



music week

The Business Magazine for the Music Industry

24 NOVEMBER 1990 £2.25

Dickins slams new chart ruling

The chart supervisory committee has introduced new rules to allow joint chart placings in an attempt to end controversy over ties.

But the ruling has been attacked as ludicrous by the man at the centre of the number one draw that prompted the change.

WEA chairman Rob Dickins believes this week's announcement aimed at avoiding repeats of the Dee-Lite and Steve Miller wrangle reveals a misguided reliance on an imperfect system.

The change will also throw into disarray the screening policy at Top Of The Pops with the possibility of highly placed new entries having to share a single slot.

The ruling, to be introduced in January, means ties will be recorded in the chart when two titles have an equal sales-based index rating to the first decimal place.

Dickins says the system would still have given The Joker supremacy over Groove Is In The Heart rather than having the "human touch" to

favour new talent.

But Chart Information Network chief executive Adrian Wistreich says the system, which could produce around three ties a month, will bring further "excitement" to the Top 75.

The BBC's representative on the chart supervisory panel Dave Price says "Radio One will simply present two number ones."

But Dickins believes the system could spell disaster for fresh talent.

"There should be some hu-

man input. This is a crucial decision that could affect the future of the artist especially at the number one, 40 and 75 slots.

"To talk about decimal places is ludicrous when this is an imperfect system anyway. The chart panel index is just a guide."

Dickins believes panel data is not a sufficiently accurate record of sales and is calling for a panel of judges to decide on ties.

A TOPF spokesman said the programme producer Paul

Ciani has already decided that when records tie at number one, both will be played in full.

But he is still unsure how to deal with ties in other positions, including new entries.

Wistreich says the panel met to decide its policy after the Dee-Lite and Steve Miller singles recorded the same sales at number one in September.

"It is something we had to discuss and this proposal was one we all felt happy with," he says. "The feeling is that ties will now be less frequent."

Factory lures tax man

Factory Communications has made band manager and former tax inspector Eric Longley its managing director.

The appointment will not affect chairman Anthony Wilson's role, but executive director Alan Erasmus becomes chief executive officer.

Longley will take up the position at the Manchester-based company in January.

After a career as an Inland Revenue tax inspector, Longley began working for the Arthur Young Entertainment and Media Group and co-managed the New Fast Automatic Daffodils and Cud, whom he

will continue to work with.

He currently works as a tax adviser for media and entertainment companies at KPMG Peat Marwick McLintock. Longley has also played a leading role in discussions and seminars on industry issues.

Of his appointment at Factory, Longley says: "They are growing and they wanted someone to pull the whole structure together."

The reasons for his appointment are not tax related, he says. "God no. If they had tax problems I wouldn't take on the job."

See Opinion, page 4



Longley: 'no tax problems'

Radio One appoints head of music

Radio One's new head of music will be executive producer Chris Lyckett.

He replaces Roger Lewis who left the post last month to join EMI as classical director.

The appointment was made by Radio One controller Johnny Beerling and BBC Network Radio managing di-

rector David Hatch after interviewing "a select number" of candidates.

Lyckett has also been chairman of the station's playlist committee and that role will be taken over by his replacement, as executive producer.

The appointment takes effect from today (Monday).

Police drop fraud probe

Police have abandoned a fraud investigation into alleged thefts of product by an employee of PolyGram UK. No charges are to be brought.

Scotland Yard says a three-month inquiry by officers at Hammersmith fraud squad, west London, failed to find evidence of criminal activity which the company had always denied.

A Scotland Yard spokesman says the inquiry closed in October. PolyGram declined to comment.

Admen in sleeves sell-off

UK record companies could net up to £10m a year from running ads on album sleeves, according to music marketing specialist RPM.

The company has set up its first deals for sleeve advertising with Hitachi and Ever Ready, and claims the medium could challenge the might of TV, press and cinema.

But record companies are treating the idea with caution. Telstar is the first company to take ads — on the new Jive Bunny LP and new pressings of its Power Themes compilation. But even so, MD Sean O'Brien is unenthusiastic.

"I've resisted the idea for some time, but on these particular projects it has given us a contribution towards our costs which we can re-invest in TV marketing," he says.

RPM co-owner Patrick Hayes admits he has had a mixed response from record companies.

He explains that for £31,250 advertisers can buy space on 250,000 sleeves and get their money back if the records do not sell.

Ads take up one side of LP inner sleeves, the back of CD booklets and the titles page of cassette inlay cards.

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MUSIC WEEK 24 NOVEMBER 1990

MCA seals BMG deal

MCA Records has signed a worldwide distribution and manufacturing deal with BMG, as predicted in *Music Week* last week.

The agreement ends MCA's link with PolyGram and with Warner in the rest of the world.

The three-year deal includes plans to set up new companies in both Japan and Europe and also ties in MCA's newly-acquired subsidiary Geffen, currently distributed by WEA.

The deal will enable BMG to challenge PolyGram's world dominance in distribution. See News Analysis, page 6

CD boom helps beat recession

Booming CD sales are pulling the music industry through the recession to allow a modest growth in total trade deliveries in the latest quarter.

The new BPI market survey records a 5.6 per cent rise in the value of units shipped over a 12-month period when inflation ran at 10.6 per cent.

The flagging singles market was buoyed by dance sales and a 31 per cent rise in the value of CD deliveries balanced an equivalent drop in the vinyl market.

The value of all formats in July to September is 1.2 per cent higher than for the same period last year.

Cup video aids troubled Stylus

Stylus Music and Video group, which crashed recently with debts of up to £15m, is on the brink of signing a multi-million pound video rights sale.

Receivers at Price Waterhouse expected to announce the sale of worldwide rights of this year's World Cup within a week, enabling them to clear a large proportion of the group's debts.

The sole rights, by far the group's greatest asset, have been the subject of intense interest from several major video companies and two independents since Stylus Video followed the music arm of the group into receivership.

Price Waterhouse refused to name the prospective buyer or the expected sale price but the rights, considered a marketing coup when they were secured by Stylus, are worth millions.

DTi joins tape battle

The British Government is joining blank tape manufacturers in their fight against a new Euro tax aiming to stop cheap imports flooding the market.

Tough anti-dumping duties on cassettes from the Far East imposed by the European Commission will force price rises of up to 22 per cent and are expected to cost European consumers an extra £50m each year.

But the Department of Trade and Industry will try to have the ruling overturned on the grounds that the imports are competing fairly.

The duties will be paid by

the importers, leaving wholesalers and retailers free to pass on or absorb the price rise.

TDK, the company hardest hit, has laid in huge stocks to by-pass the new tax. UK managing director John Buchan says: "We knew this was coming and whatever happens it won't affect us until after 1991 as we have made sure there are large stocks already in Europe.

"This is an unfair duty. It is something we have been in constant contact with the Commission and DTI about."

A DTI spokesman says: "Following objections by the

UK and other member states the Commission has imposed provisional duties to be reviewed later.

"We found the formula used to calculate the rates to be flawed. There has been considerable dissatisfaction with the proposals."

TDK plans to open an £80m factory in Luxembourg in 1992 whose product will escape the duties.

The provisional rates set are 22.3 per cent for TDK, while Maxell and Sony are both asked to pay 18 per cent. Others affected are Fuji with a 15 per cent duty and Denon Columbia (14.7 per cent).

Epic's Fischer, 34, dies

Epic Marketing manager Ronnie Fischer died tragically of cancer last week.

Fischer, 34, who had been involved in the marketing of Epic artists such as Michael Jackson, Sade and George Michael, died of cancer of the liver.

His music industry career began in 1979 when he became Harvey Goldsmith's assistant.

From 1981 to 1982, he worked for independent promoters Paul Loasby and Barry Dickens before joining Epic as artist relations manager.

He was then promoted to product manager in 1985 before becoming marketing manager in December 1989.

Sony Music Entertainment UK chairman Paul Russell says Fischer will be sorely missed. "Ronnie was always enthusiastic, committed and totally professional," he says.

"But more than that, he had a wicked sense of humour that always made me laugh. I will miss him, my wife will miss him, the artists will miss him and so will CBS."



FISCHER with Liza Minnelli

George Michael, who worked closely with Fischer until Fischer's illness prevented him from helping on the Listen Without Prejudice campaign, says: "Ronnie was with-

out doubt a most valuable ally and friend at Epic Records."

In memory of Fischer, CBS is to make a "significant" contribution to the cancer charity the Rainbow Trust.

Classics face identity crisis

Hot on the heels of the debate about "what is pop" the industry is asking what makes a classical record.

The chart supervisory committee plans to convene an expert panel to draw up a new ruling for the classical chart in the coming weeks.

There is already widespread support for a unified chart with crossover and compilation product alongside pure classics.

Rijl Holland, Warner Classics general manager, says: "I am happy to see lighter works in the chart. It is all about sell-

ing records and the chart reminds people that a record is available.

"An album like The Three Tenors In Concert could be at number one for three years, and why not? That is what happened with South Pacific in the past."

But EMI Classical marketing manager Chris Evans says: "Compilations should be in a crossover chart, otherwise Nigel Kennedy's Four Seasons would still not be number one, kept out by the Three Tenors."

Adrian Wistreich, chairman of the supervisory panel and

chief executive of CIN, says: "There is widespread support in the industry for having one classical chart, but as yet we have not been able to come up with a definition.

"A trial Gallup definition included any classical performer whatever they perform. Domingo's Greatest Love Songs would be included in that definition.

Despite the debate about the classical charts, the committee is insistent that the main album chart should be split between "single artists" and compilations.

COMMENT



Like all good business magazines, *Music Week* tends to reflect both the virtues and the vices of the industry it represents.

I hope you find that today's new-look issue contains rather more virtues than vices.

It should do: as far as is possible it reflects what you have asked for, both through the lengthy questionnaire which formed the 1990 *Music Week* survey and in the face-to-face meetings I have had with many of you in the past couple of months.

It was clear from those discussions that what you wanted was a thoughtful yet provocative read which provided an instant digest of what is happening in the UK business.

Music Week has changed.

But the key change to *Music Week* is not the centralisation of all our charts in Datafile (see page 1) nor the innovation of weekly live (12) and media (13) business pages; nor less is it the new emphasis on discussion and opinion, of which this weekly column forms part, nor even the new in depth features (14/16) or people page (23).

The biggest change you will find in this *Music Week* is a question of tone: a renewed emphasis on the business of music.

Whether you are in publishing, live music, a record company, retailing or are one of their suppliers, *Music Week* will reflect every week the key issues, events and opinions that are shaping the business.

Above all, the new *Music Week* will aim to be useful, offering the facts, figures and context we all need to operate in this business.

Join me on page 1 of Datafile to find out more about our new charts and new releases service.

I hope you enjoy the new *Music Week*, and if you don't, I hope that you tell us.

Steve Redman

BASCA turns political

Low-key plan to launch new awards by Q



Songwriters are standing up for themselves with a plan to turn BASCA into an aggressive campaigning group.

The British Academy of Songwriters, Composers and Authors, the organisation behind the Ivor Novello Awards, is to be revamped to give professional songwriters a bigger voice in the music industry.

Mike Batt, who has been drafted in as vice-president to help reshape the organisation, says it is about time it started speaking up.

Members have become disillusioned with its "lack of clout" at a time when songwriters need someone to speak for them, he says.

"BASCA has become an organisation which deals mostly with amateur songwriters and the Ivor Novello Awards, but it's very worthy, but both has a political role to play. It should have a voice. Even



Batt: wants more clout

though the Performing Right Society subsidises us, we should still feel able to bite back at it," says Batt, himself a director of the PRS.

General secretary Eileen Stow adds: "We have trodden the middle ground for too long. We need to look after the interests of professional songwriters more."

Songwriters could have been better represented over the past year on issues such as the Warner-Chappell merger, the tape levy controversy and the changes in the copyright laws, Batt adds.

BASCA's general council has agreed to set up a new executive which will form policy and organise its campaigning work.

Extra funds are needed for more full-time staff and legal costs to fight battles on behalf of the members, says Batt.

A fund-raising Songwriters Ball is being held on November 27. It is hoped that this will become a regular event, says Batt. Tickets at £100 a head are available from BASCA.

The Ivor Novello Awards 1991 will take place on May 2 at The Grosvenor House Hotel. Nomination details will be in the next BASCA newsletter.

Q is joining the ranks of the many consumer magazines to run awards for music.

It has enlisted some of Britain's top musicians and producers to judge its first set of music awards, to be presented at a "low-key" ceremony on December 12.

Editor Mark Ellen predicts the new awards will be more representative of the views of fans and musicians.

Pink Floyd's Dave Gilmour, Beats International's Norman Cook, Deacon Blue's Ricky Ross, Chris Rea, Kirsty MacColl and producers Steve Lillywhite and Laurie Latham have already chosen the winners of three categories — the best songwriter, best producer, and best recorded music.

The magazine is currently inviting its readers to vote for the best act in the world, the best new act, best LP and best live performance. The prizes will be presented at Ronnie Scott's club in London.

● The industry's own Music Week awards — recognising the "backstage" people behind the top artists — will take place on 25 February 1991 in the Great Room of London's Grosvenor House Hotel.

CD now in 25% of UK homes

One in four British homes has at least one compact disc player — but the UK still trails behind its European neighbours, according to a new report.

The UK figure of 25 per cent is in line with France (on 24 per cent), but is way behind Holland on 52 per cent and Germany on 36 per cent.

The number of players in British homes has doubled in three years, according to figures from research consultants BIS Mackintosh.

From under 2m players in 1987, the company predicts there will be 6m in circulation by the end of the year. By 1993 that will have risen to an estimated 14m home CD, portable CD, personal CD and car CD players in use in the UK.

David Black, director of the CD marketing division, says the figures are in line with the company's own research and back up CBS's recent decision to shut down its only UK vinyl manufacturing plant.

"The reason is because Ger-



many and the Netherlands virtually by-passed the cassette boom," he says. "Cassette has never been as big there as over here. They never saw it as a high quality product."

Despite the UK falling behind in CD player ownership, UK consumers still buy more discs than the Dutch. Sales in Holland are expected to top 29m units by the end of 1990 compared with the UK's 48m.

Germany tops the disc sales

list with an estimated 72m units followed by France on 52m. The four countries make up 76 per cent of all European sales, with the rest of Europe making up only 62.5m units.

The figures have been collected by BIS from data collected in 15 European countries.

Current figures do not include details on Eastern block countries, which are expected to reach Western levels in a few years.

BA grounds TV ad that pushes McLaren single

British Airways has pulled a TV ad which promised to provide hundreds of thousands of pounds worth of free publicity for Virgin's new Malcolm McLaren single.

The single, which features the World Famous Supreme Team, was released to coincide with a revival of the £800,000 ad for which it was originally commissioned.

But BA has decided not to run the commercial — it is putting its advertising budget

into a cut-price Concorde trips to Lapland instead.

McLaren's track *Aria On Air*, an arrangement of The Flower Duet from the opera *Lakmé* by Delibes, has been released as a rap remix called *Opera(s)ic House on Virgin*.

The original track, which appears on the B-side, was commissioned by Saatchi & Saatchi over a year ago for the commercial featuring dozens of dancers choreographed into the shape of a huge mouth

moving steadily across a deserted beach.

Said to be one of the most expensive TV ads in British history, it was launched on TV last December. It was last aired during the summer.

Virgin Records general manager Mark Williams says: "The idea for the single came from seeing the ad, but everyone thought the original track by Malcolm McLaren wasn't strong enough."

It has taken until now for

McLaren to write rap lyrics for the track and work out a new arrangement," he says.

"Saatchi & Saatchi were due to be going back on the air with the ad, but that was shelved," he says. "We still think the track stands up on its own however."

British Airways account director at Saatchi & Saatchi Annette Edwards says: "We were obviously disappointed that it took so long for the single to be released."

There used to be a time when the game was about music. Now the name of the game is greed. Idealism has soured. Innovative record companies of the Sixties have become part of major conglomerates and the raison d'être has become profit, profit, profit. Of course, companies need to make profits: otherwise employees do not eat. It used to be possible to find, develop and nurture good artists and still make a living. This has been overtaken by a sordid need for a fast buck. Cash junkies roam A&R departments in need of a quick fix.

A prime example is the current speculation about very large advance payments to the Stone Roses. That such gross sums can be waved about in the name of art, is in itself obscene. It merely sets a benchmark for the next artist to try to break.

Record company executives have publicly blamed rapacious lawyers for the large advances they are being asked to pay. The truth is that the companies would rather take a financial loss than let the opposition pick up an artist they are interested in.

Is it the lawyers' fault that executives are prepared to pay uneconomic advances? If the company doesn't believe the artist is worth the price then negotiate down — or get out.

The activities of some of the majors look less like A&R than M&A (merger and acquisition). Fresh talent is poached from the small independents.

In the short term, companies will not change their ways. Among the available solutions must be the closer co-operation of the independents. They need not lose their identities, but it would enhance their ability to retain artists.

Sad that the epitaph for the Nineties could be that of the Eighties: "Culture is dead; long live greed".

Eric Longley is the new managing director of Factory Communications.

EMI boasts record first half profits

Improved market share in the UK and the US has contributed to EMI's best-ever half-year results, with global sales rising by a quarter.

Announcing record March-September profits of £46.7m on turnover of £557m, EMI Music Worldwide president and chief executive officer Jim Fifield says: "I couldn't be more pleased. The company's progress towards a place in the industry's top three has exceeded my expectations."

Fifield says that in the two-and-a-half years since he joined EMI, the company's market share in the US has more than doubled to 18.8 per cent and in the UK it has climbed to 18.9 per cent from 13.9 in 1988.

Among the albums which boosted EMI's performance were those by MC Hammer with 9m worldwide sales so far and Chrysalis' Sinead O'Connor (6m).

Fifield says EMI now has "a balanced portfolio of labels" with its series of partnerships and acquisitions with labels like SBK, Chrysalis and IRS.

New system to rival Muzak

Top name artists could replace Muzak in shops and restaurants if a new company has its way.

Sheffield-based Access Music has teamed up with US company AEI to provide an alternative to much derided "wallpaper music."

"And the company claims its system can provide artists with a strong promotional opportunity."

"We can use tracks as soon as they are released," says Paul Stead, of AEI Music Network.

CBS scores sheet music deal

CBS Music Publishing has signed a "lucrative" deal with Music Sales for the exclusive production of its artists' printed music in the UK.

The deal will take into the Music Sales camp some acts which have never before been in print — like The Chimes and The Darling Buds.

Philip Glassborow, Music Sales spokesman, says CBS artists Deacon Blue, The Passendens and The Waterboys, all signed by the fledgling CBS Music Publishing since its creation last February, will also be included in the deal.

They will be joined by up-and-coming artists writing in collaboration with, and being produced by, Dave Stewart as part of his Anxious Music project. Glassborow says Stewart



Stewart: Anxious link

was included in the deal because of links he had already established with CBS.

Music Sales will produce all the bands' sheet music, song books, "singalong" tapes and rock scores — transcripts for

each instrument in a band production.

Glassborow says: "The value of the deal isn't being made public but it is lucrative and to both companies' mutual benefit."

The CBS stars will be in good company. Music Sales is the UK's largest print music company and boasts Bob Dylan, Phil Collins, Eric Clapton, Paul Simon and Tracy Chapman among the acts whose music it prints.

Music Sales has also signed an exclusive print contract for all of Eric Clapton's songs. The deal which covers the world excluding North America was agreed with Clapton's publishing company EG Music. Music Sales plans to release 10 books of his songs immediately.

New Tin Pan Alley plan

Tin Pan Alley could be reborn under a new scheme to build a museum of music in the heart of London's West End.

But although developers stress they want to encourage the music industry to move into the area alongside the complex, local publishers say they are being kept in the dark.

The museum which would open in spring 1993, forms the centre-piece of a multi-million pound development bounded by Denmark Street, St Giles High Street and Charing Cross Road.

Half the complex will be made up of offices, with the rest containing music studios, music shops and a music museum modelled on the National Film Theatre's Museum Of The Moving Image. Some of the offices could be taken over by music related businesses, say the developers.

Michael Kustow, who is leading the scheme along with his developer brother Lionel —

director of London & New York Estates — says he hopes to return Tin Pan Alley to its former glory.

But publishers already based in Denmark Street are pleading not to be frozen out by the development.

Managing director of Mautoglide Music, Frank Coachwork says: "We are not being told anything about this. We're being kept completely in the dark. It's very unsettling."

There are now just three publishers in Denmark Street, which was the centre of Tin Pan Alley — the traditional home of the UK music publishing industry.

The Noel Gay Organisation has already been given notice to quit, so the developers can give the Denmark Street shops a facelift as part of the work.

Although developers have promised they will try to put current tenants in the new complex, NGO's joint managing director Charles Armitage

says he refuses to remain "in limbo" for the next two years and will find a permanent home elsewhere.

The museum, given the working title of the Museum of Popular Music & Song, would use TV screens, film and sound archives to form a journey through the history of twentieth century music, even including a karaoke machine, says Michael Kustow, Channel Four's first arts commissioning editor and former director of the ICA.

So far no funding has been secured for the museum, which would be run as a trust with funding from grants and entrance money.

Planning permission for the whole complex is being sought from Camden Council over the next two months.

Sheffield City Council are planning a similar museum which is expected to cost £30m and should open by 1995. The scheme has been in the planning for about five years.

Paul Rump has left his position as head of A&R at Island Music to move into the newly-created position of general manager of Circa Music. Meanwhile, at Circa Records, Danny Van Emnden has become label manager responsible for UK marketing, after three years as A&R manager at Virgin Records.

Essex Consumer and Public Protection department is to be the first recipient of the first UK record industry anti-piracy award for aiding the fight to stamp out piracy.

Quincy Jones is to co-produce the 25th Montreux Jazz Festival, on 5-20 July 1991, with the event's general director Claude Nobs. The 5th British International Jazz Awards will be held at Midsen, in Cannes, on January 20-24.

The next issue of *BIG* magazine will feature a four-track cassette of New Kids On The Block songs. The promotion for the CBS group's new single 'This One's For The Children' will also include cinema advertising.

Poole Edwards is a new PR company set up by former Immediate staffer Chris Poole and Rogers And Cowan man Alan Edwards. They can be contacted on 081-442 1269.

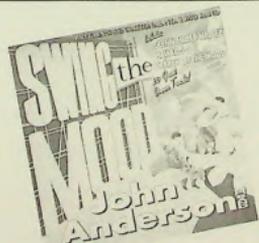
Happy Mondays' Shaun Ryder and Bez feature in *Penthouse* in January. As well as a main interview, the two are pictured in a bath with two topless models.

The BPI, represented by Andy King, will meet members of the British Association of Record Dealers later this month to decide on a retail campaign to support next year's Brits awards.

Gary Glitter is set to sign a six album deal with Virgin Records, which is releasing his single Red Hot next Monday.

John Anderson

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MCA deal puts BMG to the test

The ink is barely dry on MCA Records' new distribution deal with BMG International, but already the wheels are in motion to put the changeover into practice.

The agreement ends MCA's three-year deal with PolyGram Distribution which was due to run out at the end of March. It also includes the newly-acquired Geffen, which previously went through WEA. From February 1 all MCA product will be manufactured and distributed by BMG.

However, now the 10 months of negotiation is over, there's plenty of work to be done effecting the transfer and

making BMG second only to PolyGram in the global distribution league and third in the UK.

The three-year worldwide deal is estimated to be worth a total of \$850m to BMG, according to president Rudi Gassner. It also includes a licensing agreement which will see BMG manufacture virtually all MCA and Geffen's European product at its international factory in Guteslaw, Germany. MCA singles will still be manufactured in the UK by EMI.

Putting that into practice is a huge operation and the responsibility of BMG's UK chairman John Preston and

MCA UK managing director Tony Powell.

"It is an enormous change," says Powell. "We are having daily meetings about this — literally."

The bulk of MCA and Geffen's existing stocks must be moved over the next two months. Thousands of master tapes have to be transferred to BMG's manufacturing plant, not to mention around 800,000 MCA and Geffen albums, cassettes, singles and CDs to be moved by the lorry load to BMG's warehouse in West Bromwich in the West Midlands.

MCA's acquisition of Geffen earlier this year complicates the deal, with the US label not coming under its control until January 1, a month before the MCA deal is due to begin. BMG's distribution and manufacture of Geffen is due to start from the first day of the new year.

The preparations include urgently securing more warehouse space to cope with MCA's requirements. BMG's resources have already been stretched by the expansion of its video distribution after



POWELL (left) and Preston: 'daily meetings'

deals with Telstar and Castle and it is finalising details to lease extra warehouse space near its existing 60,000 sq ft depot in West Bromwich.

BMG director of distribution and operations John Henderson reveals BMG is planning even further expansion. The company has the potential to expand this "satellite" warehousing to 500,000 sq ft if it ever proves necessary.

Catalogue numbers have to

be reallocated, and the new stocks entered on to BMG's computer system. But first priority is to ensure Geffen's core catalogue is of titles from Guns 'N' Roses, Don Henley and the Miss Saigon soundtrack are available from the first day of the new year.

One thing is for certain, there will be more grey hairs than usual at MCA and BMG's headquarters in a few months' time.

Martin Talbot

BMG climbs distributors' chart

	Market share present (%)	Share from Jan 1, 1991 (%)
1 (1) PolyGram	30.8	27.7
2 (2) EMI	19.9	19.9
3 (4) BMG	10.9	13.2
4 (3) CBS	12.2	12.2
5 (5) WEA	9.5	8.9

Figures based on Music Week's Market Survey July-September 1990. Includes both albums and singles.



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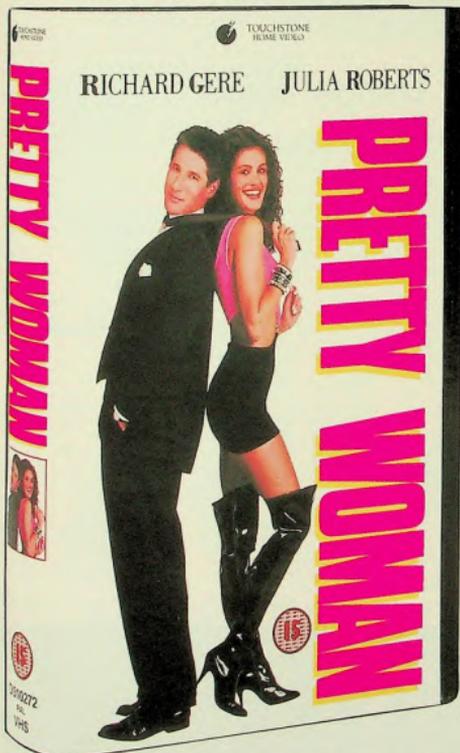
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THE EAR

MW's talent tipsheet

DUBLIN

LORD JOHN WHITE

Strong gigging around their home town has seen this band build up a large following, although they have been around considerably longer than the "just over a year" claimed by their London management. Their longevity however has produced a confident band whose neat combination of Hammond organ and pure pop will bring a smile of relief to many a radio producer.

Contact: Frank Bonadio
Tel: 0001 462754

DYFED

CERRIG MELYS

This rather fine band may have limited appeal because of their decision to sing in Welsh, when it comes to selling records, they might as well be singing in Braille. Their tuneful guitar twang recalls REM (another band with an incomprehensible singer), and their tunes and feeling are spot on. Unquestionably destined for great things west of Chester, a few translations could make their name beyond the border.

Contact: Ian Davies
Tel: 0239 621133

NEW YORK

RAILROAD JERK

This lot follow the art/punk tradition but also play a little havoc with American roots music. Their eponymous debut LP takes a typical NY approach with dissonant guitars, jerky tempo changes, brittle rhythms mixed up with Delta R&B.

Contact: Gerald Cosley
Tel: 0101 212 9955 882

SUPERCHUNK

The North Carolina rockers will meet most of the demands of the average Dinosaur Jr fan with their heaving post-Niel Young guitars and closely

meshed harmonies. Worth chasing up.

Contact: Gerald Cosley
Tel: 0101 212 9955 882

SMASHING ORANGE

This is about as close as a US band can get to what's currently in vogue in the UK. The upstate New Yorkers share Ride's fuzz/wah-wah decorated rock thrash but also have a touch of Manchester's trance dance bent. They will write better songs than their current My Deranged Heart single (on Ringers Lactate Records) but it's still a darn good pop song.

Contact: Ringers Lactate
Tel: 010 718726378

BEDLAM ROVERS

This trad-conscious quintet have a haunting debut album in Frothing Green on Heyday Records. It has been favourably compared to Fairport Convention and The Mekons, and offers the kind of varied acoustic/electric craftsmanship progressive UK folk labels should be looking for.

Contact: Heyday Records
Tel: 0101 415 864788

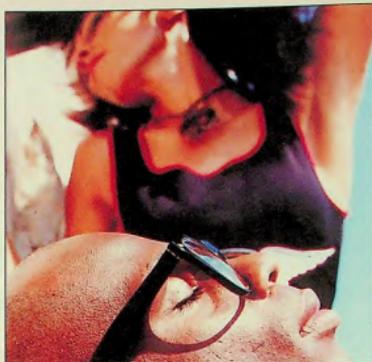
LONDON

FLOWERHOUSE

This four-piece have a nice folksy feel that may prove too gentle for current tastes, but will please those who remember Nick Drake. Seaview Avenue is particularly well put together with a melancholic air augmented by hopeful vocals. Rumours that the folk circuit never comes up with "stars" have taken a bashing thanks to Tamita Tikaram and Suzanne Vega, and consequently it's worth looking at what's on offer here.

Contact:
Stable Management
Tel: 081 209 0186

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Passing upwards: duo Temper Temper get priority rating

Temper Temper back after Geffen shrug-off

The duo Temper Temper, a major new signing for 10 Records, were passed up by California record executives on the grounds that they hailed from some far-off place called Manchester.

It all seems a bit ironic given this year's fascination with all things northern. Now 10 is treating Temper Temper as its priority act for next year.

Mick Clark of 10's A&R department offered a deal as soon as he heard the duo's demo tape — as did Robin Godfrey-Cass at Warner-Chappell publishing. Their enthusiasm stands in contrast to the diffidence of Geffen Records, who signed producer Eric Gooden and vocalist Melanie Williams to an unhappy development deal back in 1985.

"The commitment we got from Mick and Robin was exactly what we wanted after the experience with Geffen," says the duo's manager Rovena Cardiel, who became involved while working in

Geffen's A&R department. She left in 1986.

"I would have been prepared to co-produce, but Mick Clark encouraged me to take on the album myself," says Gooden. "He even suggested I should do the final mixes. It was very good for our confidence — we did what we wanted to, whereas in America the producers pushed us towards the standard swingbeat R&B sound."

Temper Temper's first single, Talk Much, a big, soulful record which bounces Williams's voice off a rap, is released in January. Their debut album is pencilled in for March. They have already recorded two clips for Channel 4's Dance Daze series and label manager Chris Worsley is working on their image.

"What we're working on is a very sharp, clean look with lots of shadow and Sixties imagery — but not like Deee-Lite. It will be very British," says Worsley.

Russell Brown

CBS opt for indie A&R route with new discovery JJ

THE REALLY Original Group is in the business of feeding talent to record companies.

It discovers acts, puts them in the studio, develops their image and, at the point of recording their first single, turns them over to a major label for a chunk of the advance.

"It seemed an exciting thing to do, taking a band from stage one and putting together the sort of presentation that the record companies want," says songwriter Julian Stewart Lindsay who, with producer John Brand, formed the company in 1989.

The Really Original Group has already had success with Manchester duo JJ who demonstrate a MOR side to the city's flourishing music scene. JJ's bright debut was released by CBS on October 22 and their publishing has been signed up by Warner Chappell.

Following the deal with CBS, Really Original recruited



Bright debut: Original find JJ

its costs via a percentage of JJ's advance and retains a long term financial interest.

Also in development are soul singer Darren Morris and Sunstream, who play dance music with rock instruments.

The company is now moving into management to keep creative ties with bands.

There is a trend among major labels to hire independents to handle press or radio promotion. The Really Original Company could start a new trend for independent A&R companies.

Gary Smith

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MARKET REPORT

MAINSTREAM

ALBUMS

It is another very heavy week for releases (see new releases, p vii, x, xi), but with a noticeable dearth of superstar product, the last of the year's major releases having reached the shops a week ago. There are still several items of note, however, not least Tripping The Live Highlights, a single album distillation of Paul McCartney's 3 LP/2 cassette/2 CD album *Tripping The Live Fantastic*.

Interview albums rarely make good listening, but John & Yoko — The Interview is fascinating, and not a little poignant. Talking to Radio One's Andy Peebles only two days before he was senselessly slain a decade ago, Lennon is affable and amusing. Not a blockbuster, but an album for aficionados.

Poignant too is the debut album of Kim Appleby (see New Release Albums Highlights), who has re-emerged following the death of her sister Mel with the bright and breezy hit single *Don't Worry*. The album offers more of the same superior uptempo songs and a couple of ballads.

Less likely to take the charts by storm, but interesting nonetheless is Torture Garden by Naked City, whose music has been most vividly described as "like watching a 700 channel TV system with one's thumb held prominently on the remote control."

Torture Garden sees Naked City tackle 42 songs in a little under 30 minutes, encompassing rock, jazz, country, hardcore and just about any other genre you care to name. The track *Speedfreaks* finds them at their most manic, demonstrating 33

different genres in a mere 48 seconds.

PICK OF THE WEEK

Kim Appleby: Kim Appleby. Parlophone. Promises to occupy a chart niche for some time, while spinning off an inevitable succession of hit singles.

SINGLES

The final salvo of seasonal offerings are fired chartwards this week, with Christmas singles old and new scattered throughout the listings. In the former category are some notable old campaigners, including *Band Aid II's Do They Know It's Christmas?* and Slade's perennial Merry Xmas Everybody. It must be fancied to make the grade again, though maybe not this year — as it will be pitched against a brand new version of the same song by the Metal Guru — who just happen



New Kids: for the kids

to be *The Mission* in disguise, produced by Slade's Noddy Holder and Jimmy Lea. Mischievous makers might bill this as a competition between Polydor, which has Slade's recording and sister company Phonogram, whose Mercury imprint releases the Metal Guru single. May be the best team win.

Potentially the biggest of the Xmas hits however is Cliff Richard's *Saviour's Day*, but it will face stiff competition from New Kids On the Block's *This One's For The Children*,

which should not have a problem in becoming their eighth Top 10 hit.

Among more timeless releases is Crazy, the introductory solo single by Seal, last heard as guest vocalist on Adamski's chart topper *Killer*. Also stepping out alone for the first time is Ralph Tresvant, from *New Edition*, with *Sensitivity*, a promising debut written by Janet-Jackson's guiding lights Jimmy Jam and Terry Lewis. The other members of *New Edition* have already had a hit this year as *Bell IV* DeVoe.

Alan Jones

PICK OF THE WEEK

Cliff Richard: Saviour's Day. EMI. Seasonal songs have topped the Christmas charts in each of the last two years — Richard's *Mistletoe* and *Wine* in 1988 and *Band Aid II* last year. This is already the bookie's favourite — strong pertinent lyrics and a rousing chorus.

Alan Jones

INDIES

It's good to see that the independents can be relied upon to provide strong new releases in the late season while the majors endlessly churn out compilations.

With *Happy Mondays* crashing into the album chart last week — albeit a little lower than expected — and PWE's new Kylie album *Rhythm Of Love* aiming at the top, those two look set to be the biggest indie sellers this Christmas.

But along with those, dealers would be wise to keep an eye on *Blue Pearl's* debut *Naked*, on *Big Life*, as well as *Sybilization* by PWE's Sybil.

Other latecomers to watch out for are a new single, *24 Hours*, by *Betty Boo* and the compilation *Beat This* — both out on *Rhythm King* this month, *Ultra Vivid Scene's* *Special One* single on 4AD,

which has strong crossover potential, and a remix of *Yazoo's Situation*, on Mute.

Factory brings to an end another successful year with five classical releases and a new album, *Obey The Time*, by *Durutti Column* (out December 3).

Other than that, expect boxer Nigel Benn to follow in *Gazza's* footsteps with his single *Stand And Fight* on the new IQ Records label, set-up by ex-Fanfare Records director Simon Cowell.

It's another rap track but this time a little more dynamic than *Gazza's* effort and might just make the chart on musical merit for a change... know what I mean, Harry?

PICK OF THE WEEK

WAXING POETICS: Beat Time Story. Emergo/Roadrunner. Having advanced from the *Mitch Easter/REM* school, *Waxing Poetics* have

refined their guitar pop and made an album even better than 1988's magnificent *Manakin Moon*.

Nick Robinson

COUNTRY

Just as Nashville's pull on the imagination seemed to be undermined by fresh talent from elsewhere, along comes *Garth Brooks*. He is proving one of the city's finest commercial packages with his Capitol album *No Fences* selling over 1.5m copies in the US since August.

No Fences is still riding high in *Billboard's* pop album chart and his crossover potential is already beginning to rival that of *Kenny Rogers*.

Two CMA awards helped to boost Brooks's US TV exposure and he is now denting British awareness with the release of the album and a promotional visit.

It's easy to appreciate why the LP has charmed the masses; beneath its solid country veneer there's a wryness that makes the listener warm to lyrics like "I've got friends in low places".

Meanwhile *Kenny Rogers* is assessing the potential of the UK market and the viability of a tour. His visit earlier in the year wasn't exactly a sell-out success but with the release of his Warner album *The Very Best Of Kenny Rogers*, a whole new generation could be awakened to the appeal of *Coward Of The County* and *Ruby Don't Take Your Love To Town*.

It's the end of an era for *The Judds*. A diagnosis of hepatitis has prompted mother Naomi to abandon her career with daughter Wynona after their worldwide tour which ends next spring.

Three of their albums have sold over a million in the US

and a conservative estimate of UK sales stands at just over 100,000. Their new RCA album *Love Can Build A Bridge* will be the last on the label and points to the rock direction Wynona is likely to take as a solo artist.

It could be worth stocking up on *Matraca Berg's* RCA debut *Lying With The Moon* as she is due for exposure on the *Late Show* and *The Word*. *Berg* has already carved a name as a Nashville songwriter. This LP impresses with material and vocal style.

PICK OF THE WEEK

GARTH BROOKS: No Fences. Capitol. Brooks says himself he can't understand why this record has done so well. It sounds like standard country fare, but there's something about the lyrics and Brooks's delivery that makes the songs bite.

Karen Faux

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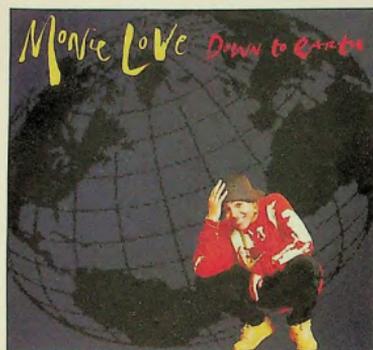
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MARKET REPORT



Monie Love: the current club monster

CLASSICAL

The death of Leonard Bernstein gives extra resonance to his latest recording out on Deutsche Grammophon. The programme is popular — Debussy's *La Mer*, Images, and *Prelude à l'après-midi d'un faune* — and Bernstein, with the Orchestra dell'Accademia Nazionale di Santa and Cecilia (CD 429 7282), should go into the classical charts. Note there is no tape.

Another chart contender from the yellow Label is the new recording of Holst's *The Planets* despite the constellation already in the catalogue. James Levine conducts the crack Chicago Symphony Orchestra and Chorus (CD/MC 429 730).

Britain's most popular soprano, Kiri te Kanawa, has a sure-fire steady seller with Italian Opera Arias (Puccini, Verdi, Leoncavallo, Cileo and Boito) with the LSO under Myung-Whun Chung, the new director of the Paris opera (EMI CDC/EL 754062 24). It includes arias from Turandot of Nessun Dorma fame.

But the main EMI opera of the month is Richard Strauss's *Elektra* conducted by Wolfgang Sawallisch (CDC/EL 754067) widely regarded as the leading Strauss interpreter at the moment.

It has Eva Marton in the title role who dominates the action during almost the whole 100 minute span of emotional intensity. Not for opera novices.

The new Landor label launched by Todd Landor who ran the promising Novello label starts with a disc devoted to the young South African composer Kevin Volans.

He straddles both the systems and new simplicity styles through the four instrumental pieces on *Cover Him With Grass*. It is a collection subtitled *In Memoriam Bruce Chatwin* (CD CTLCCD 111/MC CTLC 111). Landor dis-

tribution is handled by New Note/Pinnacle.

PICK OF THE WEEK

THE HANOVER BAND. Haydn's Symphonies No 73 (*La Chasse*), No 74 and No 75 (CD/KA 66520). Director Roy Goodman has carefully prepared the performing edition in this new period instrument series of Haydn's Symphonies. It faces considerable rivalry — notably from Trevor Pinnock and the English concert on DG — but none of these symphonies are currently available on disc.

Nicolas Soames

DANCE

The current club monster is **Monie Love** *Down To Earth* (Contempo COOLX 222), a Lonnie Liston Smith Expansions bassline and Roy Ayers "hey, uh, what you say, c'mon" chant prodded bounding hip house word spitter.

The 13-year-olds are queuing up for **Vanilla Ice** *Ice Ice Baby* (SBK, 125BK 18), a pretty white boy's non-street cred, but US chart-topping rap set to the Queen & David Bowie *Under Pressure* bassline.

Also look out for **Run-D.M.C.** *What's It All About (Profile PROFT 315)*, an eagerly awaited hardcore rap; **Hibrid** *Hypnotizin* (Megablast Recordings MEGA 5, via 061-953 4003), an electro burler from up north in Manchester woven out of Tyrone Brunson *The Smurf*, *Raw Silk Do It To The Music* and other quotes. Listen out for **Sweet Exorcist** *Clonk* (WARP Records WAP 9, via Rough Trade), a low frequency oscillated bass clonker (as opposed to bleeper!) from Sheffield and Junior Giscombe *Stand Strong* (MCA MCAT 1454), squeakily whinnied swingbeat.

And there's more: Great Northern *Electrics* *Sundays Child* (Polydor PZ 111), gloomily groaned indie dance (it's from North London, not

Manchester); *The Chimes Love Comes To Mind* (CBS CHIM T3), downtempo swaying soul; **Botany 5** *Love Bomb* (Virgin VST 1250), a shuffling Soul II Soul tempo chugger with bleeps.

PICK OF THE WEEK

DOUBLE DEE featuring **Dany Found Love**. Epic. A particularly nagging Italo house galloper, out here in its newer US rather than original Italian released mixes, with both club and crossover appeal.

James Hamilton

REISSUES

It's not often that 50-year-old recordings hit the *Billboard* Hot Hundred. Well it happened with Robert Johnson's *The Complete Recordings* (CBS 4672462) which, as its title suggests, comprises everything (41 tracks, including alternate takes) recorded by the King of the Delta Blues.

This is good cause for celebration in the reissues market but what should we be looking forward to next? Bing Crosby, Louis Jordan?

But when you listen to the Johnson double CD, wonderful though the music is, you can hear the old hisses and scratches, especially on the opening few tracks.

You don't get this in the other releases in CBS's *Roots'n'Blues* series (which include *News And The Blues*, 4672492, *The Slide Guitar*, 4672512 and *Willie Dixon*, 4672482). The Johnson recordings, unlike the others, have been reissued without being cleaned up.

Why did CBS not lay out about £1,500 to clean up the recordings with the benign Cedar System — which it uses on virtually all its jazz reissues and on the rest of the *Roots'n'Blues* series to produce such a wonderfully clear sound? I asked CBS and nobody knew.

What makes the situation even more bizarre is that Cedar last year cleaned up four Johnson tracks for another blues reissue. Let's hope it gets its internal communications together soon.

A *Date To Wait For*: December 3, when CBS finally unveils its long-awaited Byrds box set, complete with unissued recordings (including *Gram Parsons* singing lead on *Sweethearts Of The Rodeo* tracks) and several new recordings; all-in-all everything the thinking fan could want from what in retrospect was clearly the group of the Sixties.

PICK OF THE WEEK

PERCY MAYFIELD: Poet Of The Blues. Ace. The title says it all, 25 tracks of the coolest of Forties blues balladry.

Phil Hardy

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ROUND-UP

Wembley Stadium has appointed Saatchi And Saatchi to market its music, sport and conference facilities with an ad budget said to be worth £2m. Wembley spokesman Martin Corrie says one of Saatchi's briefs will be to promote the complex's grand hall and Arena as "Britain's top music venues."

... **The Rock Garden** in London's Covent Garden is making its A Gig A Deal promotion for new bands even more attractive. As part of the Venue's policy of promoting new bands — often from no more than demo tape recommendation — director Sean MacDonnell is now waiving all PA hire charges. This, claims MacDonnell, makes The Rock Garden the only London venue not to make such a charge. "It's just another one of those prohibitive costs that prevent new bands from gigging," says MacDonnell. ... Fresh from being profiled in *The Independent*, Gary Glitter, now dubbed the Guru Of Glam, has added four more dates to his 20-date UK tour.

The Gary Glitter Gangshow has attracted so much attention that promoter Jef Hanlon has had to pencil a possible fifth date at south London's Brixton Academy to satisfy demand. ... MCP presents Deep Purple's return to the UK live scene with five dates in March next year, while the same promoter has confirmed AC/DC's April tour. The itinerary includes dates at the Wembley Arena and Birmingham's NEC, with options for extra dates at both venues. ... Continuing the HM theme MCP will also be promoting Motorhead's February tour for 1991. Sunday February 3 sees the start of solid gigging for the band, culminating in the final concert on February 20 at ... where else but the ... Hammersmith Odeon.

Kennedy Street sought a sound solution to Wembley Arena's warehouse-like ambience

Van crew gets the right balance

As Van Morrison played the last of his many encores at The Wembley Arena, his obvious satisfaction was matched by that of the partisan audience.

But the greatest, but perhaps quietest, satisfaction belonged to production manager Jerry Raymond-Barker in seeing a long day come to a successful fruition.

"It's not exactly elation you feel at the end, but a quiet satisfaction that everything has worked out," he says.

For Raymond-Barker, the day had started at 6.30am liaising with Brent Council over safety measures. Then came the arduous process of "construction and deconstruction", further complicated by George Benson's crew having a trial run in the arena for the following evening's concert.

"They were setting up to do their concert in the round," says Raymond-Barker, "and I thought it only fair to let them have a run through."

London's Wembley Arena is notorious for sound problems.

"Basically it's a swimming pool," says Nick Leigh of promoters Kennedy Street. Raymond-Barker and soundman Mark Kennedy worked closely together, even going so far as to increase the room temperature slightly to help the sound.

The result was a near-perfect sound balance, crucial to an artist such as Van Morrison, who employs a seven-piece band.

For Kennedy Street this was a successful culmination of a tour that had also visited smaller venues in Hereford and Scarborough.

Tours such as Morrison's help make Wembley Arena a more respectable place in which to play and go a long way to prove that the right staff can overcome the hanger-like venue's atmosphere.

The lighting throughout was muted: Morrison actually stipulates that there must be no direct spotlight angled at him.

Van was the man, but so many more played their part.



JIM STILLE

Promoter: Danny Betesh, Kennedy Street Enterprises
Tour manager: Alan Morris
Production manager: Jerry Raymond-Barker
PA Hire: Kane Green

Lighting: KLS
Venue: Wembley Arena
Capacity: 12,000
Ticket prices: £14, £16
Potential gross: £180,000
Sold out: on the night

Taking the live route to a higher profile

From toilets to stadiums in six months may sound like an extract from rock mythology. But for Walk On Fire constant gigging has paid dividends.

Band manager Neil Levine explains: "With record companies looking at market shares and a lot of bands being dropped, you have to have faith in the band. Once you've got that you have the luxury of displaying this conviction in front of a live audience."

"The other routes always involve hype, but we've gone in there and got our hands dirty. We've done it the old way."

This "old way" is one of constant gigging in venues, however small, and slowly build-

ing a foundation of a committed audience plus support from the music press.

John Vyner, the booking agent at the Bron Agency who successfully co-ordinated Walk On Fire's concert campaign, stresses the importance of press reaction.

"With Walk On Fire," he says, "we are dealing with a rock act aiming at a specialist market. For us it was crucial to get support from *Kerrang!*"

"The venues also read the magazine as well. It is much harder to sell an act to venues without press support. They see it and understand there is a committed support, which is important to take the next

step up from little venues."

Walk On Fire began by playing the small, provincial venues picking up enough support to gain second billing on the Nils Lofgren and Dan Reed Network tours. This process of building, plus press, culminated in a Town And Country support slot to US rock act Ratt, by which time the band had a following of their own.

Neil Levine says: "We've now paid our dues, we've gone out there and we've not been hyped. We've done it on our merits. In managing other bands I've tried the other way, but it's hollow, there is no longevity."

Duncan Holland



Firing lines

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music week datafile

The Information Source for the Music Industry

24 NOVEMBER 1990

COMMENT

Welcome to the first ever **Music Week Datafile**, 12 pages of hard edged business data, gathering together all our most popular charts and new release listings in one convenient section.

The Datafile is the result of detailed research into the information **MW's** readers really need.

Every week this page, for instance, will include our **Chart Focus**, written each Sunday by expert **Alan Jones**. Meanwhile, the **Update** panel will keep you aware of what to compare the performance of your business with that of the market.

The chart of charts (right) shows the results of that survey, based on returns from 480 retailers and 700 "industry" respondents.

The new structure of Datafile means every chart will appear in the same position every week — except for the specialist charts on page ii — and a new design means they are clearer and easier to read than before.

Page ii includes an extended classical chart, the much-praised **indie distribution** charts, plus a specialist slot which over the weeks will include **country** (artists and compilations alternating fortnightly), **metal** (every two weeks) and less frequent **jazz** and **folk** and **ethnic** charts.

Page iii features a brand new top 60 **playlist** chart. This combines existing playlist information with audience data to produce a weighting for each single.

Page iv features the all important **singles chart**, while iv features **music and sell-through video**, each alternating weekly through 25 and 50 positions.

Facing video in the middle of Datafile is the all important **pull-out singles chart**, followed by the first of our enhanced **New Release** listing pages on vi.

Page viii includes the more new releases on x and xi and finally the **fast moving dance chart** on xii.

Datafile will, of course, evolve over time to meet the industry's needs. Watch out for next week's **Music Week** to find out about our plan to make the **MW Dance** chart even more up to date.

Steve Redmond

THE CHART OF CHARTS

Retailers' most popular MW charts

- 1 Singles
- 2 Albums
- 3 Singles pullout
- 4 Dance
- 5 Music video

The "industry's" most popular MW charts

- 1 Albums
- 2 Singles
- 3 Playlist
- 4 Indie singles
- 5 Dance

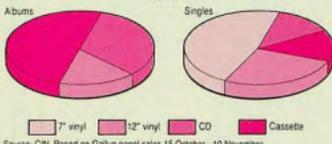
SOURCE: MUSIC WEEK 1990 SURVEY

UPDATE

SALES

Index of unit sales. Last week=100	Last week	This week	% diff	This week last year % diff
Albums	100	106	+ 6%	+ 2%
Singles	100	105	+ 6%	+ 10%
Music Video	100	157	+ 57%	+ 36%

FORMATS



ARTIST CHART

- | | |
|------------------------------|------------------|
| 1 Paul Simon | 6 Phil Collins |
| 2 Elton John | 7 Pat Sharp/Boys |
| 3 Status Quo | 8 George Michael |
| 4 The Beautiful South | 9 The Shadows |
| 5 Carreras/Domingo/Pavarotti | 10 Led Zeppelin |

Compiled by Spotlight Research from Gallup data. Based on 200 artist album charts 15 October-10 November.

CHART FOCUS

Vanilla Ice's first single Ice Ice Baby makes a sensational entry at number three this week, becoming the highest debuting single in chart history by a previously uncharted act, eclipsing the number four debut of fellow rapper Partners In Kryme's Turtle Power in July.

Both records are on EMI's fledgling SBK label, which has been in business for less than eight months. Of the 22 singles to debut in the Top 10 this year (a record for any year except 1989, when 30 reached the upper echelon instantly) it is the fourth to be distributed to the trade by EMI — the same as BMG and CBS. Of the other majors, PolyGram has landed two immediate Top Tenners, and WEA just one. Beating them all is indie distributor Pinnacle which has placed seven singles in the Top 10 immediately after release, via singles from PWL, Factory and Silvertone.

Meanwhile, however, the Righteous Brothers continue



on top for the fourth straight week with *Unchained Melody* which has now been certified platinum, after selling more than 600,000 copies. Only two other 1990 releases have gone platinum — **Sinead O'Connor's** *Nothing Compares 2 U* and **Elton John's** *Sacrifice/Healing*

Hands

Rod Stewart and Tina Turner's remake of *It Takes Two* debuts at number 12, instantly topping the number 16 peak scaled by the original Marvin Gaye/Kim Weston recording of the song in 1967.

Madonna becomes the first female solo star ever to have four number one albums as her hits compilation *The Immaculate Collection* debuts in pole position. The only other women to have even three number one albums are **Kate Bush** and **Barbra Streisand**.

Many would have expected **Kylie Minogue's** latest album *Rhythm Of Life* to have debuted at number one this week, to complete her hat trick of chart toppers. Instead, it debuts at number nine.

Whitney Houston was similarly disappointed not to top the chart last week, when *I'm Your Baby Tonight* debuted at number six. Her previous album *Whitney* not only debuted at number one — it stayed there for six weeks.

Alan Jones

2 WINNERS FROM DANIEL



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TOP 40 CLASSICAL ALBUMS

Rank	Title	Composer	Artist	Label	Distributor
1	NEW FIVE FOUR SEASONS	Nigel Kennedy	EMI	NIGET2/CMG2 E2	
2	MENDELSSOHN/BRUCH/SCHUBERT	Nigel Kennedy/Jeffrey Tate/CO	EMI	EL140631/31/42634 (E)	
3	BERNSTEIN IN BERLIN: BEEETHOVEN...	Deutsche Grammophon	Deutsche Grammophon	429581/429581/429581 (C)	
4	ELGAR CELLO CONCERTO/PICTURES	Baron/LSO/Baker/Du Pre	HMV	AD5655/CAS0266 (E)	
5	HOLST THE PLANETS	Deutsche Grammophon	Deutsche Grammophon	253019/253019 (E)	
6	ELGAR CELLO CONCERTO/ENIGMA VARIATIONS	CBS Masterworks	CBS Masterworks	CR52575/40/26259 (C)	
7	LLOYD WEBER ROQUEMONT	HMV	HMV	DD406/Brightman/Maasi/ECO	
8	DAMNING HIGHLIGHTS OF NUTCRACKER	Royal Opera House	Royal Opera House	RCH/PO/ROHM/COO (IC)	
9	VAUGHAN WILLIAMS SEA SYMPHONY	EMI	EMI	COC4991/44E/149911 (E)	
10	VIVALDI FOUR SEASONS	Orchestra Kadjane	Deutsche Grammophon	429565/429565 (E)	
11	MONTEVERDI VESPRI DELLA BEATA	Deutsche Grammophon	Deutsche Grammophon	429565/429565 (E)	
12	ALBINONI ADAGIO/PACHELBEL CANON	Deutsche Grammophon	Deutsche Grammophon	413209/413209 (E)	
13	SIBELIUS SYMPHONY NO. 5/VIOLIN CONCERTO	HMV Refine	HMV Refine	EL14071/2/3/4/5/6/7/8/9/10	
14	A VENETIAN CAROUSEL/CONCERTO	Deutsche Grammophon	Deutsche Grammophon	413232 (E)	
15	A VENETIAN CAROUSEL/CONCERTO 1595	Virgin Classics	Virgin Classics	VC79111/20V/197/198/199	
16	MAHLER RESURRECTION	Imp Classics	Imp Classics	CDPC/DC/CD/MA/100	
17	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	Royal Opera House	Royal Opera House	RCH/PO/ROHM/COO (IC)	
18	ELGAR CELLO CONCERTO	Philips	Philips	416354/416354 (E)	
19	VAUGHAN WILLIAMS SERENADE TO MUSIC	Hyperion	Hyperion	MAC 663/VA 6400 (P)	
20	FUCINI MADAME BUTTERFLY HIGHLIGHTS	Decca	Decca	SET/005/TK609 (P)	
21	BIZET CARMEN HIGHLIGHTS	Philips	Philips	429620/429620 (E)	
22	PACHELBEL/ALBINONI/BACH/PURCELL	Deutsche Grammophon	Deutsche Grammophon	429302/429302 (E)	
23	BIZET CARMEN HIGHLIGHTS	Deutsche Grammophon	Deutsche Grammophon	413237/413237 (E)	
24	RACHMANINOV PIANO CONCERTOS 2 & 4	Decca	Decca	614675/514675/514675 (E)	
25	PROKOFYEV LA MOURE DES TROIS ORANGES	Virgin Classics	Virgin Classics	VCD93186/VC93186/VC93186 (E)	
26	BRUCKNER SYMPHONY NO. 7	Deutsche Grammophon	Deutsche Grammophon	429620/429620 (E)	
27	TCHAIKOVSKY THE SLEEPING BEAUTY	Royal Opera House	Royal Opera House	RCH/PO/ROHM/COO (IC)	
28	SCHUBERT SYMPHONY NO. 9 IN C MAJOR	Virgin Classics	Virgin Classics	VC93708/VC93708/VC93708 (E)	
29	MAHLER SYMPHONY NO. 5	Decca	Decca	423680/423680 (E)	
30	NIELSEN SYMPHONIES 2 & 3	Decca	Decca	430280/430280 (E)	
31	MASCANI CAVALLERIA RUSTICANA	Deutsche Grammophon	Deutsche Grammophon	429423/429423 (E)	
32	HOLST THE PLANETS	Philips	Philips	421403/421403 (E)	
33	ELGAR ENIGMA VARIATIONS ETC	Deutsche Grammophon	Deutsche Grammophon	253060/253060 (E)	
34	CHOPIN PIANO CONCERTOS NOS 1 & 2	Sony Classical	Sony Classical	544029/251/44022 (C)	
35	SMETANA MY VLAST	Virgin Classics	Virgin Classics	VC791100/VC791100/VC791100 (E)	
36	MOZART DIE ZAUBERFLÖTE	Decca	Decca	416776/416776 (E)	
37	FOUR REQUIEM OP48	Decca	Decca	414401/414401 (E)	
38	PUCCHINI LA BOHEME	Decca	Decca	SET/575/KE/1737 (E)	
39	TCHAIKOVSKY 1812/HAMMILL/ROMEO & JULIET	Colles Classics	Colles Classics	IC100916/IC100916/IC100916 (E)	
40	HOLST THE PLANETS	Decca	Decca	417653/417653 (E)	

DISTRIBUTION INDIE SINGLES⁺

Rank	Title	Artist	Label	Distributor
1	STEP BACK IN TIME	Kyle Mizogae	PWL PWL171 (E)	
2	ISLAND READ (EP)	Cow/Mus/DUNG 1101 (HT)		
3	KINKY ARO	The Kinky Aro	Factory FAC 3037 (FAC 3037) (E)	
4	LITTLE BROTHER	Big Life/Bur 3211 (HT)		
5	AFTERMATH/M FOR REAL	Warp/WARP 51 (E)		
6	SUCKER DJ	Dimples D	FBI FBI 11 (12- FIB 12) (SPT)	
7	I'M DROPPING	Joan Dalton	BCM BCR 3955 (C)	
8	MY RISING STAR	Northside	PWL PWL171 (E)	
9	ILLEGAL GUNSHOT/SPLIFFHEAD	Reign/Reign	Factory FAC 2887 (FAC 2887) (E)	
10	SOUND CLASH (CHAMPION SOUND)	Koko/Sing	KKKink/INK-KUK 21 (SRO)	
12	NAIVE TO STAND ALONE	Louise Gordon	Supreme SUPRE 181 (P)	
13	MOTHER UNIVERSE	Northside	Big Life/Bur 3017 (HT)	
14	NAIVE TO STAND ALONE	Louise Gordon	Supreme SUPRE 181 (P)	
15	DIG FOR FIRE	Reign/Reign	4AD (BAD) 21 (E)	
16	FREQUENCY	Hydraulic	Network/Kool/Kat NWK11 (3 P)	
17	THE ALCHEMIST	Genesis 8	Deezie WANTU/DO 18 (P)	
18	CULTURE/COMM/ON STRONG	Jumpen & Pumpin' (12-1078) (P)		
19	SCOPE	Pain Angels	Shire Joy SHEER 0047 (PAC)	
20	SPIRIT	Northside	Stolen BIRD 511 (APT)	
21	OOBE 1	Northside	Planet Pacific/PPAC 211 (PAC)	
22	I HATE HATE	SOUND OF SHAM/US/ete	Cracion CREA 911 (E)	
23	FRY YOU LIKE RISH	Face Bank	Profile PROF11/268 (P)	
24	TOTAL CONFUSSION	Hemlock/ep/vapor/dupe/Dred	Tam/Tam/Savage 1211 (3 P)	
25	HALF LIFE, REMEMBERED	Face Bank	4AD (BAD) 0015 (E)	
26	SWEETNESS AND LIGHT	4AD (BAD) 0012 (HT)		
27	GROOVY TRAIN	The Farm	Profile PROF 1021 (E)	
28	T.T.O	Formaldehyde Overload	Made On Earth-(MADE 003) (HT)	
29	FIRECRACKER	Firecracker	Optimism OPTI 120071 (P)	
30	SPERIT	The Corvies	Dedicated-(DANE 002) (HT)	
31	UNTO YOU, FIND OUT	Northside	Chapter 22 (12)CHAP 52 (HT)	
32	MAKE IT MOVE	The Shitmen	One Little 12 (12) 112 (HT)	
33	WORLD IN MY EYES	Dugate Mole	Musa (13)BONG 29 (E)	
34	WHOSE HEART IS IT ANYWAY	Dancey/Mac	Supreme DANNY11 (P)	
35	FOOL'S GOLD/WHAT THE WORLD...	The Stone Roses	Silverstone SRE11 (3 P)	
36	THE ONLY ONE I KNOW	Situation Two SIT 7011 (HT)		
37	WILDFIE (EP)	K&K	F.R.O. (F.R.O. 1047) (SLE)	
38	SUNSHIRT (EP)	Dedicated	Dedicated-(STONE 001) (HT)	
39	WHAT IS LOVE?	KLF	Communications KLF 0600 (HT)	
40	SLOWDIVE	Cracion	Cracion CREA 931 (E)	

T © O.N. indie sheets compiled by Spotlight Research from independent artists

DISTRIBUTION INDIE ALBUMS⁺

1	NEW PULL 'N THRILLS & BELLIES	Factory FAC 320 (P)
2	THE LOVING FEELING VOL III	Dino DINTV 11 (E)
3	SOME FRIENDLY	Situation Two SITU 30 (HT)
4	PIGNOONHILL	Play It Again Sam BIAS 185 (APT)
5	GHOST - ORIGINAL SOUNDTRACK	Minot AEO (HT)
6	EN-TACT	One Little Indie LTP 22 (HT)
7	LEATHER & LACE-SECOND CHAPTER	Dino DINTV 11 (E)
8	NOWHERE	Cracion CREA 934 (P)
9	BOOMANIA	Rhythm King/Mus LEFT 12 (HT)
10	LOVEGOD	Rev 7/Wig Life/Life SUFF 2 (HT)

COUNTRY ARTISTS*

1	NEW THE LAST WALTZ	Ritz RITZ 0058 (PRT) RITZLO 0506RITZLP 0508
2	BRAND NEW DREAMS	Reprise WX 290C (W) WX 290C/DNA 290
3	SWEET DREAMS	MCA/MCC 6003 (W) DMCQ 6003/MC 6003
4	HEROES AND FRIENDS	Warner Bros 75929/154 (W) 75929/154/75929/154 (P)
5	FROM THE HEART	Telstar STAC 2327 (BMG) TCD 2327/52/248/232
6	THOUGHTS OF HOME	Telstar STAC 2327 (BMG) TCD 2327/52/248/232
7	THE HARD WAY	MCA/MCC 6003 (W) DMCQ 6003/MC 6003
8	COPPERHEAD ROAD	MCA/MCC 3426 (F) MCC 3426/MC 3426
9	FAVOURITES	Ritz RITZ 0052 (PRT) RITZLO 0507/PLP 0508
10	ABSOLUTE TILT AND TWANG	Sire WX 290C (W) WX 290C/DNA 290
11	SHADOWLAND	Warner Bros WX 112 (W) WX 112/COCA 112
12	I NEED YOU	Ritz RITZ 0028 (PRT) RITZLO 0509/PLP 0508
13	LOVE CAN BUILD A BRIDGE	RCA PK 90531 (BMG) PK 90531/PL 90531
14	DON'T FORGET TO REMEMBER	Ritz RITZ 0042 (PRT) RITZLO 0507/PLP 0508
15	HERE IN THE REAL WORLD	Arista 41081 (BMG) 20811/21081/17
16	ONE FAIR SUMMER EVENING	MCA/MCC 3426 (F) DMCQ 3426/MC 3426
17	LOVE STAR STATE OF MIND	MCA/MCC 3284 (F) DMCQ 3284/MC 3284
18	HEART OVER MIND	CBS 4673554 (C) 4673554/28755
19	TWO SIDES OF DANIEL O'DONNELL	Ritz RITZ 0021 (PRT) RITZLO 0507/PLP 0508
20	THE EAGLE	Capitol 4672804 (C) 4672804/28761

JAZZ*

1	WE ARE IN LOVE	CBS 4667364 (C) 4667364/24667361
2	MIDNIGHT STROLL	Mercury 8466524 (F) 8466524/28466521
3	SAXUALITY	RCA PK 74661 (BMG) PK 74661/PL 74661
4	BIG BOSS BAND	Warner/Bros 7599262/654 (W) 7599262/654/7599262/654
5	WHEN HARRY MET SALLY	Capitol 4673524 (C) 4673524/2467351
6	DO YOUR OWN THING	Polydor 8437974 (C) 8437974/2837971
7	DON'T BE AFRAID OF THE DARK	Mercury 8466524 (F) 8466524/28466521
8	MONTAGE	Anista 210624 (BMG) 210624/210621
9	STRONG PERSUADER	Mercury 8466524 (F) 8466524/28466521
10	MUSIC FROM 'MO BETTER BELLS'	CBS 4671604 (C) 4671604/2160451

* © O.N. compiled by Gallup

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PLAYLIST CHART

Rank	Artist	Title	Label	Genre	Chart	Weeks	Peak	Points	Percentage
1	Jimmy Somerville	TO LOVE SOMEBODY	London	B	A	A	A	48	12 95.1
2	Whitney Houston	I'M YOUR BABY TONIGHT	Arista	A	A	A	A	49	10 93.5
3	Kim Appleby	DON'T WORRY	Parlophone	A	A	A	A	48	3 92.3
4	Robert Palmer & UB40	I'LL BE YOUR BABY TONIGHT	EMI	A	A	A	A	48	6 90.4
5	The Righteous Brothers	UNCHAINED MELODY	Verve	A	A	A	A	46	1 90.0
6	Roxette	DRESSED FOR SUCCESS	EMI	B	A	A	A	44	19 87.8
7	The La's	THE SHE GOES	Gal Diacs	A	A	A	A	46	13 87.4
8	Kylie Minogue	STEP BACK IN TIME	PWL	A	A	A	A	47	8 85.6
9	George Michael	WAITING FOR THAT DAY	Epic	A	A	A	A	49	34 85.4
10	Blaze Blue Pearl Little Brother		Big Life	B	A	A	A	42	32 84.3
11	The Beautiful South	A LITTLE TIME	Gal Diacs	A	A	A	A	47	4 83.4
12	Belinda Carlisle	(WE WANT) THE SAME THING	Virgin	A	A	A	A	43	9 82.0
13	Black Box	FANTASY	deConstruction	A	A	A	A	44	5 80.2
14	Paul Simon	THE OBVIOUS CHILD	Warner Brothers	A	A	A	A	45	16 78.6
15	Mariah Carey	SHOW ME HEAVEN	Epic	A	A	A	A	42	14 76.6
16	Prince	NEW POWER GENERATION	Paisley Park	A	A	A	A	37	26 77.9
17	Berlin	Take My Breath Away	CBS	A	A	A	A	37	7 76.7
18	Del Amitri	SPT IN THE RAIN	A&M	A	A	A	A	37	21 76.2
19	Mariah Carey	LOVE TAKES TIME	CBS	A	A	B	-	43	45 74.0
20	Jon Bon Jovi	MIRACLE	Verigo	A	A	A	A	38	30 72.6
21	Wilson Phillips	IMPULSIVE	SBK	A	A	-	-	46	42 72.2
22	Cure	CLOSE TO ME (Remix)	Fiction	A	A	A	A	37	17 72.1
23	Heart	STRANDED	Capitol	A	A	A	-	35	60 71.9
24	A-Ha	CRYING IN THE RAIN	Warner Brothers	B	A	A	-	39	21 70.5
25	Araig MacLachlan	Check 1-2 (ALMOST FELT LIKE CRYING)	Epic	B	B	-	-	44	50 70.3
26	Craig Camera & Mick Jones	GOOD MORNING FORTUNE	WEA	A	A	A	-	33	36 70.2
27	Happy Mondays	KINKY AFRO	Factory	A	A	A	A	25	24 69.0
28	Proclaimers	KING OF THE ROAD	Chrysalis	A	A	B	-	27	- 56.8
29	Breathe	SAY A PRAYER	Siren	-	-	B	-	38	- 54.7
30	Londonbeat	A BETTER LOVE	Anxious	B	-	-	-	26	- 54.3
31	Steve Winwood	ONE AND ONLY MAN	Virgin	-	-	A	-	35	- 53.7
32	Gazza & Lindisfarne	FOG ON THE TYNE (REVISITED)	East	A	A	-	-	22	2 48.9
33	Jason Donovan	I'M DOING FINE	PWL	-	-	A	-	22	29 47.5
34	Holly Johnson	WHERE HAS LOVE GONE?	MCA	A	A	-	-	21	- 46.0
35	Soul II Soul/Kym Mazelle	MISSING YOU	Ten	A	A	A	A	12	- 45.1
36	Pet Shop Boys	BEING BORING	Parlophone	B	A	A	-	20	- 44.3
37	After 7	CAN'T STOP	Virgin America	-	-	B	-	24	62 41.1
38	Rita McNeil	WORKING MAN	Polydor	-	-	-	-	25	18 40.6
39	Norah Jones	MY RISING STAR	Fiction	-	-	A	A	15	52 39.7
40	E.M.F.	UNBELIEVABLE	Parlophone	B	B	A	A	19	15 39.3
41	Oleta Adams	RHYTHM OF LIFE	Fonema	-	-	B	-	21	67 37.8
42	Beloved	IT'S ALRIGHT NOW	East West	-	B	B	-	23	48 36.4
43	Madonna	JUSTIFY MY LOVE	Sire	-	A	A	A	13	- 35.0
44	Technotron	MEGAMIX	Sweeney	A	A	-	-	10	37 32.4
45	Janet Jackson	LOVE WILL NEVER DO (WITHOUT...)	A&M	B	-	-	-	23	72 32.0
46	Donna Summer	STATE OF INDEPENDENCE	Warner Brothers	A	-	-	-	17	49 31.5
47	Caron Wheeler	UK BLACK	RCA	A	-	-	-	23	40 30.9
48	Aswad	featuring Sweetie Brie SMILE	Mango	B	-	-	-	18	66 29.5
49	Peterson	SOMETHING TO BELIEVE IN	Enigma	B	-	B	-	18	56 29.4
50	Traveling Wilburys	BUE'S MY BABY	Wilbury	-	-	-	-	18	- 29.1
51	Wet Wet Wet	BLUE FOR YOU	Precious Organisation	-	-	-	-	17	- 28.4
52	Was (Not Was)	FEEL BETTER THAN JAMES BROWN	Fonema	-	-	B	-	11	- 27.9
53	Lionie Gordon	IF I HAVE TO STAND ALONE	Supreme	-	-	-	-	17	68 27.8
54	Clannad	IN FORTUNE'S HAND	RCA	B	-	B	-	20	- 27.5
55	James Ingram	I JUST DON'T HAVE THE HEART	Warner Brothers	-	-	-	-	28	- 27.3
56	Adamski	FLASHBACK JACK	MCA	-	-	A	-	12	46 27.1
57	Sybil	MAKE IT EASY ON ME	PWL	-	-	-	-	12	- 26.7
58	Marc Almond	WAIFS AND STRAYS	Some Bizzare	-	-	A	-	14	- 26.4
59	The Mission	HANDS ACROSS THE OCEAN	Mercury	B	-	B	A	13	28 26.4
60	Cathy Dennis	JUST ANOTHER DREAM	Polydor	-	-	-	B	22	- 26.3

US TOP 30 SINGLES

1	LOVE TAKES TIME	Mariah Carey	Columbia
2	MORE THAN WORDS CAN SAY	Alia	EMI
3	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
4	GROOVE IS IN THE HEART	Dee-Lee	Elektra
5	SOMETHING I LOVE YOU	Stevie B	LMR
6	BECAUSE TO BELIEVE IN	Poison	Enigma
7	FROM A DISTANCE	Bette Midler	Atlantic
8	PRAY, M.C. Hammer		Capitol
9	FEELS GOOD	Tony! Toni! Toné!	Wing
10	KNOCKIN' BOOTS	Candice	Epic
11	ICE ICE BABY	Vanilla Ice	SBK
12	SO CLOSE	Jay-Z & John Otis	Arista
13	THE WAY YOU DO THE THINGS	UB40	Virgin/UK
14	HIPPYCHICK	Soko	A&M
15	IMPULSIVE	Wilson Phillips	SBK
16	I DON'T HAVE THE HEART	James Ingram	Warner Brothers
17	STRANDED	Heart	Capitol
18	HIGH ENOUGH	Dann Vackey	Warner Brothers
19	TOM'S DINER	DIVA featuring Suzanne Vega	A&M/UK
20	FREEDOM	George Michael	Columbia/UK
21	WIGGLE IT, 2 In A Room		Cutting
22	MIRACLE	Jon Bon Jovi	Mercury
23	GIVING YOU THE BENEFIT	Febbles	MCA
24	SENSITIVITY	Ralph Tresvant	MCA
25	BLACK CAT	Janel Jackon	A&M
26	B.B.O. (IF I THOUGHT IT WAS ME)	Bell Biv DeVoe	MCA
27	LYIN' TO YOUR M.B.C.	David Cassidy	Enigma
28	MY LOVE IS A FIRE	Denise Dumors	Capitol
29	THINK	Information Society	Tamla/BMG
30	CLOSE TO YOU	Max Priest	Chrysalis/UK

US TOP 30 ALBUMS

1	TO THE EXTREME	Vanilla Ice	SBK
2	PLEASE HAMMER DON'T HURT EM	M.C. Hammer	Columbia
3	MARIAH CAREY	Mariah Carey	Capitol
4	RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers
5	THE RAZORS EDGE	Adco	Atco
6	RECYCLER	Z10	Warner Brothers
7	WILSON PHILLIPS	Wilson Phillips	SBK
8	SOME PEOPLE'S LIVES	Bette Midler	Atlantic
9	LISTEN WITHOUT PREJUDICE	George Michael	Columbia/UK
10	X INXS		Atlantic
11	FAMILY STYLE	Vaughan Brothers	Epic
12	VOL. 3	Traveling Wilburys	Wilbury
13	POISON	Bell Biv DeVoe	MCA
14	MIXED UP	The Cure	Elektro/UK
15	FLESH AND BLOOD	Poison	Capitol
16	NO FENCES	Curtis Brooks	Capitol
17	CHERRY PIE	Warrant	Columbia
18	PRETTY WOMAN	Original Soundtrack	EMI
19	EMPIRE	Queensrÿche	EMI
20	WORLD CLIQUE	Dee-Lee	Elektra
21	BLAZE OF GLORY/YOUNG GUNS II	Jon Bon Jovi	Mercury
22	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
23	LED ZEPPELIN	Led Zepplin	Atlantic/UK
24	PRIVATE TIMES... AND THE WHOLE 9'	Al B. Sure!	Warner Bros
25	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
26	SHORT DOGS IN THE HOUSE	The Short	Jive
27	SOUL PROVIDER	Michael Bolton	Columbia
28	GHOST	Original Soundtrack	VE
29	MAMA SAID KNOCK YOU OUT II	LL Cool J	Def Jam
30	STICK TO IT YA, Daughter		Chrysalis

Charts courtesy Billboard, November 24th 1990 • Albums are provided to these products demonstrating the greatest play and sales gain.

UK SINGLES

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TOP 75 SINGLES

24 NOVEMBER 1990

THE OFFICIAL **music week** CHART

This Week	Last Week	Wks on Chart	Title	Artist/Publisher	Label	(12) Number (Distributor)
1	1	5	UNCHAINED MELODY ★	Verve/PD 101 (12-PT 42101) (F)		
2	3	4	DON'T WORRY	Parlophone (12R 6272) (E)		
3	NEW	NEW	ICE ICE BABY	SBK (12)SBK 18 (E)		
4	2	3	FOG ON THE TITLES (REVISITED)	Best 28 44083 (12-PT 44084) (BMG)		
5	15	4	UNBELIEVABLE	Parlophone (12R 6273) (E)		
6	5	4	FANTASY	deConstruction PB 43895 (12-PT 43896) (BMG)		
7	6	4	I'LL BE YOUR BABY TONIGHT	EMI (12)EM 167 (E)		
8	12	4	TO LOVE SOMEBODY	London (LON)X 281 (F)		
9	4	8	A LITTLE TIME	Go! Discs GDD(X) 47 (F)		
10	11	3	CUBIC/OLYMPIC	ZTT ZANG 971 (W)		
11	35	3	FALLING	Warner Bros W 9548(1) (W)		
12	NEW	NEW	IT TAKES TWO	Warner Brothers ROD 1(1) (W)		
13	8	4	STEP BACK IN TIME	PWL PWL(1) 64 (P)		
14	7	4	TAKE MY BREATH AWAY	CBS 656367(1) (F)		
15	4	4	THERE SHE GOES	Go! Discs GOLS 51(1) (F)		
16	13	4	(WE WANT) THE SAME THING	Virgin V501(1) 1291 (F)		
17	NEW	NEW	KING OF THE ROAD (EP)	Chrysalis (CLA)M(X) 1 (E)		
18	22	3	TIME TO MAKE THE FLOOR BURN	Brothers Org (12)MAG(X) 1 (BMG)		
19	25	2	LET'S SWING AGAIN	Music Factory Dance MF(DT) 009 (BMG)		
20	16	4	I'M YOUR BABY TONIGHT	Arista 113594 (12-PT 61394) (BMG)		
21	23	2	ISLAND HEAD EP	Cow Dung 11(1) (RT)		
22	15	5	DRESSED FOR SUCCESS	EMI (12)EM 162 (E)		
23	NEW	NEW	MY DEFINITION OF A BOMBASTIC ...	ah - 6w (12)BRW 197 (F)		
24	14	11	SHOW ME HEAVEN	EMI 6562037 (F)		
25	4	4	SPIT IN THE RAIN	ABM AM(Y) 589 (F)		
26	18	4	THE OBVIOUS CHILD	Warner Brothers W 9549(1) (W)		
27	NEW	NEW	MISSING YOU	Ten TEN(X) 345 (F)		
28	25	3	BLUE VELVET	EMI 6505240 (C)		
29	3	3	MIRACLE	Vertigo 8J4 21(2) (F)		
30	18	8	WORKING MAN	Polydor PO 98 (12-PT 298) (F)		
31	NEW	NEW	SEVEN LITTLE GIRLS SITTING ...	Carpent CRPT(X) 2 (F)		
32	17	4	CLOSE TO ME (REMIX)	Fiction FIC(X) 36 (F)		
33	43	2	SUCKER DJ	FBI 181 11(2-PT 112) (SP)		
34	2	3	NEW POWER GENERATION	Paisley Park W 9526(1) (W)		
35	NEW	NEW	POWER OF LOVE/DEE-LITE THEME	Elektra EKR 11(7) (W)		
36	NEW	NEW	BEING BORING	Parlophone (12R 6275) (E)		
37	NEW	NEW	SUMERLAND (DREAMED)	Beggars Banquet BEG 250(1) (W)		

This Week	Last Week	Wks on Chart	Title	Artist/Publisher	Label	(12) Number (Distributor)
38	24	6	KINKY AFRO	Happy Mondays/London	Factory FAC 3027 (FAC 302) (P)	
39	NEW	NEW	ARE YOU DREAMING?	Two-T & Seven featuring Captain Hollywood Song & Go	BCM BCM 07564 (12-BCM 12504) (P)	
40	29	5	I'M DOING FINE	Jason Donovan/All Boys	PWL PWL(1) 69 (P)	
41	40	3	UK BLAK	Canon Wheeler/EMI/Brampton	RCA BP 42718 (12-PT 43720) (BMG)	
42	NEW	NEW	MONEY TALKS	KOCC J. Albert & Son/Carlin	Atco B 8896(1) (F)	
43	53	2	LOVE'S GOT ME	Loose Ends/Brampton/BMG	Ten TEN(X) 330 (F)	
44	28	2	HANDS ACROSS THE OCEAN	The Mission/BMG	Mercury MYTH(X) 11 (F)	
45	29	2	STATE OF INDEPENDENCE	Donna Summer/Warner Chappell	Warner Brothers U 2857(1) (W)	
46	27	9	THE ANNIVERSARY WALTZ - PART ONE	Status Quo/Variou	Vertigo QUO 281(2) (F)	
47	32	2	LITTLE BROTHER	Blue Pearl/Sarawatt/Big Life/Eg/Warner Chappell	Big Life BLR 32(1) (RT)	
48	51	2	SERIOUS	Duran Duran/Skintrade/EMI	Parlophone 12(1)DD(1) 15 (E)	
49	38	2	100 MILES AND RUNNING	N.W.A./MCA/Jobete	Ruthless 12(BRW 20) (F)	
50	NEW	NEW	WICKED GAME	Chris Isaak/Warner Chappell	London (LON)X 1279 (F)	
51	33	13	I'VE BEEN THINKING ABOUT YOU	Londonbeat/Warner Chappell (3)	Anxious ANX(1) 14 (BMG)	
52	41	3	RHYTHM TAKES CONTROL	Uniq 3 (featuring Karim, Virgin	Ten TEN(X) 327 (F)	
53	26	2	SMILE	Aswad feat. Sweetie Inn/Island/Aceport	Mango 112(MZG 767) (F)	
54	3	4	LOVE TAKES TIME	Manah Card, CBS/Been Jammy	CBS 6563647 (12-6563646) (C)	
55	30	3	SUNSHINE ON A RAINY DAY	M&G M&G 6 (12- M&G 6) (F)		
56	2	4	ZOE	Zoe, Copyright Control	MCA MCA(1) 1459 (F)	
57	42	3	IMPULSIVE	Wilson Phillips/EMI/Warner Chappell	SBK (12)SBK 16 (E)	
58	NEW	NEW	CAREFUL	Horse/EMI	Capitol (12)CL 587 (E)	
59	31	3	CRYING IN THE RAIN	U.K. Star/Gems/EMI (1)	Warner Brothers W 9547(1) (W)	
60	34	3	WAITING FOR THAT DAY	George Michael, Morrison Leary/Westminster	Epic GEO(1) 2 (C)	
61	30	3	I'D MOST FELT LIFE CRYING	Craig McAnichan & Check 1-2, CBS/Warner Chappell	Epic 6563107 (12-6563106) (C)	
62	10	4	STRANDED	Heart, BMG	Capitol (12)CL(G) 595 (E)	
63	37	3	MEGAMIX	Technontronic, Brothers Org/Boogam/BMC	Swanyard SYR(1) 17 (BMG)	
64	4	5	AFTERMATH	Nightbirds On Wax, Copyright Control	Warp (WAP 6) (RT)	
65	59	2	WARREN PIE	Warrant, Virgin	CBS 6562587 (12-6562588) (C)	
66	NEW	NEW	THE STORM	World Of Twist/Warner Chappell	Coca VCR(1) 55 (F)	
67	55	2	SHELTER ME	Concordia/Warner Chappell/Eve	Vertigo VER(X) 51 (F)	
68	43	5	ANTHEM	N-Joi, Copyright Control/Mindfields/ah	deConstruction PB 44041 (12-PT 44042) (BMG)	
69	10	3	I CAN'T STAND IT	wently 4 Seven, Stop & Go/EMI/Sound Of Jupiter/Carpent	BCM BCM 395(X) (P)	
70	48	3	IT'S ALRIGHT NOW	Beloved, Virgin	East West WY 541(1) (W)	
71	NEW	NEW	A BETTER LOVE	Londonbeat/Warner Chappell	Anxious ANX(1) 21 (BMG)	
72	3	3	GOOD MORNING BRITAIN	Alicia, Camera And Mick Jones, Warner Chappell	WEA WY 52(1) (W)	
73	NEW	NEW	COMBAT DANCING (EP)	H&V, Copyright Control	Reinforced (RIVET 1203) (PAC)	
74	NEW	NEW	ARRESTED BY YOU	Dusty Springfield/EMI	Parlophone (12R 6286) (E)	
75	NEW	NEW	PHOBIA	Flowerd Up, Copyright Control	Heavenly HVN (12) (RT)	

This Week	Last Week	Wks on Chart	Title	Artist/Publisher	Label	(12) Number (Distributor)
76	NEW	NEW	100 Miles And Runnin'	N.W.A./MCA/Jobete	London (LON)X 1279 (F)	
77	NEW	NEW	ROCK DOZ DREZ'N'	Go! Discs GDD(X) 47 (F)		
78	NEW	NEW	AMAZING GRACE	Parlophone (12R 6272) (E)		
79	NEW	NEW	44 LAY TOWN	Parlophone (12R 6272) (E)		
80	NEW	NEW	ANNIVERSARY WALTZ - PART ONE	Status Quo/Variou	Vertigo QUO 281(2) (F)	
81	NEW	NEW	ONE, TWO, THREE, FOUR	Parlophone (12R 6272) (E)		
82	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
83	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
84	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
85	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
86	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
87	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
88	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
89	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
90	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
91	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
92	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
93	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
94	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
95	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
96	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
97	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
98	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
99	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		
100	NEW	NEW	THE UNUSUAL SUSPECTS	Parlophone (12R 6272) (E)		

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TOP 30 VIDEO

THE OFFICIAL **musicweek** CHART

Rank	Artist	Title	Label
1	LADY AND THE TRAMP	Children's Cartoons/1hr 13min	Walt Disney D205822
2	LETHAL WEAPON 2	Action/1hr 50min	Warner Home Video PES 11876
3	WHO FRAMED ROGER RABBIT	Children's/1hr 38min	Touchstone D490402
4	GHOSTBUSTERS I & II	Comedy/2hr 21min	RCA/Columbia CVR 13119
5	THE SOUND OF MUSIC	Musical/2hr 46min	CBS/Fox 1061 50
6	PHIL COLLINS: Seriously Live	Musical/2hr 45min	Virgin VWD 183
7	PARAROTTI/DOMINGO/CARRERAS	Musical/2hr 28min	PMV/C5 PAC 2071
8	BATMAN	Action/2hr 16min	Warner Home Video PES 12000
9	THE LITTLE MERMAID	Children's/1hr 11min	Legend LGV 10035
10	THE JUNGLE BOOK	Children's/1hr 40min	Pickwick PAC 2071
11	THE KING AND I	Musical/2hr 13min	CBS/Fox 1004 50
12	HERO TURTLES: ...The Punk Frogs	Children's/43min	Tempo 99072
13	NEW KIDS ON THE BLOCK: Step By Step	Musical/55min	CMV 49869 2
14	DIRTY DANCING	Musical/1hr 45min	Vestron VAS 15223
15	BLOODSPORT	Martial Arts/1hr 28min	Warner Home Video PES 37099
16	ELTON JOHN: The Very Best Of PMV	Music/1hr 30min	Chan. 5 CFM 2756
17	LAND BEFORE TIME	Children's/1hr 6min	CIC VHR 1385
18	MARY POPPINS	Musical/2hr 14min	Walt Disney D200032
19	TWINS	Comedy/1hr 42min	CIC VHR 1385
20	HERO TURTLES: ... It All Began	Children's/50min	Tempo 99032
21	RICKY FULTON: Triple Scotch & Wry	Drama/1hr 38min	BBC BCCV4412
22	COCKTAIL	Drama/1hr 38min	Touchstone D490602
23	THE BFG	Children's/1hr 28min	Thames/Video Coll. TV 8106
24	DIE HARD	Action/2hr 6min	CBS/Fox 1666 50
25	BLACK ADDER GOES FORTH: Private ...	Comedy/1hr 33min	BBC BCCV4390
26	THE BARE NECESSITIES	Comedy/1hr	Walt Disney D205812
27	WICKED WILLIE: The Video	Children's/43min	Chan 5 CFV 10892
28	HERO TURTLES: The Fifth Turtle	Children's/43min	Tempo 99052
29	HERO TURTLES: Attack Of Big Mac	Children's/43min	Tempo 99052
30	STAR TREK: Episodes 63 & 64	Sci-Fi/1hr 36min	CIC VHR 2365

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TOP 15 MUSIC VIDEO

Rank	Artist	Title	Label
1	PHIL COLLINS: Seriously Live...	Live (2tr) 45min	Virgin VWD 183
2	PAVAROTTI/DOMINGO/CARRERAS	Live (14 tracks)/1hr 28min	PMV/Chan 5 CFV 11122
3	NEW KIDS ON THE BLOCK: Step By Step	Compilation (13 tracks)/55min	CMV 49869 2
4	ELTON JOHN: The Very Best	PMV/Channel 5 CFM 2756	
5	IRON MAIDEN: The First Ten Years	Compilation/1hr 15min	PWL MVN 99 1246 3
6	STATUS QUO: Rocking Over ...	Compilation/1hr 25min	PMV/Channel 5 CFM 2644
7	JASON DONOVAN: The Videos 2	Compilation (4 tracks)/30min	PWL VWF 14
8	THE CORRIES: Flower Of Scotland	Compilation/1hr	BBC BCCV 4409
9	DANIEL O'DONNELL: An Evening With	Compilation (34 tracks)/1hr 39min	RITZ RITZ 0028
10	NEW KIDS ON THE BLOCK: Hangin' Tough	Live/50min	CMV 4930 2
11	INSPIRAL CARPETS: 21.7.90 Live	(17 tracks)/1hr 18min	BMG 790 483
12	TINA TURNER: Foreign Affair	Compilation (5 tracks)/23min	PMI MVL 99 0087 3
13	PHIL COLLINS: Singles Collection	Compilation (14 tracks)/55min	Virgin VWD 394
14	DEPECHE MODE: Strange Too	Compilation/30min	BMG 790 468
15	ERASURE: Wild!	Live (23 tracks)/1hr 30min	BMG 790 407

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music week

Singles Poster Chart

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TOP 75 SINGLES

THE OFFICIAL **music week** CHART

1	UNCHAINED MELODY *	Verve
	The Righteous Brothers	
2	DON'T WORRY	Parlophone
	Kim Appleby	
3	ICE ICE BABY	SBK
	Vanilla Ice	
4	FOG ON THE TYNE (REVISITED)	Beat
	Gazza & Lindisfarne	
5	UNBELIEVABLE	Parlophone
	E.M.I.	
6	FANTASY	deConstruction
	Black Box	
7	I'LL BE YOUR BABY TONIGHT	EMI
	Robert Palmer And UB40	
8	TO LOVE SOMEBODY	London
	Jimmy Somerville	
9	A LITTLE TIME ○	Go Discs
	The Beautiful South	
10	CUBIK/OLYMPIC	ZTT
	808 State	
11	FALLING	Warner Brothers
	Julie Cruise	
12	IT TAKES TWO	Warner Brothers
	Rod Stewart & Tina Turner	
13	STEP BACK IN TIME	PWL
	Kylie Minogue	
14	TAKE MY BREATH AWAY ○	CBS
	Berlin	
15	THERE SHE GOES	Go Discs
	The La's	
16	[WE WANT] THE SAME THING	Virgin
	Belinda Carlisle	
17	KING OF THE ROAD (EP)	Chrysalis
	The Proclaimers	
18	TIME TO MAKE THE FLOOR BURN	Brothers Org
	Megabass	
19	LET'S SWING AGAIN	Music Factory Dance
	Steve Bunny & The Mastermixers	
20	I'M YOUR BABY TONIGHT	Arista
	Whitney Houston	
21	ISLAND HEAD EP	Cow
	Inspirational Carpets	
22	DRESSED FOR SUCCESS	EMI
	Roxette	
23	MY DEFINITION OF A BOOMBASTIC JAZZ STYLE	EMI
	Dream Warriors	

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MARIAH CAREY



36	NEW BEING BORING	Parlophone
	Per Shop Boys	
37	NEW SUMMERLAND (DREAMED)	Parlophone
	Fields Of The Nephthim	
38	KINKY AFRO	Factory
	Happ7 Mondays	
39	ARE YOU DREAMING?	BMG
	Twenty 4 Seven featuring Captain Hollywood	
40	I'M DOING FINE	PWL
	Jason Donovan	
41	UK BLAK	RCA
	Caron Wheeler	
42	NEW MONEYTALKS	Alco
	AC/DC	
43	LOVE'S GOT ME	Ten
	Loose Ends	
44	HANDS ACROSS THE OCEAN	Mercury
	The Mission	
45	STATE OF INDEPENDENCE	Warner Brothers
	Donna Summer	
46	THE ANNIVERSARY WALTZ - PART ONE ○	Verigo
	Status Quo	
47	LITTLE BROTHER	Big Life
	Blue Pearl	
48	SERIOUS	Parlophone
	Duran Duran	
49	100 MILES AND RUNNIN'	Ruffless
	N.W.A.	
50	WICKED GAME	London
	Chris Isaak	
51	I'VE BEEN THINKING ABOUT YOU ○	Annicus
	Londonbeat	
52	RHYTHM TAKES CONTROL	Ten
	Unique 3 (featuring Karin)	
53	SMILE	Mango
	Aswad feat Sweetie Irie	
54	LOVE TAKES TIME	CBS
	Mariah Carey	
55	SUNSHINE ON A RAINY DAY	M&G
	Zoe	
56	FLASHBACK JACK	MCA
	Adamski	
57	IMPULSIVE	SBK
	Wilson Phillips	
58	CAREFUL	Capitol
	Horse	
59	CRYING IN THE RAIN	Warner Brothers
	A-Ha	
60	WAITING FOR THAT DAY	Epic
	George Michael	
61	I ALMOST FELT LIKE CRYING	Epic
	Craig McLachlan & Check 1-2	
62	STRANDED	Capitol
	Heart	
63	MEANWHILE	Capitol
	McGraw-Hill	

23 NEW Dream Warriors	24 SHOW ME HEAVEN Maria McKee Epic	25 SPIT IN THE RAIN Del Amitri A&M	26 THE OBVIOUS CHILD Paul Simon Warner Brothers	27 NEW MISSING YOU Soul II Soul (Vocals: Kym Mazelle) Ten	28 BLUE VELVET Bobby Vinton Epic	29 MIRACLE Jon Bon Jovi Vengilo	30 WORKING MAN Rita MacNeil Polydor	31 NEW SEVEN LITTLE GIRLS SITTING IN THE BACKSEAT Bomalurina featuring Timmy Mallett Capitol	32 CLOSE TO ME (REMIX) The Cure Fiction	33 SUCKER DJ Dimples D FBI	34 NEW POWER GENERATION Prince Paisley Park	35 NEW POWER OF LOVE/DEE-LITE THEME Depe-Lite Elektra
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TWELVE INCH

1 NEW ICE ICE BABY Vanilla Ice The Lightmen's Entertains	2 UNCHAINED MELODY Nirvana Geffen	3 I'M PROMISEABLE Blondie Capitol	4 FANTASY Blink 182 A&M	5 CUBIK/OLYMPIC BIB Jones Capitol	6 I'M A WORRY L.A. Boyz Capitol	7 TIME TO MAKE... Mugabes Capitol	8 NEW MISSING YOU Soul II Soul (Vocals: Kym Mazelle) Ten	9 NEW SLOWLY (AND DREAMED) Sade Epic	10 NEW MY DEFINITION OF A... Deen Warwick Capitol	11 ISLAND HEAD EP Isigal Capote Capitol	12 TO LOVE SOMEBODY The Roots Capitol	13 SUCKER DJ Dimples D FBI	14 I'LL BE YOUR BABY TONIGHT Robert Palmer and U2 Capitol	15 NEW POWER OF LOVE... The Roots Capitol	16 NEW BEING BORING Rhythm Takes Control Warner	17 AFTERMATH FOR REAL Rhythm Takes Control Warner	18 RHYTHM TAKES CONTROL Rhythm Takes Control Warner	19 UK BLAK Carm Whisker Capitol	20 NEW COMBAT DANCING (EP) 4 Hero Capitol	21 LOVE'S GOT ME Loose Ends Capitol	22 NEW POWER GENERATION Nirvana Geffen	23 FALLING John Cougar Capitol	24 NEW MONEYTALKS MCDC Capitol	25 NEW ARE YOU DREAMING? BIB Jones Capitol	26 SOUND CLASH... L.A. Boyz Capitol	27 NEW IT TAKES TWO Rod Stewart & Tina Turner Capitol	28 NEW THE STORM Sade Epic	29 SERIOUS Sade Epic	30 MIRACLE Jon Bon Jovi A&M	31 LET'S SWING AGAIN The Roots Capitol	32 I'LL BE YOUR BABY TONIGHT Robert Palmer and U2 Capitol	33 NEW FOUND LOVE Double Dee (Featuring Dany) Capitol	34 ANTHEM The Roots Capitol	35 WHERE SHE GOES The Roots Capitol	36 KING OF THE ROAD The Roots Capitol	38 THE PROCESSION GAVE YOU... Howard M. (MC Make Freedom) Capitol	39 NEW SUNSHINE ON A RAINY DAY Zoe Capitol	40 100 MILES AND RUNNING N.Y.A. Capitol
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03 Technobrook	64 AFTERMATH Nightmares On Wax Warp	65 CHERRY PIE Warrant CBS	66 NEW THE STORM World Of Twist Circu	67 SHELTER ME Cinderella Vengilo	68 ANTHEM N-Joi deConstruction	69 I CAN'T STAND IT Twenty 4 Seven BCM	70 IT'S ALRIGHT NOW Beloved East West	71 NEW A BETTER LOVE Condorbat Ampous	72 GOOD MORNING BRITAIN Alec Camera And Mick Jones WEA	73 NEW COMBAT DANCING (EP) 4 Hero Capitol	74 NEW ARRESTED BY YOU Dusty Springfield Perfophone	75 NEW PHOBIA Flowered Up Heavenly
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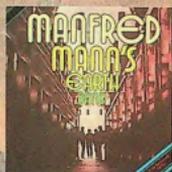
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CALIFORNIA, THE MIGHTY QUINN AND MANY MORE



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NIGHTINGALES & BOMBERS AUGUST 1975
COMME 8 COMMETIC 8 COMMECD 8



ROARING SILENCE AUGUST 1976
COMME 2 COMMETIC 2 COMMECD 2



WATCH FEBRUARY 1978
COMME 3 COMMETIC 3 COMMECD 3



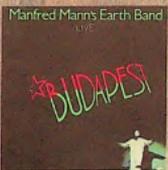
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NEW RELEASES: ALBUMS

Week ending 20 November

— 235 releases Year to date — 8600 releases

* Import

HIGHLIGHTS

ARTIST	ALB./SIDE	LABEL	CAT NO.	EXTRA TRACKS	(DISTRIBUTION)	CATEGORY	TRACK RECORD	COMMENTS
ANTHEM	NEW YEAR PARTY	PARLOPHONE	LP:MC P347	TOPIC/78/CD/CDP/CS 7386/4/547/2/3 (E)	Pop	83	80	60/61/62 return from new solo singer. Will appear single's top 10 this year.
BAT!	MAX! UP! THE DREAMSTONE	DISC! ADVANCE	LP:MC 1901	ADVOC! ADVOC! 1901 (ADVOC! 1901)	Film/Doc	83	80	See note for new film project taken from children's TV series with 48 winners
BLOWDOWN	GODS HINDU	GOOS	LP:MC 380	WV/CD/CS 380/2/CS 759/24/642 (W)	Rock	83	80	Shows three guests REM with singer Warner Zovini taking Sips's role. Call audience and beyond
RUN! M.C.	FROM HELL PROFILE LP	PIPER	MC: 145	401/CD/CD 410/CD 410/410	Pop	83	41	Commercial success at singles on Top 40
VARIOUS	HELLO CHILDREN... EVERYWHERE	VOLUME 1	LP:MC: EM 1380	TECM 1380/CD/CDM 1380	Novelty	83	20	Noelisma perfectly aimed at Christmas market

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTION)	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTION)	CATEGORY		
ACUNA	ALEX ACUNA & THE UNKNOWN'S	JVC	CD: CD32 (2 729P)			Jazz	FONTEIN	TWO BRAHMS: PIANO TRIO IN A (W. SCHUMANN)	TELEC	CD: 2292	4442/2 (W)		Classical		
AGUIAR	FRANCIS AGUIAR	SPICE	CD: CD30	12/3 (2 729P)		Jazz	FOSTER & ALL	JOHN DENVER'S BEST	TELEC	CD: 2292	2487/4 (E & B) (2 729B)		Classical		
ALEXANDER	MANOUCOS	HANDS	ADOLFO	CAPIRELLI	MANNO	LP: RE 3902	CD: RE 3912/2 (E)	FOURNIER	FRANCOIS BRUCKNER: SYMPHONY 3	TELEC	CD: 2292	4533/2 (W)		Classical	
ALIAS	ALIAS	WITNESS	RECORD	LP: RE 3904	(4 229E)	Classical	FOURNIER	FRANCOIS STRAUSS: 1. ALSO SPRACH: DON QUICHOTE	TELEC	CD: 2292	4747/2 (E)		Classical		
ALLEGRI	EMIL	LYMC	EMC 2967	TELEC 3960/CD/CDM 3960/CD 3960/2/CS 4567/3 (E)	Rock	83	80	FRANCOIS	FRANCOIS BRUCKNER: SYMPHONY 3	TELEC	CD: 2292	4533/2 (W)		Classical	
AMAL	VOICES	NEVADY	ARTIST	LP:MC 2118	14/10/20/CD 26138 (BMG)	Rock	83	80	FRANCOIS	FRANCOIS BRUCKNER: SYMPHONY 3	TELEC	CD: 2292	4533/2 (W)		Classical
ANGELA	ANGELA	ANGELA	ANGELA	ANGELA	ANGELA	ANGELA	ANGELA	ANGELA	ANGELA	ANGELA	ANGELA	ANGELA	ANGELA	ANGELA	
ARMSTRONG	Laura	THE SPAN OF THE YEARS	1925-1950	JAZZMEN	CD: 425/6004 (4 231P)	Jazz	FRIGG	JONNY: WITH BOB & JOHN PEZZARINI	LIVE FROM TOLUCA A CHERKY	CD: 2292	4110/2 (E & B) (2 729P)		Rock		
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TOP 50 DANCE SINGLES

THE OFFICIAL **music week** CHART

This Week	Last Week	Who on Chart	Title	Label (12")	Who on Chart	Title	Label (12")
			Artists	(Distributor)		Artists	(Distributor)
1	3		RHYTHM TAKES CONTROL Unique 3	Ten TENX 327 (F)	25	I'M THE ONE Steve Harvey	A&M AMY 701 (F)
2	5		AFTERMATH/I'M FOR REAL Nightmares On Wax	Ward WAP 6 (RT)	26	FREE (C'MON) Catch	ffrr FX 147 (F)
3	4		SOUND CLASH (CHAMPION SOUND) Kiki Stewart	Kiki KKA 2 (SRD)	27	I'LL BE THERE Donna Gardner	Virgin VST 1307 (F)
4	2		ILLEGAL GUNSHOT/SPLIFFHEAD Ragga Twins	Shut Up & Dance SUJAD 7 (PAC)	28	MISSING YOU Sou'l 9 Soul/Kym Mazelle	Ten TENX 345 (F)
5	31		I WANNA GIVE YOU DEVOTION Nomad featuring MC Mike	Rumour RUMAT 25 (P)	29	FREQUENCY Rhythmic	Network NWKT 13 (P)
6	18		CUBIK/OLYMPIC 808 State	ZTT ZANG 51 (W)	30	LOVE BOMB Bolan's	Virgin VST 1259 (F)
7	46		WHERE LOVE LIVES Alison Limerick	Arista 613509 (BMG)	31	DON'T WORRY Kim Appleby	Parlophone 12R 6272 (E)
8	NEW		ICE ICE BABY Vanilla Ice	SBK 12 SBK 18 (E)	32	PROJECT 1 (EP) Project 1	Tam Tam TTT 033 (PAC)
9	49		LOVE'S GOT ME Loose Ends	Ten TEN(X) 330 (F)	33	IN ZAIRE African Business	Urban URBX 64 (F)
10	5		FANTASY (REMIXED) Black Box	deConstruction PT 43896 (BMG)	34	T.T.O. Turntable Overload	Made On Earth MADE 003 (RT)
11	7		UK BLAK Caron Wheeler	RCA PT 43720 (BMG)	35	SUNSHINE ON A RAINY DAY Zoe	M&G MAGX 6 (F)
12	NEW		SUCKER DJ Dimples D	FBI FBI 12 (SP)	36	NEW POWER GENERATION Prince	Paisley Park W 9525 (W)
13	5		ANTHEM N-Joi	deConstruction PT 44042 (BMG)	37	I HATE HATE Sound Of Shoem feat Eus	Creation CREO 911 (P)
14	12		TECHNARCHY Cybersonk	Champion CHAMP12 264 (BMG)	38	LET'S PUSH IT Innocence	Cooltempo COOLX 220 (E)
15	38		ALCHEMIST/DEATH OF KAMIKAZE Geneside II	Jumpin' & Pumpin' 12TOT 9 (P)	39	CAN'T GIVE YOU UP/SUNSHINE Life On Earth	Republic LIC1 031 (RT)
16	3		OBE 1/OBE 2 M.I.C.	Planet Pacific PPAC 21 (PAC)	40	WHITE LIGHTS Secret Desire	Vinyl Solution STORM 21 (SRD)
17	13		100 MILES AND RUNNIN' N.W.A.	Ruthless 12BRW 200 (F)	41	GIVE IT UP Creation	deConstruction PT 44096 (BMG)
18	4		SINCE DAY ONE Teena Marie	Epic 6564296 (C)	42	EXTACTIC Bizarre Inc	Vinyl Solution STORM 20 (SRD)
19	NEW		CULTURE/COMIN' ON STRONG Rebel MC	Desire WANTX 38 (PAC)	43	SLOW DOWN 2 Tuff	East West V2 542T (W)
20	15		CAN'T STOP After 7	Virgin America VJUS1 31 (F)	44	LITTLE BROTHER Big Life	BLR 32T (RT)
21	20		RHYTHM OF LIFE Oleta Adams	Fontana OLETA 112 (F)	45	TIME TO MAKE THE FLOOR BURN Megabass	Brothers Organisation 12MEGAX 1 (BMG)
22	NEW		MR KIRKS NIGHTMARE 4 Hero	Reinforced RIVET 1203 (S&P)	46	CAN'T DO NUTTIN' FOR YA MAN Public Enemy	Def Jam 6563856 (C)
23	11		FRY YOU LIKE FISH Cavefront	Profile PROF7 286 (P)	47	DAGEROUS ON THE DANCEFLOOR Musto & Bones	Def Jam 6563856 (C)
24	NEW		FIRECRACKER Fitzcracker	Optimism OPT 12007 (BMG)	48	DIFFERENCE Duum Deux	Outer Rhythm FOOT 8 (RT)
					49	THUNDER Renaissance Soundwave	Mute 12MUTE 124 (RT)
					50	MY DEFINITION OF A... Dream Warriors	4"=B'way 12 BRW 197 (F)

© 1990. Compiled by SpinMag Research from Gallup data collected from dance outlets. Bubblers are from outside Top 50 on their way up.

TOP 10 DANCE ALBUMS

This Week	Last Week	Who on Chart	Title	Label/Placassette
			Artists	(Distributor)
1	2		DO ME AGAIN Freddie Jackson	Capitol EST 2134/TCES2 1234 (E)
2	1		BELIEF Innocence	Cooltempo CTP 20/CTLP 20 (E)
3	NEW		THE FUTURE Gay	MCA MCGC 66119 (W)
4	NEW		THE DEVIL MADE ME DO IT Paris	Tommy Boy (USA) TB 1030 (Import)
5	3		DANCE BEFORE THE POLICE COME Shut Up And Dance	S.U.A.D. SUADLP 15UADC 1 (PAC)
6	NEW		THE LOST TRIBE OF SHABAZZ Lakim Shabazz	Tuff City (USA) 486120571 (Import)
7	5		LOOK HOW LONG Loose Ends	Ten DIX 94CD0X 94 (F)
8	2		TAKE CONTROL Gary Taylor	Virgin (USA) EXPL 05 (Import)
9	4		PRIVATE TIMES AND THE WHOLE 9! Al B. Sure!	Uptown WX 395W/395C (W)
10	NEW		THREE DEEP Surface	Columbia (CBS USA) C 46772 (Import)

TOP 10 BUBLERS

	Title	Label (12")
	Artists	(Distributor)
1	BABY DON'T CRY Lalah Hathaway	Virgin (USA) 096415 (Imp)
2	POWER OF LOVE/DEE-LITE THEME Dee-Lite	Elektra EKR 117T (W)
3	STATE OF INDEPENDENCE Donna Summer	East West U 28577 (W)
4	SENSITIVITY Ralph Tresvant	MCA (USA) MCA 1253933 (Imp)
5	FLASHBACK JACK Adamski	MCA MCAT 1459 (F)
6	DON'T DREAM IT'S OVER Less Stress	Boys Own BOIX 4 (F)
7	THE ACTION Action AJ	Mafia MMX 2 (SP)
8	ONE ON ONE Jesus Loves You	More Protein PROT 712 (F)
9	FOUND LOVE Double Dee feat Dany	Epic 6563766 (C)
10	LOVE SO SPECIAL Ceybi	Atlantic (USA) 086124 (Imp)

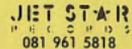
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REGGAE DISCO CHART

This Week	Last Week	Who on Chart	Title	Label (12")
			Artists	(Distributor)
1	(1)		DRUM PAN SOUND Reggie Stepper	Steeley & Cleveis SCT 9
2	(3)		CAAN DUN Shabba Ranks	Steeley & Cleveis SCT 15
3	(4)		HYPOCRITES Michael Prophet & Daddy Freddy	Living R 1M 043
4	(8)		TEMPTED TO TOUCH Beres Hammond	Poitrineuse PH 1253
5	(2)		GET READY Michael Prophet & Ricky Tuffly	Passion FE 7
6	(6)		OU OUNUH Reggie Stepper	Techniques WRT 62
7	(10)		JUMP UP Shaka Demus	Powerhouse PH 68
8	(9)		THE STOPPER Cuty Ranks	Fashion FAD 074
9	(5)		RETREAT Cuty Ranks	Steeley & Cleveis SCT 13
10	(14)		STICK IT UP Cuty Ranks	Mr Duo MDD 028



REGGAE CHART

This Week	Last Week	Who on Chart	Title	Label (12")
			Artists	(Distributor)
11	(21)		GUN Captain Boakey	Steeley & Cleveis SCT 18
12	(12)		POISON Dennis Brown/Bron & Tony Gold	Greenleafs GREG 289
13	(7)		RETREAT SOUND BOY Cuty Ranks	Solija SJI 13
14	(16)		FALLIN' Pain' Havvingale	Taurus TRS 917
15	(11)		THE BOMMER Cuty Ranks	White Label SVT 13
16	(17)		GONE HOME Macka B & John McClean	Arista Ari 114
17	(19)		DONNETTE Nerjoman	Steeley & Cleveis SCT 20
18	(18)		MAGNA MAN Sweetie 3ro	Mango 12 MNG 740
19	(13)		I GOT TO GET YOU Tony Tuff	Poitrineuse PH 1254
20	(20)		SONIA COME BACK Coco Tea	White Label SCT 16

REGGAE ALBUM CHART

This Week	Last Week	Who on Chart	Title	Label (12")
			Artists	(Distributor)
1	(12)		THE LIVING BOOM Barry Brown	Fine Style FADLP 016
2	(1)		PURE LOVERS VOL. 2 Various	Charm CLP 102
3	(8)		OVER PROOF Dennis Brown	Greenleafs GREL 152
4	(3)		RAW GROOVE Various	Fashion FADLP 017
5	(5)		A TOUCH OF CLASS Sugar Minott	Johnny's JMLP 201
6	(2)		RAPPIN' WITH THE ... Shabba Ranks	Greenleafs GREL 150
7	(4)		MR DOO VOL 2 Various	Mr Duo MDLP 002
8	(11)		CRUCIAL VIVE Cruical Robbia	Archie ARPL 056
9	(7)		NATURAL SUN TAN Macka B	Archie ARPL 058
10	(6)		TOO WICKED Alwad	Mango MUPS 1504

FOCUS

TV sponsors target music

EXPOSURE

the word:

Timing: 11.00pm Friday; repeated late night Saturday
Length: 54 minutes
Audience: Around 1.5m (two slots combined)
Age profile: 16-24
Sex profile: 50/50

Key Staff: Executive producer — *Travis Kinane*. Series editor — *Charlie Parsons*, Associate producer (music) — *Tim Byrne*. Producers — *Dele Oniya*, *Richard Godfrey*. Presenters: *Terry Christian* and *Amanda de Cadenet*. Features: Two live bands, star interviews (some US), outside broadcasts
Music policy: Flexible approach with emphasis on indie/dance and new releases plus big name personality profiles. New bands featured but have to be signed

Typical Programme: Studio guest *Jimmy Somerville*, live performance *Whycliffe*, Country Music Awards

Promotions view: "Absolutely fantastic. Very useful for breaking new bands, it broke both *The La's* and *The Farm*" — *Gary Blackburn*, Anglo Promotions

Advertising: Six minutes
Average cost: £2,900 for 30 second slot (LWT area)

Average cost per thousand: £40 in LWT area (autumn), cheaper in other regions
Typical ad break: EMI, Chrysalis, Arista, Our Price, Levis, Nike Shoes

Buyer's view: "We want more of this sort of programme. Many of our clients are record companies; they're very enthusiastic. We favour the move to 11.00pm as it suits the show's content better" — *Mark Brandon*, MD, London Media Group, Broadcast

New TV sponsorship rules are about to make music the hottest advertising property in the media world.

The Shadow Independent Television Commission announced last month its intention to relax sponsorship rules. Now media experts predict music shows will be the sponsors' prime target.

"Music will have an overwhelming appeal for potential sponsors," says *Brian Jacobs*, executive media director at top advertising agency *Leo Burnett*. "They will see music programmes as a way of targeting audiences with a high degree of accuracy."

Under new guidelines to be introduced next year, sponsors will be able to opt for billboard-style plugs; credits at the beginning, middle and end of programmes which state the show was produced "in association with" or was "sponsored by" the advertiser.

The maximum length of these credits will be 27 seconds — the length of an average TV ad — but sponsors could have the added bonus of off-screen merchandising.

Opponents of sponsorship include *Channel 4's Michael Grade*. He fears advertisers may interfere with editorial content. Music, however, has been able to rise above all objections.

"There can be nothing controversial about sponsoring music — so long as record companies don't plug their own products," says *Jacobs*.



Anglia TV's new music show — a sponsorship option?

The financial spin-offs for the industry will be considerable. As well as simple royalties and fees, record sales and live performances will increase, according to *Richard Busby*, MD of the *Strategic Sponsorship* consultancy.

"In America, a lot more retail chains, like supermarkets, get involved in sponsorship," he says.

"They will sponsor a show or back a live concert and advertise it in all their stores. They even sell tickets."

"That stimulates interest, boosts record sales and concert attendances."

Busby predicts music shows will become such big business in the Nineties that media analysts will be forced to undertake socio-economic studies of individual artists.

"If you want to hit your audience head-on, you have to know to which market the artists appeal," he says. "That

means we will have to get to know them pretty well."

Malcolm Wall, ITV's head of sponsorship, believes the new rules will lead to £50m extra income by 1992.

He is believed to be involved in negotiations for the "sale" of the *ITV Chart Show*. That could be followed in the spring by a new *Anglia TV* music and cabaret production, *Up The Junction*, which is being held for sponsorship months before its start-up date.

The cost of sponsoring a programme is difficult to formulate. But one analyst predicted a regular, 30-minute show could cost "hundreds of thousands of pounds".

That is a small price to pay, in advertising terms, for a medium which so clearly defines a market audience, hits it so pleasurably between the eyes and creates that elusive aura of credibility for a product.

Steve Boggan

MONDAY NOVEMBER 19

Dance Energy, BBC2: 6.25pm-7.35pm

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

TUESDAY NOVEMBER 20

In my life — John Lennon remembered Part 6 (Part 7, Thursday)
Radio One: 9-10pm

WEDNESDAY NOVEMBER 21

Rapido featuring Pet Shop Boys, INXS, BBC2: 7.40pm-8.10pm
(Repeat Sunday)

1.05am-1.40am
Rock Steady — Marillion in concert (repeat)
Channel 4: 12.30am-1.30am

THURSDAY NOVEMBER 22

Top of the Pops, BBC1: 7pm-7.30pm

Classic Documentaries — The Best of Rod Stewart
Radio One: 9pm-10pm

FRIDAY NOVEMBER 23

The Word featuring live Run DMC
Channel 4: 11pm-12pm

Danceazea featuring live The Shamen, Channel 4: 12pm-1am

SATURDAY NOVEMBER 23

The ITV Chart Show, BBC2: 11.30am-12.30pm

SUNDAY NOVEMBER 24

Juke Box Jury — last in series
BBC2: 6pm-6.35pm

PROMO PLAY SURVEY

Director *Liam Kan*'s stylish clip for *Kim Appleby* was the most heavily-aired promo of the past four weeks, according to *MW's* first-ever survey of promo play.

Commissioned by *Parlophone*, the promo earned over 23 minutes of airtime on UK terrestrial television. Also in the Top

10 were *Kylie Minogue* with 17.45 minutes airplay, *Whitney Houston* (17.31), *Gazza* (16.28), *Jason Donovan* (15.07), *Righteous Brothers* (13.51), *Paul Simon* (12.59), *Happy Mondays* (10.37), *Sebastian C* (10.36) and *The Cure* (8.1).

Source: *TV Tracking*



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mental cube
candy flip
the jokers
hypersonic
the brothers grimm
n-r-gee posse
urban hype
ixu



Does music have a

The proliferation of peripherals beside the CD racks poses vital questions about the fate of music retailing. Nick Robinson seeks the answers

In the late Seventies, a record company began promoting battery testers and reversible cleaning brushes on television.

Ronco's distribution was such that it managed to get them into record stores. But as wholesaler Walter Collins said in 1980, "Let's face it, the original record dealer was the local hardware shop and one has got to be constantly looking for lines not always allied to our industry."

The same year, one T-shirt manufacturer prophetically stated that in the not-too-distant future, every high street record shop would also soon be selling books, badges, posters, videos, accessories, blank tapes, magazines and concert tickets.

Well, maybe the battery tester and reversible cleaning brush didn't change the face of record retailing, but visit your local music store these days and you could be forgiven for thinking records were going out of fashion.

Confronted with the sight of the racks and racks of magazines, books, T-shirts and accessories, it could seem that the tail is in danger of wagging the dog. What were peripherals now

look as important as the main event. A one-time unthinkable question has become all too apt: Do records have a future in record stores?

In the days when selling records was that and nothing more, the thought of having to cram another 10 different types of merchandise on the shelves must have daunted most retailers. But nowadays around 90 per cent of record retailers do exactly that.

The last Music Week dealer survey revealed that more record retailers stock blank tape than vinyl LPs; more stock music videos than 12-inch singles; and more stock blank video tape than CD singles.

Multiples like Virgin, with its megastore concept, led the way. Independents have been forced to follow. Virgin Retail marketing and product controller John Taylor says, "I suppose they do take away from record sales here and there, but that's made up on other lines."

But while the retailers maintain and hopefully increase their sales through diversification, that revenue is not going to record companies, who are already seeing vinyl LP racks

ditched in favour not of CD, but of sell-through video.

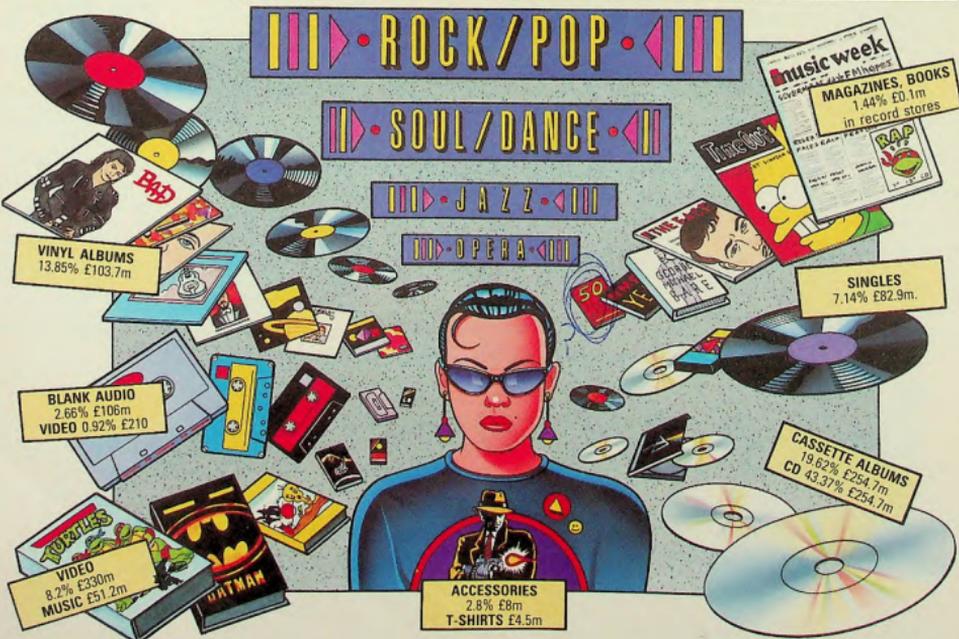
Meanwhile the growth of full-scale marketing events — like this Friday's launch of the Teenage Mutant Ninja Turtles film — has seen record retailers offering music as just one element of a themed product line up which includes everything from leisurewear to videos to calendars.

Manufacturers and distributors of these "add-ons" have been canny in making sure their products are attractive to retailers and have cashed in on the ever-present resentment of record companies who by their nature are monopoly suppliers.

Bob Barnes, owner of West Midlands independent chain Music Junction, says, "We get a better level of discount, particularly on videos, which works out about five per cent better than vinyl."

And if the discounts are better, the margins are best of all. The graphic right shows the extraordinarily high profitability of products like styli. They are a powerful attraction in a time of recession, says Virgin Retail's John Taylor. "You can exist without

Line-up in the music shop: boxes show product sectors with the percentages of overall sales they take and the market value of those sales in pounds



future in record stores?

these extra lines," he says, "although it is probably more difficult in the current economic climate.

"Some of the peripherals do not turn over so well, but it's the same situation with music products. The success and failure rates are roughly equal whatever we sell."

The implication seems to be that non-music product has few disadvantages and many advantages over music itself.

Barnes points out that service and terms of trade are better than on records, with most goods supplied sale-or-return. "And unlike PolyGram, it doesn't take them five days to turn around an order."

In many ways it is an unfair comparison. Record companies are subject to perhaps the most stringent and fluid market conditions in British business. The speed of chart movements is a discipline that few distributors in other markets would be able to deal with. But one can forgive retailers for arguing that that is not their problem.

The retailers have been pioneers in showing the record business the power of integrated marketing campaigns and the profitability of add-on sales in a market which has always attracted the kind of hamster-like consumers, who will collect anything and everything to do with their favourite performers.

That collecting instinct continues to attract entrepreneurs to the market and has created whole new product sectors. First there was the interview disc, allowing impoverished journalists to recycle old tapes. Then there was the picture CD interview disc creating a whole new market.

Retailers argue that record companies should get more involved in more integrated, cooperative campaigns. But the problem facing labels is that it is artists and management companies which generally own the rights to non-music merchandise.

"There is a loss of revenue there," admits EMI legal and business affairs executive Claire Sugrue. But for the moment, like most record company personnel, she is wary of trying to enter the market. "It's enough work just doing records," she says.

As if to reinforce that view, EMI recently closed its special projects department which specifically dealt with merchandise, albeit corporate EMI products, like "Nipper" sweaters.

But if there is a strong up-side to stocking non-music product, retailers accept that there is a downside. While margins are high, stock-turn can be painfully slow, and volume tiny. Such products can also be just as susceptible to fashion, says Nik Sutherland, manager at Edinburgh's Ripping Records Store.

"We used to sell a lot of T-shirts, but that was in the punk days when it was

fashionable," he says. "These days the kids are fashion-conscious, but they are more likely to buy a pair of £70 trainers. They want the best clothes and that seems to take precedence over everything else."

Just as nobody would want to be stuck with a gross of the first Bros album on CD at the moment, so those T-shirts and badges can date all too quickly.

"Badges come back into fashion," says Sutherland, "but it is very dependent on who is in the charts. You need artists like Bros or Kylie to generate that sort of interest, but we are coming up to the busiest sales period and we haven't got too many of those kinds of acts around."

Likewise some record retailers are concerned that having too many additional product lines could dilute what they are really about.

Former BARD chairman and proprietor of Andy's Records, Andy Gray says, "We will always keep to stocking mainly music. Otherwise the store becomes like a seaside novelty gift shop."

It seems unlikely that record shops will ever go down the road travelled by some well-known high street stores which have tried to pack as much into their stores as possible so they can attract as many customers as they possibly can.

Despite the additional sales of add-ons, music remains a core market that will always be able to support its own growth in terms of sales. Add-ons provide a way of making stores a more attractive proposition rather than boosting profits.

Even John Taylor at Virgin Retail, the most enthusiastic exponent of diversification, says, "We won't continue to keep putting different products into the stores — maybe the odd line occasionally — but in general some areas expand, while others contract."

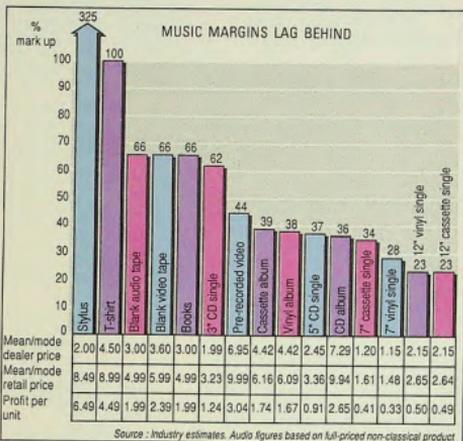
Worldwide, the UK is unusual in the extent to which it has allowed non-music product to infiltrate into the record stores.

Such products play a very limited role in record stores in the US and Japan. US chain Tower says it makes up just one per cent of total worldwide sales, against 4.2 per cent in the UK (excluding video and blank tape).

Senior vice-president of retail operations Stan Goman says, "These sort of products are not the sort of stuff a record shop should be proud of."

It is a point echoed by Sowler's UK managing director Ken Skolov, who says they will never displace audio "nor will their sale ever save a poor retailer."

And that might just be the answer to those who fear that the end of the deated record store is near. There seems to be no point in selling the badge, the book, the poster and the T-shirt of the record if you don't sell the record itself.



High street chains snatch market share

At the same time that record retailers have moved into areas other than records, so non music retailers have seen the virtue of including music in their product offering.

Non-specialists now sell more than half of all CDs and singles and two-thirds of all cassettes in the UK.

Newsgents like WH Smith and John Menzies, supermarket chains like Asda and High Street variety stores like Woolworths, Boots and Littlewoods have long seen the virtue of music in increasing store traffic.

Music is also likely to attract a younger age group than these stores' usual customers. It gets youngsters in the habit of shopping at a particular store, and, short term, there is the chance of add-on sales.

It does not work for everyone, however. One notorious case is Marks and Spencer, which has attempted to move into music on at least two occasions.

"The last time we tried it was in 1985," says spokesman Sam Price. "But we found there was not a business for it within Marks and Spencer."

As one observer says, "Marks and Spencer's strength is its high added-value own-brand products. But you don't add value to music by putting it on a different label. It's the artist that matters in the end."

Boots has been more successful. The chemists chain started stocking records 25 years ago, but this year decided to drop singles. They were simply inappropriate for its consumer base of the over 25s.

Woolworths — the 780-store chain which first entered the music market in the Fifties — is at the opposite end of the market, dominating the young teen sector. With certain child-orientated products it can account for more than half of all UK sales.

Music's success with the chain guaranteed it a place when Woolworths adopted a "focus" strategy in the Eighties, paring a diverse product range to six key areas. That policy has paid off with music and video now at 30 per cent of sales in a typical Woolworths store.

The Kingfisher group subsidiary has now become a specialist retailer with software, stand-alone music and video stores. The first opened in Manchester in 1988 and the group expects to have 12 open by the end of the year.

Entertainment unit business director Peter Curtis says such stores take on specialists like Our Price and HMV at their own game. Music and video, he believes, have "tremendous long-term potential."

Compilations corner big budgets

Labels' TV spending on compilations is outstripping artists' ad budgets.

By Michael Bromley

Compilations are winning the lion's share of record company advertising budgets.

In the six months to September, CBS and EMI both spent more on advertising compilations than they spent on albums of their most heavily-supported artists. CBS put \$367,000 behind its Just Two Of Us compilation while just \$181,000 was allocated to its top artist ad-spend for The Rolling Stones. EMI, meanwhile, spent more on Classic Experience than David Bowie.

Media Expenditure Analysis (MEAL) says a total of £2.8m (solus spends) was ploughed into the top 10 campaigns for compilation albums in the second and third quarters — 20 per cent more than the accumulated 10 biggest spends on leading artists.

Telstar, the industry's biggest advertiser, invested the most money in a single campaign: \$480,000 on its dance compilation Get On This. Yet the biggest artist campaign, for A&M's Carpenters' retrospective Only Yesterday, cost less than two-thirds that amount at \$305,000.

In all the big campaigns, the bulk of the money — more than 80 per cent — went on TV ads. The industry may, on average, spend below 50 per cent on TV advertising but the dominance of TV in the largest campaigns mirrors the development of compilations and retrospective collections targeted at a wide audience.

The relationship between TV marketing and compilations is at its strongest with such series as Now That's What I Call Music which have established a lasting and consistent

image with which consumers can easily identify. Ninety-one per cent of the EMI/Virgin/PolyGram budget for Now 17 went into TV advertising.

Among the artists only The Rolling Stones, David Bowie and UB40 used press ads to any significant extent — and in no case was more than 30 per cent of the total spent on that medium.

Radio was similarly unpopular. Just \$94,000 of the £2.4m spent on the top 10 artist campaigns was allocated to radio advertising. But this, at nearly four per cent of the total, does demonstrate a greater commitment to radio from the record industry than other advertisers who consider the medium stuck in its two per cent strait jacket.

Phonogram's TV-led promotion of Dire Straits' Brothers In Arms LP in the mid-Eighties is seen as the apogee of sophisticated music marketing. In 1990 the company has been attempting to repeat the feat with campaigns for Elton John and ABC. But in the current economic climate it is a difficult act to follow.

Two years ago a typical TV campaign cost around £300,000. Now only the top four compilation spends can match this. Yet in an attempt to shore up falling revenues, television companies have cut advertising rates this year. So it may not be necessary to spend as much to get the same value for money.

Nevertheless, Phonogram claims it has planned a £600,000 TV campaign to sustain sales of its new Elton John Very Best Of... compilation which is already double platinum three weeks into release. WEA, meanwhile, says it is spending \$500,000 on its biggest- yet campaign for the launch of Madonna's greatest hits album, The Immaculate Collection. The company says its target market is "one out of every two record buyers".

Even if Elton John and Madonna are the only artists to top the ad spends put behind compilations, at least the next table of big spenders may reflect the industry's frequent affirmation that it is committed, above all, to "the artist".

TOP 10 ARTISTS

ARTIST/RECORD COMPANY	SPEND (£000s)		
	RADIO	PRESS	TV TOTAL
1. THE CARPENTERS/A&M	N/A	27.50	277.5 305



The Only Yesterday compilation is now double platinum, vindicating A&M's decision to put £305,000 behind a TV and press campaign. "We have always tried to exploit back catalogue creatively," says managing director Howard Berman, "and ultimately that pays enormous dividends."



2. ELTON JOHN/PHONOGRAM

Sleeping With The Past, Elton John's 34th studio album, re-entered the chart in July on the back of a number one single success with Sacrifice/Healing Hands and Phonogram's £288,000 advertising push. It topped the chart for five weeks and is now triple platinum.



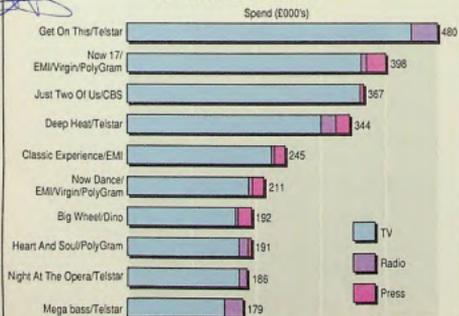
3. THREE TENORS/DECCA

Tenor fever hit the charts this summer, with Decca's album of Pavarotti, Carreras and Domingo in concert knocking George Michael off the top of the pop chart in September. The release was boosted by two screenings of the concert by Channel Four, and Decca continues to back it with TV advertising.

4. BEACH BOYS/CAPITOL	23.70	18.60	211.7 254
5. PHIL COLLINS/VIRGIN	N/A	35	208 243
6. ABC/PHONOGRAM	14	9.30	209.7 233
7. DAVID BOWIE/EMI	12.40	54.90	139.7 207
8. JAMES LAST/POLYGRAM	8.30	6.20	192.5 207
9. ROLLING STONES/CBS	1.80	34.40	144.8 181
10. VAN MORRISON/POLYDOR	12.40	10.70	154.9 178

Data period: April to September 1990. Source: MEAL

TOP 10 COMPILATIONS



Data period: April to September 1990. Source: MEAL

TOP 10 COMPANIES*



*Includes advertising individual artists, compilations and company

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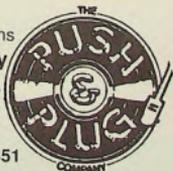
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Doing the paper rounds

The music industry has never had a greater choice of media in which to seek coverage or place its advertising. Recent months have seen the relaunch of *Number One* by the BBC, the launch of the two monthly rivals to *Q*, *Select* and *Vox*, and Robert Maxwell's return with *Rage*. The kids have their say at the news-stands but what about the industry? Martin Aston asked four key record company executives to name their favourite music title and to explain just why it suits their needs...

Dave Harper, head of press at BMG Records
"I read both *NME* and *Melody Maker*. I like *NME*'s news pages. It always runs an interesting news story, even if it's erroneous! 'New Order to split' was a good one. Another point is that you wouldn't get *Melody Maker* covering Status Quo's recent anniversary party — it does that kind of thing really well, like interviewing Mike Oldfield or Sabrina, people you wouldn't expect. Irrelevant is a corny word but I suppose that's what *NME* is. 'Pop Will Eat Itself' have had three *NME* covers over the years but right now, the *NME* is not giving them any space, which is quite understandable because a load of new stuff has come along in the last year which is more interesting to write about. That's what *NME* is set up to do. You can't expect them to like something for ever. *NME* is harder to convince, which might offend both it and *Melody Maker*.

"*Melody Maker* might hate me for saying it, but *NME* feels like a more varied read. In one sense, the *NME* has an impression of being trendier, or trend-conscious. *Melody Maker* has things it wants to write about which are quite different. "*Melody Maker* is also sometimes quicker to react to things. Its live pages are good because they're bigger, so it can cover a lot more with photos. *NME* always seems restricted for space."



Mark Williams: 'My one worry is Q's fogey factor is increasing'

Mark Williams, general manager of Virgin Records.

"I hate to say it because they'll probably put their prices up, but my favourite has to be *Q*. It's particularly relevant to much of Virgin's roster, from established acts like Peter Gabriel and Phil Collins to the newer stuff.

"Obviously it has a good cost-per-thousand so it makes commercial sense, while it's a good environment to be in — what we know about *Q* readers is that they are record buyers.

"Viz has a million readers

Martin Heath, managing director of Rhythm Records

"I dabble and read all the music press, which I find incredibly fascinating because I'm very gullible and I believe almost anything that's written anywhere, and I think people who aren't so imaginative are the cynics who say, 'that's crap' because they can't conceive of any other possibility. I like magazines I can dip into.

"But the one I always read and investigate a bit is *RM*. It has the charts for one. It is quite a broad based music paper which has a dancefloor slant which is important for me, and its writing is still unpretentious.

"These things that are set out to capture a market are so Eighties, you know, 'let's assume what the public like and make it for them', not 'let's write what we want and see who wants to pick it up', which all the classic magazines have been like. I'm an enemy of consensus. *RM* has some trashy pop-starry things, some hardcore indie-type things, all written by quite good

journalists who are also fans. You get the impression that *NME* writers are like young novelists and poets who intellectualise too much, like if pop music is even a good idea or not. *RM* is also very good at spotting talent, and don't make a big front page splash about it.

"If you're interested in music generally, then *RM* is a good place to start because it's not pretentious about music. It has short articles, you can pick up what's going on, and if you're interested in particular artists, you can always follow through to one of the specialist mags."

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Tilly Rutherford, general manager at PWL

"*RM* is very good at reviewing new and upcoming imports which we always take notice of, plus the charts, the singles reviews and Alan Jones' Chartfile which has a lot of information for all the geonatics round here. The magazine has moved a little bit from pop to dance, changing with the trends, featuring all the Manchester bands, but we think the newly structured *Number One* is also very good.

Then again, both its and our research show it has quite a high quotient of 16-20 year olds, so there's a good spread. "We're certainly supporting *Select*. You don't want to kill off the lifeblood of the industry, which is acts coming through. Clearly people like *Q* are covering new acts, from The Stone Roses to The Shamen, but I'd like to see it be more adventurous.

"I was very excited with *Vox*'s proposition, catching ex-*NME* readers who would certainly look at *Q* with absolute contempt, but it has yet to prove itself."



"I think it will capture the market which *Smash Hits* has lost a bit. It lost its way when the chart changed dramatically with the advent of bands like The KLF or Outer Rhythm who haven't got identities, and identity is very important to young kids.

"*Smash Hits* has looked at who is charting now, like Happy Mondays and The Shamen, and put them as front page news, but they don't look like pop-stars to kids. Happy Mondays are more for an older age group.

"The new *Number One* has taken it back to what *Smash Hits* was a year ago, putting *New Kids* on the cover and giving *Kylie* posters away, which is what kids want, while featuring Happy Mondays and The Shamen. It's well written for kids, it's informative and it has good pop columns and pictures.

"It also has a little age-group crossover, say between *Fast Forward* and *Just Seventeen*, although you have to be careful because *Just Seventeen* probably goes a little too far for younger kids when they start talking about things like periods." ■

1990 has seen an explosion of activity in the glossy magazine market with *EMAP*'s two market leading titles both under attack. At the older end of the market, the 72,000-circulation *Q* now faces *Select* — whose reader offers have earned three of its first six issues sales of 100,000 — and *IPC*'s *Vox*. Meanwhile the 556,000-selling *Smash Hits* faces the BBC's heavily-advertised *Number One* and Maxwell's *Rage*. Ironically, the competition came just as the market dropped, amid the rise of dance music, whose anonymous artists do not lend themselves to the traditional poster-and-songwords formula.

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Singles Chart begs the question is marketing killing music?

The life of the average single has reduced so dramatically that the average possibility of a future Top 60 hit depends almost entirely on the initial pre-sale.

The present marketing techniques seem to allow no possibility of a 'sleeper' or a natural market grower.

The philosophy seems to be that if you don't crack the 75 on pre-sales and get Radio One play immediately, then forget it! This seems to be so important to distributors and promotion people that anything less is written off as a 'dead' record.

It seems that the immediate success of a release is now deemed more important than the value of the music itself.

The question I think we should ask ourselves is: Have we outmarketed ourselves?

It almost seems that the music merit of a release has become a secondary consideration compared to its initial marketability!

Thus, Gazza crashing in the Top 20 in the first week of release is looked upon as a success regardless of musical merit. I wonder where all this is taking us?

In recent months I have seen many independent record

shops close. Some of these shops were the life blood of the music business, actively championing both independent and soul/rap/house releases.

They have been ground down because they cannot compete with the discounts offered to the multiples.

The multiples are generally crap at offering anything other than current chart fodder. Their employees are generally short-term and not trained in anything other than serving Top 60 chart material.

Music is essentially different from soap powder. It cannot be immediately evaluated because it may gain more relevance over a long period.

I suffer over my love of music. I have left record companies over disagreements over marketing budgets. Current moves within the business leave me even more perplexed.

Of course, we are a business and we have to make money, but we must realise that we are dealing with an art, not a 'product'.

Ian Dewhurst,
20 Stafford Road,
Waddon,
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Surrey CR0 4NL

Rock station was not ruled out

Music Week editor Steve Redmond wrote to the Prime Minister expressing concern at the effects of the Broadcasting Bill (now Act) on the industry. As minister responsible, David Mellor MP replies

It has not been the aim of the Government to be unfair to either rock music fans or rock music bids. The amendments do not have the effect that a rock-based proposal would be eligible for any national radio licence.

As you know, one out of the three national radio licences is left completely unrestricted by the Act as to the type of programming proposals which would qualify, provided the proposed service could offer a degree of variety in its programming. A rock music-based proposal would certainly be eligible to be considered for this licence.

All the amendment is saying is that a rock or pop-based application would not be eligible for the licence specifically designated as non-pop.

There are two main difficulties with allowing a rock music-based proposal to be eligible for the non-pop licence. The first is that this would undoubtedly strike a number of the people who supported the



Mellor: rejects complaint

inclusion of the non-pop category in the Act as a surprising outcome.

Secondly, there is a danger that the result would be that two of the new national services were not genuinely different from each other, given that a rock-based service will be well placed in the competition for the third, unrestricted licence.

It is no part of the purpose of the Government amend-

ments to restrict eligibility for the non-pop licence to classical music applications only.

The Government's policy is rather to ensure that the three new national stations are genuinely different from each other and broaden the range of choice available for listeners.

With regard to copyright payments for the use of sound recordings the removal of needletime restrictions and the creation of statutory licences give rise to a wholly new situation. We consider that it is right that the Copyright Tribunal should wipe the slate clean as regards the past and determine reasonable levels of payment in the light of all the circumstances at the time they consider any application.

However, this provision does not prevent the Tribunal from reconsidering evidence brought before its predecessor, nor from considering precedents parties in any dispute may wish to cite. But it does ensure that the Tribunal is not guided by rates set in determinations in the past when statutory licences were not available.

David Mellor MP,
Minister for the Arts,
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THE LAST RECORD I BOUGHT

by JONATHAN ROSS



"The last record I bought was probably the Kid Frost album *Hispanic Causing Panic*, but I was a bit disappointed because there's only one really good track and that was the single 'La Raza'.

I get all the new stuff sent to me so although I would go out and buy it I don't have to. Otherwise I really want to go out and buy the new remastered Led Zeppelin collection. I've also got the urge for some Cream. At the moment I've got an urge for some Seventies rock. I think I've been spending too much time with Vic Reeves; he's a real authority on obscure Seventies heavy rock."

Jonathan Ross is on *Channel 4 on Monday, Wednesday and Friday at 18.30.*

Mellor down on the thumps

David Mellor, who as Broadcasting Minister did nothing, in any shape or form, to influence the Radio Authority's decision to ban pop music from the country's first commercial national FM radio station (see letters), has an all-consuming hatred of anything that goes "thump, thump, thump."

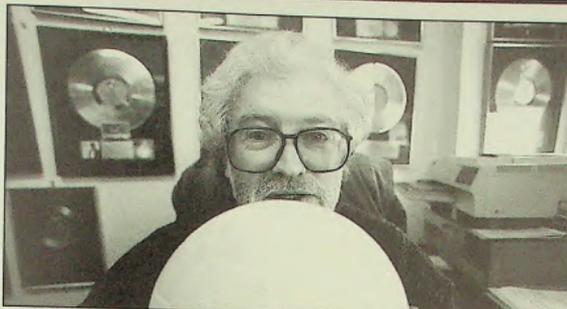
The former choirboy likes to groove away the hours to 19th century Russian composer Alexander Glazunov. He also loves to get down to Jussi Bjorling, the Swedish tenor.

The only genre conspicuously absent from Mr Mellor's prodigious record collection, according to his wife Judith, is pop — which, as the new House of Lords ruling dictates, includes rock.

Mrs Mellor told *People*: "He has 3,000 LPs and hundreds of CDs, but I'm afraid he doesn't have time for anything more modern than the Rolling Stones and the Beatles. His passion is 19th century Russian compositions."

"He listens to music all the time. We have two CD players, one in the lounge and one in the bedroom, and a Discman he takes on aeroplanes.

Anyone who shares Mr Mellor's tastes in music can hear



DOOLEY'S DIARY

I was delighted to hear **Lonnie Donegan** singing my theme tune at Van Morrison's Wembley gig last week. Well, flashy new design or not, this is one Tom Dooley who won't be hanging his head low and intends to stand up and be counted... which is more than can be said of one **Mr Ronald Wood**, currently convalescing in the self-same hospital as **Mandy Smith**. His treatment seems unorthodox, apparently involving quantities of Guinness, gin and champagne, but I wish Mr Wood and the hospital the very best of luck... Travellers for me: BPI are in so far **Ferry Ellis** seems to have been seduced by the ads for frequent flyer incentives. Last week's destination — following the US and Australia — was the UK. Expect him to touch base in the UK in early December to launch his new label... **IRS** has apparently opened a studio in Staffordshire of all places. Artists are said to be already hard at work creating tracks for the label, so far unnamed **IRS dance offshoot**... **Sun** Columnist **Admits Made Up Quotes Shocker!** **Piers Morgan** last week quoted **Rolling Stones** PR man **Bernard Doherty** apparently denying any knowledge of becoming a dad. Morgan now admits he was joshing: "He's known as Bernard 'Denial' Doherty, so I'm sure he would have said that if we'd asked him," says the journe... **Peter Pan** of **Pop Cliff** Richard apparently irked the **EMI** marketing department with his failure to plug his new Christmas single, *Saviour's Day*, when he switched on the **Oxford Street** lights last week. Instead his **Cliffness** entertained crowds with a verse from 1985's *Christmas number one*, *Mistletoe And Wine*. Ooops!... Designer stubble has a longer history than you'd think: **Ira Chay** last week finally had a shave after 60 years. **Warner Classics** wanted to use an archive shot for the cover of the new recording of **Girl Crazy**, but his widow insisted they airbrush his scruffy stubble first. "He hadn't shaved that day," she explains.

Tom Dooley

Striking early has paid a handsome dividend for **Best Records** managing director **Laurie Jay**.

For **Jay** is the man behind the first musical offering from **Paul Gascoigne**, **Gazza** — the country's most unlikely singing star.

Jay reveals he first discussed the project before the **Geordie's** tear-jerking performance at the **World Cup** in the summer.

In fact it was **Gazza** who

approached **Best**. "It was an incoming call," says **Jay**, an enthusiastic **Spurs** supporter. "He said he wanted to record and then went to the **World Cup**."

The scale of **Gascoigne's World Cup** fame took even **Jay** by surprise, however, and could have cost him the deal, as the majors stepped in waving cheque books.

"He came back a major, major star," says **Jay**. "We thought we didn't have a

chance." But **Gazza** stuck to the deal.

Jay is a staunch defender of his new signing, rejecting accusations that it is a cynical marketing exercise.

"Paul really just wanted to talk about the music and do it properly," he says.

He suggests it might just be what music needs:

"A lot of laughs and jokes have gone out of the business, and this certainly got a jolky side."

him speaking (at length) on the subject of **Elgar** tonight at **Putney Leisure Centre**, south London. "It will be very interesting."



Mort: 15 'last' years

Mort escapes his time warp

Mort Shuman, the songwriter behind some of **Elvis Presley's** greatest hits, is back in the recording studio after 15 "last" years in Paris.

Despite a string of successful albums recorded in France, **Shuman** decided that — at 50 — he wasn't too old to relaunch his career in English.

"I was in a time warp," he told *People* in between sessions at **Roster Studios** in London. "I missed the whole of the Seventies thing — I'd heard of **Alice Cooper** but didn't know anything about

Gary Glitter, **The Sweet** or any of those other guys.

"I had 15 great years — all sex, drugs and middle-of-the-road — but when I suddenly found myself listening to **Jimi** **Jennings**, I knew it was time for a change."

Shuman, whose hits for **Elvis** include **His Latest Flame** and **Viva Las Vegas**, expects to complete his return album by January, with a continental release next spring and a possible UK release shortly afterwards.

Despite his description of his Paris years as "lost", he managed to sell millions of records there and became a celebrity.

"They thought it was cute that this American should want to live in their country, drink their wine and make love to their women," he said.

Ringo balloons for the Flanger

If **John Lennon** was alive today he'd no doubt still be wanting to use **Ken's Flanger**. He would also have probably been at **Abbey Road Studios** last week raising a toast to the **Ken** in question.

The studio's director of operations **Ken Townsend**, who was celebrating 40 years with **EMI** and **Abbey Road**, invented the **Flanger** — **Lennon's**

name for his technique of double tracking vocals.

Townsend developed the system with **The Beatles** and producer **George Martin** shortly before the **Sgt Pepper** sessions.

Although **George Harrison** missed the party, **Paul McCartney** sent daughter **Mary** and **Ringo Starr** set 40 balloons.

George is Sun party pooper

So what does **Margaret Thatcher** have in common with **Tina Turner**, **Kylie Minogue** and **Linda Lusardi**. For that matter what does **Richard Branson** have in common with **Jive Bunny** creator **Andy Pickles**, **Jason Donovan** and **Sir Fred Pontin**?

Amazingly, all of them were persuaded to utter hearty congratulations to Britain's most... well, words fail us... newspaper, **The Sun**, 21 years young last week.

An honourable mention should go to **George Michael's** aide de camp who said, "I wouldn't even bother asking him... He just doesn't want to know."

The Sun dismissed **Michael** as a "party pooper"; well, it's better than being a pooper scooper.

music week

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Editor: Steve Redmond. News editor: Nick Robinson. Features editor: Selma Webb. Reporter: Martin Talbot. Chief sub-editor: Duncan Holland. Sub-editor: Andrew Martin... Advertisement manager: Andy Gray. Senior ad executive: Judith Rivers. Ad executive: Andrew Martin... assistant: Kate MacKenzie. Associate Publisher: Tony Evans... For Spotlight Publications contact: Research manager: Graham Walker (Fax: 071 583 9555). Researchers: Jo Emslie, Gordon Thompson, Janet Yen. Group production editor: Kay Sinclair. Group special projects editor: Bernice Fox. Group of production managers: Robert Christie. Group publishing editor: David Dalton. Executive Publisher: Andrew Brann... Registered at the Post Office as a newspaper. Member of the Periodical Directory every January. E88 from Computer Postings, 129-130 Lavender Avenue, Sharnbrook, West Yorkshire. Printed by Pensord Press... UK subscriptions, including free circulation: **Janus**. Average weekly circulation: **Janus**. June 1990: 13,280.

ABC

Bright salesmen. The perfect sales racks from Lift.

Display for CDs. Cassplay for cassette tapes.



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Illuminated wall units and centre shop Gondolas for all formats.



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merchandising: the box in the rack is empty.

The merchandise being kept safe in the storage cabinet.



THE BRITS 1991

JK's BIT

FOR THE BROCHURE

This is my second shot at producing the show. I think last year we achieved a lot. The BRITS 1990 was at least respectable and at best successful. Magic moments ranged from ROD STEWART's surprise appearance to then Prime Minister MARGARET THATCHER crooning "How Much Is That Doggie In The Window?". There were great performances by SOUL II SOUL, NENEH CHERRY, LISA STANSFIELD, NIGEL KENNEDY and PHIL COLLINS plus a dance routine that led to a top 3 chart single and £100,000 to charity. We looked at golden oldies gone by and rap and rock from today.

Our emblem LEO THE LION, roaring aggressively with skulls of critics dangling round his neck, can this year be returned to the wild. With the pressure slightly off and the ghost of 1989 laid firmly to rest, 1991 can be a year of experiment and relaxation.

JAKE THE GENII symbolises the FUN of British music - colourful, bright, jolly and varied.

This year we'll try something different.

mistakes...

I'd like to make some mistakes. Not horrifying technical errors. Hopefully no major cockups in the professional area of TV. But I'd like to try some unusual tricks and if some of them don't work - so be it. At the end of the day, a few "that didn't quite work" comments can be accepted if something new and clever DID. So be prepared for the odd daring attempts... to convey the magic of great, live music played to those thousands of fans who experience the excitement of stadium and arena shows... to capture the regional charm of Britain's wealth of musical talent... to the prestige of our industry... to give a taste of ALL sounds. 1990 was pretty good; I hope 1991 will be much better. But forgive me if some of the ideas don't quite come off.

But the BRITS must also be an enjoyable evening of theatre for our industry. It's all about artists getting honoured by their peers and a 90 minute video show would not do the event justice. I rather enjoyed the evening I hosted back in 1987, at the GROSVENOR HOUSE Hotel, which had the same spirit and atmosphere that the Australian ARIA Awards achieve (at last count they were not, incidentally, televised). But there are definite staging advantages to the "proscenium arch" theatre. I'll try to make the most of those without losing the intimate feel of a small venue.

STARS

New stars are always delighted to contribute towards Awards ceremonies but sometimes the bigger names start ignoring the events unless they win prizes. One manager gave me the following reply to a request for a star's involvement - "X never gives awards - but only accepts them". That is their privilege. Fortunately many other artists are less selfish. The vast majority are delighted to contribute and most "gaps" are simply because of previous engagements and bookings. This is their industry as well as ours and we can all help boost it by giving up a few moments of our valuable time.

moans

Since you're a captive audience, here are some JK moans ... more music on TV please; if the sounds are good and scripts are clever, it works fantastically ... for heaven's sake let's encourage music lovers to be record shop owners - we need the specialist, expert independent dealers to stock, sell and push obscure yet fascinating talent. Big chains make economic sense but the tiny corner stores need our help NOW ... and a prediction - vinyl may be dying but existing discs will soon be worth a huge amount of money ... If you enjoy live gigs like I do - here's a tip; check out someone whose music you don't like but who is reputed to give great shows. It's a wonderful mind stretcher ... two brilliant duos - one British and one American - I heartily recommend are CARTER THE UNSTOPPABLE SEX MACHINE and THEY MIGHT BE GIANTS; I'd love them both to be future BRITS winners ... a word of praise for our colleagues in journalism who help promote music, ranging from SMASH HITS to the NME, from Q to the national tabloids - it's easy to knock their destructive excesses but the vast amount of output is positive and contributes to our business. We love you all really!

RADIO

Has anyone noticed how much RADIO ONE has gone out of its way to promote and push live music in the last year? And who else could claim as much influence over today's music as JOHN PEEL whose shows years ago initiated dozens of today's biggest groups? Future and present commercial stations (many of whom do also care and contribute) please take notice.



time

This is essentially a 90 minute TV show.

Millions who sit at home in front of the screen expect to be entertained and deserve to enjoy every second. A moment wasted is a moment less utilised. So-apart from the actual Awards

themselves-THE BRITS 1991 can be a vehicle to amuse, excite and fascinate the millions of worldwide viewers with THE MAGIC OF BRITISH MUSIC. Provoke laughter, interest, nostalgia, joy, love and hate. Those are my intentions.



the brits 91



'Sensitivity'



MCA



GEFFEN



Terry ELLIS

CHAIRMAN'S STATEMENT

INVOLVEMENT There are few industries where the people producing the goods, from top to bottom, from Chairman through to newest member of staff, have such an enthusiasm for their product. It is this total involvement which makes the British record industry so much more successful than many of its foreign counterparts and this was amply demonstrated by the wholeheartedness with which the industry threw itself into the Knebworth festival in the summer. The same enthusiasm is seen in support of Music Therapy and I also very much hope that this fund of time and energy can be devoted to the Brit School when it opens in September this year so that the students can get first hand, the benefits of the skill and experience of our industry leaders.

AN INDUSTRY IN PARTNERSHIP Whatever differences there may be between music publishers, record companies, collecting societies, exporters, importers, Unions or any other factional element, there is an underlying unity - we are all in the same business. It is healthy that genuine differences of opinion should be aired and that each should fight its own corner in putting a strongly held point of view. But when it comes to the crunch we depend on each other to provide our own particular skills and expertise and I look forward to the resolution of all existing problems so that we can work harmoniously to the satisfaction of our customers in a prosperous future.

BROADCASTING With the revolution in broadcasting legislation in this country the industry has to ensure, that in providing excellent programme material for the vast majority of radio stations and many television programmes, there is proper remuneration just as there is from any other customer. There must be an even-handed approach and we look to a more sympathetic view from Government than we have seen over the issue of national radio franchises. Pop music is not trivial, it is enjoyed by many, and should be acknowledged as an important entertainment medium, both culturally and commercially.

OPPORTUNITIES IN EUROPE The British record industry is well equipped to take advantage of the opportunities that a broader European market will provide. Already there is centralised manufacturing and distribution, and many other facets of our business are being rationalised. Increasingly, the various national record markets throughout Europe will begin to resemble each other and by providing and encouraging a creative base in the UK, this country can continue to hold its pre-eminent position in world markets. Local talent, both in Western Europe and the newly emergent Eastern European countries will produce a serious challenge to the dominance of British/American repertoire and it is vital that we give our young people every opportunity to bring their talents to the widest possible audience.

CLASSICAL RENAISSANCE There has been a transformation in the public attitude towards classical music. Nigel Kennedy, Kiri Te Kanawa, "Nessun Dorma" and the Three Tenors are all reflections of the new popularity of classical music. It is a tribute to skilful marketing that a broader repertoire has been brought to the listening public and there is no reason why the same principles should not be extended to other so-called minority tastes.

RETAILERS A vital part in the process of developing UK talent is to have a lively and enticing retail environment to make customers of all ages want to buy music. The multiple chains and many independents have played a vital role in the growth of a domestic market which now attracts more than £1.25 billion of consumer expenditure every year. The relationship between record companies and retailers and between record companies and all of the owners of the new "retail" media, including satellite and cable outlets, has to be a priority for everyone who wants to stay in the business of selling recorded music into the next century.

COMMERCIAL RESILIENCE Ten years ago, the record industry, not just in this country but worldwide, suffered severely in a global recession. The new recession, certainly in the UK, is not likely to affect the industry so badly because it is now better placed to ride out the storm because of its strength in depth, its diversification, and greater astuteness in the marketing and promotion of talented artists. We now have a much more sophisticated record industry than there has ever been before but it should not lose sight of the need to be in touch with its customers and its dependence on the fostering of the talents which artistic freedom allows.



TERRY ELLIS CHAIRMAN
BRITISH PHONOGRAPHIC INDUSTRY LTD

To be applauded by
one's peers is a great
achievement.
Congratulations to all
winners

Cliff Richard

A Word From Our SPONSOR



JOHN NELLIGAN, Managing Director of the Britannia Music Club is proud to sponsor the BRIT awards for the third year running.

"This year's awards, recognising music industry achievements in 1990, are of special significance as it was our 21st anniversary year. Success for the music industry means success for Britannia Music. But the vice-versa is just as true. Since 1982, we have invested many millions of pounds recruiting new members, and over the same period, our turnover has increased by ten fold. We presently represent in excess of 5% of the total music market and in 1990 alone, our growing membership of over 1.2 million active customers bought more than £70 million worth of LPs, CDs, music cassettes and videos ... some 13.5 million units!

B BRITAIN'S
Britannia MUSIC CLUB

The 12 titles pictured here have sold a total of over a million copies. All thanks to Britannia Music. And our all-time Top 30 is just as impressive, with every recording having sold at least 125,000 copies through Britannia.

Although rock and pop remain the mainstay of our business, Britannia Music's mail order service offers music to suit all tastes. Almost every major label features in our list of 10,000 titles, while the extensive choice includes easy listening, country, and of course some classical music ...

With sales approaching 1.5 million units in 1990, classical music makes a significant contribution to our total turnover. The fact that albums by Nigel Kennedy and Pavarotti will soon go Britannia Gold, speaks for itself.

While LP and MC formats previously accounted for the vast majority of our sales, we now list more than half a million regular CD buyers plus over 150,000 video club members. Video business has grown from a million units the first year to nearer 2 million in this, only its second year.

Why do people choose Britannia? There are many reasons, from the convenience of armchair shopping to the pleasure of looking through our magazines, choosing from an extensive range and receiving our parcels.

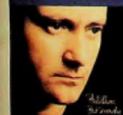
We'd also like to think that such an achievement is due to a high degree of efficiency, professionalism and dedication in delivery, choice, packaging and presentation. In other words, a total service to the customer.

As this evening's awards will show, a further reason is the quality of the recorded product. Britain is never short on musical talent and Britannia Music would like to thank everyone involved for making 1990 such an exciting year for us all".

John

the
brits

91



A CHANGING COMPANY IN A
CHANGING WORLD



PICKWICK

*A World of
Entertainment*

CLIFFRICHARD has been winning awards for over thirty years. Back in 1959 he was voted Best New Singer in the NME poll and amongst a multitude of awards collected around the world, he boasts two BRITs. In 1982 he won Best British Male Singer and in 1989 was awarded the special award for Outstanding Contribution to Music. He is, therefore, well qualified to assess exactly what awards mean to an artist and also offer an opinion on awards shows.

After three decades does Cliff Richard still enjoy picking up awards?
 "I think collecting an award is great! But there are two ways of looking at them. There's the one that you get because you're voted for by the public, and ultimately, deep down, you know that is the most important. But there is something about receiving an award that's given by your colleagues; if there is an industry award and you win it, then it means a great deal because all of us want the respect of our peers.. I like them both but if I had to choose, I would opt for the award that is voted for by the public. What the public thinks is ultimately more important than what another artist or the record industry thinks."

As a man who, in his time, has been voted both Mr Valentine and Best Dressed Star, which award has given Cliff most satisfaction?

"1965 was the one year when I was voted World's Top Male Singer in the NME poll. I had regularly been voted Top British Singer and Elvis was always voted number one world singer but that year, when the Beatles were so big all around the world, I think people forgot about Elvis and I snuck in and got the gold cup as World's Top Singer. The TV Times awards are great because they come from the public and outstanding achievement awards are nice to receive because they come to you after you've been around a while, when you've proven yourself."

What about the BRITs themselves. How important are they?

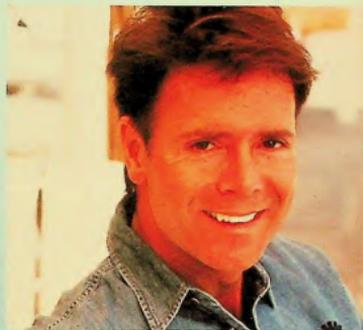
"All industry awards are good but I don't know what it is about this country... we seem to have a bit of a tongue in cheek attitude towards them. They are important and they do have a place in our music business. But the Americans do seem to do them better and treat them as fantastic and important events. Unfortunately we have had our bad years; the show a couple of years ago was a bit of a shambles, but I'm told last year's show, which I didn't see, was much better. We are a country that has supplied more top recording artists worldwide than any other country and yet our own show has fallen on its face. I'm all for the BRITs and I just hope we can make it a world class event and something the public wants to watch every year ... it SHOULD be a fantastic evening of entertainment."

So how good are we at presenting music on TV?

"Without being too hard or unfair I have to say that the sound on TV, unless pre-recorded or produced by music producers, is usually pretty awful. TV sound people don't have the equipment to pre-record our stuff in their studios and artists can't afford to lower their own standards. For any TV show I was doing I would want to pre-record some stuff, even if I sing live - and I would go to a recording studio to do it, were they have all the magic equipment that makes our records sound good. I have to say that shows like 'Oh Boy' and 'Ready Steady Go' were more fun and nowadays a show like 'Top of The Pops' has got too many rules attached to it and is a bit hackneyed in the way it is presented."

Who are Cliff's tips for the BRITs 1991?

"There are so many new people it is difficult to judge and there are so many good things around. Deacon Blue are a good band who should rate somewhere and Tina Turner is someone who deserves to win; it's strange that she has never won in the past so maybe she'll win something this year."



GOOD LUCK

(PROVIDED YOU'RE NOT UP FOR BEST ALBUM, BEST PRODUCER, OR BEST MALE ARTIST!)

PHILCOLLINS has won six BRITs in the last five years. In 1986 he was voted Best British Male Artist and his album 'No Jacket Required' was Best British Album. He had another double year in 1989 when he was again Best British Male Artist and the soundtrack from his film 'Buster' won the Best Film Soundtrack prize. Last year Phil Collins again did 'a double'- he completed his hat-trick of Best British Male Artist awards and his single 'Another Day In Paradise' was voted Best Single by a British Artist. Now read on and find out exactly what Phil Collins thinks about music awards in general, the BRITs in particular and things like music on television.

Phil Collins' attitude towards the BRITs and, indeed, all music industry awards, is quite simple; "it's still great to get them, but they are not the pinnacle of my career". Having said that, it is only fair to point out that Phil Collins has won a few awards in his time. Six BRITs -including a hat-trick of Best British Male Singer awards-five American Grammy awards, a Golden Globe award and two Oscar nominations.

So how does it feel to get all this recognition from public and peers alike?

"It's a little bit like getting a prize at the end of school term-if they're there, it's nice to have them. If the awards are there, it's nice to win them. I think anybody who says awards aren't important is kind of kidding themselves a bit. You either say that if you never win them or you say that if you've won them all!"

What's the level of expectancy as awards time nears each year?

"I don't ever expect to win. I remember when I was nominated for an Oscar for the first time I thought, 'I can't believe this, it's outside my field'... but when it comes to the Grammys, which are the most important music awards worldwide, I am hoping the '... But seriously' album gets a little bit of acknowledgement in America. The BRITs are good because it's your home country and I'm glad to have been a recipient. It's nice to be recognised and it's nice that people think nice things about you. But there are certain awards that have been created in America in order just to make a 'TV Special' out of them and that's when the awards thing gets out of hand. The Grammys and the Oscars are accepted and the BRITs are the closest we come to it."

So how well do we present the BRITs event?

"They have got some bad press, and the 1989 awards show was a disaster, but the media, in true British fashion, tend to continually cut it down to size. English people don't tend to like success whereas in America, people do like and appreciate success and want to succeed. I've never boycotted the BRITs and I do get annoyed when people continue to take the piss out of it. And it's a good way to make money for the Music Therapy charity which is an added bonus!"

Awards show or TV special...what are the problems?

"The best BRITs for me were the smaller ones at the Grosvenor House. As soon as you go to a bigger venue, like the Albert Hall, you are making a TV show not an awards show and that can create problems."

Does TV do a good job of presenting music in general?

"It's very hard to present music on TV. It's probably too late now to re-make a 'Ready Steady Go' type of show...the artists just wouldn't perform in the middle of a studio surrounded by kids. I'm in favour of any programme, and there have been some over the years from 'The Old Grey Whistle Test' to 'The Tube', that escapes from the game of editing records to fit the 'Top Of The Pops' three minute a record formula which really does piss me off. Music TV shows should show respect for the artists and their work and also provide an outlet for those acts that can't get on 'Top Of The Pops' because they are not in the top 30."

Any tips for the BRITs 1991 awards?

"Having been on the road for most of the year I haven't heard a lot of what's been going on. I really am painfully out of touch, but I would like the 'Hats' album by Blue Nile to get something."

So what music do you listen to on the road?

"Well, Blue Nile for a start and Frank Sinatra, and big band music like Benny Goodman. And the one thing you can be sure of is that neither Benny Goodman nor Frank Sinatra will be getting a BRIT this year."



CONGRATULATING

Elton John

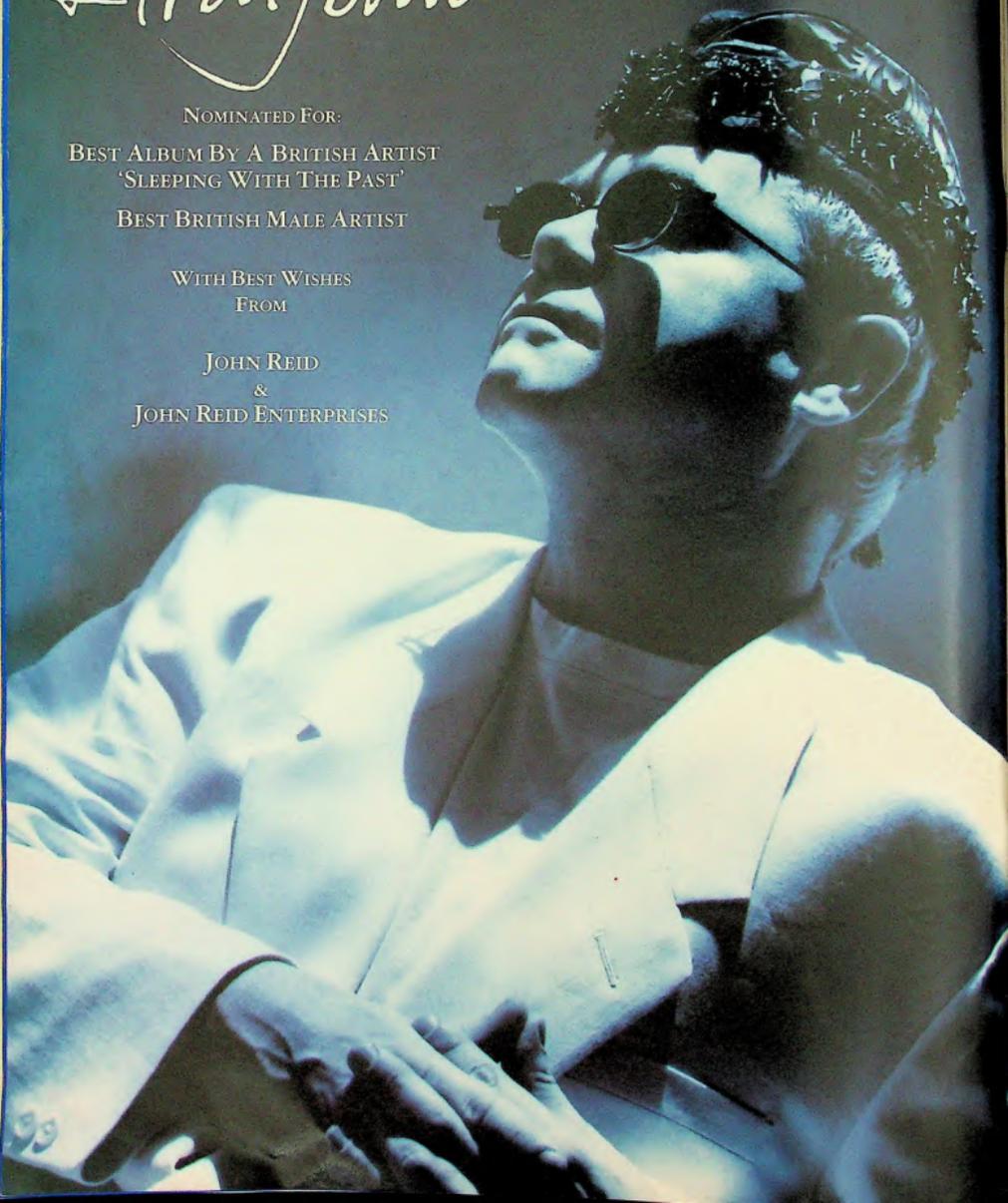
NOMINATED FOR:

BEST ALBUM BY A BRITISH ARTIST
'SLEEPING WITH THE PAST'

BEST BRITISH MALE ARTIST

WITH BEST WISHES
FROM

JOHN REID
&
JOHN REID ENTERPRISES



JOHNPEEL has been doing what he likes doing best - putting records on a turntable and playing them to the great British public - at Radio 1 for 23 years. For that he has received a few awards over the years but, not surprisingly, he remains unaffected by such adulation. "Without any doubt awards are enormously relevant if you win and utterly meaningless if you don't. But there is no real answer to any of those questions about who deserves to win what and which awards are important ... ultimately they don't matter at all".

But as John Peel has won awards from the public and both the music and radio industries, does he treasure one sort more than another?

"Public awards are undoubtedly more important than industry awards and I think this is possibly the one and only occasion when I would agree with Cliff Richard. I suppose newspaper readers' awards represent some sort of support for what I do but it certainly doesn't represent any sort of mass movement. I recall winning a Sony radio award but, while it was quite nice to collect it from the Duke of Gloucester, the award came already damaged, which, in a way, satisfied some sort of perverse craving in me."

So what does this man, a champion of "alternative and adventurous" music, make of the BRITs?

"I always find the BRITs results a bit predictable also odd when on occasions very popular, hugely successful people like Duran Duran and New Kids On The Block do not get nominated. Having The Happy Mondays nominated is at least a step in the right direction, accepting that there isn't ever going to be a national poll that represents my tastes and nor should there be. But at least there will be on the BRITs a band that I have had on my show and maybe, in another four or five years time, a band I'm playing now will actually be a BRITs winner... bands like Babes In Toyland, The Fall or Ride."

If he is not regularly bringing potential BRITs winners to the attention of his listeners, how does John Peel see his role on radio?

"I certainly don't see myself as being ahead of my time because I play bands that other people don't. Rather that I am playing and representing what is happening now. I always find it frustrating that people are not more curious than they are to hear new music. But then radio stations are still playing to the public music like the Beatles, a group that split up over 20 years ago! There is a certain short sightedness about radio stations that don't do anything new and it really is in the interests of the record companies to find the new U2s or Phil Collins, irrespective of whether I am going to play them or not."

Is there a wealth of talent out there waiting to be discovered?

"There is no question that the talent and creativity is abundant in the UK. There is an untold number of bands around who are setting out to achieve something other than as a result of an economic urge to just become rich and famous. The greatest pleasure for me is still hearing a new band or a new record for the first time. And then playing a record on the radio knowing that someone somewhere is going to say 'wow'. I'm in a position to do that for people while knowing full well that not everybody will like every record."

What does John Peel feel about this year's list of BRITs nominations?

"At the end of the day the BRITs will be introducing the Charlatans and other bands I like to a wider audience - and personally I would rather have the Charlatans nominated than New Kids On The Block."





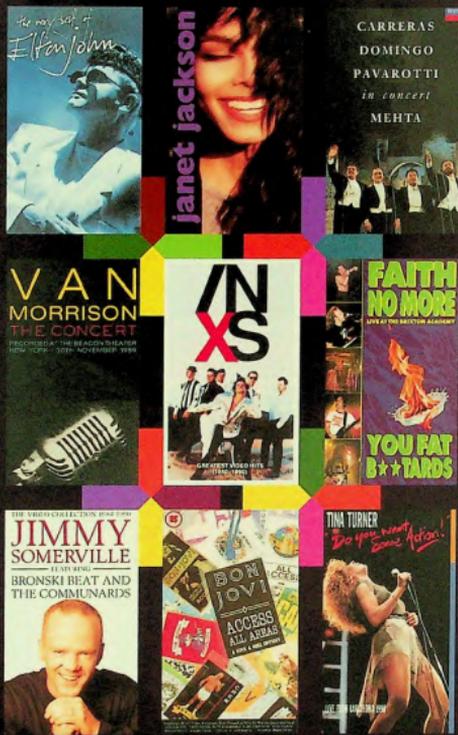
RHYTHM KING RECORDS
AND
RHYTHM KING MUSIC
CONGRATULATES
BETTY BOO
ON HER FOUR
BRITS NOMINATIONS

BEST BRITISH FEMALE ARTIST
BEST BRITISH NEWCOMER
BEST SINGLE BY A BRITISH ARTIST
BEST VIDEO BY A BRITISH ARTIST

BOOMANIA WORLDWIDE IN 1991



the best of the Brits on video



PolyGram video



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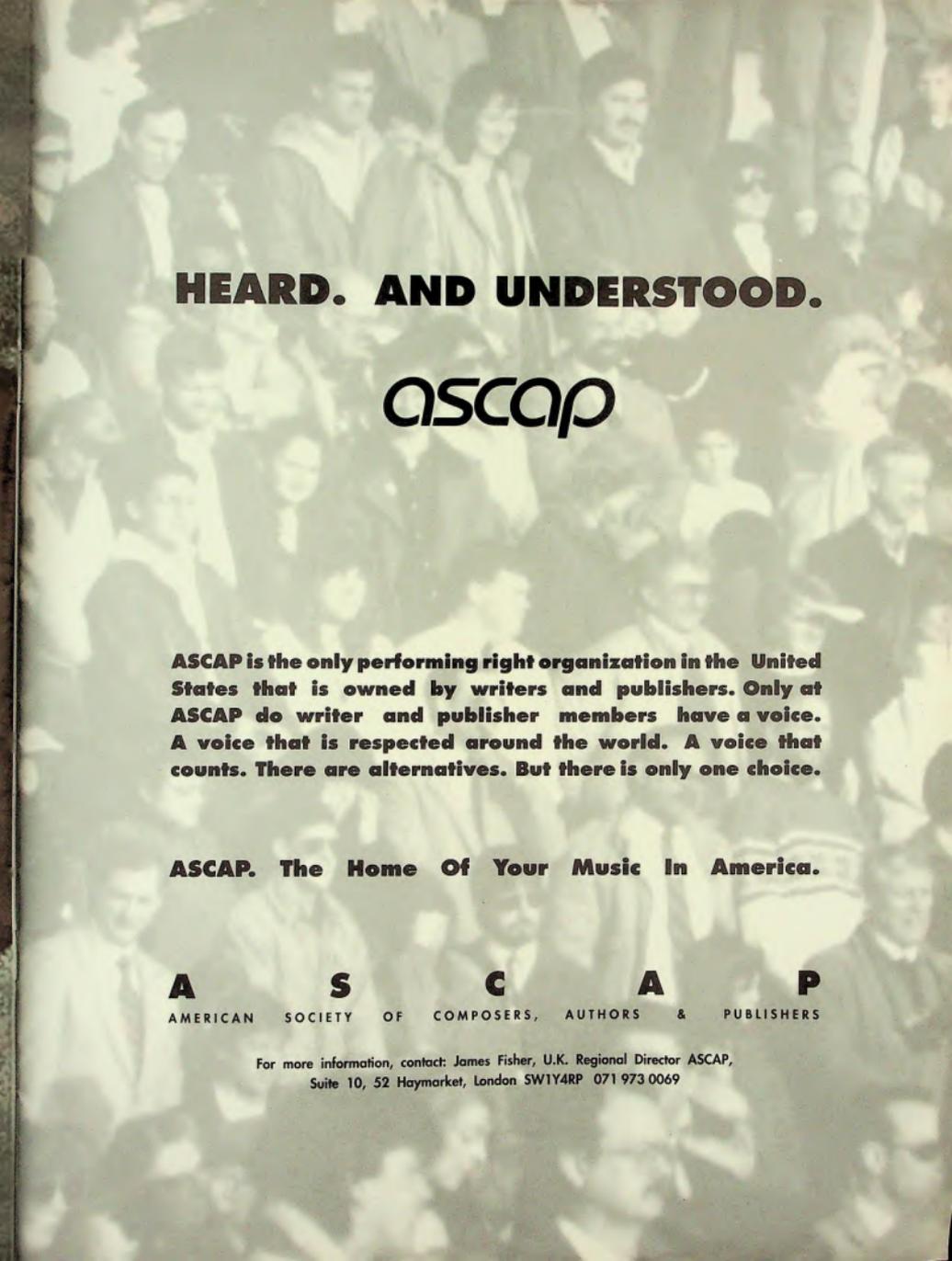
ALL THE BRITS



ALL THE HITS

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**Touche
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Touche Ross wish

Phil Collins

and

Whitney Houston

good luck in their nominations
for the 1991 BRITs awards

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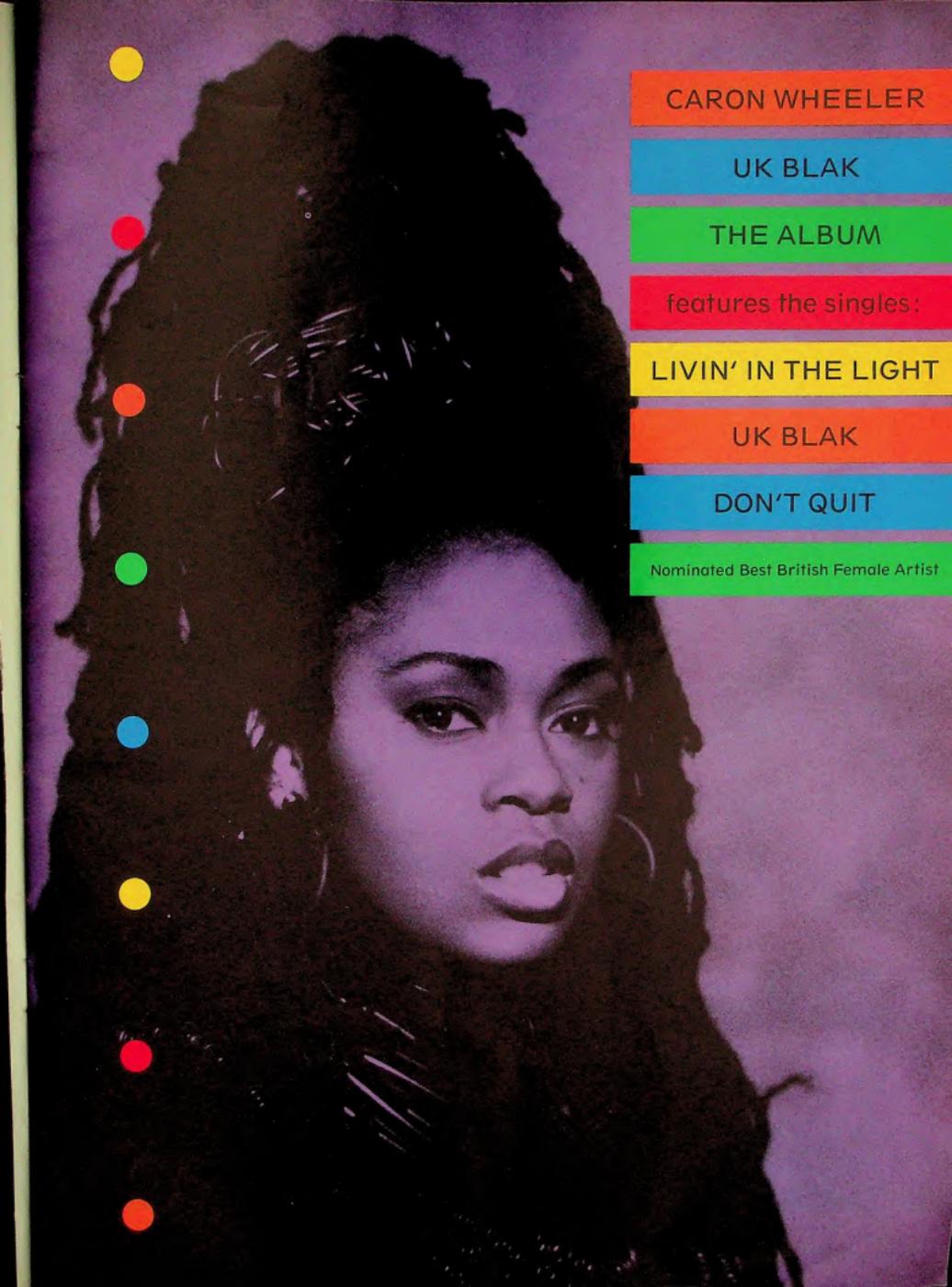
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CARON WHEELER

UK BLAK

THE ALBUM

features the singles:

LIVIN' IN THE LIGHT

UK BLAK

DON'T QUIT

Nominated Best British Female Artist

≡ FRERE CHOLMELEY

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1991 Awards
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THE BRITS 1991

THE MAGIC OF BRITISH MUSIC



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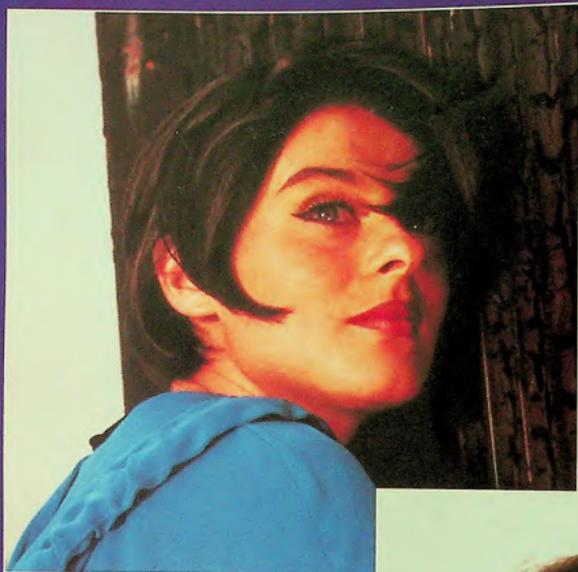


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Arista proudly congratulates its nominees for Brits 1991



LISA STANSFIELD
Best British female
artist

Best album by a
British artist
'Affection'

WHITNEY HOUSTON
Best international female
artist



The Best British **FEMALE**

AWARD

BETTY BOO

earns her first BRITS nomination following the success of her debut album 'Boomania' which reached number four in the UK album chart.

She reached the UK top ten with her singles 'Doin' The Do' (No.7) and 'Where Are You Baby?' (No.3) and also charted with the single '24 Hours' (No.25).



ELIZABETH FRASER

has been the vocalist with the Cocteau Twins since their formation in 1981. Their 1986 album 'Victorialand' reached the UK top ten. In

1990 their album 'Heaven Or Las Vegas', composed and produced by the Cocteau Twins, reached number eight in the UK album chart and the single 'Iceblink Luck' was a UK top forty hit.



DUSTY SPRINGFIELD

had her first hits with the Springfields in 1961 and after going solo in 1963 notched up a further 13 top twenty UK hit singles, including the number one 'You Don't Have To Say You Love Me' and the number two 'What Have I Done To Deserve This?' with the Pet Shop Boys. In 1990 her album 'Reputation' reached number 25 while the single 'In Private' peaked at number 14.



LISA STANSFIELD

is nominated for this award for the second year running. She was voted Best British Newcomer in last year's awards after her single 'All Around The World' topped the UK chart. In 1990 her debut album 'Affection' reached number two in the UK chart and she had single success with 'Live Together' (No.10) and 'What Did I Do To You?' (No.25).



CARON WHEELER

was the featured vocalist on Soul II Soul's UK number one single 'Back To Life' for which she won the Grammy award for Best Vocal Performance. Her debut solo album 'UK Blak' reached number 16 in the UK album chart while her single 'Livin' In The Light', reached number 14.



also
receiving
many
votes
were
Kim Appleby
Kate Bush
Sam Brown
Lindy Layton
Annie Lennox
Monie Love
Mica Paris
Tanita Tikaram
Yazz
plus
several
more

THIS YEAR'S WINNER IS _____

the
brits

91

5 NOMINATIONS

Elton John

Best British Male Artist

Elton John

Best Album 'Sleeping With The Past'

INXS

Best International Group

Jon Bon Jovi

Best International Male Artist

Micheal Hutchence

Best International Male Artist



PHONOGRAM

Good luck & continued success to all our nominated artists

The Best British MALE

AWARD

PHIL COLLINS

last year brought his total of BRITs to six when he won Best British Male Artist for the third time and his single 'Another Day In Paradise' was voted Best British Single. His album '...But Seriously' topped the UK album chart, has been certified eight times platinum and sold over 14 million copies worldwide. His three top 30 UK singles in 1990 were 'I Wish It Would Rain' (No.7), 'Something Happened On The Way To Heaven' (No.15) and 'That's Just The Way It Is' (No.26).

ELTON JOHN

was a joint winner of the BRITs Outstanding Contribution Award in 1986 in recognition of a career that began in 1971. He has to his credit over 30 UK top thirty hit singles and six number one albums including, in 1990, 'Sleeping With The Past', certified triple platinum, and 'The Very Best Of Elton', certified double platinum. He achieved his first UK solo number one single with 'Sacrifice/Healing Hands' in 1990.

GEORGE MICHAEL

is already a triple BRITs winner. The duo Wham! shared the 1986 Outstanding Contribution Award and won the 1985 Best British group category and, after going solo, he won the Best British Male Artist Award in 1988. His 1990 album 'Listen Without Prejudice Vol. 1' topped the UK charts and was certified platinum. The single 'Praying For Time' reached number six in the UK and was followed by 'Waiting For That Day' (No.26) and 'Freedom'.

VAN MORRISON

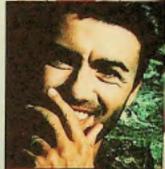
is nominated as Best British Male Artist for the second successive year. In a solo career spanning two decades, he brought his tally of UK top 30 albums to 11 in 1990 when 'The Best Of Van Morrison' reached number four and 'Enlightenment' followed at number seven and was certified gold. In December 1989 his duet with Cliff Richard, 'Whenever God Shines His Light', brought him his first UK top 20 hit.

ROBERT SMITH

with the group The Cure, won last year's Best Music Video BRIT Award for 'Lullaby'. Guitarist and vocalist, Smith founded The Cure in the late 70s and to date they have notched up 13 UK top 30 singles and 11 UK top 30 albums. In 1990 the album 'Mixed Up' reached the UK top ten and was certified gold while the singles 'Close To Me', 'Never Enough' and 'Pictures Of You' all went top 30 in the UK.

JIMMY SOMERVILLE

began his career with Bronski Beat in 1984 and moved on to form The Communards before finally going solo. He has had 16 UK top 30 hit singles, including the number one 'Don't Leave Me This Way', and six top ten albums. In 1990 he reached the UK top 20 with the singles 'Adieu' (No.14), 'You Make Me Feel (Mighty Real)' (No.5) and 'To Love Somebody' (No.8). His album 'The Singles Collection 1984-1990' reached the number five position in the UK album chart.



also
receiving
many
votes
were
Adamski
Jazzie B
David Bowie
Ian Brown
Dave Gahan
Paul McCartney
Robert Plant
Maxi Priest
Cliff Richard
Seal
Rod Stewart
Neil Tennant
plus
several
more

THIS YEAR'S WINNER IS _____

the
brits

91



Soul II Soul
Nominated for
Best British Group

Oliver Knussen
Nominated for Best Recording
by a Classical Artist
'Britten's The Prince of the Pagodas'

Neneh Cherry
Nominated for
Best International
Female Artist

Kent Nagano
Nominated for Best Recording
by a Classical Artist
*'Prokofiev's
The love for three oranges'*

Phil Collins
Nominated for
Best British Male Artist

GREAT COMPANY



The Best British **GROUP**

AWARD

THE BEAUTIFUL SOUTH

were among last year's nominations for Best British Newcomer. In 1990 their second album 'Choke' reached the number two spot in the UK album chart and was certified platinum, following the success of their debut album 'Welcome To The Beautiful South'. The group reached the coveted number one spot in the UK singles chart with 'A Little Time'.



THE CURE

began life as Easy Cure in 1977 and, after several changes of personnel, finally settled on a line-up featuring Robert Smith, Simon Gallup, Boris Williams, Porl Thompson and Perry Bamonte. Their worldwide album sales to date exceed eight million and in 1990, while 'Mixed Up' reached number eight in the album chart, they had hit singles with 'Close To Me' (No.15), 'Never Enough' (No.13) and 'Pictures Of You' (No.24).



THE HAPPY MONDAYS,

with a top ten album and three hit singles, have been nominated both as Best British Group and Best British Newcomers for 1990. The six piece Manchester group reached the UK top ten with their album 'Pills 'n' Thrills And Bellyaches' while their singles all figured in the UK top 20 - 'Madchester Rave On' (No.19), 'Step On' (No.5) and 'Kinky Afro' (No.5).



SOUL II SOUL

follow last year's three BRIT nominations as Best Group, Best Newcomers and for Best British Album, with a second successive nomination as Best British Group. Their second album 'Vol II-1990 A New Decade' reached number one in the UK album chart and went platinum.

Under the leadership of Jazzie B, Soul II Soul also achieved two top ten singles - 'Get A Life' (No.3) featuring Marcie Lewis and 'A Dreams A Dream' (No.6), featuring Victoria Wilson James.



THE STONE ROSES

nominated last year as Best Newcomers, followed the success of their debut album 'The Stone Roses', which was certified platinum, with renewed success for their reissued singles 'Elephant Stone' (No.8) and 'Made Of Stone' (No.20). The Manchester based group - Ian Brown, John Squire, Mani and Reni - also released the new hit singles - 'One Love' (No.4) and 'What The World Is Waiting For' (No.8).



TALK TALK

enjoyed their most successful year in 1990 when their compilation album 'The Very Best Of Talk Talk - Natural History' reached the number four position in the UK album chart and was certified gold. Mark Hollis, Lee Harris and Paul Webb also achieved singles success with the re-release of 'It's My Life' (No.13) and 'Life's What You Make It' (No.23), previously hits in 1984 and 1986 respectively.



also receiving many votes were
Aztec Camera
Deacon Blue
Del Amitri
Depeche Mode
Iron Maiden
Jesus Jones
Pet Shop Boys
Rolling Stones
plus several more

THIS YEAR'S WINNER IS _____

the
brits

91

PURE GENIUS



Best Album
VAN MORRISON –
'Enlightenment'



BRIT AWARDS 1991 NOMINATIONS

Best British Male Artist
VAN MORRISON

Best British Group
THE CURE

Best Video
THE CURE
'Close To Me'

Best British Male Artist
ROBERT SMITH

Traction

The Best British **ALBUM**

AWARD

CHOKO THE BEAUTIFUL SOUTH

Also nominated as Best British Group, The Beautiful South were launched in early 1989 by ex-Housemartins Paul Heaton and Dave Hemingway who were joined by Dave Stead, Sean Welch, David Rotheray and vocalist Briana Corrigan. 'Choke', which reached number two in the UK album chart, was produced by Mike Hedges.



SLEEPING WITH THE PAST ELTON JOHN

Elton John's thirty-fourth album came 21 years after the release of his first 'Empty Sky'. With total worldwide sales in excess of 100 million, Elton John passed the three million sales mark with 'Sleeping With The Past', an album of songs by Elton John and Bernie Taupin, including the number one single 'Sacrifice/Healing Hands'.



also
receiving
many
votes
were

The Charlatans

Some Friendly

The Cocteau Twins

Heaven or Las Vegas

Phil Collins

...But Seriously

The Cure

All Mixed Up

Happy Mondays

Pills 'n' Thrills & Bellyaches

Inspiral Carpets

Life

The Mission

Carved In Sand

Pet Shop Boys

Behaviour

plus

several

more

LISTEN WITHOUT PREJUDICE VOL 1

GEORGE MICHAEL

Also nominated as Best British Male Artist, George Michael's second solo album was a UK number one and a top three album in America where it sold over three million copies. His single 'Waiting For The Day' topped the US singles chart. The album was written, arranged and produced by George Michael.



ENLIGHTENMENT VAN MORRISON

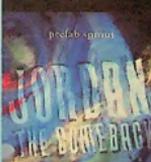
After 20 years of making solo albums, 'Enlightenment' brought Van Morrison his first ever UK top ten entry with a studio album - his compilation album 'Best Of' was also a top ten entry in 1990. The album was written and produced by Van Morrison.



JORDAN: THE COMEBACK

PREFAB SPROUT

The fifth album from Prefab Sprout - Paddy and Martin McAloon, Wendy Smith and Neil Conti - reached the UK top ten and was certified silver. Written by Paddy McAloon, the album was produced by Thomas Dolby.



AFFECTION LISA STANSFIELD

With sales of over four million worldwide and triple platinum status in the UK, Lisa Stansfield's debut album and hit singles have brought her a second BRITS nomination this year. Written by Lisa Stansfield, Andy Morris and Ian Devaney, the album was produced by Devaney and Morris with Coldcut producing 'This Is The Right Time'.



THIS YEAR'S WINNER IS _____

the
brits

91



THE BEAUTIFUL SOUTH
Choke

Nominated as Best British Album
and Best British Group



The La's
The La's

Nominated as
Best British Newcomer



BEATS INTERNATIONAL
Let Them Eat Bingo

Nominated as
Best British Newcomer



...happening, or what?

The Best British **NEWCOMER**

AWARD

BETTY BOO

wins her second nomination this year after the success of her debut 'Boomania' album. In 1989 she featured on the Beatmasters top ten hit 'Hey DJ / I Can't Dance' and followed this with solo top ten hits with her own songs 'Doin' The Do' (No.7), 'Where Are You Baby?' (No.3) and '24 Hours' (No.25).



BEATS INTERNATIONAL

hit the coveted number one spot in the UK singles chart with 'Dub Be Good To Me', featuring Lindy Layton, and followed it with the remix hit 'Won't Talk About It' which peaked at number nine. Under the guidance of Norman Cook, Beats International reached number 21 with their debut album 'Let Them Eat Bingo'.



THE CHARLATANS

reached number one in the UK album chart with their debut release 'Some Friendly'. The Cheshire group - Martin Blunt, Jon Brookes, Jon Baker, Rob Collins and Tim Burgess - also hit the top 20 with singles 'The Only One I Know' (No.9) and 'Then' (No.12).



HAPPY MONDAYS'

third album 'Pills 'n' Thrills And Bellyaches' reached the UK top ten and helped earn the group their second BRIT nomination. Shaun Ryder, Paul Ryder, Paul Davis, Gary Whelan, Mark Day and Bez - The Happy Mondays - released their first album 'Squirrel And G-Man' in 1987 and followed a year later with 'Bummed'.



THE LA'S

have been together for four years and in that time have released just three singles and one album. Merseysiders Lee Mavers, John Power, Neil Mavers, and Cammy reached the UK top 30 with their second single 'There She Goes' and entered the album top 30 with 'LA'S', written by Lee Mavers and produced by Steve Lillywhite.



also
receiving
many
votes
were

Adamski

Blue Pearl

The Chimes

Del Amitri

EMF

The Farm

Inspiral Carpets

Jesus Jones

Ride

The Soup Dragons

Thunder

808 State

plus

several

more

THIS YEAR'S WINNER IS _____

the
brits

91

Best British Female Artist-
Dusty Springfield



Best British Group-
Talk Talk



Best International Female Artist-
Tina Turner



Best International Male Artist &
Best International Newcomer-
MC Hammer



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GREAT ARTISTS KEEP

NOTE

Stateside



PMI
PICTURE MUSIC
INTERNATIONAL

SSX Records
ORIGINAL



MUSIC FOR
PLEASURE
EMI



THE BEST COMPANY



Best International Group-
Roxette



Best International Newcomer-
Wilson Phillips



Best Soundtrack / Cast Recording-
Pretty Woman



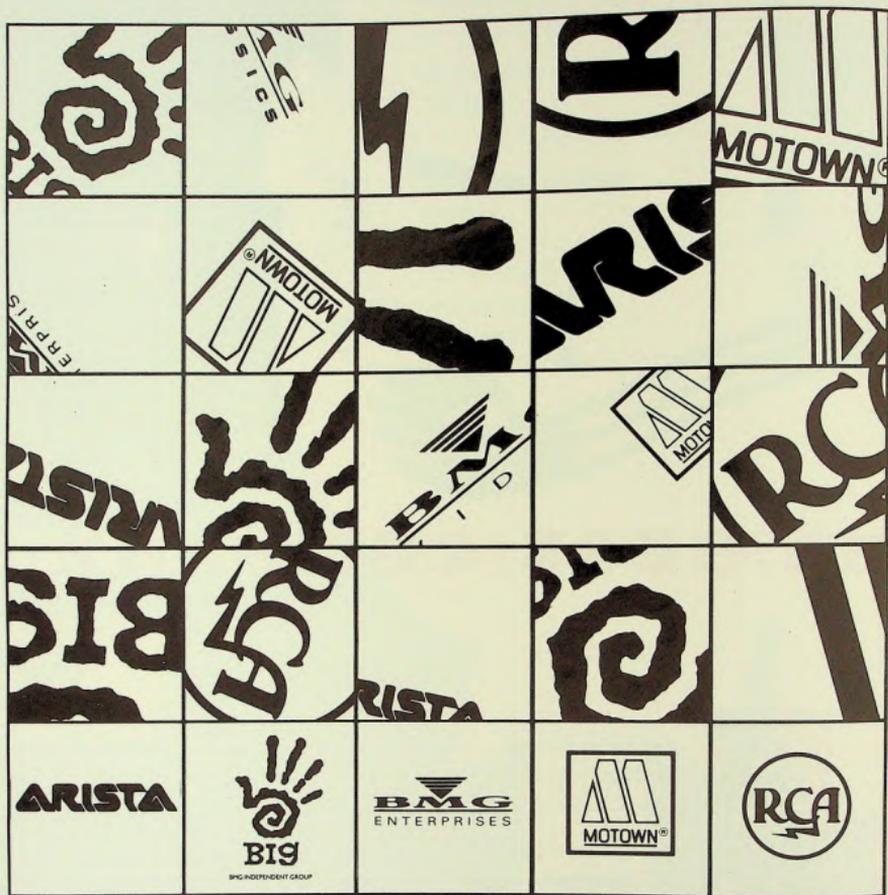
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Synergy. 1. Combined action.
 2. Another name for synergism.
 Synergism. The working together
 of two or more parts to produce
 an effect greater than the sum
 of their individual effects.

The Best British PRODUCER

AWARD

NELLE HOOPER,

as part of the Silent Production team along with Jazzie B, co-produced Soul II Soul's hit album 'Vol II-1990 A New Decade' and the chart singles 'Get A Life' and 'A Dreams A Dream'. He was also co-producer of Sinead O'Connor's international number one hit single 'Nothing Compares 2 U'.

GEORGE MICHAEL

wrote, arranged and produced his 1990 UK number one album 'Listen Without Prejudice Vol I', containing the top ten single 'Praying For Time'. In 1989 he won the US Grammy award for Best Album for 'Faith' which he also wrote, arranged and produced.

PAUL OAKENFOLD & STEVE OSBORNE

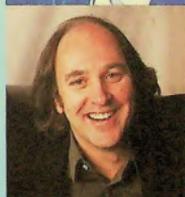
produced both The Happy Mondays top ten singles 'Step On' and 'Kinky Afro' and their top ten album 'Pills 'n' Thrills And Bellyaches'. Their production and remixing credits include Movement 98, Frazier Chorus, INXS and The Cure.

CHRIS THOMAS,

in 1990, produced the platinum selling albums 'Sleeping With The Past' for Elton John and 'X' for INXS. This year he also worked with David Stewart and Shakespear's Sister and in the past he has produced Roxy Music, the Pretenders and the Sex Pistols.

YOUTH

had chart success in 1990 as both producer and half of the duo Blue Pearl who charted with the singles 'Naked In The Rain' and 'Little Brother'. Production and composer credits also include Yaz, and Bananarama plus remixing U2's version of 'Night And Day' from the album 'Red Hot + Blue'.



THIS YEAR'S WINNER IS _____

the
brits

91



re: island records

refresh

redeploy

relate

re(define)

remake

redecorate

relocate

reputation



rework

rebuild

resist

respect

revert

revise

resilience

reminder

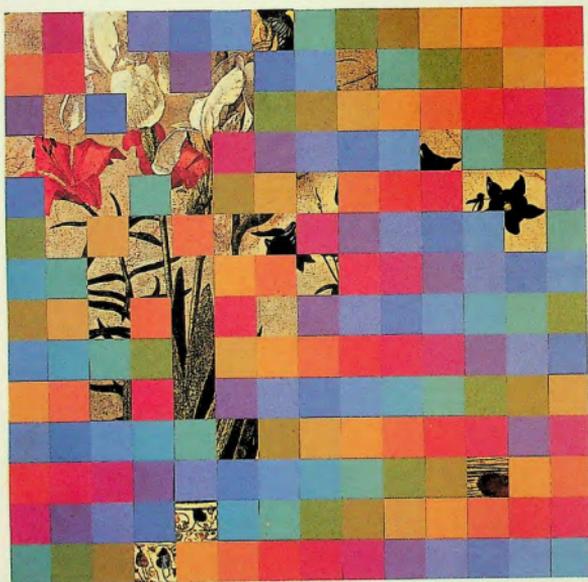
rebound

recruit

resolve

revitalise

recreation



renaissance



ANTILLES®



The Best British **SINGLE** AWARD

MARKGOODIER, as presenter of The Top 40 show on Radio 1, has his ear closer to the ground - or perhaps that should be the turntable - than most when it comes to British chart music. "If you look at the British chart in the last year there has been a lot of music from a very wide range of people and musical styles. I think it has been a good year and I get annoyed when people snipe at the quality of British chart because it is more varied than most of the charts; it does reflect sales and isn't a composite chart with the airplay included as they do in America. The British music scene, which is the most open, can continue to hold its head up."

Once again the award for the Best Single by a British Artist has been decided by listeners to Radio 1 who were invited to write into Simon Mayo's Breakfast Show and name their favourite single of 1990. A list of the most popular 40 singles was then put up for telephone vote by listeners. Their final choice will collect the award tonight.

Is the public's involvement in the BRITS important?

"Yes I think it is important that the public - in this case Radio 1 listeners - are involved because they are voting not for a single, but for a song. While lots of people may like a single they are not always moved to go out and buy it for a variety of reasons. People are voting for a song they particularly love - their favourite of the year - rather than the best selling record. And there have been a lot of good songs in the chart and a lot of good grooves which, in my view, are different to good songs. And when you ask the people, and Radio 1 listeners are a broad cross section, you get probably the best impression of what the British public likes as far as songs go."

Are music awards ceremonies generally a good idea?

"Awards done well, and last year's BRITS was an example of a show done very well, move out of the realms of just a pat on the back for a record company and its artists. It is important that the BRITS - even though it is a showcase for the music business and a sort of music business event - is used to showcase British talent around the world. Done professionally, the shows can be very good. But we don't need people to gripe at awards ceremonies. They are good for artists, good for record companies and the profile of their artists, and people do like to see what other people view as their favourites. That's the great thing about music; it is so very personal. I think the public enjoy them if they can take part more than if the awards are just decided by the record companies."

Which artists have made the most impression on the Goodier ears during the past year?

"There has been a lot of hype about the Manchester scene, but frankly they've made a lot of damn good records out of Manchester ... the Happy Mondays, the Charlatans, Lisa Stansfield ... and what is so very good is that artists that have success here can be proven, by doing such good business in America. Adamski has been inventive and innovative in his own unique style and if people like the Beautiful South, Erasure, Depeche Mode, Soul II Soul and Elton John can continue to be innovative, good songwriters then we are shaping up well."

That's all very well, but for Mark Goodier, Radio 1 broadcaster, water skier, jogger and dog-walker, it's decision time.

Which artists and singles are going to appear on tonight's list?

"The Beloved have broken through and the Charlatans did phenomenally to get a number one album. And it's great that Iron Maiden have been in the charts, proving that rock fans are still buying records. Soul II Soul have continued to be brilliant, Primal Scream had a good year and it was nice to see British rapper MC Tunes doing some good business. There's no doubt that the Stone Roses had a great year and made some great records, Betty Boo's self-written hits were clever and Thunder are a very good rock band combining power with tunes. To sum up, it's been a year where there has been lots of dance music and also good rock band combining power with tunes. So I suspect there'll be a lot of votes for lots of people playing guitars again which is nice. But if I have to make a prediction then I suspect there'll be a lot of votes for Adamski's 'Killer', which was undoubtedly a major record of the year. But I could be wildly wrong... I've been wrong before!!"



THIS YEAR'S WINNER IS _____

the
brits
91

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The Best British **MUSIC VIDEO** AWARD

PHILLIP SCHOFIELD, aided and abetted by his 'Going Live' colleagues Sarah Greene and Gordon the Gopher, has this year overseen the voting for the BRITS Best Music Video award. Viewers to BBC TV's popular Saturday morning programme have chosen, from a final list of ten nominations, their favourite video of 1990-the one that will be awarded tonight's prize. After both presenting and collecting more than a few awards during his career, what does Phillip Schofield make of them all?

"Awards are important and they are most important because it enables the public to have a say in what they are being fed in the way of programmes and artists. They, after all, are the ultimate voice of approval for all artists. However it is always difficult, I think, to be assured that the awards are distributed fairly. Sometimes those artists who happen to be big just at the time of voting get the awards rather than the artists that actually deserve them over the year".

So how important are the BRITS?

"It's most important that the BRITS is a sort of ambassadorial programme overseas. I have friends dotted around the world who make a point of tuning to the Brits when they are shown overseas so they can keep an eye on what is happening. And for that reason it is important that it is a stylish show that shows the rest of the world how important we still are in terms of popular music. Having the public vote in the BRITS is essential. I know that for me public awards are far more important than industry awards. There is no greater award than that given by the public as an appreciation of what they see or hear. Industry awards have disappointed me when people like Stock Aitken and Waterman and New Kids On The Block, whether you like what they do or not, have not got the recognition they deserve for their talent and achievements".

During the course of a year Phillip Schofield watches more videos than most. What's his view of the overall quality?

"Although I watch a lot of them, in all honesty I find it difficult to recall many videos a month after I have seen them. But they are an important tool for all artists, especially in terms of international promotion, but they have, with the making of sensationalist videos, stepped into the same area of hype as some records. And from a fan's point of view, they crave contact with their idols and much prefer the artists to be in their videos. But there is a great deal of quality and some do shine through. It's just a pity that, with a few exceptions, that there are not more TV programmes showing videos. The public do not really have that many opportunities to see all the videos that are around. But at the end of the day the first contact is the music - it is always more important than the video which should really be made to enhance the music".

And how about a tip for tonight's Best Music Video award

"As with any aspect of broadcasting or music there are always shining examples of the art... and they are not always the most expensive ones. The Pet Shop Boys' video for 'Being Boring' and George Michael's 'Freedom' video are both beautifully crafted videos and, as I believe that humour is an important ingredient, the Beautiful South's video for 'A Little Time' was a funny video that was perfect for the record".

the BRITS 1991 best music video award winner will be chosen from the following list of nominations:

Killer Adamski Don't Worry Kim Appleby A Little Time The Beautiful South Hello The Beloved Where Are You Baby? Betty Boo
Anytime, Anyplace, Anywhere Carter The Unstoppable Sex Machine Close To Me The Cure Enjoy The Silence Depeche Mode
Unbelievable EMF Thunderbirds Are Go FAB featuring MC Parker The King Of Wishful Thinking Go West Shame On You Gun
Kinky Afro Happy Mondays Cradle Of Love Billy Idol Put It There Paul McCartney Freedom George Michael
World In Motion New Order/England Football Team Looking For Atlantis Prefab Sprout Crazy Seal
Jack Talking Dave Stewart & The Spiritual Cowboys



THIS YEAR'S WINNER IS _____

the
brits
91



SPREADING FASTER THAN AN EYE CAN BLINK
SO I HAD TO SIT DOWN TO TAKE TIME TO THINK
OF HOW TO SPREAD THE WORD TO PEOPLE ALL ACROSS THE LAND
TO MAKE SURE THEY PUTTING OUT A HELPING HAND
NENEH CHERRY KNOW THE STORY SO IT MUST BE TOLD
ABOUT A GROUP OF PEOPLE LEFT IN THE COLD
CAUGHT BY A PLAGUE SLOWLY THEY FADE FROM
AN IMMUNE DEFICIENCY YOU SEE CALLED AIDS
NO KNOWLEDGE OF THE FACTS KEPT IN THE DARK
SCOLDS MY SOUL AND IT HURTS MY HEART
THE YOUNG AND ELDERLY JUST RUNNING BLIND
HURT SO BAD THEY DENIED THEIR OWN KIND
PAPA TURNED AROUND AND SAID THAT AIN'T MINE
AND IT JUST MADE IT WORSE FOR LIFE ON THE LINE
AND IT'S A SHAME TO SEE A LITTLE CHILD MATURE
GROWING UP KNOWING THAT THERE AIN'T NO CURE

BRITS AWARDS NOMINEE 1991



The Best International **FEMALE** AWARD

MARIAH CAREY

earns a BRITS nomination after a year in which her debut album 'Mariah Carey' reached the UK top ten (No.7), was certified gold, and was a top three, double million selling album in America. Her first single 'Vision Of Love' made it to number nine in the UK singles chart.



NENEH CHERRY

was a double BRITS winner last year when she took home the awards for Best International Artist and Best International Newcomer. After the success of her 1989 debut album 'Raw Like Sushi', Neneh Cherry reached the UK top 30 last year with her singles 'Inner City Mama' and 'I've Got You Under My Skin'.



WHITNEY HOUSTON

receives her fourth BRITS nomination as either Best International Female Artist or Best International Solo Artist. Her third album 'I'm Your Baby Tonight' was a UK top ten platinum hit and a US top three album. The single 'I'm Your Baby Tonight' peaked at number five in the UK singles chart while in America it brought Whitney Houston her eighth number one single.



JANET JACKSON

is nominated for her first BRITS award after the success of her album 'Rhythm Nation 1814'. Certified platinum in the UK, it has sold over four million copies in America. Her six UK hit singles were 'Rhythm Nation' (No. 23), 'Come Back To Me' (No.20), 'Escapade' (No. 17), 'Alright' (No. 20), 'Black Cat' (No. 15) and 'Love Will Never Do (Without You)' (No. 34).



MADONNA

has two previous BRITS nominations as Best International Solo Artist. She followed her UK number two, gold album 'I'm Breathless' with the number one, platinum selling album 'The Immaculate Collection' and reached the UK top ten with four singles - the number one hit 'Vogue', 'Dear Jessie' (No 5), 'Hanky Panky' (No 2) and 'Justify My Love' (No 2).



SINEAD O'CONNOR

last year achieved the remarkable record of making it to number one in both the UK and US singles and albums charts with the same records. Her album 'I Don't Want What I Haven't Got' has been certified platinum in the UK and sold over 2 million copies in America while 'Nothing Compares 2 U' was a US and UK number one single.



TINA TURNER

is nominated for her second successive BRITS award after a year in which her album 'Foreign Affair' reached number three in the UK album chart and was certified quadruple platinum. Thirty years after first entering the US singles chart, Tina Turner made four UK chart entries with 'I Don't Wanna Lose You' (No.8), 'Steamy Windows' (No.13), 'Look Me In The Heart' (No. 31) and 'Be Tender With Me Baby' (No. 28).



also
receiving
many
votes
were

Paula Abdul
Oleta Adams
Belinda Carlise
Cher
Gloria Estefan
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Kylie Minogue
Suzanne Vega

plus
several
more

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MC HAMMER'S

two BRITS nominations come after a year in which his album 'Please Hammer Don't Hurt 'Em' topped the US album chart for an astonishing 21 weeks and sold over 7 million copies. In the UK it was a top twenty gold album and he charted with the singles 'U Can't Touch This' (No.3), 'Have You Seen Her?' (No.8) and 'Pray' (No.10).



MICHAEL HUTCHENCE

has led the Australian group INXS to success on both sides of the Atlantic with the album 'X' which reached number two in the UK album chart and the top ten in America where sales have exceeded one million. The single 'Suicide Blonde' reached number 11 in the singles chart and achieved chart success around the world.



JON BON JOVI

receives his first BRITS nomination as Best International Male Artist after three successive nominations for his group Bon Jovi as Best International Group. His solo album 'Blaze Of Glory/Young Guns II' reached number two in the UK and number three in the US while the single 'Blaze Of Glory' reached the UK top 20 (No.13) and topped the US chart.



PRINCE

is a three time BRITS winner - the 1985 Best International Solo Artist Award and the Best Soundtrack Award in 1985 for 'Purple Rain' and in 1990 with 'Batman'. His 1990 album 'Graffiti Bridge' topped the UK album chart while the single 'Thieves In The Temple' reached number seven. In America both the album and single were major top ten hits.

PAUL SIMON

was voted BRITS Best International Solo Artist in 1987 after the success of his album 'Graceland'. His 1990 follow-up 'Rhythm Of The Saints' reached number one in the UK album chart, was certified platinum, and was a US top ten album. The single 'The Obvious Child' peaked at number 15 in the UK singles chart.



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receiving
many
votes
were

Michael Bolton
Bobby Brown
Harry Connick Jnr
Bob Geldof
Lenny Kravitz
Alexander O'Neal
Neil Young

plus
several
more

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the
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91

CARPENTERS
Only Yesterday Triple Platinum

CHRIS DE BURG
High On Emotion – Live In Dublin Gold

DEL AMITRI
Waking Hours Gold (nearing Platinum)

GUN
Taking On The World Silver

JANET JACKSON
Rhythm Nation 1814 Platinum

JOE JACKSON
Stepping Out Gold

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April Moon Silver

SUZANNE VEGA
Days Of Open Hand Gold

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Slammin' Gold

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trumpet!



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BRYAN ADAMS
BURN THIS
DARE
DEL AMITRI
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GUN
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B-52's

joined with ace producers Nile Rogers and Don Was for their 1990 album release 'Cosmic Thing' and were rewarded with a number 11 UK hit and top five, two million selling album in the US. Their single 'Love Shack' reached the top three in both the UK and America and was followed, in the UK, by the top 20 hit 'Roam'.



DELA SOUL

were double BRITS nominees last year in the Best International Group and Best International Newcomer categories after the success of their singles 'Me, Myself & I' and 'Say No Go'. Their debut album '3 Feet High & Rising' reached number 15 in the UK album chart and De La Soul also made the UK top 20 with the hit singles - 'Eye Know' (No.14) and 'The Magic Number' (No.7).



FAITH NO MORE's

third album release 'The Real Thing' brought the five piece American group chart success in both the UK and the US where sales have passed one million. The single 'Epic' reached number 25 in the UK singles chart and made it into the US top ten while 'From Out Of Nowhere' peaked at number 23 in the UK.



INXS

were nominated for the BRITS Best International Group award in 1989 after the success of their award winning album 'Kick'. The follow-up album 'X', featuring songs composed by the group's Michael Hutchence and Andrew Farriss and produced by Chris Thomas, contains the hit singles 'Suicide Blonde' and 'Disappear'.



ROXETTE

- the Swedish duo of Per Gessle and Marie Fredriksson - have now sold over five million copies of their debut album 'Look Sharp!', reaching number four in the UK, where it has been certified platinum. Three singles from the album were all UK hits - 'It Must Have Been Love' (No.3), 'Listen To Your Heart/Dangerous' (No.6), 'Dressed For Success' (No.22).



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votes
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AC/DC
Aerosmith
Bon Jovi
Clannad
Deee-Lite
Hothouse Flowers
New Kids On The Block
The Pixies
The Pogues
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They Might Be Giants
Was Not Was
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AWARD

DEEE-LITE

are a truly international group, consisting of Soviet emigré Dmitry, Japanese born Towa Towa and American Lady Miss Kier. Their debut album 'World Clique' was a top 20 hit in both America and the UK and their single 'Groove Is The Heart' reached number two in the UK singles chart and the top five in the US.



MARIAH CAREY

reached the top ten in both the UK and the US with her debut album 'Mariah Carey'. She began her career as a backing singer in her native New York before releasing her album, containing 11 songs which she co-wrote. Her first two single releases 'Vision Of Love' and 'Love Takes Time' both went to number one in the US singles chart.



MC HAMMER

gets his second BRITS nomination after receiving the American Music Awards as Best Rap Artist and for Best Rap Album following the release of his album 'Let's Get Started'. His record breaking follow-up album 'Please Hammer Don't Hurt 'Em' brought him three top four US hit singles - 'U Can't Touch This', 'Have You Seen Her?' and 'Pray'.



MARIA MCKEE

together with Jay and Eric Rifkin, co-wrote her UK number one hit single 'Show Me Heaven' which is featured on the best selling soundtrack from the film 'Days of Thunder'. Produced by Peter Asher, 'Show Me Heaven' reached number two in the Eurochart Hot 100 singles.



WILSON PHILLIPS

have sold over four million copies of their debut album 'Wilson Phillips', reaching number two in the US and Number 10 in the UK. Carrie and Wendy Wilson, daughters of 'Beach Boy' Brian Wilson, and Chynna Phillips, daughter of 'Mamas And Papas' John and Michelle Phillips, made the UK singles chart with 'Hold On' (No.6) and 'Release Me' (No.36) and topped the US chart with both releases.



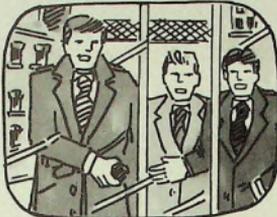
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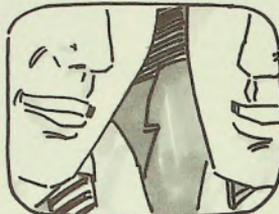
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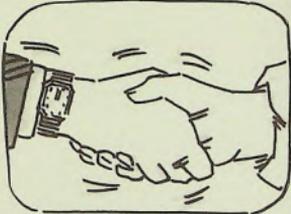
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Milan

PRETTY WOMAN

Executive producer Ron Fair. UK number two, platinum album featuring performances by Roy Orbison, Roxette, David Bowie and Robert Palmer.
EMI-USA

TWIN PEAKS

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Warner Bros

WILD AT HEART

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best british group **soul II soul-jazzie b**

best international female artist **neneh cherry**

best international newcomer **deee-lite**

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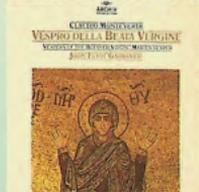
The Monteverdi Choir/English Baroque Soloists;
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FEMALE ARTIST	RANDY CRAWFORD	KIMI WILDE	ANNIE LENNOX	ALISON MOYET	ANNIE LENNOX	KATE BUSH	ALISON MOYET	ANNIE LENNOX	ANNIE LENNOX
GROUP	POLICE	DIRE STRAITS	CULTURE CLUB	WHAM	DIRE STRAITS	FIVE STAR	PET SHOP BOYS	ERASURE	FINE YOUNG CANNIBALS
PRODUCER	MARTIN RUSHENT	TREVOR HORN	STEVE LEVINE	TREVOR HORN	DAVID STEWART	DAVID STEWART	STOCK AITKEN WATERMAN		DAVID STEWART
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ALBUM	KINGS OF THE WILD FRONTIER ADAM & THE ANTS	LOVE SONGS BARBARA STREISAND	THRILLER MICHAEL JACKSON	DIAMOND LIFE SADE	NO JACKET REQUIRED PHIL COLLINS	BROTHERS IN ARMS DIRE STRAITS	NOTHING LIKE THE SUN STING	FIRST OF A MILLION KISSES FAIRGROUND ATTRACTION	THE RAW & THE COOKED FINE YOUNG CANNIBALS
<small>POPULARLY BEST SELLING ALBUM</small>									
NEWCOMER	HUMAN LEAGUE	YAZOO	PAUL YOUNG	FRANKIE GOES TO HOLLYWOOD	GO WEST	HOUSEMARTINS	WET WET WET	BROS	LISA STANSFIELD
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international									
SOLO ARTIST		KID CREOLE	MICHAEL JACKSON	PRINCE	BRUCE SPRINGSTEEN	PAUL SIMON	MICHAEL JACKSON	TRACY CHAPMAN MICHAEL JACKSON	NENEH CHERRY
GROUP					HUEY LEWIS & THE NEWS	BANGLES	U2	U2	U2
NEWCOMER							TERENCE TRENT D'ARBY	TRACY CHAPMAN	NENEH CHERRY
best MUSIC VIDEO				WILD BOYS DURAN DURAN	EVERYTIME YOU GO AWAY PAUL YOUNG	SLEDGEHAMMER PETER GABRIEL	TRUE FAITH NEW ORDER	SMOOTH CRIMINAL MICHAEL JACKSON	LULLABY THE CURE
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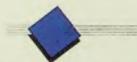
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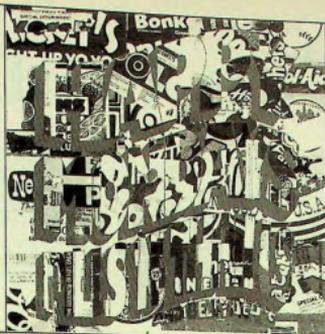
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BRITS ACKNOWLEDGEMENTS

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MUSIC WEEK ADVERTISING TEAM FOR WORK ON THIS BROCHURE &
MUSIC THERAPY FUNDRAISING COMMITTEE FOR DISTRIBUTION

brochure design **PEACOCKMARKETING&DESIGN**
BRITS artwork **ADAM WILLIS LONDON ART COLLECTION**
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