), Vanilla Ice (738,000), John Lennon (633,000), EMF (386,000), Guns N' Roses (218,000), The Farm (211,000), Chris Isaak (197,000) and MC Hammer (177,000).  
Source: Media Shadowfax.

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# Playing the waiting game

Sales figures for the early part of 1991 show a healthy upturn in country music's fortunes, but is the set to take off in the UK or is this yet another false dawn? Matthew Cole investigates the growth potential

Here's how Garth Brooks' reputation as Nashville's hottest property was built: **June 90:** Brooks' management hire Byworth Wootton PR... **June/July:** campaign planned with EMI... **September 1:** No Fences album US release... **October 8:** CMA Horizon award presented to Brooks as best rising star... **November 1:** US sales of No Fences go double platinum... **November 19:** UK release of No Fences. Brooks visits UK for press interviews... **February 10:** Daily Telegraph interview... **February 11:** Cambridge Theatre show sells out... **February 22:** ITV's The World broadcasts recorded live show... **February 24:** Live show at London's Cambridge Theatre... **February 25:** single Friends In Low Places released in UK.

The dust is settling after a year of bright hopes and frenetic activity for country music. But as the industry brushes itself down and looks around there is still no sign of the new market promised for so long by New Country.

Sales for the first month of the year showed a promising three-fold rise on last year but that indicator may be a false dawn. Mark Knopfler's collaboration with Chet Atkins and the film-led revival of Patsy Cline product accounted for much of it and cannot be taken as evidence of a broader trend.

The reality is that the cream of country talent, artists such as Garth Brooks, KD Lang and Clint Black, have seen their UK sales remain a fraction of the US totals.

The shadow of war is adding to country's plight. Garth Brooks' one-off London show last month provided the only live appearance from the rising stars likely to lead country into mainstream acceptance. With hostilities in the Gulf keeping Dwight Yoakam, Clint Black and Matraca Berg at home a concerted effort has proved impossible.

Mark Cooper, producer of BBC TV's New West, was honoured last year by Nashville's Country Music Association for services to new talent. His show, like Channel Four's Town And

Country, proved that stations are to give an airing to country music, but Cooper feels the lack of market response raises serious doubts about its sales potential.

"I don't believe any British record company has seen any real evidence that it has a genuine sales audience here," says Cooper. "With two TV shows and all the press around the CMA's Route 90 campaign, country has had a better shot than perhaps it warrants."

Cooper's reluctant conclusion has not dimmed his enthusiasm for seeing performers on screen. "There is no doubt it is very 'television' and has an audience. I love the music and believe there are no songwriters alive who deal with 'thirtysomething' worries and relationships better than people like Clint Black, Mary Chapin Carpenter and KT Oslin." This year he hopes to produce a set of New West specials focusing on single live shows, the war permitting.

With the New Country tag now well past its sell-by date the industry is beginning to shy away from any term that reinforces the stetson and spurs image. "Hat Acts" such as Garth Brooks are becoming the exception rather than the rule. Roots rockers Joe Ely and Steve Earle are now perceived as the kind of act able to blur the distinction between country and rock 'n' roll.



Garth Brooks has sold 2.5m LPs in the US and defied terrorist threats for

Stephan Heller, MCA's head of special projects, believes these crossover acts are the key to expanding sales. "Younger people have been captivated by artists like Joe Ely and Lyle Lovett," he

said. "They are putting a new angle on country and that is what appeals here. We find ourselves sometimes having to remind Nashville that what may do well over there is not always right for the UK."

As far as the video market is concerned, traditional country with its AOR potential has taken a leading role. Prism Leisure sales director Steve Brink says "All the new country stars tip their hat to the legends and younger people are tuning in, they want to see what they look like too. Titles with names like Merle Haggard and George Jones will go on selling and selling."

The CMA's generic campaigns Route 88, 89 and 90, have centred on sell out live shows. The man who promoted them all, Asgard's Paul Fenn, believes that this growing audience could be lost if labels cannot serve up more of what they want. "For a lot of these shows I have box offices asking if I know kids in leather jackets are buying tickets. I think that is great, it has to be what we want."

"The problem is that few of the labels approach what could be done if they handled the artists correctly," says Heller.

Mark Cooper is another who fears a lack of commitment to the UK market has dampened enthusiasm. "Perhaps it is because artists can do so much business in the States and work

## MCA dominates annual chart

Despite CBS taking the year's country number one and Ritz and Telstar sharing the huge volume of Daniel O'Donnell product shipped in 1990, it was MCA which showed the widest spread of consistent sellers.

Mark Knopfler's latest return to his roots in the Neck And Neck (CBS) collaboration with Chet Atkins peaked at 41 in the national chart, loyal Knopfler fans ensuring its sales pipped Steve Earle And The Dukes to the top spot. Their album, The Hard Way (MCA) with a chart high of 22 had looked set to take the year's country honours.

The Daniel O'Donnell story reached a peak and the 29-year-old Irishman is now on the verge of signing a new deal for the US market. His biggest seller of the year, The Last Waltz (Ritz), rose to 53 in the pop chart, and Thoughts Of Home, which had been licensed to Telstar sold consistently. Seventy per cent of sales on O'Donnell product

was to cassette customers. Ritz managing director Mick Clerkin reckons he has sold more than a million albums.

The Patsy Cline compilation Sweet Dreams gave MCA a late boost but most of the label's sales were with pioneering new stars Steve Earle, Nanci Griffith and Lyle Lovett: Both Earle and Griffiths provided steady returns on a collection of work from recent years. Storms, Lone Star State Of Mind and One Fair Summer Evening proved Griffith's status as an established talent while Earle's solo albums Copperhead Road and Guitar Town sold well on the back of his success with The Dukes.

It was a relatively quiet year for Warners. KD Lang, arguably last year's brightest live talent had no new product and this year is tied up with a film project. Supported by her appearances around the country in 1990, 1989's Absolute Torch And Twang took 17th position in the country chart and Shadowland continued to find new buyers.

### COUNTRY ALBUMS 1990 TOP 10

Title/Artist	Label
1 NECK AND NECK Chet Atkins/Mark Knopfler	CBS
2 THE HARD WAY Steve Earle And The Dukes	MCA
3 THE LAST WALTZ Daniel O'Donnell	Ritz
4 THOUGHTS OF HOME Daniel O'Donnell	Telstar
5 FAVOURITES Daniel O'Donnell	Ritz
6 FROM THE HEART Daniel O'Donnell	Telstar
7 SWEET DREAMS Patsy Cline	MCA
8 I NEED YOU Daniel O'Donnell	Ritz
9 COPPERHEAD ROAD Steve Earle	MCA
10 STORMS Nanci Griffith	MCA



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format truly  
ial



two recent UK visits

Even top country artists have to resign themselves to the fact that their UK sales remain a fraction of US totals. The shadow of war in the Gulf has added to country's plight with few leading stars willing to play in the UK. UK audiences also require a different brand of country to Nashville's stetson and spurs image. RCA head of UK marketing Joe Cohell says: "It can be difficult to get the commitment when an artist is doing well in the US." But he still believes that one of the "big guns" could break the

so hard there that all labels can do when they put out a record here is rest them," he says.

EMI director of strategic marketing David Hughes is adamant this is not a problem with Garth Brooks, who despite selling 2.5m albums in the US has visited the UK twice since last November. "But if you don't get commitment from an artist it takes a miracle to break them here. There are a whole bunch of country artists who don't have a passport," he says.

The other huge talent who recently joined Brooks in the US pop chart is Clint Black. RCA head of UK marketing Joe Cohell hopes to see Black in the UK before the autumn, but comments: "It can be difficult to get the commitment when an artist is doing so well over there."

Both men still feel one of the "big guns" could yet make the breakthrough country has been waiting for. "For years people have been saying this is country's year," says Cohell. "I think one or two artists could break the mould but there is not the market for an explosion of success."

Hughes adds: "I don't think this is a last chance. Things starting now could take a year or two to build. We can certainly mirror US success over here eventually."

While labels call for patience it is still no clearer how long they must be prepared to wait for the market to take off.

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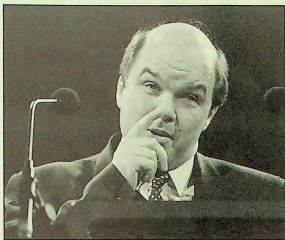
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# Watch out . .



**"We had a quiet year"**

Pete Waterman flaunts his award for top UK recording studio.



**Pick of the week**

Mark Fisher nose more than he's saying. Come to think of it, with all that racket it was difficult to tell what the guest speaker was saying in the first place.



**Fan-dab-ee-do-ee!**

Rhythm King's hyper-active Adele Nozedar dances her way to the microphone to accept the Leslie Perrin PR award.



**Roger and out**

EMI strike force manager John Walsh picks up the top company market share single award on behalf of Capitol/Parlophone strike force manager Roger Smith, who was on safari in Kenya.



**Viv cops another one**

Music For Pleasure's classical repertoire manager Patricia Byrne receives the top mid-price classical album award.



**"It came as a complete shock to win this award. A list of thank you's . . ."**

A&M marketing director Elyse Taylor collects the award for top marketing.



**Last night a DJ saved my life . . .**

WEA plugger Emma Greengrass is named plugger of the year.



**"You wanna make something of it?"**

PolyGram pop arm general manager Nigel Haywood collects top company singles prize.



**The Curly Watts Lookalike Award went to . . .**

10 Records label manager Chris Worsley picks up the sleeve design award for Soul II Soul's A New Decade.



**"What am I bid for a big wobbly cheque?"**

Dave Dee, on behalf of Nordoff Robbins, receives the £38,117 raised from ads in the Brits Awards brochure.



**Yah! Boo! Success!**

Messrs Perry, Webster and Oberstein hit pack at their archival by collecting top compilation award for Now 18.

Steven Mason



# . Dooley's about

DIARY

**M**aybe it was the recession, or perhaps it was just MP Mark Fisher's stunning speech earlier in the day, but Trader Vic's wasn't quite the rowdy hangout it usually is after the *MW* Awards... Never mind. Not only did more than 1,000 executives attend but also two artists made the effort — Steve Booker and Curtis Mantronic who flew in from the US only that morning... Three cheers for them but there were boos for EMI's new classical director Roger Lewis who went on and on about Nigel Kennedy. Boyo, is he taking his job seriously... While Kennedy's *Four Seasons* has received its fair share of praise, it was the *Virtuosos of England* version that picked up a *MW* award. EMI's Patricia Byrne couldn't believe it: "Thanks to the people still buying it. I didn't know there were any left"... How silly of us to think that Obie was just lapping up the applause as he took his time making his way to the stage. He claims the truth was he was thinking of what octave to speak in...

**D**on't forget to tune in to Geoff Travis commenting about the indie scene on *Radio One's* *Independents Now* "rockumentary" next Saturday, in which the Rough Trade MD is heard voicing such pearls as "the less you know the more likely you are to succeed"... Castle Communications is quicker of the mark than Ian Rush with its rush re-released video *The Kenny Dalglish Story*... Full marks to Terry Ellis for his equal opportunities policy, which has seen him recruit three women out of his first four image appointments... What fate awaits the Rolling Stones' "notorious" Gulf war single, *High Wire*, now the war seems to be over? The same might be asked of *The Sun's* "celebrity" fund raising disc out today... My mole points out that *Radio One's* new broom Chris Lylecott seems to have fully embraced the concept of wearing suits since his elevation. He should thank himself... some of them look rather smarter than those of his boss, Johnny Beering.

Tom Dooley



### Identity crisis

EMI Records sales director Keith Staton was cunningly disguised as EMI M and DS MD Jim Leftwich when he walked up to receive a brace of market share awards.



### "And now the end is near..."

Well, that's if EMI Music Publishing chief Peter Reichardt gets his way. Meanwhile Warner Chappell MD Robin Godfrey-Cass is happy to celebrate its 12th consecutive year as top publisher.



### "We've always been in the business of breaking new acts."

Polydor MD David Munns gets the top single award for The Righteous Brothers' *Unchained Melody* on the Verve label.



### "Brothers, I am here today to collect this award on behalf of the workers..."

WEA director of operations Dennis Woods collects the best distributor award.



### "Unaccustomed as I am to public squeaking..."

Buena Vista Home Video retail sales manager Ian Driver receives the top sell through video award for Walt Disney's *Lady And The Tramp*.



### but I happen to have

king campaign for The Carpenters.



### "See you in court boys!"

Silvertone's Andy Richmond picks up the top indie distribution album award for The Stone Roses.



### Now Hat's What I Call Music!

Maurice Oberstein collects top company albums award for the ninth year running, first at CBS and now at PolyGram.

Sharon Martin

**music week**

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Editor: Steve Redmond. News editor: Nick Robinson. Features editor: Selma Webb. Reporters: Belinda Buckley, Mike Martin, Martin Talbot. Chief sub-editor: Dawson Holland. Sub-editors: Andrew Martin, Fiona Robertson... Advertisement manager: Andy Gray. Senior ad executive: Julie Diver. Executives: Hugo Fleischmann, Steve Muters, Andrew Wadsworth. Ad production assistant: Kate MacKenzie... Editorials and advertising secretary: Cindy Scultham. Publisher: Tony Evans. For Spotlights: Editor: John Burt... Research manager: Graham Walker. Fax: 071 583 0900. Reservations: Cheryl Byatt, Jo Emberton, Gareth Thompson, Janet Yen. Group production editor: Kay Sinclair. Group special projects editor: Karen Frost. Group ad production manager: Robert Clarke. Group advertising manager: David Dalton. Executive Publisher: Andrew Brann... Registered at the Post Office as a newspaper. Member of the Periodical Publishers' Association. Printed by Personal Press... UK subscription price: £12.00 per annum (including postage) by air freight from London. Single copies: 50p. Published every January: £98 from Computer Postings, 120-126 Lavender Avenue, Mitham, Surrey CR4 3HP. Tel: 061-668142. Fax: 061-616-4872

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Average weekly circulation: January to June 1990: 13,260

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