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More staff in as
Island takes shape

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MCA snaps up
talented trio

MW digest
A 12-page digest of
the week's charts



Swanson
Is The Song on
its last legs?

music week

The Business Magazine for the Music Industry

26 JANUARY 1991 £2.25

Iraqi war sparks mass withdrawal from Midem

The Gulf war has sparked a mass withdrawal from Midem 91 over fears of terrorist attacks by the Iraqis.

But hundreds of American industry executives have been labelled "spineless" for sparking the retreat.

The dual fear of flying to the event in Cannes and the close "proximity" of the area to the war zone have prompted US company bosses to order majors such as BMG, EMI and Warner Chappell to stay at home.

Other major record companies, publishers and many independents have also followed suit because the people they wanted to meet will not be there.

Some delegates have chartered planes to Cannes to avoid travelling on scheduled

MIDEM NO-SHOWS: — COMPANIES WHO HAVE PULLED OUT

Record Companies
A&M
EMI
MCA
WEA
Island
Chrysalis
Go! Discs

Publishing companies
BMG
EMI
MCA
Warner Chappell
Island
Chrysalis
Rondor Music

flights.

Small publishers will be hardest hit, says Peter Dadds, secretary of the Music Publishers' Association. "The Americans are being a bit over-sensitive," he says. "It will be very quiet and that is bound to affect the smaller companies who have paid a lot of money to go."

Mingles Music boss David Mindel adds: "It is the Ameri-

cans who are in the Gulf, yet they are running scared. They're just a bunch of spineless wimps."

Warner Chappell was planning to send 100 delegates, says managing director Robin Godfrey-Cass. He adds: "We couldn't jeopardise the safety of our staff. Besides, we wouldn't be able to focus on deals because of the war."

BMG Music Publishing In-

ternational president Diana Graham adds that although the company is not being officially represented, some of the staff will be in Cannes. A handful of the other companies which have pulled out are planning to follow suit.

A Record Industry Association of America spokesperson says many US companies have banned overseas flights during the conflict.

Midem president Xavier Roy vows to carry on, come what may. "We regret the absence of the Americans, but there are plenty more people to do business with."

Security has been stepped up, he says, and certain events have been cancelled.

Bananarama and Albert Collins are both understood to have pulled out of gigs.

Big Wave goes down

Big Wave Records has gone into receivership because of rising debts.

A company insider told Music Week "Big Wave is no more", and it is understood that receivers are now inspecting the company's accounts. The extent of its debts are not known, but it is expected that a fuller picture will be provided by the receivers in the middle of March.

Directors Bill Kimber and Tony Calder left the company before Christmas. Remaining directors Colin Ashby and Jimmy Cootie are attempting to save Big Wave's sister company Trax Records.

Trax managing director Colin Ashby adds: "Trax is part of the same group as Big Wave, but we are now trying to re-fund it and extricate it from the group." A further announcement is due within the next few days. In September Big Wave said it had ridden out its problems and looked forward to "a positive future".

Rows break out over BPI classical event

The BPI looks certain to go ahead with a new classical awards event.

But committee rows have raised doubts as to whether it will take place this year, writes *Nicolas Soames*.

The date and place — Nov 18, The Dorchester — have been fixed but a firm go-ahead on both the principles and the general format awaits the next BPI council meeting on January 30.

Already there has been considerable disagreement on the format within the sub-committee set up by the BPI last year to prepare the proposals.

Jonathan Morrish, director of corporate PR at Sony Music Entertainment and chairman of the classical awards committee, denies rumours of his resignation and that the committee has been disbanded.

He also denies speculation

that there is a serious rift between himself and other members of the committee which includes representatives from Sony Classical, EMI Records (Classical), Warner Classics, PolyGram Classics and Conifer Records.

"There has been a healthy exchange of views but I have not resigned," says Morrish.

However, other members from the classical industry say there was a "culture gap" within the committee.

There were also reports of a serious disagreement over the nature of the presentation and guest speakers.

In addition to the time and place, the principle of having awards for both artistic and commercial achievements has largely been agreed.

"Everyone is keen to make this work," says Peter Russell of PolyGram Classics.

Big two swop in publishing market share

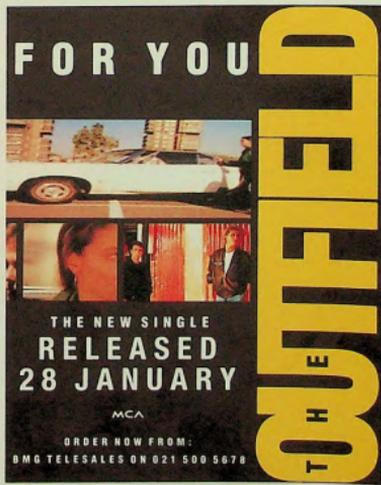
Warner Chappell has snatched back the title of top publishing company by increasing its market share in the final quarter of 1990.

The company pushed EMI back into second place as its individual market share went up from 12.1 per cent in the last quarter, to reach 19.8 per cent from October to December.

EMI's share fell from 14.8 per cent to 14.3 per cent.

Although EMI's corporate performance went up from 15.2 per cent to 16.1 per cent, Warner Chappell maintained its position on top, lifted slightly from a 20.1 per cent share to 20.2 per cent for the final quarter.

● Full details next week. Record company shares, see page 12.



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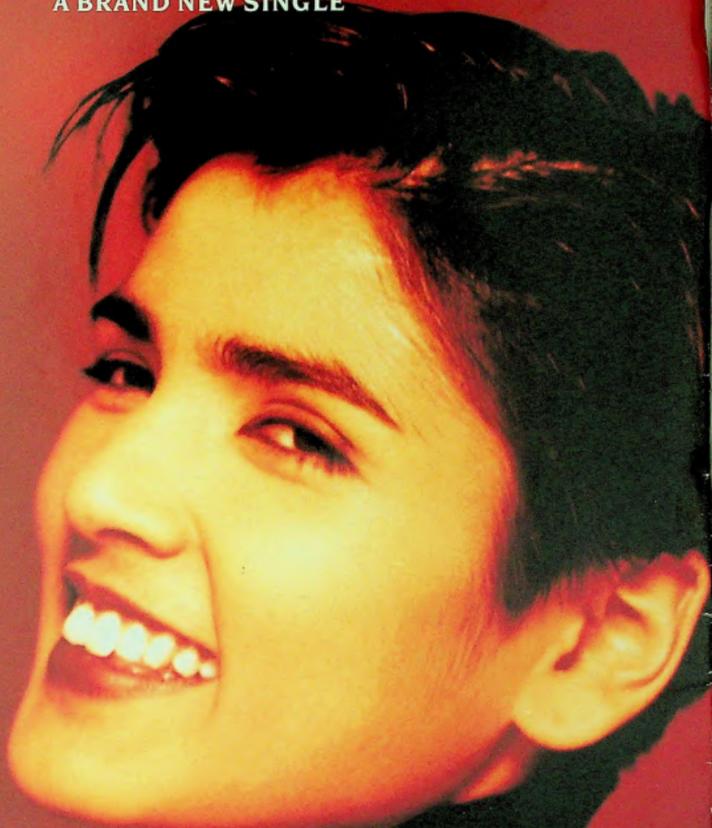
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Wednesday 13th NORWICH UEA Thursday 14th NEWCASTLE CITY HALL Friday 15th SHEFFIELD CITY HALL
Sunday 17th EDINBURGH PLAYHOUSE Monday 18th GLASGOW PAVILLION Tuesday 19th MANCHESTER APOLLO Saturday 21st BRIGHTON DOME
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Post Office delivers Brits deal

Millions of homes across the world will be on the receiving end of a special Brits Awards promotion this year.

The BPI and The Royal Mail have agreed on a unique franking stamp with the message "The Magic of British Music — The Brits 1991" which will be seen on 300m letters during the week before the event.

Every letter posted in the UK between February 3-10

THE MAGIC OF
BRITISH MUSIC
◆
THE BRITS 1991

that is not already franked will carry the special message. It is the first time the BPI has done such a promotion.

Awards committee chair-

man and Sony Music Entertainment chairman Paul Russell says: "We are delighted that the Post Office has granted us this special promotional facility."

"It emphasises once again the outstanding contribution the record industry makes to the UK economy," he says.

Meanwhile, the British Association of Record Dealers and the Brits Awards are joining forces to launch the

first nationwide window display campaign to promote the event.

The promotion will ensure that the Brits message is seen in 2,000 shops throughout the UK.

Also, former Top Of The Pops and BAFTA Awards producer Michael Hurll has been confirmed as director of the 1991 Brits Awards on February 10 at London's Dominion Theatre.



Angry faxes and letters deluged the *Music Week* office late last week as the scale of cancellations at Midem became apparent.

Smaller companies, in particular, were furious at the action of many major corporations in pulling out of the event.

While Warner Chappell can certainly afford cancellation fees, many one- and two-man operations simply cannot.

Of course the decision whether to attend or not has to be a personal choice. Perhaps some people were genuinely worried about their staff's safety. But it is hard not to sympathise with the likes of David Mindel of Mingles Music who slammed those who withdrew as "spineless wimps".

Just a few weeks ago, the British music industry was rightly backing the war effort with a generous gift of 20,000 cassettes to our troops in the Gulf. Caving in to a supposed terrorist threat to Midem is hardly consistent with that.

One hopes our troops have a bit more gumption.

Smith quits East West

Another key promotions position is up for grabs this week with John Smith leaving East West.

Smith, who was TV promotions manager, is joining EMI Records to head its promotions department.

"It is with great regret that John is leaving after 17 years with the company," says East West MD Max Hole. "But we wish him the best of luck in his new position."

From February, Smith will be leading a team of five at EMI, reporting directly to EMIVEMI USA divisional MD Clive Swan and marketing director Mike Andrews.

EMI first approached Smith in December. East West has yet to find his successor.

Virgin is also still looking for a replacement for its head of promotions Nick Godwyn, who joined RCA last month.

China goes solo as Polydor link ends

China Records is going it alone following the end of its three-year licensing deal with PolyGram subsidiary Polydor.

China founder and ex-A&M chief Derek Green says the company is now at a stage where it can capitalise on its own merits and fully support itself.

China Records was set up in 1985 when Green left A&M and struck a licensing deal with Chrysalis before linking up with Polydor in 1988.

"I was never looking beyond a three-year deal with A&M. The intention, in the long run, was to go the same way as Chrysalis, A&M and Virgin

did — out on our own," says Green.

"We wanted to take a licence until we thought we were strong enough to do it ourselves and that is how it is now," he says, adding that he has no quarrel with Polydor's service.

Green was hoping to secure an international distribution deal at Midem and is in the process of negotiating a UK deal.

He also plans to add to his staff which currently numbers seven. Forthcoming releases include albums by Green On Red, Labi Siffre and Cheap And Nasty.



Green: strong enough now

Branson bid a success

Richard Branson's ambitious plan to cross the Pacific Ocean by hot air balloon made it to dry land last Thursday despite fears of an unscheduled splashdown.

Branson and co-pilot Per Lindstrand successfully flew 6,700 miles from Japan to Canada in about 39 hours.

But the trip was not without its problems. Only 18 hours after lift off it looked as if the whole adventure would have to be called off as the Virgin Qsuka Pacific Flyer ran into fuel supply difficulties.

However, the weather was on the crew's side. After sending out an SOS saying the balloon would have to ditch in the sea, the crew then discovered that the Gulf Stream winds would be strong enough to allow them to continue the flight.

The crew has broken its own 1987 world distance record for hot air balloons.

Black humour of brave Gulf troops

British troops in the Gulf tuning in to armed forces' radio are relying on a black sense of humour to keep their spirits up.

Radio bosses reveal the most popular record requested by the troops is Eve Of The War by Jeff Wayne.

It is a way of "winding up" their colleagues and relieving tension while waiting for action, says the British Forces Broadcasting Service's head of music Charles Foster.

"They do request a lot of wind-up records," he says. "It's basically just a joke with the rest of their mates in the unit."

Other favourites are the ominously titled Starway To Heaven and John Lennon's peace anthem Imagine.

The tracks scored highly in the troops' Top 100 favourite records which was recently

aired on the Gulf station, based in Al Jubail and broadcasting to more than 10,000 troops.

Also topping the chart is the Righteous Brothers' Unchained Melody, Miss You Like Crazy by Natalie Cole and Queen's Bohemian Rhapsody.

Although the chart is dominated by oldies, the troops are still keeping in touch with the newest releases, adds Foster.

"New stuff is getting through all the time," he says. "They are probably getting exactly the same as any station elsewhere."

Together with the shipment of 20,000 cassette tapes sent to the Gulf by 20 BPI members just before Christmas, the station is providing a vital service in keeping up the troops' spirits, adds a Ministry of Defence spokesman.

Music Week deadline

Record company marketing departments are taking a critical look at their 1990 output as the deadline approaches for three key *Music Week* awards.

Entries for Best Sleeve Design, Best Press Ad and the prestigious Marketing Award are all due in by February 1.

Circa won Best Sleeve last year for Neneh Cherry's Raw Like Sushi. WEA's Tony McGuinness won the Marketing Award for Simply Red.

This year the two press ad categories have been combined. But last year WEA won Best Consumer Press Ad for The Pogues' Peace And Love and independent retailer Andy's Records won Best Ad in *Music Week*.

Further information on the awards and tickets, priced £95 (including VAT), are available from EMS Associates, 15 Soho Square, London W1V 5FB.

Tel: 071 437 3665. Fax: 071 287 9223.



10-hour CD is launched

A new 10-hour CD capable of playing 150 tracks is being launched by Rediffusion.

Rediffusion Music brand manager Alan Hall says the system is smaller and neater than the standard CD jukebox.

He says that as the system has just one disc, it "negates the problems of security with having many CDs on one site" and saves on having to restock all the time.

The system uses CD-ROM technology and Adaptive Pulse Code Modulation — a different sampling technique to that of conventional CDs.

However, Revolution CDi has been described as "unattractive to jukebox users" and only marginally cheaper than existing CD jukeboxes.

"The concept is marvellous in that it seems more accessible for publicans not able to

afford high technology CD jukeboxes. But it is poorly presented as a commercial jukebox," says Keith Smith, chief of music sales at rival Death Leisure which handles Wurliizer's UK distribution.

The Revolution RM3 disc player is priced £975 or can be hired for £39.50 per month, with the rental of the 150 track CD costing a further £30 per month.

Our resolution as an industry in 1991 should be to give more support to the breaking of new talent.

We saw the album charts full of best of and greatest hits packages at the end of 1990, but how do we make these up in the future if we're not developing long-term artists?

There are a frightening number of artists who do not seem to last the course at present.

Record companies invest massive amounts in signing new acts, but there are very few reasonable deals which make it possible to build any long-term futures. We really need the support of the media and retailers to allow these "baby" acts to become major players.

Most of the current crop of major acts took years to reach their current positions and there because they were given time to develop. Nowadays many record companies are recycling established artists rather than signing and developing new talent.

But a quick telephone call to any of the major or independent record companies would give you a string of names encompassing many different musical styles bidding to be the superstars of the future.

There is major talent in Britain, a country which has brought so much popular music to the world, and yet, we in the UK have only one video programme on network TV and very few music programmes.

We have a music press which builds up groups and a series of national inks which seem to go out of their way to destroy them overnight.

I'm not putting down the already established acts we have in the UK, but let's have more "new" stars in '91.

It's exciting to see a group like The Firm break through after working out of Liverpool for many years. Let's be positive and support our own in '91.

Paul Conroy is president of *Chrysalis International*.

Creditors' debt hopes dashed

Levit Entertainment's receiver has told creditors they stand little chance of recovering money lost when the artist management company's parent crashed last month.

The Levitt Group collapsed in December just four months after the launch of its entertainment division.

Receiver John Alexander, of KPMG Peat Marwick McLintock, says the company's collapse was caused by the debts of its financial services subsidiary.

The entertainment division owes money to "literally just two or three" people, he says. "There is one client who was just owed his share of an engagement fee which hadn't gone through the system," says Alexander. He refuses to name the client, but says it is not Glen Goldsmith, the RCA artist who was the division's first big name signing.

The rest of the money is owed to the division's employees.

The entertainment division's future is still in doubt, although eight bidders have shown an interest in buying the company, says Alexander.

Firth reunited with Diamond hits catalogue

BMG Music Publishing has signed a long-term deal with singer-songwriter Neil Diamond.

The contract, which covers all territories outside the US, was signed after four months of negotiation and reunites Diamond with BMG International president Nick Firth.

Diamond's publishing rights were handled by Chappell Music Publishing where Firth was president before leaving in 1985.

After the Chappell deal, Diamond reverted to EMI Music Publishing before signing for BMG, effective from January 1.

Firth says: "We knew that his deal with EMI was coming up for renewal and were very interested."

The agreement covers copyrights to classics such as I'm A Believer, Sweet Caroline and Song Sung Blue which are all contained in Diamond's own publishing companies. Firth says it is a big deal by publishing standards and will make a significant contribution to BMG's ever-growing international catalogue.

Island shapes up

Island Records is hiring four new staff as part of restructuring by managing director Marc Marot, but is losing its head of promotions.

The recruits will fill posts left vacant by resignations and departures before Christmas as well as stepping into newly-created positions.

Former RCA Records senior product manager Paul McGarvey comes in as head of marketing, replacing Alan McBlain who left in November last year.

Ian Moss, formerly of lawyers, John Kennedy, joins the company as director of legal and business affairs, bringing the position in-house after three years of using an outside service.

The new A&R co-ordinator to replace Kathy Eykelenboom, who also left before Christmas, is Joanne Turner who held the same post at CBS.

Hannah Morrow leaves the Circus marketing department to become Island's new senior product manager.

Along with these appointments, Pier Sanarawira has been promoted from marketing assistant to product manager and Paul Morley takes on a full-time role as marketing consultant.

Meanwhile, Island head of



Marc Marot (centre) and his new recruits: (from left) Ian Moss, Joanne Turner, Paul McGarvey and Hannah Morrow

promotion Johnny Davis is leaving after two years because of ill health.

Marot says he is aiming to build a stronger team.

"The appointment of Ian Moss was made because we are going to be making a lot more high profile, dynamic deal-

making in-house," he says. "We needed somebody young enough and interested enough in music to almost be part of the A&R team."

"With many of these appointments, I went for people who can give us more creative flair," says Marot.

Classics head quits

The classical industry has suffered its second major shake up this month with Peter Battershill resigning as general manager of BMG Classics, *writes Nicolas Soames*

But unlike the departure of Stefan Bown from a similar position at EMI last week (*MW*, Jan 19), Battershill took the decision to leave himself.

"It was an independent decision. I was under no pressure from BMG," he says.

Battershill is to become a consultant within the classical

business and is to help set up a new label.

His place will be taken by press officer Michael Deacon, 38, will continue to run the company's press office, and a product manager will be appointed — a similar arrangement to Terr Robson's at Decca last year.

"My most immediate concern is to increase the profile of our artists," Deacon says. "But I also want to consolidate our position in the marketplace which I feel should be

better reflected, especially in the charts," he says.

Meanwhile, Stefan Bown says he is definitely leaving EMI Records after losing his job as classical general manager.

"I have lived and breathed EMI for 16 years but I think it is time to change," he says.

Bown says he is now considering job opportunities not only in the classical records field but also music management and orchestral management.

Charly blow to vinyl fans

Back catalogue specialist Charly has ditched vinyl from three quarters of the product in its 1991 catalogue.

The move is one of the most dramatic examples yet of the decline of vinyl. It is all the more surprising since the collectors targeted by reissues labels like Charly have been thought to be the most enthusiastic about vinyl.

Charly says a combination of market trends and a streamlining of costs has led to the decision. But it admits it has received petitions from record collectors pleading to keep releases on the format.

"A sector of the specialist market would like to keep vinyl, but we can't afford to keep supplying it to a demand that isn't viable," a spokesman says.

Now a massive 73 per cent of Charly's catalogue is available only on CD, with just 13 per cent on all formats and 14 per cent on CD and cassette.

"It is feasible that we might follow Ace Records and do some vinyl releases in special instances," says the spokesman.

"We are still doing some now, but it is questionable whether we would keep this on once stocks run out."

● Last week, only 15 per cent of all album sales were on vinyl, 38 per cent were on CD and 47 per cent on cassette.

K-tel legal threat

K-Tel International is threatening to sue the newly re-named European Artists & Entertainment — the company it sold to Ron Winter last year.

It claims Winter has broken several agreements made with the deal and is angered by his comments about the re-titling of the K-Tel operation.

"When we sold Winter the company he was obliged to do certain things, pay us certain monies and change the name from K-Tel UK. He has breached a number of material

points of the contract, particularly over the use of the name," says president Mickey Effenben.

"We have served Winter's company with notices of breach concerning the sale, and litigation is likely to follow."

"In the sale, K-Tel International retained the exclusive right to use the K-Tel name for our newly restructured UK company."

He says Winter has right to sub-license K-Tel's master catalogue and can only use the K-Tel brand in dealings with

the record label.

Winter, chairman of European Artists & Entertainment, admits that much of what K-Tel is claiming is correct but insists his company is not in breach of contract.

"The dispute exists from the point of view of material differences found within the company at the time of the sale," he comments. "We will pursue the matter."

Winter bought K-Tel UK, excluding the video division, from its US-based parent last September.

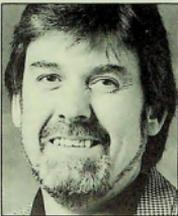
Rondor boss looks east

Rondor Music has appointed Stuart Hornall as senior vice president of its international division to spearhead a push into Eastern Europe.

Hornall will take on the new post while continuing as managing director of the London office, which he has led for six years.

Rondor president Lane Freed says: "We're absolutely committed to having the finest publishing organisation in Europe and Stuart Hornall is the right man to help us achieve that goal."

The company's plans hinge on an expansion into former Eastern Block countries, says



Hornall: dual role

Hornall, vice president of its European A&R operation before the appointment.

Hornall says: "You only have to look at what has happened in Germany to realise there is a possibility of a much bigger European market."

"When the wall came down there was hardly any vinyl in the country," he says.

Hornall believes he will be able to cope with the extra workload caused by retaining his position as London managing director.

Rondor, which holds publishing rights for Dire Straits, Chris De Burgh and Bryan Adams, began operating as an independent company when its former parent, A&M was sold to Polydor last year.

Classical buyers 'favour specialist shops'

Most large music stores are failing to adequately support and service classical music, according to a new survey.

But the report in *Opera Now* magazine also shows that more than 80 per cent of those polled rated local specialist shops highly.

Among the multiples only HMV's flagship store in Lon-

don's Oxford Street received praise for its in-store policies.

Tower Records in Piccadilly Circus was severely criticised — one reader complained that assistants "barked" at him. "This was the most discourteous treatment I have ever received in a shop," he said.

There was a widespread dissatisfaction with the service

from W H Smith, Woolworths and Our Price. In Boots, the assistants were described as "more helpful", but the stock was small.

The readers poll covered 40 shops nationwide and it was the classical specialists who came out on top.

"The larger multiple stores were singled out for criticism

by 26 per cent of those readers who compared the best and worst shops in their areas," says the report.

This contrasts sharply with the attention given by some local shops. "The owner of Music Centre, Billericay, Essex, was known to deliver CDs and tapes to his customers' homes.

Polydor is launching a series of two-for-one CD and cassette packs on Jan 28 to help combat the consumer spending slump. The first three titles in the Back To Back range feature Lloyd Cole, Orange Juice and The Who.

Islands Records is to commemorate the tenth anniversary of the death of Bob Marley with the release of a new album titled Talkin' Blues on the Tuff Gong label on Feb 4. It comprises rare tracks from The Wailers' early career and excerpts from an interview with Marley in 1975.

MTV Europe's Peter Einstein has been promoted to marketing and network development director, taking charge of the newly set up marketing department. Einstein will also be responsible for all network sales and distribution in Europe.

Nominations for the Ivor Novello Awards must be with BASCA by Friday Jan 25. The awards, run by BASCA and sponsored by PRS, will be presented at a luncheon on May 2 at the Grosvenor House Hotel, London.

UK songwriter and record producer Bob Carter has died of Pancreatitis aged 38. Carter was best known for his production of the first two Linx albums and his involvement in the debut Junior album and the launch Wham! single Wham Rap.

World Dance Records chief Morgan Khan is setting up a London-based dance music seminar. He hopes the event will take place in either October or November and will include label showcases, club nights and radio tie-ins. Khan plans to run follow-up seminars in Amsterdam and Frankfurt over the next two years.

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TALENT

MCA says 'yes' to If?

When *If?* served their indie label apprenticeship, it was shorter than most. The trio's debut single, Saturday's Angels, was released on Brainiak Records in October but was withdrawn after just one week when all concerned realised they had a potential hit on their hands.

"Gary Davies started playing it, and the general reaction was so good that we realised the song could make the Top 20, but we were not going to get it there ourselves," explains vocalist Paul Wells.

Brainiak MD Lynda Jamieson took the track around the majors and Adrian Sykes at MCA snapped it up.

"I had heard the song on a specialist show," he says. "It really stood out but I had not caught on to exactly what it was. Then Lynda turned up with it and we clinched the deal."

Re-released last week, Saturday's Angels is built around a pounding beat with lyrics and vocals which bring to mind a bolder version of Scritti Politti. The generous input of guitar and effects pedals, meanwhile, will guarantee them an indie-dance tag.

Sykes admits that he sees *If?* fitting into the Happy Mondays/Farm market, but there's a fundamental difference in the MCA brand's approach. Rather than being a guitar-based outfit depending on such producers as Oakenfold or Weatherall to provide the dance element, *If?* have their roots in the clubs and have produced and remixed the



Brainiak Records turned to a major to launch *If?*

track themselves.

Drummer Sean McCluskey is involved in running one of London's hipper nightclubs, the Brain. His input embraces the offshoot Brainiak label which, as well as providing the initial outlet for Saturday's Angels, has recently released a compilation of live dance tracks recorded at the Brain. His connections also put *If?* on both of the widely-publicised

Brain trips to Iceland.

The group are now recording their second MCA single, *On A Day Like This*. Judging by their live performances, it should be even stronger than Saturday's Angels.

An LP is expected to follow. In the meantime MCA is making the most of the group's talents by asking them to remix the new Slam Slam single.

Andy Bevers

THE EAR

MW's Talent Tipsheet

LONDON

SHINY SET

A Deptford-based five piece that will soon make a big impact on the London gig circuit, Shiny Set have a live vitality to eclipse most other hopefuls. The mix of ultra snappy guitar pop and Jude Owen's sassy vocal delivery is worth sampling. *Sonoprise*, *Wah Wah* and *Fall For Me* impress as does an arrangement of Wild Thing. Contact: **Jack Owen** Tel: 081 314 5056/081 692 3473

THE WAITING SOUND

Give Her Tomorrow, this quintet's debut single on their own EnergyVent label is instantly likeable, with punchy rhythm guitar and neat psychedelic lead. Singer Wayne Kennedy's vocals echo Julian Cope's but the overall sound is more in key with Ride and My Bloody Valentine. Astounding, the slower

B-side, also rates as an effective, atmospheric guitar song. Contact: **Chris Conklin** Tel: 081 964 0125

WILD

This five-piece have the wind-swept hair, the strategically ripped jeans and (most importantly) the same ear for a tune as Aerosmith. Hardly original, but with the right backing they are sure to be sunning themselves in California before long. Check out the ballad, *Could It Be The Night* for genuine hilarity (unintentional) and an almost certain US hit. Contact: **Songbird Management** Tel: 081 691 0499

LETCROWTH

HENRY AND ME Appalling production values make a thorough appraisal of this tape impossible, but this

five-piece's songs hold more than the bones of potential. *Average Guy* is the strongest track with its hints of The Smiths and Kinks, while *Can They Do It Well?* manages to recall such diverse talents as Kevin Coyne and The Monochrome Set. Check them out, but give them some money to make a proper demo. Contact: **Ronan Whyte** Tel: 0462 672751

DUNFERMLINE

THE BIG EASY

Many northern bands adopt an American-style musical stance and The Big Easy are no exception. Vocalist Mark Stronge has a soulful rock larynx and the remaining four band members summon up a fair bit of energy behind him. Worth catching live. Contact: **Eddie Connaghan** Tel: 0831 175160



Vee-Jay



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FOCUS

Direct sellers play down retail threat

ORCHESTRA!



Timing: 8pm Sunday, Channel Four
Length: 30 minutes
Audience: Channel Four estimate — 800,000 per programme
Key staff: Produced by Initial Film And Television. Director — Declan Lowmye, Executive producer — Malcolm Gerrie
Presenters: Sir George Solti, Dudley Moore

Format: Informal hands-on-the-keyboards chats about composers between Moore and Solti. *"Orchestra" is aimed at an audience which is interested in classical music but is put off by all the hypocrisy and baggage that is attached to it.* Malcolm Gerrie

Typical programme content: Bach, Beethoven, Strauss, Bartok
Accompanying product: Compact disc of the series released by Decca, sold 40,000 on initial sell-in

Industry view: *"The idea of combining Solti and Moore was a stroke of genius. Solti has shown that he has a sense of humour and Moore is no mean musician."* Bill Holland, general manager, Warner Classics UK

Typical ad break: Alliance and Leicester, the new Metro, Lunny Poly
Advertising: Three minutes 40 seconds either side, no ad break
Average cost: £500 for 30 second slot
Average cost per thousand: £24.56

Direct sell companies are already among the biggest advertisers in the record business, yet within the industry they insist on keeping a low profile.

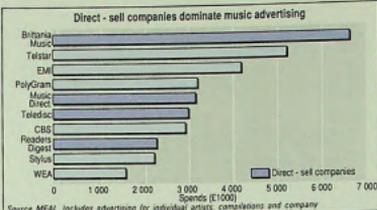
And yet their marketing approach is becoming increasingly bullish. In the coming weeks Crescent Direct, one of two new companies to enter the market in 1990, is launching its first TV campaign.

The company's managing director, Gerry Donahoe, says his 1991 advertising budget of £2m will focus on the press, but he expects TV to become an increasingly viable medium as his business expands. Direct Entertainment's Teleside operation has long operated its mail order business exclusively via TV advertising.

But most companies still rely on extensive press campaigns, in most cases focused on the Sunday supplements.

According to Media Expenditure Analysis Limited, Britannia Music Club ploughed £6.6m into press advertising in the 12 months to the end of September (see chart), exceeding big-spenders Telstar and EMI's TV, press and radio budgets for the same period.

Britannia's current campaign offers three free greatest



hits albums in return for a commitment to buy at least three full priced recordings a year for the first two years of membership.

At the other end of the direct sell spectrum, Classical Music is offering a free compact disc player with every purchase of its complete set of classical recordings compiled from the RCA catalogue.

But despite these apparently unbeatable offers, the High Street multiples do not believe mail order is draining their business.

HMV business director Glen Ward says he does not view direct sell as a serious threat — at least not yet.

"There is an increase of sophistication in the mail order sector and they are tap-

ping into a certain type of consumer base which is not being satisfied by existing record shops," he says.

"When someone sees a better way of doing mail order, we as retailers will be looking at it very closely."

Most record companies meanwhile believe the two sales techniques are compatible. As one sales director asserts, the majority of retail outlets cater to the youth market which can intimidate some potential record buyers. For them, mail order may be the only way to secure a purchase.

As direct sell increasingly moves into the high-profile TV arena, record retailers must face up to a real, if understated, threat to their business.

Belinda Buckley



COVERSTAR SURVEY

Columbia's MOR crooner Julio Iglesias tops MW's latest coverstar survey after appearing on 5.6m magazine covers — comprising *The Sunday Mirror* magazine (circulation 2.9m) and *The TV Times* (2.6m) — across the UK in the past four weeks.

Lennon (1.6m), New Kids On The Block (1m), EMF (870,000), Jason Donovan (526,000), Vanilla Ice (518,000), footballing singer Paul Gascoigne (415,000), Betty Boo (361,000), Happy Mondays (175,000) and Sting (157,000).

Also in the top 10 were John

Source: Media Shadowfax

EXPOSURE

MONDAY JANUARY 21

In Concert Classic featuring The Communards, Radio One: 9-10pm

Snob featuring Manic Street

featuring Nanci Preaders, Spirea X, Darkside, My Bloody Valentine, BBC2: 6.55-7.25pm

TUESDAY JANUARY 22

Town And Country

featuring Nanci Griffith, Channel Four: 11.05pm-12.05am

WEDNESDAY JANUARY 23

Rapido featuring Sting

featuring Farm, Run DM, BBC2: 7.40-8.10pm

Jazz On A Winter's Night

featuring Herbie Hancock in concert, Channel Four: 12.10-12.0am

THURSDAY JANUARY 24

Classic Documentary

featuring Otis Redding, Radio One: 9-10pm

Top Of The Pops, BBC1: 7-

7.30pm

FRIDAY JANUARY 25

The Word, Channel Four:

11pm-12am

SATURDAY JANUARY 26

The ITV Chart Show,

11.30am-12.30pm

Rhythms Of The World

featuring artists from Transylvania, BBC2: 9.40-10.40pm

SUNDAY JANUARY 27

Orchestra with Dudley Moore

and Georg Solti, Channel Four: 8-8.30pm

THE FRENCH ANSWER TO THE FRENCH MARKET

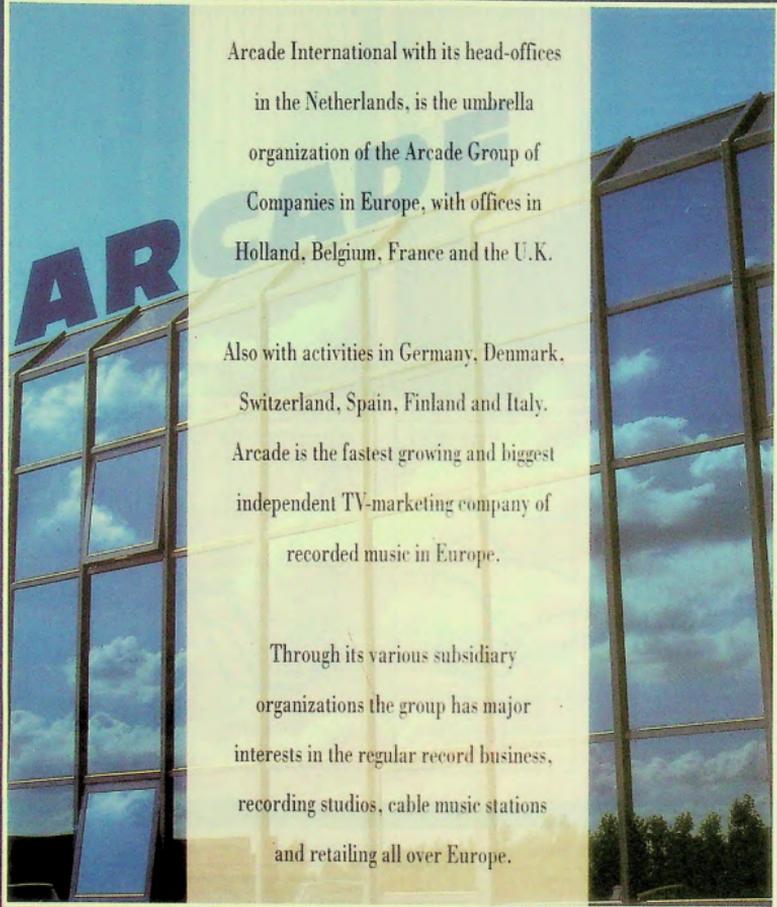


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Call for information Herman Heinsbroek - President or Sylvain Jonkergouw - Marketing Manager

Past hits, old hands

If early 1990 was dominated by dance, the final quarter singles market was enough to restore anyone's faith in The Song.

The astonishing success of the Righteous Brothers' Unchained Melody propelled the Verve label from nowhere into top position among singles labels in the fourth quarter snapshot, left. Phil Spector as top producer and further cemented PolyGram's towering lead.

The company headed by Maurice Oberstein saw its share of singles distribution reach a huge 31.4 per cent even higher than the third quarter's 30.1 per cent — though its share as a company fell one percentage point to 24.4 per cent.

But Unchained Melody's revival after its appearance in the tearjerking film, Ghost, was not the only example of a successful revival. CBS's Berlin benefited from a new burst of the Peugeot ad campaign and a TV showing of the film Top Gun, both using their song, Take My Breath Away.

Unfortunately — as the trend data shows — this was insufficient to halt the decline which has afflicted the CBS label for the past 12 months: its final quarter singles share was just half that of 12 months ago.

Luckily for the newly renamed Sony Music, however, sister label Epic took up most of the slack and doubled its share over the same period.

In singles distribution, the most striking features of the fourth quarter snapshot are the collapse of Rough Trade's share and the continuing rise of EMI. Rough Trade slumped from a third placed 11.3 per cent share in the third quarter to a seventh-placed 4.8 per cent. Arch-rival Pinnacle managed a one point rise to 7.3 per cent, though still ended up 13.1 per cent down on the same period last year.

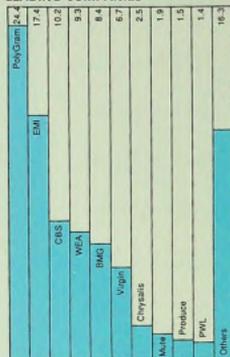
EMI shined, continuing the roll which has taken it from seventh position in the first quarter to become second only to PolyGram.

Strong label performances from Parlophone, up 100 per cent on its share in the same period last year, and EMI itself, up 88 per cent helped.

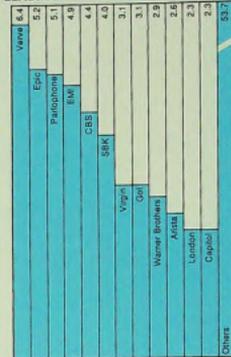
The flagship label can thank Cliff Richard for much of that: his Christmas chart-topping Saviour's Day ended up as the sixth biggest selling single of the quarter.

SINGLES: QUARTERLY SNAPSHOT

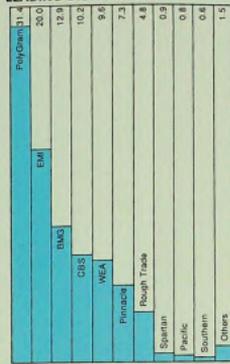
LEADING COMPANIES



LEADING LABELS

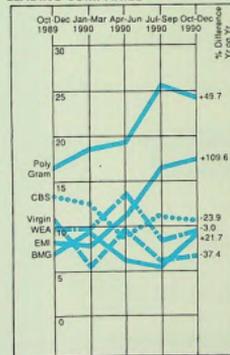


LEADING DISTRIBUTORS

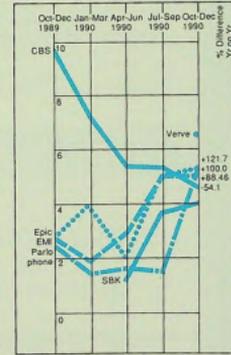


SINGLES: 12 MONTH TREND

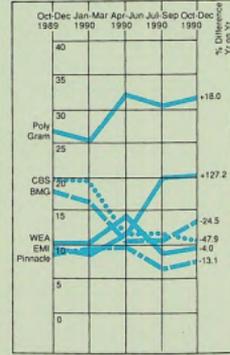
LEADING COMPANIES



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LEADING DISTRIBUTORS



SINGLES CHART PERFORMANCE

ARTISTS

- 1 Righteous Brothers
- 2 Vanilla Ice
- 3 The Beautiful South
- 4 Cliff Richard
- 5 Maria McKee
- 6 Kim Appley
- 7 Black Box
- 8 EMI
- 9 Status Quo
- 10 The Farm

PRODUCERS

- 1 Phil Spector
- 2 Vanilla Ice
- 3 Mike Hedges
- 4 Peter Asher
- 5 Peter Shaw/George DeAngels
- 6 Cliff Richard/Paul Moessl
- 7 Grove/Grove/Melody
- 8 Ralph Jazard
- 9 Pip Williams
- 10 Graham Macpherson

TOP 10 SINGLES

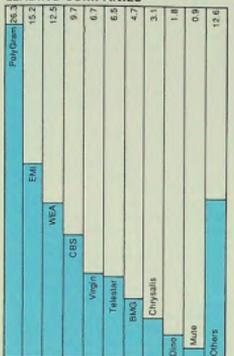
- 1 Unchained Melody, Righteous Brothers, Verve
- 2 Ice Ice Baby, Vanilla Ice, SBK
- 3 A Little Time, The Beautiful South, Go Discs
- 4 Show Me Heaven, Maria McKee, Epic
- 5 Don't Worry, Kim Appley, Parlophone
- 6 Saviour's Day, Cliff Richard, EMI
- 7 Unbelievable, EMI, Parlophone
- 8 Take My Breath Away, Berlin, CBS
- 9 Blue Velvet, Bobby Vinton, Epic
- 10 Justy My Love, Madonna, Sire



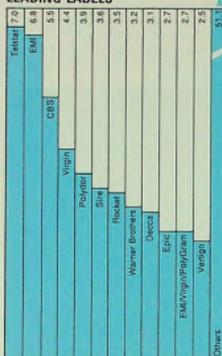
balance the books

ALBUMS: QUARTERLY SNAPSHOT

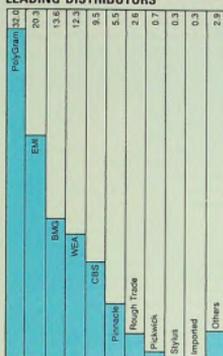
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



The seasonal influx of greatest hits and compilations characterised a fourth quarter album market that was notable for a lack of new talent.

Just three of the quarter's Top 10 "artist" albums were original studio albums compared with seven in the same period in 1989.

Madonna led the pack with her quadruple platinum Immaculate Collection which helped Sire achieve a label share five times that it had in the fourth quarter of 1989.

She also helped WEA beat CBS into fifth place in albums distribution. CBS was the biggest loser in distribution over the 12-month period, though even WEA and third-placed BMG also suffered falls.

PolyGram steamed ahead in first place as both record company and distributor, with EMI in second place. The two continued to account for just over half the market.

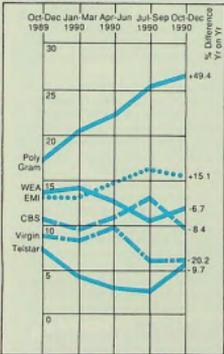
Taken together the five major distributors accounted for 87.7 per cent of the total albums market, a figure which puts the totals of leading independent distributors Pinnacle (5.5 per cent) and Rough Trade (2.6 per cent) in a less than favourable light.

No mention of the ill-important final sales quarter is complete without a review of the compilations specialists (now given a separate chart). The key performer, as last year, was Telstar, which led the albums chart with a seven per cent share, albeit with a lower share than last year, despite a huge pre-Christmas release programme.

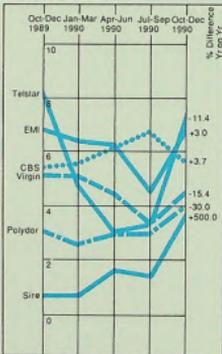
Stars of the compilations market were undoubtedly Dino, and EMI, however. Dino came from nowhere to take a 1.8 per cent company share with its Rock 'n' Roll Love Songs and That Loving Feeling Vol III compilations. EMI ended up with a connection — by label or distribution — in five of the Top 10 compilations, two of them, Now 18 and Dance 903 as part of its highly successful consortium with Virgin and PolyGram.

ALBUMS: 12 MONTHS TREND

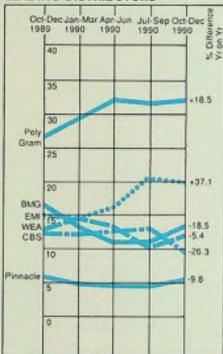
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



© CIN. Compiled by Spotlight Research from statistics supplied by Gallup, based on sales through 900 UK retail outlets.

ALBUMS CHART PERFORMANCE

ARTISTS

- 1 Elton John
- 2 Madonna
- 3 Phil Collins
- 4 Carreras/Domingo/Pavarotti
- 5 Paul Simon
- 6 Status Quo
- 7 Michael Bolton
- 8 Cliff Richard
- 9 Jimmy Somerville/VariouS
- 10 The Beautiful South

PRODUCERS

- 1 Shep Pettibone/Madonna/John 'Jellybean' Benitez/Reggie Lucas/Nile Rogers/Stephen Bray/Pratic Leonard/Lenny Kravitz
- 2 Gus Dudgeon/Chris Thomas/Etton John/Clive Franks/Don Was
- 3 Christopher Reeburn
- 4 Phil Collins/Robert Colby
- 5 Paul Simon
- 6 Status Quo/John Schroeder/John Glover/Pip Williams/John Eden/Dave Edmunds
- 7 Michael Omarian
- 8 Cliff Richard/Paul Moesaf
- 9 Mike Thorne/Stephen Hague/Pascal Gabriel
- 10 Mike Hedges

TOP 10 COMPILATIONS

- 1 Now That's What I Call Music 18, EMI/Virgin/PolyGram
- 2 Missing You — An Album Of Love, EMI
- 3 Smash Hits 1990, Dover
- 4 That Loving Feeling Vol. III, Dino
- 5 Deep Heat 90, Telstar
- 6 Dance 903, EMI/Virgin/PolyGram
- 7 Rock 'n' Roll Love Songs, Dino
- 8 It's Christmas, EMI
- 9 The Greatest Hits Of 1990, Telstar
- 10 The Greatest Hits Vol. 4, Telstar

TOP 10 ALBUMS

- 1 The Immaculate Collection, Madonna, Sire
- 2 The Very Best Of Elton John, Elton John, Rocket
- 3 In Concert, Carreras/Domingo/Pavarotti, Decca
- 4 Serious Hits ... Level, Phil Collins, Virgin
- 5 The Rhythm Of The Saints, Paul Simon, Warner Brothers
- 6 Rocking All Over The Years, Status Quo, Virgin
- 7 Soul Provider, Michael Bolton, CBS
- 8 From A Distance (The Event), Cliff Richard, EMI
- 9 The Singles Collection 1984/1990, Jimmy Somerville/VariouS, London
- 10 Choke, The Beautiful South, Go! Discs

Look what they'

Buried under a weekly flood of new dance releases, you could be forgiven for thinking the dwindling handful of new MOR songs reflects a dying demand. But it is the music industry's and not the public's taste which has changed, writes Martin Talbot

If the rise of karaoke in 1990 proves anything it is that the British public's love of a good song has not died.

Despite the explosion of dance music on the singles charts, last year's biggest sales were still claimed by established artists and old-fashioned, mainstream songs with catchy melodies and singalong lyrics.

But though the MOR song remains as popular as ever, fears are growing that the UK record industry is neglecting it in favour of trendier dance rhythms.

Last year's three top-selling singles — the Righteous Brothers' Unchained Melody, Sinead O'Connor's Nothing Compares 2 U and Elton John's Sacrifice/Healing Hands — all fall into the classic mould of the crossover song. They triumphed in spite of record companies' current penchant for dance music, according to music consultant and former Arista head of A&R Rick Blaskey. He claims the UK industry is blindly backing fashion-led music like rap and dance against the demands of the record buying public's love of MOR songs.

And the evidence seems to support him: Music Week's new release listings show half of all December's singles releases were dance tracks while just a handful were MOR songs; an imbalance not reflected by sales.

"Most big hits are made by the song rather than the artist or any particular music trend, like dance," says Blaskey.

"It is the song that counts; but record companies in the UK are failing to recognise that."

The triumph of songs over musical fads endured throughout over the Seventies' disco and punk trends and on through new romanticism and new wave in the Eighties. But it was in 1990 that the phenomenon came to a head, however. Advertising and movie-promoted oldies like Unchained Melody, The Joker and Blue Velvet were among the only records to answer the public demand for MOR songs; a demand left unsatisfied by A&R departments looking for new dance acts to rival the likes of fashion leaders Soul II Soul, Adamski or Snap.

It's a misplaced obsession, says Blaskey. While the singles chart may be a reliable barometer of fashion, a high placing is not a guarantee of huge financial success. With dance music relying on singles sales rather than album success, he says, it will always lose out in its cost effectiveness next to the song-led artist; even given the relative cheapness of producing quality dance music.

In the technology-flooded Nineties, bedroom synthesizers are able to create high quality demos good enough to go straight on to vinyl, often short-cutting the usual route of expensive artist development and recording costs. Even Adamski's 3m selling Killer cost just £2,000 to record, while one track from a typically song-orientated act would usually cost at least twice that. The successful song-orientated single It's A

Wonderful Life by Black cost almost £4,000 to record — and that's cheap.

But, although young club-goers may buy plenty of 12-inch singles they do not buy albums in huge quantities. "If you look at top artist albums over the past few years, there have been no number one dance acts," says chart analyst Alan Jones. "It is an important

issue, with a successful album generally selling more copies over a longer period and at greater profit."

Even the hugely popular dance act Snap, who had four top 10 hits in 1990, could only sell just over 100,000 copies of their album World Power in six months. Meanwhile, The Beautiful South shipped more than 300,000 copies of Choke in a third of the time and balladeer Michael Bolton's Soul Provider sold more than 900,000 in just over a year.

And as 1990 drew to a close, the longest resident albums in the charts were Phantom Of The Opera, The Cream Of Eric Clapton and Tina Turner's Foreign Affair.

"If you have a top 10 dance record, the potential upside once you've paid for the video and recording, is not too great," says Blaskey. "If you have a hit like I'm Here Waiting with someone like Richard Marx, he will sell a million albums in Europe on the back of it." His albums will also continue selling in huge numbers when fashionable once you're clogging up bargain baskets everywhere.

But where the US songwriting industry is holding its own, the UK industry is losing ground fast. While singles artists Marx, Bolton, Allanah Myles and Maria McKee have enjoyed singles success after US investment, UK song success has largely been left to old stagers such as Elton John and Phil Collins, with The Beautiful South and Sinead O'Connor being among the few exceptions.

But good songs are still being written in the UK; after 106 releases and 13 number ones, Cliff Richard contends: "I've never found it difficult finding songs." The UK industry may simply be forgetting how to utilise its best songwriting talent.

It is a blind spot which dates back to the Sixties, when The Beatles proved for the first time that artists could write for themselves. By doing away with the A&R executive's major headache of matching artist to song, the performer-songwriter spelt the end for a system which had spawned Cliff, Elvis Presley, Adam Faith and even Frank Sinatra, Ella Fitzgerald and Bing Crosby.

By the Seventies the specialist songwriter could still get by, but at the end of the Eighties the old system had collapsed. Today even MOR superstars like Shirley Bassey, Tom Jones and Johnny Mathis cannot get regular recording contracts, says songwriter and BASCA chairman Don Black.

Performing Right Society director Mike Batt says: "It is very, very hard to get a deal anymore unless you can write and perform your material. Things weren't so difficult in the Seventies, but it is much worse now."

A&R executives plead that their job would be impossible were it not for the singer-songwriter. "If you have 10 artists, you have to find 100 songs each year," insists Siren Records A&R director Simon Hicks.

Even when a new act is teamed up with someone else's song, they often

WHAT IS A SONG?

"A song is something you can play in several different ways including on a piano or guitar without accompaniment and retain the meaning of it. It's something that can exist separately from a record. It can be put into six different rooms with six different people who will come out with six different versions of it." — **PRS president, BASCA vice-president and songwriter Mike Batt**

"It has a verse and a chorus, hopefully a middle eight, a bridge and then more choruses. Some dance tracks are songs, like Soul II Soul's Keep On Movin'. A good tune makes people feel good." — **Siren Records A&R man Simon Hicks**

"A song is giving a message that people can relate to. The melody is the gift wrapping and the lyric is the meaning." — **Muff Winwood, music division MD, Sony Music**

"It combines words and a melody primarily to create a mood." — **Musical psychologist Dr Rosamund Shuter-Dyson**

"While a dance track conveys a mood through a groove, a song uses lyric, melody and construction. A song becomes a record through performance and production." — **Music consultant Rick Blaskey**

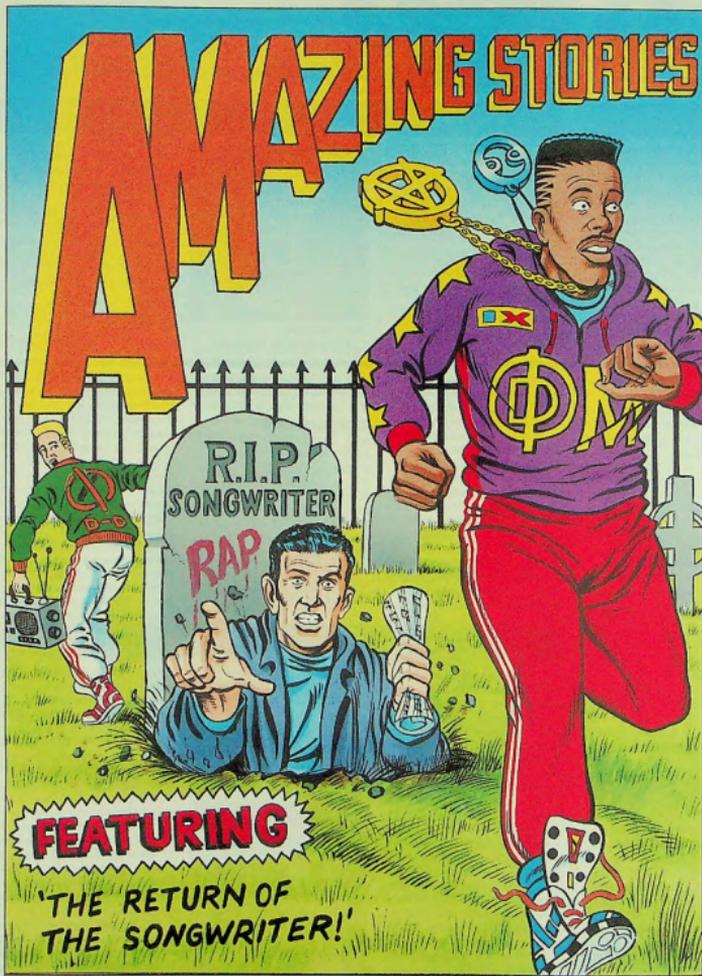
"Something that touches something in my experience and puts a finger on something that I felt. As a songwriter I want to try and find a way of articulating something that hasn't been said before." — **Singer-songwriter Billy Bragg**

"The song transcends commerciality, for either recognisable or unrecognisable reasons, touches people." — **Radio One head of music Chris Lycutt**

"It's something that a lot of people can sing and you get a feeling it is going to be re-recorded 20 years later." — **Singer Cliff Richard**

"I couldn't define it because it means so many things to so many people." — **Really Useful Music Company director Jonathan Simon**

re doing to our s g



Miché Bagshaw

opt for an established track which will be familiar to the consumer. Consider the debut hits of bands such as the Happy Mondays (Step On), Candy Flip (Strawberry Fields) and River City People (California Dreamin').

"If a record company wants a hit it will often go for an old song which has a proven record," says Mike Batt. "But where are all the oldies going to

come from in 20 years' time?

"Some potentially great talent is falling by the wayside and going off to sell insurance," he adds.

Unless attitudes change, specialist songwriters will be lost and the industry stripped of its most bankable asset: the memorable, enduring song which karaoke machines will be crying out for in the 21st century.

Lessons are finally being learned however. Publishers are so alarmed by the lack of new songs reaching the record companies, that the Music Publishers Association is planning to set up a series of liaison meetings with A&R departments to improve communication between the two sides of the industry.

MPA secretary Peter Dadswell says:

"We don't want to put the blame on A&R departments, but what are they listening to? The whole scene is being monopolised by rhythm rather than melody, but there's obviously a very big MOR market waiting to be tapped. Maybe they should be listening to that."

But for the system to change, there may have to be a complete turnaround in the attitude which pushes the song down the priority list, behind the marketability of good looks and fitting into the latest musical trend.

"There's no doubt that the song has been pushed into the background," says Don Black.

Investment in song-based artists is made ever more important as advances in technology at grassroots give dance music an important head-start. The new, young talents of the Nineties are now less likely to start strumming a guitar to make their first music. Instead of writing a song they may sit down at an electronic keyboard to create a dance rhythm or a rap.

"Technology has made it easy to press a key and get a fabulous sound," says Mike Batt. "A lot of good has come out of that but it has also left us bereft of songwriters."

One way forward is the compromise offered by Peer Music, the UK's oldest independent publisher which is reviving a more traditional approach to dance music. Cliff Richard, no fan of modern dance music, says: "When The Bee Gees started off on the disco thing all those years ago they recorded songs. It just so happened you could dance to them too."

By setting up a production team to help their own established writers such as Donovan and John Sweet get involved in creating dance music, Peer is bringing back that tradition.

The initiative simply acknowledges how dance music and songs can work hand-in-hand. Even the most enduring dance tracks of the past 20 years have been song-led.

The most spectacular success of all was that of the ever-popular Motown sound; largely due to the phenomenal songwriting team Holland-Dozier-Holland. Motown is still a household name, more than 20 years after its heyday.

If that production line system has an Eighties equivalent, it could be at the south London studios of Stock, Aitken, Waterman. And as the 21st century approaches, the signs are that they too could achieve the same longevity.

The team's early hits are already growing more humbly by the day, and in 25 years' time the youngsters who bought the Jason Donovan, Sonia, Big Fun and Sinitta records of today will look back with nostalgia on the oldies from their youth.

If the 21st century is going to have any music to remember the Nineties by, such songwriting teams could well be the way forward. You can bet there'll be more adults crying out for covers of Kylie's I Should Be So Lucky than Snap's The Power in 2010. ■

MAINSTREAM

Albums

With its introductory (title) single off to a flying start, Alexander O'Neal's All True Man album is clearly the sales prospect of the week. Excluding his album of Christmas songs, My Gift To You, this is O'Neal's first album since 1987's Hearsay, which spent more than 100 weeks on the chart.

It is again primarily written and produced by Jimmy Jam and Terry Lewis, who were also responsible for Janet Jackson's hit-littered album Rhythm Nation 1814.

Motorhead are likely to be the week's other star performers with their album 1916. Lemmy and his cohorts have placed 13 albums on the chart on five different labels since 1977.

1916 is their first on Epic, and should benefit from the exposure they received for their recent Top 50 single

The One To Sing The Blues.

The bulk of the albums comprise classical releases and reissues, notably the relaunch of Somewhere Soon by The High, now in the singles chart with Box Set Go.

PICK OF THE WEEK

ANTHONY NEWLEY: Anthony Newley's Greatest Hits. Deram 8206942.

The most outstanding of a baker's dozen releases from Decca International (see New Releases section in Datafile). Curiously lacking his first hit 'I've Waited So Long and his subsequent EP *Idle On Parade*, this 20-track selection is an otherwise comprehensive collection of Newley's idiosyncratic Fifties and Sixties successes. His extraordinary vocal style, so much of an influence on David Bowie, is given full rein, with ballads and novelties predominating. Informative sleeve notes round off an excellent package.



Kylie: top five prospects

Singles

There are new releases this week from a quartet of acts whose last singles reached the Top 10, namely Kim Appleby, Kylie Minogue, New Kids On The Block and Vanilla Ice.

Of the four, the one likely to meet with most success is Kylie, who is certain to get her 12th consecutive top five hit, and possibly her fourth number one, with What Do I Have To Do, a

fine return to form for her writers/producers Stock, Aitken, Waterman.

Meanwhile, session singer Miriam Stockley, who can be heard providing vocal support to Kylie, has also and almost every other artist who works with PWS, steps into the limelight as the singer of the haunting, ethereal single, Only You, by Praise, which can be heard on TV advertisements for the Fiat Tempra.

Another two TV-inspired single releases this week are Free's number two hit from 1970, Alright Now, which is being used to sell Wrigley's gum, and Baby Please Don't Go, a Top 10 hit in 1965 for Them, which advertises the Peugeot 205. Youngsters familiar with the Peugeot commercial but not with the record will be surprised to find that it features prominent vocals from the group's erstwhile lead singer Van Morrison.

Other notable releases

include Only The Ones We Love, the first single from Tanita Tikaram's new album. Everybody's Angel, a sublime delight featuring backing vocals (uncredited) from the estimable Jennifer Warnes, and Do I Have to, a Pet Shop Boys song tackled by German singer Inga.

PICK OF THE WEEK

COLIN BLUNSTONE: Say You Don't Mind. JSE Records

Written by Moody Blues/Wings guitarist Denny Laine, the enduring Say You Don't Mind has been freshly recorded by Blunstone, who took the song into the Top 20 in 1972. This time he is accompanied by a 40-piece orchestra. The single, a prelude to his forthcoming reunion album with The Zombies, shows his distinctively melancholic vocal style is happily undamaged by the passage of the years.

Alan Jones

REISSUES

It's British week again. Biggest of the batch is Essential's three CD Status Quo pack. The Early Works (ESBDC 136). Comprising all their Pye recordings, it traces their evolution from the pop of 1966's 1 (Who Have Nothing), through the psychedelia of 1968's Pictures Of Matchless Men, to the happy go lucky blues of 1970's Down The Dustpipe. One-time labelmate Petula Clark is the subject of one of the most enthusiastic sleevelets ever — "Petula Clark is one of the greatest figures in the history of 20th century entertainment" — on See For Miles' pleasant (but not essential) The EP Collection (SEECD 306).

In the same series and including a similar number of rarities is *Shawie Shale*. The EP Collection (SEECD 305).

Castle has added three more titles to its Collector Series: *Donovan* (CCSD 276), which reveals Donovan to be less fey than he seemed at the time and makes one hope for a reissue of his classic Sunshine Superman in full; *Nazareth* (CCSD 280); and *The Damned* (CCSD 278), which documents punk's longest lasting band's time with Chiswick and Bronze. In similar vein is *Dea's Trackin' The Hits* (CD LK 72) which does just that for *The Animals'* EMI days.

Somewhat when Nick Lowe and the Edmans officially recorded together as *Rockpile*, the spark of their many ad hoc recordings was lost. Proof of the pudding is *Seconds Of Pleasure* (PIEND CD 28), the best moments of which are the four bonus

tracks in which the deadly duo sing *The Everly Brothers*. A certain hit in its rather different niche market is *Pickwick's The Works Of Aled Jones* (PWKM 662).

And a last thought: why in the wake of the huge success of the musical *Five Guys Named Moe*, has no-one rushed *Louis Jordan* (whose music she shows celebrates) on to CD?

PICK OF THE WEEK

DR JOHN: The Brightest Smile In Town. Demon. Fiend CD9.

The title tells all: listen to Dr John tickle those ivories and gruffly contemplate life's sadnesses and joys and I dare you not to smile. Too often merely seen as a custodian of New Orleans piano styles, this 1982 recording reveals Dr John as a majestic, compassionate, performer.

Phil Hardy

CLASSICAL

There is piano news in abundance this week. The startling 20-year-old Norwegian pianist *Leif Ove Andsnes*, who was so impressive at the Proms with *Grieg's Piano Concerto* a couple of years ago, has been signed exclusively by Virgin Classics to a five-disc, three-year contract.

He starts with the *Grieg* (coupled with *Liszt's No 2*), playing with the *Bergen Philharmonic Orchestra* under conductor *Kitayenko*. VCL 7 91198 and on LP, formal release date, February 18. *Virgin Classics* MD Simon Foster says: "We intend to build him gradually."

Meanwhile, *Murray Perahia* continues his exclusive 18-year association with

CBS Classical. At the signing, *Perahia* acknowledged his company's sensitivity in not rushing him to do particular works too early, which gives *Foster's* remarks perspective. *Perahia's* latest release is a live recital of *Beethoven, Rachmaninov, Schumann* and *Liszt* recorded at the *Snappe Maltings Concert Hall* in *Aldburgh* (46437).

Some advance *News*: *Leon Fleisher*, the US pianist whose right hand was crippled by illness, is to record all the major repertoire for left hand, including concertos by *Ravel, Prokofiev, Britten, Strauss, Schmidt* and *Korngold* with *Seiji Ozawa* and the *Boston Symphony Orchestra*. The series starts with the *Ravel* later this year.

On the domestic front *John Lill*, one of Britain's finest pianists, has returned to the recording studio to mark *Prokofiev's* anniversary. He is recording all nine of *Prokofiev's Piano Sonatas* plus the three *Sonatas* on three volumes for *ASV*.

Volume 3 appears in February, a 73-minute disc (CDZC DCA 755) containing the last three, Nos 7, 8, 9. *Lill's* strong personality and pianism is eminently suited to these works.

Also on *ASV*, the British pianist *Benjamin Frith*, who won the *Arthur Rubinstein Piano Competition*, makes his recording debut with *Beethoven's Diabelli Variations*, plus the 32 *Variations* in *C minor* (CDZC DCA 715).

It must not be forgotten that *Howard Shelley* has signed an exclusive contract with *Chandos* for four records a year over three years. This

year sees *Shelley* doing a *Mozart Piano Concerto* cycle with the *London Mozart Players*.

PICK OF THE WEEK

SIR GEORG SOLTI, DUB. LEY MOORE: *Orchestral Excerpts from the Channel Four series, Schleswig-Holstein Festival Orchestra*. Decca 430 838-2. With 40,000 sold into shops before the series started, and repeat orders already coming even before *Decca's* TV ad campaign started, *Orchestra!* has a good chance of charting. But the choice of *Orchestra!* as my *Pick Of The Week* is on commercial grounds only and cannot be recommended on musical grounds. The 18 tracks are generally very short and not really played in the case of the tuning is pretty abysmal. Sometimes the *verve* compensates but it is just a memento of the programme, warts and all.

Nicolas Soames

DANCE

Dancefloor hits now happening, or about to happen, include 2 In A Room Wiggle It (SBL, JSEK 19), jauntily lurking in hip house; *Hall & Oates* I Can't Go For That (No Can Do), Ben Liebrand Remix (Arista 613 980), remixed ploppingly chugging 1981 classic, their newie's far hotter 12-inch only B-side; *Liddy Lynton* Echo My Heart (Arista 613 845), Soul II Soul's ishly shuffling breathy sway-er; *Mark Summers* Summers Magic (4th + B/Way 12BRW 205), vintage radio clips studded 1988-style "sampler"; *Orbital* Satan (fltr FX 149), oddily downtempo jerky raver; *D-Shake My Heart*, The Beat

(Cooltemp COOLX 228). *Belgian* twitzying droning raver; *Hardcore* HLT R Ready (XL Recording XLY-16, via W), samples prodded frantic jerky leaper; *G Double E* Fire When Ready (Jumpin' & Pumpin' 12TOT 10, via P), ragga rapped exciting hip house; *Juliet Roberts* Again (Slam Jam Productions Eternal Y25247, via W), *Dancin'* *Danny D* produced oddly disjointed though soulful revived *Nat King Cole* standard.

Other floorkillers on the dance scene are *Pinky I Wanna Be The One* (1st Bass RUFF 9, via RT), *Longsy D* produced husky *O'Neal* *Vandross* jigger; *The It In This Place* called *Nowhere* (*Big Life* BLR 367, via RT), *Larry Heard* created classy cool strider; *Quartz* introducing *Diana Carroll* It's Too Late (Mercury TM 312), gentle *Carole King* revival; *Shut Up And Dance* *Deck Went Mad* (Shut Up And Dance Records SUAD 11, via PAC), monotonous though atmospheric instrumental groove; and 4 *Hero* The Scorcher (Reinforced Records RIVET 1204, via P), funky drum shuffled *Beats* flipped by their Mr. *Kirk's* *Nightmare* hit revamping *Kirk's* *Back*.

The biggest mystery on the dance scene is the pop chart success of *Tongue 'n' Cheek* *Forget Me Not* (Syncope 128Y 39), a disappointingly limp *Patrice Rushen* revival.

PICK OF THE WEEK

THE SIMPSONS: Do The Bartman (Geffen GEF 87, via W).

Satellite TV cartoon characters' novelty rap jigger, with Turtle-type kids appeal.

James Hamilton

music week

datafile

The Information Source for the Music Industry

26 JANUARY 1991

CHART FOCUS

Queen's *Innuendo* makes a sensational debut at the top of the singles chart this week, becoming only the second number one of the 37 hit career of the veteran group. In so doing, it also eclipses their previous highest debut, that of *I Want It All*, which entered the chart at number three in 1989.

It's more than 15 years since Queen's only previous number one — 1975's *Bohemian Rhapsody*, and no other act in chart history has returned to the summit with a new (as opposed to reissued) recording after a lengthier hiatus.

The escalation of the UK crisis into a full scale war was undoubtedly a major factor in Queen reaching number one. With news coverage taking precedence, *Top Of The Pops* was postponed from Thursday until after most shops closed on Saturday, and the now deposed number one by *Enigma* and last week's highest new chart entry by the KLF failed to gain the usual extra impetus the show provides, and were



consequently narrowly ousted by *Innuendo*. But even as they lost their top billing on the singles chart, *Enigma's* album *MCMXC.A.D.* surprisingly surged to the top of the album chart, bringing to an end *Madonna's* nine-week reign.

Queen weren't the only act to debut in the Top 10 this week — American dance act *2 In A Room's* *Wiggle It* (their debut hit) surfaced at number six, another triumph for the SBK label.

Just missing membership of this elite group this week is *Do The Bartman*, the debut single by Sky TV cult favourites, the

Simpsons, which enters at number 11.

Being cartoon characters, the *Simpsons* are singularly ill equipped to sing on their own records, and the singing for Bart (the lead singer on *Do The Bartman*) is provided by *Nancy Cartwright*, with *Bryan Loren*, who wrote and produced the single, handling the chorus.

The *Simpsons'* inability to make personal appearances in support of their single is matched by *Patsy Cline*, who perished in a plane crash 29 years ago, but has, nevertheless, had a major hit with *Crazy*, which peaked last week at number 14, and now drifts to number 20.

Were it not for the fact that the single is available on at least eight compilations, one of which (on Pickwick) has sold over 200,000 copies, it could conceivably have become the first country single to reach the Top 10 since the *Kenny Rogers/Dolly Parton* duet *Islands In The Stream*.

Alan Jones

ANALYSIS

Last week marked an anniversary that most of us would rather forget. It was just 12 months since *New Kids On The Block* scored Britain's lowest-selling number one single ever.

With an estimated sale of just 28,000 units, *Hangin'* Tough sold less than half the 70,000 sales total notched up by the average number one each week. It ended up as the 57th best-selling single of the year, way behind many other records which scored lower in the charts. Luciano Pavarotti's *Nessun Dorma*, for instance, never made the number one slot yet ended up 11th best-selling single overall.

Predictably *Hangin' Tough's* low sales led to a rash of speculation in the popular press that the single had finally met its nemesis.

Yet with a year's hindsight it is no apparent that it was no such thing, and last week's number one, *Enigma's* *Sadness*, recorded a respectable 40,000-plus sale in the same chart week two.

One chart expert says the *New Kids* debacle was a freak: "The weather was bad and there were just no other strong contenders for the top slot."

TOP 10 BIGGEST SALES IN ONE WEEK 1991

	Week
1 <i>Unchained Melody</i> , Righteous Brothers	44
2 <i>Unchained Melody</i> , Righteous Brothers	43
3 <i>Unchained Melody</i> , Righteous Brothers	45
4 <i>Nothing Compares 2 U</i> , Sinead O'Connor	5
5 <i>Ice Ice Baby</i> , Vanilla Ice	48
6 <i>Sacrifice/Healing Hands</i> , Elton John	28
7 <i>Nothing Compares 2 U</i> , Sinead O'Connor	6
8 <i>Sacrifice/Healing Hands</i> , Elton John	25
9 <i>Nothing Compares 2 U</i> , Sinead O'Connor	7
10 <i>Saviour's Day</i> , Cliff Richard	51

Compiled by Spotlight Research from Gallup data

But one company which is not complaining about that freak is New Kids record label Columbia.

Spokesman Jonathan Morrish says: "It undeniably helped their career in this country. You can't take it away from them, they were the best-selling act in the country that week."

"Of course we would have liked to have sold more, but it's lovely to get a number one."

Like *Iron Maiden* three weeks ago, *New Kids* simply benefited from the post-Christmas sales slump. Last year's slump happened to be particularly deep, but 1990 also contained an exceptional number of high-selling singles, nine of which held the number one slot for four weeks or more.

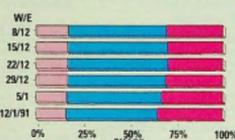
The record-breaker was of course the *Righteous Brothers'* *Unchained Melody*: its peak week's sale of more than 200,000 was more than seven times that of *Hangin' Tough*.

UPDATE

SALES

Index of unit sales, 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	79	74	-7	-11	
Singles	75	84	+13	-0	
Music Video	85	69	-19	+7	

ALBUMS MARKET BY FORMAT



© CIN

Four week rolling averages

TOP 10 BEST SELLING ALBUM ARTISTS

1 MADONNA	5 CLIFF RICHARD
2 ELTON JOHN	6 WHITNEY HOUSTON
3 PHIL COLLINS	7 MICHAEL BOLTON
4 JOSE CARRERAS/PLACIDO DOMINGO/LUCIANO PAVAROTTI	8 JIMMY SMERVILLE
	9 VANILLA ICE
	10 GEORGE MICHAEL

Compiled by Spotlight Research from Gallup data. Based on Top 200 album charts 17 December 1990 to 12 January 1991

PAUL WHEATER

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TOP 40 CLASSICAL ALBUMS

#	Title, Composer Artist, Orch.	Cassette/CD/VL (Distributor)	Label
1	VIVALDI: FOUR SEASONS Newly Remastered Nigel Kennedy/BRUCH/SCHUBERT	NIGÉ 27CM52E (EM) HMV Nigel Kennedy/Jeffrey Tate/CO	EMI HMV
2	ELGAR: CELLO CONCERTO/SIX PICTURES Nigel Kennedy/CO	ASD 6597/CAS 654 (EMI)	EMI
3	HOLST: THE PLANETS Herbert Von Karajan/BPO	Deutsche Grammophon 525201/33X2019 (P)	Deutsche Grammophon
4	BERNSTEIN IN BERLIN: BEEETHOVEN... Eugene Ormandy/CO	Deutsche Grammophon 429861/1428614 (P)	Deutsche Grammophon
5	ELGAR: CELLO CONCERTO/ENIGMA VAR Nigel Kennedy/CO	Capricorn Masterworks CD CS85 7603/MC 4706/29 (SM)	Capricorn
6	MUSIC FEATURED ON THE SOUTH BANK P Phlipps/Tanis Scholiers	Grell MC 1568799X/CD.CDG0999 (AB)	Grell
7	MONTEVERDI: VESPRO DELLA BEATA The Chapel Garden	Deutsche Grammophon MC 4295440/CD (DG)	Deutsche Grammophon
8	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO Helmuth Rilling	HMV Refinee EL749717/18 (HMV)	HMV
9	ELGAR: CELLO CONCERTO Philip Mewburn/PW/Weaber	Philips 413835/41426544 (P)	Philips
10	ESSENTIAL HIGHLIGHTS OF NUTCRACKER Mark Ernest Brown	Royal Opera House RCHLP 00200/MC 0402 (CO)	Royal Opera House
11	ESSENTIAL HIGHLIGHTS OF SWAN LAKE Mark Ernest Brown	Royal Opera House RCHLP 00140/CD (CO)	Royal Opera House
12	VIVALDI: FOUR SEASONS Christoph Hogwood/AM	Chandos 410126/141026 (P)	Chandos
13	MAHLER: RESURRECTION Christoph Eschenbach	Imp Classics CD.MC.CMP.C 910/CD.DP.CD 910 (C)	Imp Classics
14	LYDIO WEBER: REQUIEM David Gligorovich/Maria Cacciari/CO	HMV SL160 VTCALW (L)	HMV
15	PUCCHINI: KAMEO BUTTERFLY (HIGHLIGHTS) Herbert Von Karajan/BPO	Decca SLE780X/CD 1405 (P)	Decca
16	PACHELBEL/ALBINONI/BACH/PURCELL Oscar Cheloni/CO	Deutsche Grammophon 429394/429394 (P)	Deutsche Grammophon
17	PUCCHINI: LA BOHEME Herbert Von Karajan/BPO	CO-SET 579/MC.KCET 579 (P)	Decca
18	ALBINI: ADAGIO/PACHELBEL: CANON Deutscher Philharmonischer Orchester	Deutsche Grammophon Herbert Von Karajan/BPO CD.413822 (P)	Deutsche Grammophon
19	BEEETHOVEN: SYMPHONY NO 5 Herbert Von Karajan/BPO	Deutsche Grammophon Herbert Von Karajan/BPO CD.413822 (P)	Deutsche Grammophon
20	HOLST: THE PLANETS James Levine/CO	Deutsche Grammophon 429570/429570 (P)	Deutsche Grammophon
21	BIZET: CARMEN (HIGHLIGHTS) Zoran Metoki/Symphony Orchestra	Philips 425604/425604 (P)	Philips
22	VAUGHAN WILLIAMS: SEA SYMPHONY Bernard Haitink/CO	EMI MC.DC.7499114/CD.E 749911 (2)	EMI
23	VIVALDI: FOUR SEASONS Reference Recording Music	Decca 426847/426847 (P)	Decca
24	CHOPIN: PIANO CONCERTOS NOS 1 & 2 Zoran Metoki/Pilgrimage Orchestra	Sony Classical S 548237/2 548237 (SM)	Sony Classical
25	HANDEL: MESSIAH Teodor Gheorghiu/CO	Deutsche Grammophon 423832/423832 (P)	Deutsche Grammophon
26	TCHAIKOVSKY: 1812 OVERTURE James Levine/CO	Deutsche Grammophon Herbert Von Karajan/BPO CD.413822 (P)	Deutsche Grammophon
27	TCHAIKOVSKY: 1812/HAMLET/ROMEO/JULIET Colleen Clevins/CO	Capricorn Masterworks CD.410891/CD (SM)	Capricorn
28	PUCCHINI: MADAMA BUTTERFLY (HIGHLIGHTS) Alexander Sirovich/CO	DG 427382/1 (P)	DG
29	TCHAIKOVSKY: THE SLEEPING BEAUTY Christoph Eschenbach/CO	Royal Opera House RCHLP 00380/CD (CO)	Royal Opera House
30	HOLST: THE PLANETS Guthrie Dutton/MSO	Decca 417953/417953 (P)	Decca
31	CHURCH CONCERTS John Williams	Capricorn Masterworks CD.M7VX.45413 (SM)	Capricorn
32	MOZART: HORN CONCERTO Benny Turpin/CO	EMI 410281/410281 (P)	EMI
33	A VENEZIAN CARNEVAL 1956 Garcia Gonzalez & Players	Vega Classics MC.VC.781116/CD.VC.78110 (P)	Vega Classics
34	FAURE: REQUIEM OP48 Claudio Desmet/CO	Capricorn Masterworks CD.421440/421440 (P)	Capricorn
35	MOZART: REQUIEM Christoph Hogwood/AM	Chandos 411712/411712 (P)	Chandos
36	BACH/MANIN: PIANO CONCERTO NO 2 Bryn Teresi/CO	Decca 414653/414653 (P)	Decca
37	MAHLER: SYMPHONY NO 5 Helmuth Rilling	Deutsche Grammophon 429394/429394 (P)	Deutsche Grammophon
38	BIZET: CARMEN (HIGHLIGHTS) Herbert Von Karajan/BPO	Deutsche Grammophon 413222/413222 (P)	Deutsche Grammophon
39	HOLST: THE PLANETS Andra Pissiris/CO	Felony CD.CD.810135/MC.CS.81013 (CO)	Felony

DISTRIBUTION: INDIE SINGLES + INDE SINGLES

#	Title Artist	Label (Distributor)
1	3 A.M. ETHERAL	KLP Communications (KLP.095) (RT)
2	ALL OTHERS NOW	The Fam Produce MML 1204 (P)
3	ARE YOU DREAMING?	BMCM BCM31504 (12" 8CM 1204) (P)
4	SITUATION (REMIX)	Taiwo Mile 11/2/42 (4 RT)
5	STILL FEEL THE RAIN	Some Bizzare SBZ 7002 (12" SBZ 12002) (RT)
6	FREEDOM	Resonance/Poppy/Funke/Credd Tam Tam JT77 (12" 8CM 1204) (P)
7	SUCKER D	DMB FBI FBI 11 (12" FBI 12) (P)
8	24 HOURS	Clonk Rhythm King LEFT 451 (RT)
9	CLONK	Warp HWAP 8 (P)
10	LET ME HEAR YOU (ISAY YEAH)	Street 5111 (P)
11	SPICE	Vinyl Solution... (I-STORM 21) (SM)
12	FAMILY OF PEOPLE	Republic... (LIFT 040) (RT)
13	THE TROKOST (REMIX)	Kidna... (HKS 176) (SM)
14	WHAT'S IT ALL ABOUT	Profile... (PROFIT 315) (P)
15	ISLAND HEAD (EP)	Cow Dune 1 (11) (RT)
16	MADCHESTER RAVE ON (EP)	Factory... (FAC 247) (12" FAC 242) (P)
17	MY RISING STAR	Factory... (FAC 288) (12" FAC 288) (P)
18	MANIFESTATION	Tam Tam/Savage... (TTT 031) (PAC)
19	STEP ON	The Happy Mondays Factory... (FAC 277) (12" FAC 277) (P)
20	SCHOOL OF THE WORLD	Shut Up And Dance... (SUAD 8) (PAC)
21	KINKY AFRO	Factory... (FAC 307) (12" FAC 302) (P)
22	I WANNA BE THE ONE	1st Base/Bow... (1-BF 8) (RT)
23	UNTIL YOU FIND OUT	Chapter 22... (CHAP 52) (12CHAP 52) (RT)
24	GROOVY TRAIN	The Fam Produce MML 1201 (P)
25	I USE TA LOVE HER	Solid Rock 721 (P)
26	THE ONLY ONE I KNOW	The Charlatans Situation Two SIT 701 (RT)
27	CELEBRATE	Deeds... (DEEDS 39) (PAC)
28	SONIC ATTACK	Fast Forward... (WEEEP 3) (PAC)
29	LITTLE FLUFFY CLOUDS	Big Life... (BLF 331) (RT)
30	STEPPING STONE/FAMILY OF MAN	Produce MML 1015 (MML 101) (P)
31	PHOBIA	Heavenly... (HV 712) (RT)
32	SHALL WE TAKE A TRIP/MOODY	Factory... (FAC 268) (P)
33	SOLID GOLD	Big Life... (BLF 342) (PAC)
34	TOTAL CONFUSSION	Heavenly/Poppy/Funke/Credd Tam Tam JT77 (11) (TT03) (PAC)
35	LOADED	Final Sound Creation CR 0701 (P)
36	OOBE I OMBE 2	Planet Pacific... (PPAC 21) (PAC)
37	MAKE IT MOVE	One Love Indian... (65P 7 48) (12 P)
38	PSYCHO OUT/RADIO BABYLON	Play It Again Sam... (BIAS 18) (ART)
39	PROGRESSIVE LOGIC (EP)	Network... (NWDK) 15 (P)
40	I'M NOT IN LOVE	Shut Up & Dance... (SUAD 8) (PAC)

DISTRIBUTION: INDIE COMPILATIONS

#	Title Artist	Label (Distributor)
1	HILLS 'N' THRILLS & BELLVACHES The Happy Mondays	Factory FACT 320 (P)
2	ROOMA Buffy Blue	Rhythm King LEFT 12 (RT)
3	ROCK 'N' ROLL SONGS Various	Dino DINTV 30 (P)
4	SOME FRIENDLY The Outcasts	Situation Two STU 30 (RT)
5	RHYTHM OF LOVE Lyle Mirogoff	PWL/FB 18 (P)
6	NOWHERE Various	Creation CREP 07 (P)
7	THAT LOVING FEELING VOL 1 Various	Dino DINTV 1 (P)
8	BACHRACH & DAVID - THE SONGS Various	Dino DINTV 1 (P)
9	STREET MOVES Various	BCM BCM 3232 (P)
10	VIOLATOR Depoche Mode	Musik STUMM 64 (RT)

COUNTRY COMPILATIONS

#	Title Artist	Label (Distributor)
1	NECK AND NECK Various	CBS 48343/4 (C) 48343/3 (SM)
2	SWEET DREAMS Patsy Cline	MCA/MCA 6003 (P) MCA/CBS 6003 (SM)
3	THE LAST WALTZ Daniel O'Donnell	Ritz RTZL C 0068 (P) RTZL C 0093/RTZL 0068
4	FROM THE HEART Various	Telstar STAC 237 (SM) RTZL C 0125/RTZL 002
5	THOUGHTS OF HOME Daniel O'Donnell	Telstar STAC 237Z (SM) RTZL C 0125/RTZL 002
6	COPPERHEAD ROAD Steve Earle	MCA MCF 3048 (P) MCA/CBS 3048 (SM)
7	FAVOURITES Daniel O'Donnell	RCA/PK 90538 (SM) PK 90539 (SM)
8	BRAND NEW DANCE Various	Reprise W 396C (W) W 396C (SM)
9	TRUE LOVE Don Williams	RCA/PK 90538 (SM) PK 90539 (SM)
10	I NEED YOU Daniel O'Donnell	Ritz RTZL C 0068 (P) RTZL C 0125/RTZL 002
11	ABSOLUTE TORCH AND TWANG Various	Sea View SWV 09C (W) SWV 292C/RTZL 009
12	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RTZL C 0049 (P) RTZL C 0125/RTZL 002
13	NO FENCES Garth Brooks	Capitol CEST 2138 (E) CEST 138 (SM)
14	THE HARD WAY Steve Earle & The Dukes	MCA MCCC 6096 (P) MCA/CBS 6096 (SM)
15	IF THERE WAS A WAY Lough Limerick	Reprise 35923/344 (W) 35923/344 (SM)
16	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF 3435 (P) MCA/CBS 3435 (SM)
17	STORMS Nanci Griffith	MCA MCCC 6096 (P) MCA/CBS 6096 (SM)
18	HEROES AND FRIENDS Randy Travis/Various	Warner Bros 7599783/104 (W) 7599783/102 (SM)
19	THE SONGS OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RTZL C 0068 (P) RTZL C 0125/RTZL 002
20	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF 3394 (P) MCA/CBS 3394 (SM)

JAZZ

#	Title Artist	Label (Distributor)
1	WE ARE IN LOVE Harry Connick Jr	Columbia 4687264 (SM) 4687262/4687263 (P)
2	MIDNIGHT STROLL Robert Cray	Mercury 846624 (P) 846624 (SM)
3	SAXUALITY Candy Dulfer	Capitol 74661 (SM) 74661 (SM)
4	WHEN HARRY MET SALLY Harry Connick Jr	Columbia 4687274 (SM) 4687262/4687263 (P)
5	BIG BOSS BAND George Benson	Warner Brothers 7599782/754 (W) 7599782/754 (SM)
6	MONTAGE Harry Connick Jr	Columbia 4687264 (SM) 4687262/4687263 (P)
7	THE COMPLETE RECORDINGS Miles Davis	Columbia 4687264 (SM) 4687262/4687263 (P)
8	DON'T BE AFRAID OF THE DARK Robert Cray Band	Mercury 846624 (P) 846624 (SM)
9	WALK TO FORGIVE Steve Winwood	Warner 843084 (P) 843082/843083 (SM)



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PLAYLIST CHART

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label	Genre	Chart Position	Weeks on Chart	Percentage		
1	Whitney Houston	ALL THE MAN THAT I NEED	Arista	A	A	A	47	13	91.9
2	Robert Palmer	MERCY MERRY ME-I WANT YOU	EMI	A	A	A	48	12	91.3
3	Seal	CRAZY	ZTT	A	A	A	46	2	87.4
4	Sting	ALL THIS TIME	A&M	A	A	A	42	22	85.7
5	Bananarama	PREACHER MAN	London	A	B	A	46	20	84.0
6	Alexander O'Neal	ALL TRUE MAN	Tabu	B	A	A	43	18	83.6
7	Belinda Carlisle	SUMMER RAIN	Virgin	A	A	A	42	25	81.4
8	Enigma	SADNESS PART 1	Virgin International	A	A	B	44	1	80.8
9	Will To Power	I'M NOT IN LOVE	Eric	A	A	B	43	36	79.3
10	Rick Astley	CRY FOR HELP	RCA	A	B	A	43	-	78.6
11	The Righteous Brothers	YOU'VE LOST THAT LOVIN FEELING	Veve	-	A	B	40	19	78.2
12	John Travolta/O. Newton	John THE GREASE MEGAMIX	Polydor	-	A	B	39	4	77.2
13	Prefab Sprout	CARNIVAL 2000	Kitchenware	B	A	A	39	38	73.8
14	The Stranglers	ALLWAYS THE SUN	Eric	A	-	A	46	29	73.6
15	Bill Medley & Jennifer Warnes	IF I HAD THE TIME OF MY LIFE	RCA	-	A	B	36	10	71.4
16	Donna Summer	BREAKAWAY	Warner Brothers	-	B	A	41	49	71.2
17	Patsy Cline	CRAZY	MCA	-	A	B	36	14	69.7
18	Yazoo	SITUATION	Mute	-	A	B	32	39	68.2
19	INXS	DISAPPEAR	Mercury	B	A	A	38	41	66.1
20	The Farm	ALL TOGETHER NOW	Product	B	A	B	35	8	64.8
21	Vanilla Ice	ICE ICE BABY	SBK	-	A	-	26	6	64.0
22	C&C Music Factory	GONNA MAKE YOU SWEAT	Columbia	B	A	A	31	3	64.0
23	Brother Beyond	THE GIRL I USED TO KNOW	Parlophone	-	A	A	34	-	63.5
24	Tengiel	Check FORGET THE NOTES	Syncoptic	-	A	-	24	31	59.7
25	Twenty 4 Seven	ARE YOU DREAMING?	SCM	-	A	-	28	30	59.0
26	Black Box	THE TOTAL MIX	deConstruction	-	A	-	27	23	58.3
27	Chris Isaak	WICKED GAME	London	-	A	A	30	37	57.8
28	Snap	MARY HAD A LITTLE BOY	Arista	B	A	-	23	17	57.6
29	Ralph Tresvant	SENSITIVITY	MCA	B	A	A	36	21	56.2
30	Gloria Estefan	COMING OUT OF THE DARK	Eric	-	A	A	32	29	55.3
31	Off Shore	I CAN'T TAKE THE POWER	Columbia	-	A	-	24	11	54.7
32	KLF	3 A.M. ETHERAL	KLF Communications	A	-	-	19	5	51.1
33	MC Hammer	PLAY	Capitol	B	-	B	29	15	50.9
34	Paul Young	CALLING YOU	Columbia	-	A	A	21	69	49.6
35	Madonna	JUSTIFY MY LOVE	Sire	-	A	B	28	24	48.4
36	Surface	THE FIRST TIME	Columbia	-	B	-	24	61	48.2
37	L.A. Mix	MYSTERIES OF LOVE	A&M	-	-	-	17	46	46.4
38	Jessie Jones	INTERNATIONAL BRIGHT YOUNG	Food	B	B	A	27	7	43.7
39	Pop Will Eat Itself	X Y & ZEE	RCA	B	-	-	23	15	41.1
40	Kim Appley	DON'T WORRY	Parlophone	-	A	-	15	-	40.9
41	The Big Dish	MISS AMERICA	East West	B	B	A	34	40	40.7
42	Dieta Adams	GET HERE	Fonfona	B	A	B	31	34	40.7
43	Damn Yankees	HIGH ENOUGH	Warner Brothers	-	A	B	22	-	38.9
44	Queen	INNUENDO	EMI	-	A	-	17	-	38.8
45	George Michael	FREEDOM!	Eric	B	-	A	22	54	37.7
46	The High 5	SET GO	London	A	-	-	21	28	37.6
47	Maria McKee	BREATHE	Geffen	-	-	A	13	-	37.3
48	Milli Vanilli	KEEP ON RUNNING	Chrysalis	-	-	A	18	-	36.8
49	Status Quo	THE ANNIVERSARY WALTZ PART TWO	Vertigo	-	-	-	21	43	33.1
50	Lance Ellington	LOVE ME MORE	A&M	-	-	-	16	-	32.8
51	New Kids On The Block	THE ONE'S FOR THE CHILDREN	Columbia	-	-	-	15	62	31.7
52	Maureen	WHERE HAS ALL THE LOVE GONE	Urban	B	A	-	21	51	31.6
53	Innocence	A MATTER OF FACT	Coletempo	-	A	-	25	52	31.2
54	Quincy Jones	THE PLACES YOU FIND LOVE	Owest	-	-	-	21	21	31.1
55	Mariah Carey	SOMEDAY	Columbia	B	-	A	21	-	30.7
56	The Go-Go's	COOL JERK	A&M	-	A	-	12	-	29.1
57	Malandra Burrows	JUST THIS SIDE OF LOVE	YTV	-	-	-	14	53	29.0
58	Jimmy Somerville	TO LOVE SOMEBODY	London	-	-	-	11	-	28.2
59	E.M.F.	UNBELIEVABLE	Parlophone	-	A	-	16	45	25.4
60	Cliff Richard	SAVOUR'S DAY	EMI	-	-	-	10	56	24.8

Compiled by Sportig Research. Rating based on UK playlist only. Station week ratings are based on total listening hours as calculated by JICRAR. 100% playlist rating represents a Top 10 all-UK station.

US TOP 30 SINGLES

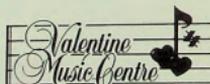
Rank	Artist	Title	Label
1	THE FIRST TIME	Surface	Columbia
2	LOVE WILL NEVER DO (WITHOUT YOU)	Janet Jackson	A&M
3	GONNA MAKE YOU SWEAT	C & C Music Factory	Columbia
4	SENSITIVITY	Ralph Tresvant	MCA
5	HIGH ENOUGH	Damn Yankees	Warner Brothers
6	JUSTIFY MY LOVE	Madonna	Sire
7	PLAY THAT FUNKY MUSIC	Vanilla Ice	SBK
8	AFTER THE RAIN	Nelson	DGC
9	I'M NOT IN LOVE	Will To Power	Eric
10	JUST ANOTHER DREAM	Cathy Dennis	Polydor
11	ALL THE MAN THAT I NEED	Whitney Houston	Arista
12	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat	Ventertainment
13	FROM A DISTANCE	Bette Midler	Atlantic
14	BECAUSE I LOVE YOU (POSTMAN SUE)	Stevie B	LMR
15	DISAPPEAR	INXS	Atlantic
16	[CD] TOM'S DINER	DNA featuring Suzanne Vega	A&M
17	I SAW RED	Warner	Columbia
18	WHERE DOES MY HEART BEAT	Celine Dion	Eric
19	MILES AWAY	Wagot	Atlantic
20	AROUND THE WAY GIRL	L Cool J	Def Jam
21	LOVE MAKES THINGS HAPPEN	Peabody	SBK
22	IMPULSIVE	Wilson Phillips	MCA
23	ONE MORE TRY	Timothy T.	Quality
24	[CD] THE WAY YOU DO THE THINGS	UB40	Virgin
25	SOMEDAY	Mariah Carey	Columbia
26	WICKED GAME	Chris Isaak	Reprise
27	I DON'T KNOW ANYBODY ELSE	Black Box	VC
28	HEAT OF THE MOMENT	After 7	RCA
29	MONTELLA'S	ACDC	Atco
30	I'M YOUR BABY TONIGHT	Whitney Houston	Arista

US TOP 30 ALBUMS

Rank	Artist	Title	Label
1	TO THE EXTREME	Vanilla Ice	SBK
2	THE SIMPACTULE COLLECTION	Mozart	Sire
3	THE SIMPSONS SING THE BLUES	The Simpsons	Geffen
4	PLEASE HAMMER DON'T HURT EM	M.C. Hammer	Capitol
5	MARIAH CAREY	Mariah Carey	Columbia
6	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
7	WILSON PHILLIPS	Wilson Phillips	SBK
8	THE RAZORS EDGE	ACDC	Atco
9	SO MANY PEOPLE'S LIVES	Bette Midler	Atlantic
10	RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers
11	[CD] LISTEN WITHOUT PREJUDICE	George Michael	Columbia
12	SERIOUS HITS LIVE!	Phil Collins	Atlantic
13	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson	A&M
14	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
15	DAMN YANKEES	Damn Yankees	Warner Bros
16	THE FUTURE	Guy	Capitol
17	FLESH AND BLOOD	Fleance & Posner	Capitol
18	RECYCLER	ZZ Top	Warner Brothers
19	RALPH TRESVANT	Ralph Tresvant	MCA
20	POISON	Red Hot Chili Peppers	GCN
21	FIVE MAN ACCUSTICAL JAM	Testa	Mercury
22	AFTER THE RAIN	Nelson	DGC
23	CHERRY PIE	Warner	Columbia
24	PRETTY WOMAN	Original Soundtracks	EMI
25	X	INXS	Arista
26	NO FENCES	Garth Brooks	Capitol
27	HEARTBEAT STATION	Cinderella	Mercury
28	NO MORE GAMES/REMY ALBUM	New Kids On The Block	Columbia
29	PUT YOURSELF IN MY SHOES	Cruz Black	INCA
30	WE ARE HERE	Harry Connick Jr.	Columbia

Charts compiled by Billboard. January 1991. All rights are reserved to those products demonstrating the greatest artist and sales gain.

UK singles



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Yes, we've done it again !

TOP 75 SINGLES

THE OFFICIAL music week CHART

26 JANUARY 1991

TITLES AZ (WRITERS)

This Week	Last Week	Title	Artist (Producer) / Publisher	Label # (12") (Distributor) / Cassette/CD
1	NEW	UNNUNDO	Queen (Queen/RCA) Queen/EMI	Parlophone 1120/EEEN 16/EI TCOUEEN 16/COOUEEN 16
2	5	3 A.M. ETHERAL	KLF Communications (KLF) BMG (BMG) RTI	KLF 0601/01/01/01/01/01 E966/544/566/01
3	7	SADNESS PART 1	Virgin Westwood (DNR) 101 (P) / Virgin	Virgin Westwood (DNR) 101 (P) VNS2 02/NO20 101
4	2	CRAZY	Seal (Hamm) Beechwood/Sire/Percept	ZI 2ANG RTI (P) ZANG ZANG BCD (P)
5	3	GONNA MAKE YOU SWEAT	C&C Music Factory (Cavettas/Cole) Virgin	Columbia 6564/6564/6564 (SM) 6564/6564/6564/2
6	NEW	WIGGLE IT	MC Hammer (Hammer) Early/Pilot EMI/WC	Capitol 1202L 589 (P) TCL 159/CL 589 (P)
7	11	I CAN'T TAKE THE POWER	Bill Medley & Jennifer Warnes (Lionel) EMI	Capitol 6564/6564/6564 (SM) 6564/6564/6564/2
8	10	I'VE HAD THE TIME OF MY LIFE	Bill Medley & Jennifer Warnes (Lionel) EMI	RCA/B 4826/PT 4826 (BMG) 4826/PT 4826 (BMG)
9	12	MERCY MEER I WANT YOU	Robert Palmer (Macro/Palmetto) Jive/Road	EMI 112EM 117 (P) TCM 112EM 117 (P)
10	4	THE GREASE MEGMIX	John Travolta/Doris Newman John (Farrar) St. Louis/WC	PolyData PO 1142P 114 (P) 1142P 114 (P)
11	NEW	DO THE BARTMAN	Gaffer (Gaffer) 701 (P) / GEF/RSCEP BCD	Gaffer (Gaffer) 701 (P) GEF/RSCEP BCD
12	8	ALL TOGETHER NOW	The Firm (MacPherson) Jive/WC	Prodan M&K 10071 (P) M&K 100/CD/CA 103
13	6	ICE ICE BABY	Vanilla Ice (Vanilla Ice) BMG	SRL 11538K 18 (P) TC58K 14/CS28 18
14	NEW	CRY FOR HELP	Vanilla Ice (Vanilla Ice) BMG	SRL 11538K 18 (P) TC58K 14/CS28 18
15	3	INTELLIGENT BRIGHT YOUTH THING	Jesu James (Edwards) EMI	Virgin 17100/PT 27 (P) TCPOO 27/NO20 27
16	26	HIPPYCHICK	Soko (Soko) PolyGram/WC	S&M 545V 136/PT 545 (SM) 545V 136/PT 545 (SM)
17	13	ALL THE MAN THAT I NEED	Alton Brown (Brown) Jive/WC	Atlantic 11400/01/01/01 (SM) 11400/01/01/01 (SM)
18	27	CAN I KICK IT?	A Tribe Called Quest (Hoods) Screens/Gems EMI	Jive 312VT 30 (BMG) JIVE 30 (BMG)
19	21	SITUATION	Yazoo (Clarke/Raddiffe/Miller) Sonet-Music/Moments/Sony	MCA MCR41 142 (P) MCA2 142/CD/CA 142
20	14	RAZY	Crash Test (Bradley) Acuff-Rose/Oxyland	MCA MCA 146 (P) PE 442/PT 42/CA 46
21	20	PREACHER MAN	Banana Man (Youth) In A Bun/WC/GE/Big Life	London NANA 23ANX 23 (P) NANCS 23/CD 23
22	18	PRAY	MC Hammer (Hammer) Early/Pilot EMI/WC	Capitol 1202L 589 (P) TCL 159/CL 589 (P)
23	25	SUMMERS RAIN	Sheena Easton (Easton/Caslow/Dawkins) WC	Virgin 10217/PT 102 (P) RSC 102/NO20 102
24	15	X Y & ZEE	Pop Will It Eat Itself (Flood) BMG	RCA/B 4432/PT 4434 (BMG) PK 442/PT 4434
25	14	ALL TRUE MAN	Alexander O'Neal (Limmy) Jive/WC	Tebu 6565/71/0667/18 (SM) 6565/71/0667/18 (SM)
26	31	FORGET ME NOTS	Tanghetto 'N' Cheek (Beckie & Snudge) EMI	Sire 2022/PT 20 (P) TSY 20/PT 20 (P)
27	34	GET HERE	Cleia Adams (Orzabal/Boscombe) WC	Fonema 01ETA 312 (P) OLEAC 30/EC 30
28	NEW	COMING OUT OF THE DARK	Gloria Estefan (Estefan/Caslow/Dawkins) WC	Capitol 6565/71/0667/18 (SM) 6565/71/0667/18 (SM)
29	36	I'M NOT IN LOVE	Willie To (Rosenberg) St. Annes	Capitol 6565/71/0667/18 (SM) 6565/71/0667/18 (SM)
30	17	MARY HAD A LITTLE BOY	Snip (Snip) WC/Zomba	Arista 11303/PT 301 (BMG) 11303/PT 301 (BMG)
31	25	SATAN	Chris Hillman (Hillman) Virgin	89-431 49 (P) CS 431/CD 49
32	4	BRING YOUR DAUGHTER... TO THE SLAUGHTER	Korn Maiden (Birch) Zomba	EMI 112EM 117 (P) TCM 112EM 117 (P)
33	NEW	OUTSTANDING	Kenny Thomas (Fermio/Gunners) Minder	Coastline COOLX 22 (P) COOLMC 22/COOLCD 22
34	19	YOU'VE LOST THAT LOVIN' FEELING	The Jackson Brothers (Spears) EMI	Virgin PO 1192P 116 (P) VNS2 1192P 116 (P)
35	NEW	DEDICATION	Thin Lizzy (In producer) cded/WC	Vertigo 1227N 14 (P) LMLC 14/CD 14
36	NEW	SUMMERS MAGIC	MC Hammer (Hammer) Early/Pilot EMI/WC	Capitol 1202L 589 (P) TCL 159/CL 589 (P)
37	40	MISS CATER	The Real Live Ones (Virgin) 101/CC	Epic/W 1529/PT 101 (P) 1529 101/PT 101

This Week	Last Week	Title	Artist (Producer) / Publisher	Label # (12") (Distributor) / Cassette/CD
38	24	JUSTIFY MY LOVE	Madonna (Kobayashi) Virgin/WC	Sire W 9000/PT 10 (P) W 9000/CD 9000 (P)
39	23	ALL THIS TIME	Sling (Fadagham/Zing) Magnetec	AMM AMY 1733 (P) AMM 173AM/CD 173
40	3	THE TOTAL MIX	Black Box (Groove Groover/Music) WCE/EMI	DeConstruction PB 4423/PT 4423 (BMG) PB 4423/PT 4423
41	24	ALWAYS THE SUN (REMIX)	Siobhán Donaghy (The Stranglers) EMI	Epic 6564/01/064/01 (SM) 6564/01/064/01 (SM)
42	NEW	ECHO MY HEART	Lindy Layton (Phillips) Jive	Atlantic 11365/61/3165 (BMG) 41129/61/3165
43	10	ARE YOU DREAMING?	Twenty Seven (Van Nieuwen) Step & Co. BMG	BCM BCM 0758A/B/C 1294/CM BMG 0758 (P) BCM 0758 (P)
44	NEW	SOMEDAY	Mariah Carey (Carey) Sony/Beverly Hills	Columbia 6565/71/0667/18 (SM) 6565/71/0667/18 (SM)
45	NEW	MYSTERIES OF LOVE	L.K. McAdam (Adams/White) Sony	AMM AMY 1733 (P) AMCD 107 (P)
46	6	THE BEE	The Scientist (Scientists/D. Hyde/Ruppert) GTY	Kick-In-KICK 35/NO2 135/PT KICK/NO2/CD 35
47	NEW	BLOODSPORT FOR ALL	Carer-Untoppable Sex Machine (Painter/sex Machine) Island	Rough Trade 8/21180/18 2111/NO2 18 (P) 8/211
48	2	BOX SET GO	The High (Waters) Arnetal/Label	London L206 286/NO2 286 (P) L206 286/NO2 286 (P)
49	23	THE GIRL USED TO KNOW	Brother Beyond (Sturten/Rogers) RCA	Parlophone 1207/PT 120 (P) TC120/CD 120
50	4	COULDN'T SAY GOODBYE	Well Jones (Hudson) Empire	Dover ROJ14 10 (P) ROJ14/NO2 10 (P)
51	NEW	WELL, DID YOU EVAH?	Cherish (Cherish) Blue Nile (Lyle/White) WC	Chrysalis CHS12 10 (P) CHS12 10 (P)
52	42	BREAKAWAY (REMIX)	Donna Summer (Stock/Aitken/Waterson) All Boys Music	Warner Bros/W 9000/PT 10 (P) W 9000/CD 9000 (P)
53	3	FREEDOM	London Boys (Maest) WC	East West W2 594/PT 10 (P) W2 594/CD 10
54	16	SATURDAY NIGHT	The Blue Belles (Blue Niles) Buchanan	Liberty LKS 121 (P) LKS 121 (P)
55	30	MILES AWAY	Winger (Hill) Virgin/Small Hope/Pastor Taylor	Atlantic 4 7802/PT 10 (P) 4 7802/CD 10
56	50	SITUATION	Yazoo (Clarke/Raddiffe/Miller) Sonet-Music/Moments/Sony	Mute 112YAZ 41 (P) 112YAZ 41 (P)
57	20	A LIL' AIN'T ENOUGH	David Lee Roth (Roth) WC	Warner Bros/W 9000/PT 10 (P) W 9000/CD 9000 (P)
58	32	BREATHE	Mariah Carey (Carey) Sony/Beverly Hills	Chrysalis CHS12 10 (P) CHS12 10 (P)
59	NEW	COOL JERK	Go-Go's (David) ZI WC	I.R.S. AM 712 (P) AM 712 (P)
60	NEW	EVERYBODY WHO'S SOMEBODY LOVE	Frank K. Walker (Walker) Def Jam/President/PolyGram	Urban URBX 96 (P) URB 96 (P)
61	NEW	WICKED GAME	Christina Aguilera (Aguilera) WC	London L207N 27 (P) L207N 27/NO2 27 (P)
62	37	GOOD TIMES	Jimmy Barnes & INXS (Opitz) WC	Atlantic 4 7819/PT 10 (P) 4 7819/PT 10 (P)
63	51	WHERE HAS ALL THE LOVE GONE	Maurice (TCL) M&K/RCA	Urban URBX 95 (P) URB 95/CD 95 (P)
64	5	TWICE AS HARD	The Black Crowes (Drabinski) WC	Def American DEFA 7102 (P) DEFA 7102 (P)
65	4	THE ANNIVERSARY WALTZ - PART TWO	Status Quo (Williams) Various	Vertigo QUM 28 (P) QUM 28/CD 28 (P)
66	43	DISAPPEAR	INXS (Thomson) Toll Music/MCA	Mercury NMS 101/PT 10 (P) NMS 101/CD 10 (P)
67	41	MAGGIE'S LAST PARTY	V.I.M. (Casper/Dunn/Tarquin/Boysen) V.I.M.	BMG B1120/02 1 (BMG) B1120/02 1 (BMG)
68	NEW	GOT THE TIME	Arinno (Arinno) Island/WC	Island 1235 478 (P) CS 478/CD 478
69	33	JORDAN: THE PART TWO	PreFab Sprout (Dobby) Kitchen/EMI	Kitchenware SPK 01 (P) SPK 01/CD 01 (P)
70	38	UNBELIEVABLE	E.M.F. (Jezzeaux) WC	Parlophone 1207/PT 120 (P) TCM 112EM 117 (P)
71	45	UNCHAINED MELODY	The Roots (Roots) Def Jam/President/PolyGram	Urban URBX 91 (P) URB 91/CD 91 (P)
72	44	THE KING IS HALF DRESSED	Jellyfish (Gallagher/Pugh) Jive	Chrysalis US 0182 101 (P) US 0182 101 (P)
73	NEW	EVERYWHERE I LOOK	Half & Oates (Waters/Oates) Hall & Oates	Atlantic 11303/PT 301 (BMG) 11303/PT 301 (BMG)
74	NEW	STILL FEEL THE RAIN	Steve Stevens (Stevens) Island/WC/PolyGram	Some Bizarre SR 7002/CD 1902 (P) SR 7002/CD 1902 (P)

This Week	Last Week	Title	Artist (Producer) / Publisher	Label # (12") (Distributor) / Cassette/CD
3	M. Etemal (Cady) / Drummond/Lyle	3 A.M. Et	EMI	6565/71/0667/18 (SM)
4	All The Man That I Need	Alton Brown	EMI	11400/01/01/01 (SM)
5	All The Time (Queen)	Madonna	Virgin	W 9000/PT 10 (P)
6	Always The Sun	Siobhán Donaghy	EMI	6564/01/064/01 (SM)
7	At Together Now	The Firm	Jive	10071 (P)
8	Crazy	Seal	Percept	2ANG RTI (P)
9	Don't Stop Believin'	Joan Jett & The Blackhearts	Atlantic	4 7802/PT 10 (P)
10	Everybody Who's Somebody Love	Frank K. Walker	Def Jam	URB 96 (P)
11	Forever Your Girl	Janet Jack	A&M	AM 712 (P)
12	Freddie Go Home	Freddie Fender	Capitol	6565/71/0667/18 (SM)
13	Get Here	Cleia Adams	Boscombe	01ETA 312 (P)
14	Good Times	Jimmy Barnes & INXS	Opitz	4 7819/PT 10 (P)
15	Happy Birthday	Cherish	Blue Nile	CHS12 10 (P)
16	Heaven	George Strait	Mercury	101/PT 10 (P)
17	I Can't Take The Power	Bill Medley & Jennifer Warnes	Lionel	6564/6564/6564 (SM)
18	I've Had The Time Of My Life	Bill Medley & Jennifer Warnes	Lionel	4826/PT 4826 (BMG)
19	I'm Not In Love	Willie To	St. Annes	6565/71/0667/18 (SM)
20	It's A Sin	Madonna	Virgin	W 9000/PT 10 (P)
21	Just My Love	Madonna	Virgin	W 9000/PT 10 (P)
22	Justy My Love	Justy My Love	EMI	112EM 117 (P)
23	Kick In The Door	Black Sabbath	Capitol	6565/71/0667/18 (SM)
24	Let's Dance	David Byrne	Columbia	6565/71/0667/18 (SM)
25	Like A Virgin	Madonna	Virgin	W 9000/PT 10 (P)
26	Love Train	The O'Jays	Atlantic	4 7802/PT 10 (P)
27	Love Train	The O'Jays	Atlantic	4 7802/PT 10 (P)
28	Madonna	Madonna	Virgin	W 9000/PT 10 (P)
29	Mary Had A Little Boy	Snip	Zomba	11303/PT 301 (BMG)
30	Meatloaf	Meatloaf	Capitol	6565/71/0667/18 (SM)
31	Miss Cater	The Real Live Ones	Virgin	101/CC
32	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
33	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
34	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
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37	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
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51	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
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53	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
54	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
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56	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
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68	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
69	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
70	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
71	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
72	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
73	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
74	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)
75	My Heart Will Go On	Celine Dion	Capitol	6565/71/0667/18 (SM)

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TOP 75 SINGLES

THE OFFICIAL **music week** CHART

1	INNUENDO Queen	Parlophone
2	3 A.M. ETERNAL KLF feat. Children of the Revolution	KLF Communications
3	SADNESS PART 1 Enigma	Virgin International
4	CRAZY Seal	ZTT
5	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW) C&C Music Factory (feat. Freedom Williams)	Columbia
6	WIGGLE IT 2 in A Room	SBK
7	I CAN'T TAKE THE POWER Off-Shore	Columbia
8	(I'VE HAD) THE TIME OF MY LIFE Bill Medley & Jennifer Warnes	RCA
9	MERCY, MERCY ME-I WANT YOU Robert Palmer	EMI
10	THE GREASE MEGAMIX John Travolta/Olivia Newton-John	Polydor
11	DO THE BARTMAN The Simpsons	Geffen
12	ALL TOGETHER NOW The Farm	Produce
13	ICE ICE BABY Vanilla Ice	SBK
14	CRY FOR HELP Rick Astley	RCA
15	INTERNATIONAL BRIGHT YOUNG THING Jesus Jones	Food
16	HIPPYCHICK Soho	SBW
17	ALL THE MAN THAT I NEED Whitney Houston	Arista
18	CAN I KICK IT? A Tribe Called Quest	Jive
19	SENSITIVITY Ralph Tresvant	MCA
20	CRAZY Fatsy Cline	MCA
21	PREACHER MAN Bonafantama	London
22	PRAY MC Hammer	Capitol



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36	SUMMERS MAGIC Mark Summers	4th+ B-way
37	MISS AMERICA The Big Dish	East West
38	JUSTIFY MY LOVE Madonna	Sire
39	ALL THIS TIME Sting	A&M
40	THE TOTAL MIX Black Box	deConstruction
41	ALWAYS THE SUN (REMIX) The Stranglers	Epic
42	ECHO MY HEART Lindy Layton	Arista
43	ARE YOU DREAMING? Twenty 4 Seven featuring Captain Hollywood	BCM
44	MUST BEE THE MUSIC King bee featuring Michèle	Tone Dance
45	SOMEDAY Mariah Carey	Columbia
46	MYSTERIES OF LOVE L.A. Mix	A&M
47	THE BEE The Scientist	Kidkin
48	BLOODSPORT FOR ALL Carter: The Unstoppable Sex Machine	Rough Trade
49	BOX SET GO The High	London
50	THE GIRL I USED TO KNOW Brother Beyond	Parlophone
51	COULDN'T SAY GOODBYE Tom Jones	Dove
52	WELL, DID YOU EVAH! Deborah Harry & Iggy Pop	Chrysalis
53	BREAKAWAY (REMIX) Donna Summer	Warner Brothers
54	FREEDOM London Boys	East West
55	SATURDAY NIGHT The Blue Nile	Linx
56	MILES AWAY Winger	Atlantic
57	SITUATION Yazoo	Mute
58	A LI'L AIN'T ENOUGH David Lee Roth	Warner Brothers
59	BREATHE Maria McKee	Geffen
60	COOL JERK Go-Go	I.R.S.
61	EVERYBODY LET'S SOMEBODY LOVE The J. Geils Band (Wilson, Office)	Unsub
62	WICKED GAME Chris Isaak	London
63	GOOD TIMES	Capitol

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Tape tonic for the troops

Discs and tapes have been referred to as the "Troop tonic" for the last week of 1990, says a survey of 20000 troops in the US, says a survey of 20000 troops in the US, says a survey of 20000 troops in the US.

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Legal row silences Roses

The British band will be prevented from releasing a new album for some time as a result of a legal row with Island Records.



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Majors battle for Bowie as EMI USA deal ends

EMI's deal with RCA Records has ended, and the major labels are now vying for the rights to the former band leader's new recordings.

USA deal ends

EMI's deal with RCA Records has ended, and the major labels are now vying for the rights to the former band leader's new recordings.

BPI plans Brit gigs for new acts

The British Phonographic Industry (BPI) is planning to support new acts with live performances.

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25	ALL TRUE MAN	Pop	Alexander O'Neal
26	FORGET ME NOTS	Pop	Tongue 'N' Cheek
27	GET HERE	Pop	Oleia Adams
28	COMING OUT OF THE DARK	Pop	Gloria Estefan
29	I'M NOT IN LOVE	Pop	Will To Power
30	MARY HAD A LITTLE BOY	Pop	Shirley
31	SATAN	Pop	Orbital
32	BRING YOUR DAUGHTER... TO THE SLAUGHTER	Pop	Iron Maiden
33	OUTSTANDING	Pop	Kenny Thomas
34	YOU'VE LOST THAT LOVIN' FEELING	Pop	The Righteous Brothers
35	DEDICATION	Pop	Thin Lizzy

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NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW	NEW
GARY NICKY 17	MERRY MERRY ME I WANT YOU	MARY HAD A LITTLE BOY	SENSITIVITY	SATAN	SUMMERS MAGIC	INTERNATIONAL BRIGHT	THE BEE	MUST BEE THE MUSIC	FORGET ME NOTS	L.O.V.E. TOGETHER NOW	MYSTERIES OF LOVE	X Y & ZEE	MR SANDMAN	C.J. MACINTOSH REMIXES						
At The Culture Center	11 MAGGIE'S LAST RAP	11 MARY HAD A LITTLE BOY	11 SENSITIVITY	11 SATAN	11 SUMMERS MAGIC	11 INTERNATIONAL BRIGHT	11 THE BEE	11 MUST BEE THE MUSIC	11 FORGET ME NOTS	11 L.O.V.E. TOGETHER NOW	11 MYSTERIES OF LOVE	11 X Y & ZEE	11 MR SANDMAN	11 C.J. MACINTOSH REMIXES						
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TOP 75 SINGLES

THE OFFICIAL **music week**

CHART

1	INNUENDO Queen	Parlophone
2	3 A.M. ETERNAL Bill Medley & Jennifer Warnes	KLF Communications
3	SADNESS PART 1 ○ Enigma	Virgin International
4	CRAZY ○ Seal	ZTT
5	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW) C&C Music Factory (feat. Freedom Williams)	Columbia
6	WIGGLE IT 2 in a Room	SBK
7	I CAN'T TAKE THE POWER Off-Shore	Columbia
8	(I'VE HAD) THE TIME OF MY LIFE ○ Bill Medley & Jennifer Warnes	
9	MERCY MERCY ME-I WANT YOU Robert Palmer	
10	THE GREASE MEGAMIX John Travolta/Olivia Newton John	Poly
11	DO DO THE BARTMAN The Simpsons	Cap
12	ALL TOGETHER NOW ○ The Firm	Prod
13	ICE ICE BABY ★ Vanilla Ice	
14	CRY FOR HELP Rick Astley	
15	INTERNATIONAL BRIGHT YOUNG THING Jesus Jones	EG
16	HIPPYCHICK Soho	SR
17	ALL THE MAN THAT I NEED Whitney Houston	A&M
18	CAN I KICK IT? A Tribe Called Quest	J
19	SENSITIVITY Ralph Tresvant	MC
20	CRAZY Patsy Cline	MC
21	PREACHER MAN Bananarama	London
22	PRAV MC Hammer	Capit
	UT AER RAIN	



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36	SUMMERS MAGIC Mark Summers	4th+6-way
37	MISS AMERICA The Big Dish	East West
38	JUSTIFY MY LOVE ○ Madonna	Sire
39	ALL THIS TIME Sling	A&M
40	THE TOTAL MIX Black Box	deConstruction
41	ALWAYS THE SUN (REMIX) The Stranglers	Epic
42	ECHO MY HEART Lindy Layton	Arista
43	ARE YOU DREAMING? Twenty 4 Seven featuring Captain Hollywood	BMG
44	MUST BEE THE MUSIC King Bee featuring Michelle	Toro Dance
45	SOMEDAY Mariah Carey	Columbia
46	MYSTERIES OF LOVE L.A. Mix	A&M
47	THE RIF	

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19	MYSTERIES OF LOVE L.A. Mer	39	LIVE HAD THE TIME OF MY LIFE Billie Holiday & Janiselle Warren
20	X Y & ZEE Pop Will Eat Itself	40	MR SANDMAN Thin Lizzy

24	X Y & ZEE Pop Will Eat Itself
25	ALL TRUE MAN Alexander O'Neal
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THE OFFICIAL music week CHART

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6	NEW	WIGGLE IT	2 in A Room	SB
7	11	I CAN'T TAKE THE POWER	Off-Shore	Columbia
8	10	(I'VE HAD) THE TIME OF MY LIFE	Bill Medley & Jennifer Warnes	RC
9	12	MERCY MERCY ME! I WANT YOU	Robert Palmer	EA
10	4	THE GREASE MEGAMIX	John Travolta/Olivia Newton-John	Polygram
11	NEW	DO THE BARTMAN	The Simpsons	Geffen
12	5	ALL TOGETHER NOW	The Farm	Product
13	6	ICE ICE BABY *	Vanilla Ice	SB
14	NEW	CRY FOR HELP	Rick Astley	RC
15	7	INTERNATIONAL BRIGHT YOUNG THING	Jasus Jones	Foxt
16	26	HIPPYCHICK	Soho	S&M
17	13	ALL THE MAN THAT I NEED	Whitney Houston	A&M
18	27	CAN I KICK IT?	A Tribe Called Quest	Jiv
19	21	SENSITIVITY	Ralph Tresvant	MC
20	14	CRAZY	Patsy Cline	MC
21	20	PREACHER MAN	Banarama	Londa
22	16	PRAY	M.C. Hammer	Capricorn
23		SUMMER RAIN		



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64	WHERE HAS ALL THE LOVE GONE Madrean	Urban
65	TWICE AS HARD The Black Crowes	Del American
66	THE ANNIVERSARY WALTZ - PART TWO Status Quo	Vergo
67	DISAPPEAR INXS	Mercury
68 NEW	MAGGIE'S LAST PARTY V.I.M.	Boz
69	GOT THE TIME Anthrax	Island
70	JORDAN: THE EP Prefab Sprout	Kitchenware
71	UNBELIEVABLE E.M.F.	Parlophone
72	UNCHAINED MELODY * The Righteous Brothers	Verve
73 NEW	THE KING IS HALF UNRESSED Jellyfish	Charisma US
74 NEW	EVERYWHERE I LOOK Hall & Oates	Arista
75	STILL FEEL THE RAIN Styx	Some Bizzare



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23	Bonnie Carlisle	Vergo
24	X Y & ZEE Pop Will Eat Itself	RCA
25	ALL TRUE MAN Alexander O'Neal	Tabu
26	FORGET ME NOTS Tongue 'N' Cheek	Synco/ate
27	GET HERE Olita Adams	Fontana
28 NEW	COMING OUT OF THE DARK Gloria Estefan	Epic
29	I'M NOT IN LOVE Will To Power	Epic
30	MARY HAD A LITTLE BOY Snap	Arista
31	SATAN Orbital	fir
32	BRING YOUR DAUGHTER... TO THE SLAUGHTER Iron Maiden	EMI
33 NEW	OUTSTANDING Kenny Thomas	Cooltempo
34	YOU'VE LOST THAT LOVIN' FEELING The Righteous Brothers	Verve
35 NEW	DEDICATION Thin Lizzy	Vergo

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| 1 NEW | INNUENDO
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The Simpsons | 23 NEW | DO THE BARTMAN
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Enigma | 25 NEW | CRY FOR HELP
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Sade | 26 | ICE ICE BABY
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L.A. Boy | 27 NEW | ECHO MY HEART
The Roots |
| 8 | CAN I KICK IT?
A Tribe Called Quest | 28 | MERCY MERCY ME—I
Robert Palmer |
| 9 | HIPPOCHICK
Silly | 29 NEW | MAGGIE'S LAST RAP
V.I.M. |
| 10 NEW | OUTSTANDING
The Roots | 30 NEW | DEDICATION
The Roots |
| 11 | SENSITIVITY
Ralph Tresvant | 31 | MARY HAD A LITTLE BOY
Snap |
| 12 | SATAN
Orbital | 32 | GET HERE
Olita Adams |
| 13 NEW | SUMMERS MAGIC
The Simpsons | 33 | WELL DID YOU EVAH!
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Robert Palmer |
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The Scorpions | 35 | JUSTIFY MY LOVE
Madonna |
| 16 NEW | MUST BEE THE MUSIC
King Bee featuring Michele | 35 NEW | SOMEDAY
Mariah Carey |
| 17 | FORGET ME NOTS
The Roots | 37 | THE GREASE MEGANIX
The Roots/John |
| 18 | ALL TOGETHER NOW
The Firm | 38 | TREAT EM RIGHT
Chubb Rock |
| 19 | MYSTERIES OF LOVE
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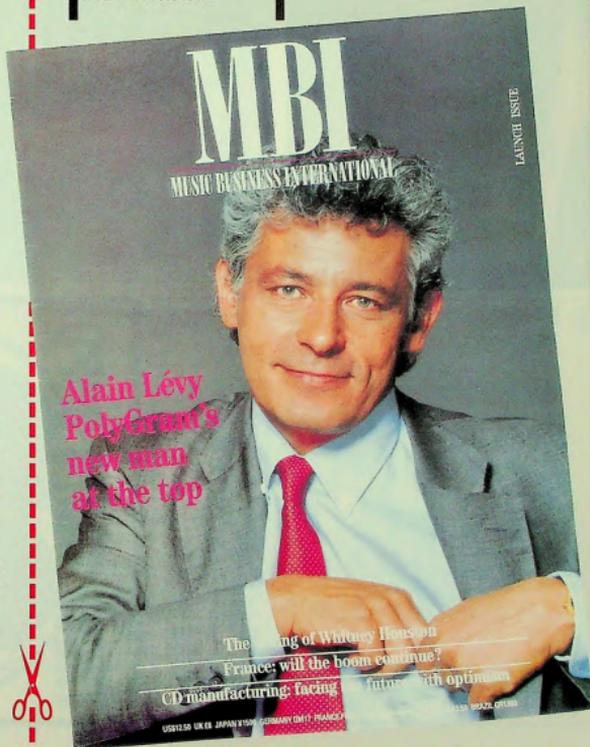
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TOP 30 MUSIC VIDEO

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Rank	ARTIST TITLE Category/running time	Label Cat no.
1	MADONNA: The Immaculate Collection Compilation/55min	WMV 7599362143
2	PAVAROTTI/DOMINGO/CARRERAS Live/1hr 26min	PMV/Chan 5 CFV 11122
3	PHIL COLLINS: Seriously Live... Live/2hr 45min	Virgin VVD 793
4	CLIFF RICHARD: From A Distance Live/2hr 4min	PMI MVP 99 1247 3
5	ELTON JOHN: The Very Best Compilation/1hr 30min	PMV/Channel 5 CFM 2736
6	TINA TURNER: Live In Barcelona Live/1hr 30min	PMV/Channel 5 CFM 2842
7	NEW KIDS ON THE BLOCK: Step By Step Compilation/55min	SMV 49893 2
8	DANIEL O'DONNELL: An Evening With Live/1hr 39min	Ritz RITZV 0008
9	STATUS QUO: Rocking Over... Compilation/1hr 25min	PMV/Channel 5 CFM 2644
10	LUCIANO PAVAROTTI Live/1hr 17min	Music Club/Video Col MC 2003
11	QUEEN: At Wembley Live/1hr 15min	PMI MVP 99 1259 3
12	HAPPY MONDAYS: Call The Cops Live/1hr	Castle Music CMP 6028
13	BON JOVI: Access All Areas Live/1hr 30min	PMV/Channel 5 CFM 2766
14	BELINDA CARLISLE: Runaway Live/1hr	Castle Music CMP 6004
15	NEW KIDS ON THE BLOCK: Hangin Tough Live/50min	SMV 49030 2

Rank	ARTIST TITLE Category/running time	Label Cat no.
16	IRON MAIDEN: The First Ten Years Compilation/1hr 15min	PMI MVN 99 1246 3
17	PINK FLOYD: The Wall Compilation/1hr 35min	PMV/Channel 5 CFV 06702
18	RUNRIG: City Of Lights Live/1hr 30min	PMV/Channel 5 CFV 11542
19	CARPENTERS: Only Yesterday Compilation/55min	A&M/Channel 5 AMV 947
20	PHIL COLLINS: Singles Collection Compilation/55min	Virgin VVD 594
21	MC HAMMER: Hammer Time Compilation/1hr	PMI MVP 99 1249 3
22	KYLIE MINOGUE: On The Go...Live Live/56min	Video Coll. VC 4033
23	CLIFF RICHARD/SHADOWS: Thank You... Live/53min	Music Club/Video Collection MC 2012
24	PETER GABRIEL: P.O.V. Live/1hr 30min	Virgin VVD 626
25	QUEEN: We Will Rock You Live/1hr 30min	Music Club/Video Collection MC 2032
26	THE BEE GEES: The Very Best Of Compilation/1hr 46min	Video Collection VC 4025
27	THUNDER: Back Street Symphony Live/55min	PMI MVP 99 1252 3
28	DEPECHE MODE: Strange Too Compilation/30min	BMG 790 468
29	DANIEL O'DONNELL: Thoughts Of Home Compilation/52min	Telstar TVE 1007
30	U2: Rattle And Hum Live/1hr 36min	CIC VHR 2306

TOP 15 VIDEO

Rank	ARTIST TITLE Category/running time	Label Cat no.
1	PRETTY WOMAN Comedy/1hr 55min	Touchstone D410272
2	LADY AND THE TRAMP Children's Cartoons/1hr 13min	Walt Disney D2059522
3	MADONNA: The Immaculate Coll... Music/55min	WMV 7599362143
4	ROSEMARY CONLEY'S WHOLE... Musical/1hr 49min	BBC BBCV 4457
5	DIRTY DANCING Musical/1hr 49min	Vestron VA 15223
6	PAVAROTTI/DOMINGO/CARRERAS Musical/1hr 26min	PMV/CF5 CFV 11122
7	CALLANETICS Special Interest/1hr	CIC VHR 1335
8	GREASE Musical/2hr 45min	CIC VHR 2417
9	THE SOUND OF MUSIC Musical/2hr 46min	CBS/Fox 1051 50
10	STAR TREK: Episodes 65 & 66 Sci-Fi/1hr 38min	CIC VHR 2430
11	ROY CHUBBY BROWN: Inside... Comedy/1hr	Channel 5 CFV 11412
11	PHIL COLLINS: Seriously Live Music/2hr 45min	Virgin VVD 783
13	LETHAL WEAPON 2 Action/1hr 50min	Warner Home Video PES 11876
14	STAR TREK: Episodes 67 & 68 Sci-Fi/1hr 38min	CIC VHR 2431
15	WHO FRAMED ROGER RABBIT Children's/1hr 39min	Touchstone D490402

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This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	OUTSTANDING	Kenny Thomas	Cooltempo COOLX 227 (E)
2	2	3 A.M. ETERNAL	The K.L.F.	KLF Communications KLF 005X (RT)
3	NEW	WIGGLE IT	2 In A Room	SBK 125BK 19 (E)
4	1	CAN I KICK IT?	A Tribe Called Quest	Jive JIVET 265 (BMG)
5	NEW	SUMMERS MAGIC	Mark Summers	4th + B'way 12BRW 205 (F)
6	3	SENSITIVITY	Ralph Tresvant	MCA MCAT 1462 (BMG)
7	NEW	MUST BEE BEE MUSIC	King B feat Michele	Torso Dance 656526 (SM)
8	2	SATAN	Orbital	ffrr FX 149 (F)
9	4	MYSTERIES OF LOVE	L.A. Mix	A&M AMY 707 (F)
10	5	THE BEE	Kickin KICK 3 (SRD)	
11	NEW	MAGGIE'S LAST PARTY	v.l.m	Box 12802 1 (BMG)
12	12	HIPPYCHICK	Soho	S&M 12SVA 106 (SM)
13	6	GONNA MAKE YOU SWEAT	C&C Music Factory...	Columbia 6564546 (BMG)
14	NEW	ECHO MY HEART	Lindsay Layton	Arista 613945 (SM)
15	5	I CAN'T TAKE THE POWER	Off Shore	Columbia 6565706 (SM)
16	NEW	EVERYBODY LET'S SOMEBODY LOVE	Frank 'K' feat Wisdom Office	Urban URBX 66 (F)
17	9	FORGET ME NOTS	Tongue 'N' Cheek	Syncoate 125Y 39 (E)
18	8	SADNESS PART 1	Enigma	Virgin International DINST 101 (F)
19	11	ALL TRUE MAN	Alexander D'Neal	Tabu 6565716 (SM)
20	NEW	FEEL IT	Acadia	Republic LIC1 041 (RT)
21	14	TREAT 'EM RIGHT	ChubbRock	Champion CHAMP12 272 (BMG)
22	NEW	MR SANDMAN	3 Times Dose	Citybeat CBE 1258 (W)
23	NEW	SOMEDAY	Manah Carey	Columbia 6565826 (SM)
24	13	CRAZY	Seal	ZTT ZANG 8T (W)

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REGGAE DISCO CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	(1)	NO. 1 PON THE LOOK...	Cephalon	Jah Lite JLT 1028
2	(3)	GUN	Captain Barkley	Steely & Cleevie SCT 18
3	(2)	TUNTED TO TOUCH	Beres Hammond	Parlophone PH 1253
4	(5)	GONE HOME	Maxx & John McLean	Ahimsa ART 11 4
5	(4)	DIRECTION	Private Collection	Progressive PPSR 015
6	(8)	MAGGA MAN	Sweetie One	Mango 12 MNG 760
7	(7)	I'M IN THE MOOD...	Administrators	Greenoak&1/4 CRD 008
8	(12)	FALLIN'	Peter Himmings	Tours TMS 017
9	(13)	LATE DATE	Gregory Isaacs & Lady Pans	Steely & Cleevie SCT 17
10	(10)	CAAN DUN	Shabba Ranks	Steely & Cleevie SCT 15

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	10	THE GONZO	Lost	Perfecto PT 44196 (BMG)
26	15	WHERE HAS ALL THE LOVE GONE	Maureen	Urban URBX 65 (F)
27	17	LOVE, PEACE AND HARMONY	Dream Frequency	Citybeat CBE 1256 (W)
28	NEW	DO THE BARTMAN	The Simpsons	Geffen GEF 87T (BMG)
29	21	I WANNA BE THE ONE	Pinky	1st Bass RUFF 9 (RT)
30	20	SCHOOL OF THE WORLD	Nicolette	Shut Up And Dance SUAD 9 (PAC)
31	34	PREACHER MAN	Banarama	London NANX 23 (F)
32	NEW	WRAP YOUR BODY TIGHT	Johnny Gill	Motown (USA) MOT 4756 (Import)
33	NEW	HOLD YOU TIGHT	Tara Kemp	Big Beat BV9311
34	23	HELPING HAND	Arthur Miles	ffrr FX 148 (F)

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REGGAE CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
11	(15)	DEFEND YOUR WORD	Jah-Jahy	Terra VJ & Davis B210
12	(14)	WICKED RULE	Worin Campbell	Reggae The LIC 1
13	(11)	CU-OONUH	Reggae Stepper	Techniques WRT 62
14	(16)	THE YAMMER	Crusid Robbie	Real To Real 0913
15	(23)	LITTLE MISS	Reggae Stepper	Steely & Cleevie SCT 23
16	(22)	DAN-DA-DA	Super Cool/Wid Apache	Wad 024
17	(18)	FRIENDS S	Melody, Thriller	U.S. & T. Gold GREED 293
18	(20)	GOLDEN TOUCH REMIX	J. Kanton & Daddy Freddie	HPO 021
19	(6)	STICK IT UP	Curly Ranks	Mt Doo MDC 028
20	(21)	SPOILT BY YOUR LOVE	Caral Gonzalez	Parlophone PH 80

This Week	Last Week	Title	Artist	Label (12") (Distributor)
35	NEW	DAY DREAMING	Baby D	Production House PNT 019
36	28	A MATTER OF FACT	Immocence	Cooltempo COOLX 223 (E)
37	22	SPICE	Eon	Vinyl Solution STORM 22 (SRD)
38	31	STILL FEEL THE RAIN	Stev	Some Bizzare SBZ 12002 (RT)
39	NEW	TRIPPIN'	The Untouchables	Strictly Rhythim SR 1225 (Import)
40	18	MARY HAD A LITTLE BOY	Snap	Arista 613831 (BMG)
41	25	THE FIRST TIME	Surface	Columbia 6564766 (SM)
42	16	FREEDOM	A Homeboy, A Hippie & A Funki Dredd	Tam Tam TTT
43	NEW	CITY UNDER SEIGE	Major Problem	Nu Groove RU 068
44	29	SOUTH OF THE RIVER	Mica Paris	4th + B'way 12BRW 199 (F)
45	19	CLONK	Sweet Exorcist	Warp WAP 9 (P)
46	RE	HYPNOSIS	Psychrotic	O2 02002 (SRD)
47	38	THE EXORCIST (REMIX)	Scientist	Kickin KICK 1TR (SRD)
48	33	ICE ICE BABY	Vanilla Ice	SBK 125BK 18 (E)
49	57	ETERINITY	Subject 13	Vinyl Solution STORM 23 (SRD)
50	24	FAMILY OF PEOPLE	Quest For Excellence	Republic LIC1 034 (RT)
51	RE	SO YOU LIKE WHAT YOU SEE	Samuelie	Atlantic A 78647 (W)
52	32	(I WANNA GIVE YOU) DEVOTION	Nomad feat Mikee Freedom	ZYX ZYX 643012 (Import)
53	NEW	SHE'S BREAKIN' UP	Biting Back	Fokus FX 002 (Import)
54	38	MANIFESTATION	D-Magnify	Tam Tam TTT 037 (PAC)
55	RE	FEEL THE GROOVE	Cartouche	Brothers Org. 12ORG 21 (BMG)
56	NEW	BORN TO LUV YA	Rozalla	Pulse 8 12LOSE 3 (P)
57	50	JAZZ RAP	Kim Carnegie	Best ZT 44086 (BMG)
58	48	MISSING YOU	Soul 'il Soul/Kym Mazele	Ten TENX 345 (F)
59	35	ALL THE MAN THAT I NEED	Whitney Houston	Arista 614000 (BMG)
60	NEW	GET ON THE MOVE	Fallon	Swanyard SYDT 4 (BMG)

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REGGAE ALBUM CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	(1)	REGGAE HITS VOL. 9	Various	Jet Set JELP 1009
2	(2)	JUST REALITY	Shabba Ranks	Blue Mountain BMLP 41
3	(3)	THIS IS LOVERS REGGAE	Various	ARMA/ARIL 061
4	(7)	THE STOPPER	Curly Ranks	Fashion FAOU 070
5	(8)	NO INTENTION	Gregory Isaacs	RI 001
6	(5)	HARD CORE REGGAE	Various	Greenbushes GREL 151
7	(4)	LOVERS FOR LOVERS VOL. 4	Various	Business WBRLP P04
8	(6)	CALL ME COLLECT	Gregory Isaacs	RAS Records RAS 3047
9	(9)	CLASSICS LOVERS VOL. 1	Various	Block Jack BJRP 005
10	(13)	ETERNAL LOVE	Various	Business Records WBRLP 1001

George Michael is putting his faith in a relatively simple stage set on his 12-date tour. Nick Robinson reports

Covering basics

When one of the world's biggest pop stars makes his first live appearance of the Nineties it has to be a little special.

That thought was on the minds of the team behind George Michael's latest Cover To Cover tour — his first since the Faith gigs of 1987. Michael — who has a reputation for being closely involved with all decisions affecting his work — wanted to play a set of cover versions and only a handful of originals.

Jake Duncan has been George Michael's tour manager since his 'Wham!' days. After taking a year off, he has returned to the team as Michael's personal assistant.

He is acutely aware of Michael's involvement in the setting up of the tour. "He once said that no-one has ever made a career decision on his behalf and I believe it," he says.

"When we started arranging this tour he met the stage designers to get the feeling of what he wanted. Then they made a model of the stage so that he could see exactly how it would look," says Duncan.

He says it is more of a help than a hindrance that Michael has been so involved. "I prefer the artist to be more involved so that he is watching the process at every stage."

Whereas the Faith tour featured props and hydraulics to enhance the shows, the Cover To Cover dates are much more down to earth, says manager Rob Kahane.

"The stage design is a lot different because George has 10 people on stage in all. There are no hydraulics this time and with that many people you need a lot of flat areas and risers," he says.

Michael and his advisers settled for a relatively simple stage design and a straightforward, if comprehensive, lighting show.

"George wanted to go for a more intimate setting. With this stage he is very much the focus of attention but is sur-



Promoter: Harvey Goldsmith
Entertainments
Tour manager: Alan Zullo
Production manager: Rick Mayne and UK tour co-ordinator Ken Watts
PA Hire: ShowCo
Lighting: Lighting and Sound

Design
Venue: NEC, Birmingham
Capacity: 12,378
Ticket prices: £20, £17.50
Potential gross: Two nights — £450,000 approx.
Sold out: Within hours of tickets going on sale

rounded by the other musicians and there is room for a 30-piece choir at the back," says tour manager Alan Zullo.

The Cover To Cover show took six months to put together, says Kahane.

"It was something that George wanted to do after the Faith tour but it just didn't happen," he says.

"We started putting the tour together in June and started hiring the crew. George got the band together in September and we were ready for rehearsals in November.

"Even though it is a smaller tour, they always seem to take just as long to get right," he adds.

It took the Birmingham crowd a while to get used to Michael covering songs such as Adamski's Killer and The Eagles' Desperado. But by the end of the two-and-a-half-hour show, the production team

must have been pleased with the audience's emphatic and jubilant response.

The 12-date tour is only visiting three countries — England, Japan and Brazil (Rock In Rio II) — as, says Kahane, Michael was sure not everyone would like the Cover To Cover set.

"George decided that he wanted to go to certain territories that would appreciate his new album and this type of set," says Kahane.

"I think his audience is shifting to an older demographic and the show is a reaction to that," he adds.

● No photographers were allowed at George Michael's Birmingham concerts with no pictures taken at rehearsals either.

A spokesman said this was because all photographs will be taken at the London concerts in March.

is promoting two tours during February. MZ featuring Frankie Beverly are playing seven dates, including two nights at London's Hammersmith Odeon and one night at Manchester's Apollo, while James Ingram has a four-date tour, including a night at both of the above venues. . . Among MCP's forthcoming tours is a visit from US metal act, Great White. Five dates have been set for early March.

concluding at London's Town And Country Club on March 6. Meanwhile, MCP's AC/DC tour is gathering momentum with the Glasgow SECC date already sold out. Extra shows have been added to the April tour. . . Building on recent success, SJM Concerts has announced a February/March tour for The Farm. Taking place between February 28 and March 23, the tour takes in 18 dates including London's Kiburn National.

ROUND-UP

KSJ Productions is launching a new live venue: Songwriters, at The Orange in London's West Kensington. Hosted by singer/songwriter Laura Pallas the venue will aim to introduce new talent as well as established writers. . . Kennedy Street Enterprises

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Corporate hit men

As one who has been on the receiving end of Fleming and Smallman's salesmanship, Tim Blackmore, director of programmes at the Unique Broadcasting Company, can reveal the special blend of humour, business acumen and a talent for spotting potential hits that have earned the plugging company the respect of its peers

It's hard to be humble when you run a company that employs more pluggers than any other independent media promotion company.

It's particularly hard to be humble when you seem to be on first name terms with more broadcasting bigwigs than even Janet Street-Porter, and if *Music Week* offers you the accolade of a special promotion feature, then any prospect of humility goes straight out the window.

Of course the guys from Fleming and Smallman still try, modestly enough, to keep their light under a bushel, but there is no way modesty can survive the sort of comments provided by the sources I spoke to in preparing this feature.

As I write, The Proclaimers are at number 10 in the *Music Week* Singles Chart, Twenty 4 Seven are on their way to their second top 10 hit, and this very afternoon their Nancy Coolen has been trying to convince me that if every European country had an Oliver Smallman and Nick Fleming, then Twenty 4 Seven would really have taken off. As it is, they've had to make do with the number one spot in only six European countries!

The Fleming and Smallman



Keller rings in Capital's playlist

headquarters are in Hammersmith. No surprises there as so many other cornerstones of the recording industry have set up shop in that part of London previously only explored by visitors to the Hammersmith Odeon.

What sets this company apart from so many is that their first move was to acquire the freehold of a brand new office building. Bought in association with The James Grant Group, Fleming and Smallman occupies more than half

of the building with the individual offices grouped around a splendid glass-walled conference room at the centre.

There's an impressive corporate style to the layout, in the decor and in the atmosphere which speaks of rock and roll as an efficient business, at least as much as a source of street cred and freebies.

Oliver Smallman introduced himself to the worlds of radio and TV around 1975. He tells me he'd been selling carpets in North

America before that. Probably to people without the floors to accommodate them if my assessment of his salesmanship is anything to go by.

It was Smallman who brought in Mull Of Kintyre to Capital Radio and told me it would be a Christmas number one. We had a good laugh about that, bagpipes and what seemed such a sluggish tune, pull the other one...

Like any pluggers worth his no doubt modest fee, he insisted on a ▶



From left: Keller, Fleming, Baldock, Smallman and Evans

Ten Nick
Fleming Hits:
Gerry Rafferty:
Baker Street
Stylists:
Becha By Golly
Wow
Aneka:
Japanese Boy
Kiki Dee: Star
Sinitta: So
Macho
Amii Stewart:
Knock On Wood
Labi Siffre:
Something
Inside So Strong
Jackie Wilson:
Reet Petite
Karel Falcka:
Hey Mathew
Boris Gardener:
I Want To Wake
Up With You

Ten Ollie
Smallman Hits:
Paul
McCartney:
Mull Of Kintyre
Tight Fit: The
Lion Sleeps
Tonight
Clout:
Substitute
Pluto: DAT
Kelly Marie:
Feels Like I'm In
Love
Falco: Rock Me
Amadeus
New Edition:
Candy Girl
Dr And The
Medics: Spirit In
The Sky
Dollar: Love's
Got A Hold On
Me
Sheila B.
Devotion:
Singin' In
The Rain

"Behold the turtle...
he makes progress
only when he sticks
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Ten Fleming & Smallman Hits
 Lisa Stanfield: *All Around The World*
 The Proclaimers: *Letter From America*
 Yaz: *The Only Way Is Up*
 Climie Fisher: *Love Changes Everything*
 Billy Idol: *Monie Monie*
 Richard Marx: *Right There Waiting*
 Matt Bianco: *Don't Blame It On That Girl*
 Twenty 4 Seven: *I Can't Stand It*
 Stone Roses: *One Love*
 Debbie Harry: *I Want That Man*

second hearing and by play number three, the hairs on the back of my neck were tingling, its place on the playlist was assured, and Paul McCartney was on his way to an eight week tenancy at number one.

It must be tough on Nick Fleming, being Paddy's son. Firstly because Nick is very much his own man. Secondly because Paddy Fleming is one of the legends of UK music, radio and TV.

Nick explains: "I started with Phonogram as a management trainee but then decided the advantages of following in Paddy's footsteps would outweigh the disadvantages — in fact, to this day his friends in radio and television are my friends.

"The feeling of warmth that is generated by the mention of his name makes me very proud. Oliver still jokes that he thought the partnership was going to be with Paddy!" he says.

There is much for Fleming-the-younger to live up to, and with credits including Gerry Rafferty's Baker Street, Jackie Wilson's Reet Petite and Yaz's *The Only Way Is Up*, he looks to be well on the way. Many of us still want to know how he got three Motorhead numbers on to children's ITV.

I first met the company's latest recruit, Richard Evans, in the Seventies when he introduced me to some great wines and even greater music.

As head of music for London's Capital Radio, I told him that one of his records was so lacking in



Keller, Fleming and Smallman with Radio One producer Jo-Anne Nodder

Many
 congratulations

To my father
 (Oliver)
 and my uncle
 (Nick)
 on your continuing
 success and expansions.
 The first hit
 we had together
 was in
 December 1975



and we've scored
 in every year since.

Let's keep
 the run going!
 Steve Jenkins
 and all at
 Zomba,
 Jive,
 Silvertone,
 Impulse
 and
 Prime Time

potential that I was staggered he thought it worth bringing to my attention. But it was... Five weeks later John Paul Young's *Love Is In The Air* reached the top five.

He can spot a hit at 50 paces and even when some of us are a bit slow on the uptake, his enthusiasm can usually turn "a definite maybe" into "let's give it a play and see what happens".

Specialising in radio promotion for Fleming and Smallman is Myles Keller, who joined from a background in artist management, concert merchandising and video production in Britain and Canada.

"My success rate always seems to be 100 per cent when I'm supporting Nick," says Miles. "People seem glad to see him because he's gentler, more subtle than some promotion men. He's very different from Olle who's straight to the point."

"I guess I'm somewhere in between and I'm trying to learn from them both because they command an incredible amount of respect."

"The wonderful Wendy Baldock" as Smallman describes her, got the job of PA because according to her CV she wanted "to work with a team who are exciting, ambitious and, above all, have a sense of humour". She feels she scored on all three points when they hired her.

"Especially as they let me be the bossy kind of person I always was, and probably always will be," she says.

Ten Richard Evans Hits: 10cc: *Rubber Bullets*

Tom Jones: *Boy From Nowhere*

Michael Jackson: *Bad*

Gloria Estefan: *1.2.3*

Gilbert O'Sullivan: *Clair*

The Three Degrees: *Woman In Love*

Mud: *Lean On Me*

Bill Idol: *White Wedding*

Alexander O'Neal: *Criticise*

Owen Paul: *My Favourite Waste Of Time*

THANKS

to all at

Fleming & Smallman

for the advice

and expertise that

made 1990 a great

first year for

LIFETIME
RECORDS

and

silje



Already top 10 in her native Norway, the singer/songwriter was No 1 in Japan. In the U.K. Fleming and Smallman made her first single *Tell Me Where You're Going* a hit, and introduced Silje to new friends at Radio 1, MTV, The Chart Show, *Gong Live*, *London South East News*, *Daytime Live*, and *Jools Holland's Happening*.

Her concert appearances have elicited comments such as: "truly impressive... downright outrageous over the top scorching solos... personality combined with sensitive playing... Silje's effortless and fresh voice has a quality that could go right round the world" **Record News** "great talent... thoughtful, well-constructed songs... inspired, often quirky, always interesting... every emotion from desolation to joy and mirth... Her band are as tight as Kyle's pants... they're welcome to play in my living room any time" **Record Mirror**

Her debut album *Tell Me Where You're Going* was released to critical acclaim:

- "a carefully constructed, sometimes delightfully quirky approach and a lushly layered production... material of surprisingly fresh cross-over potential" **Q**
- "a penetrating husky toned voice... intelligent... inspired originals" **Time Out**
- "Highly melodic... highly polished" **Music Week**
- "A darling of a debut" **Record Mirror**

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The Laurel and Hardy of plugging

There is no such thing as bad publicity, according to the "loveable rogues"

When asked about Michael Jackson's *Bad*, Evans says: "Of course it wasn't hard getting a hit. What was difficult was getting it from 2m sales to 3m!"

At BBC TV's Going Live office, Cathy Gibbey seems to weather the Fleming and Smallman onslaught with a benevolent smile. "It's always a pleasure to see them," she says, "in fact the worse the record, the greater the pleasure. Because the worse the record, the greater their powers of invention as to how the show can't possibly maintain its high ratings without that particular contribution."

Without some serious respect from the UK's pop radio network, Fleming and Smallman could never have established their impressive reputation for understanding the needs of the broadcast media as well as the needs of their artist's promotion schedules.

Gary Davies sees them as "loveable rogues". He likes the way that Fleming, in particular, respects broadcasters' judgement and recognises that the heavy approach rarely pays dividends.

For the 1990 Radio One Roadshow's visit to St Ives, Fleming had proposed a personal appearance by the then unknown Twenty 4 Seven. The Roadshow

team had already booked Simon Le Bon for an on-stage cameo, but with supreme confidence in his act, Nick Fleming arranged for his group to do the warm up.

The crowd demanded more, the production team were impressed and thanks to Fleming's persistence, the band were included in the transmission and I can't Stand It was on its way.

In Davies' own words: "Nick is a lovely bloke and supremely professional."

Beyond the power banners of the BBC, it is programme director Richard Park whose impressive judgement has turned Capital Radio's 1987 29 per cent reach into a twin output station reaching 43 per cent of all Londoners.

Fleming and Smallman are in regular contact with Capital FM's Annie O'Neil and Capital Gold's Carol Straker as well as Park himself, who says: "They are the great balancing double act — the Laurel and Hardy of record promotion."

Pressed to qualify his description, Park enigmatically explains: "That's another fine mess you've got me into, Ollie!"

Rapido's Juan Gelas is

particularly impressed with Richard Evans: "He's a real gentleman in the English sense. I like him because he knows his job, he knows when to be serious and when to play."

"We went to Poland to shoot some sequences with Basia and, unusually for a promotion man, Evans wanted to find out about Warsaw. He is interested in places, he is interested in people — sadly that's not always the case."

Although much of a promotion man's time is spent with the producers, programme managers and their helpers, it is vital to maintain a good relationship with the actual broadcasters.

Radio One's Steve Wright is quite a fan: "Ollie Smallman is always great fun. He has the right mix of healthy cynicism and sincerity. He's subtle, he doesn't ring you every day like some people, he rings you every other day! The downside is those ridiculously large overcoats that make him look like Del Boy."

For Wright, Smallman is also the man who gave him a hit record of his own. "When we released I'm Alright, Ollie had me doing all the

TV shows despite the fact that I didn't want to do any of it," he says. "I'm not a pop star but Ollie took it all so seriously. He is totally professional, even though you can still send him up and he doesn't limit his interest in you to his own priorities."

"Many times he's come up with ideas for the show. He enjoys the medium and he shares that breadth of interest with Richard Evans. They're two of a kind with the dry wit and confidence that can only come from a solid understanding of what you are doing."

In London, Wright's main competition comes from Capital's Richard Allinson:

"In the early Eighties I was particularly enamoured of Kit Hain, who'd reached the top three as half of Marshall Hain," he says. "Ollie was working her solo album and offered me the rare treat of a lunch with Ms Hain as his guest."

"I went without breakfast in anticipation of a good meal, as well as the privilege of some delightful company. In the event Kit Hain was dieting and only ordered a mineral water, Ollie was in a rush and ordered an omelette and I ▶



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"Surely nobody fell for that White Wedding stuff — two fellows, one dressed as a woman, trying to pretend they were getting married? Freud would have had a field day. It seemed more like a marriage made in hell to me!" — Jonathan Ross, chat show host.

► being somewhat intimidated, felt obliged to do the same. With Ollie Smallman, anticipation can be an awful lot more than half the pleasure!" he says.

They certainly have a sense of humour, though for *Going Live's* Sarah Greene it has been thrown back at Smallman on at least one occasion.

"Ollie brought Midge Ure into the show and together they thought it would be a marvellous idea if Phillip Schofield were to allow his rather special suede jacket to be auctioned for a good cause," she says.

"Sadly, the auction was under way before poor Phil had been asked for his view. It was hardly surprising, therefore, that some time later Ollie found himself involved in an on air auction of the very good suit and shoes in which he was actually standing. It's as if they befriended programmes in a way that makes their work a chore."

The programme's editor, Chris Bellingier, claims that Evans and Smallman "invented the first rule of plugging, Teola. You can't come into this office without bringing a cup of tea and a good joke."

"We never discuss records or acts as most of my time is spent trying to stop Oliver from stitching up Phillip Schofield or vice versa. So far I'd say Phillip is one suit and a pair of shoes ahead of the game." Nevertheless, they seem to get a fair share of acts on to the show.

ITV's Chart Show team are also regular victims of that distinctive Fleming and Smallman charm: "Smallman? Big Moe; sharp suits, giant acts and never a dodgy plug". I get the impression that Suzanne Lewis, Sue Kerr and Davey have their fingers on the pulse.

It is important to remember that this team are unashamedly pluggers. Their aim is no more and no less than to persuade broadcast decisionmakers to take notice of their acts, and over the years there seems little sign of pride standing in the way of that goal.

Rumour has it that they once scaled the outside wall of Radio One's Egton House in order to present copies of a new single to the playlist committee during their meeting on the fourth floor. The truth is, of course that no one would be so stupid as to climb the wall of such a building...

What they did do was to persuade the decorators working on the building to hoist them up until they were outside the appropriate window from where it was relatively safe, if less than convenient, to plug their wares. Sadly, history fails to record whether this tactic resulted in a Radio One playlisting or not.

For his first couple of years as a recording artist, Billy Idol's records seemed condemned to hover well outside the Top 10.

On its first outing Rebel Yell only managed a short-lived 62 placing in the *Music Week* Singles



Idol: impersonated by Evans

Chart. By the time Smallman & Co were on the case three years later, that same record hit number six.

It is just possible that their antics on its predecessor, *White Wedding*, may have started the ball rolling. With Smallman in a white wedding dress and Evans disguised as Idol, the shameless duo drove a white Rolls Royce to all the London media headquarters delivering records and mini wedding cakes.

The latest recruit to the UK's roster of established chat show hosts is Jonathan Ross: "They almost manage the impossible achievement of giving promotion a

good name — almost, but not quite," he says.

Obviously it is important for guys like Ross to know what is going on, and he values the input from a good promotional team. However he has had doubts, about Evans and Smallman in particular.

"Surely nobody fell for that 'White Wedding' stuff — two fellows, one dressed as a woman trying to pretend they were getting married? Just what was going on there? Freud would have had a field day. It seemed more like a marriage made in hell to me," he says.

If any man in Britain has the right to take a jaundiced view of plugging it is the producer of our only national pop breakfast show, Ric Blaxhill of Radio One.

"I just don't get the impression that Fleming and Smallman pick up any old act, for the sake of making a fast buck," he says. "They take care in focusing on acts that will work for our show."

Blaxhill remembers the time his office door was almost smashed down as Fleming and Smallman burst in dressed as Mafia gangsters.

Arguably the most powerful programmer in Britain, Blaxhill has a serious respect for the duo.

"They have to be the strongest outfit in the business, Nick and Ollie were fantastic on their own and to get Richard Evans as well must make them the envy of the business," he says.



Fleming....
Smallman....
that Evans chappie....?
Were they in my Cabinet?

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Songs of praise

Affection and appreciation from the clients of the kings of wind-up

Richard Evans became a media personality when he was fitted with a pacemaker. His youth, at least as far as pacemaker recipients are concerned, and gifts as a raconteur led to numerous radio and TV appearances in support of heart research charities. Radio One DJ Steve Wright says: "I always avoid operating any CB equipment near him — if you press the microphone control, Richard's mouth tends to open."

From their artists, there is a sense of genuine affection as well as appreciation for Fleming and Smallman's professional success.

Others say there is only one golden rule for the record industry: "He who has the gold rules." But Yazz believes that Ollie has at least two others.

"When I first started working in the music business, Ollie taught me two really important rules — always respect other artists and never lose your sense of humour or take yourself too seriously," she says.

Midge Ure is a man whose comments are never to be taken lightly. He views their contribution thoughtfully.

"In a sometimes dark, evil, bitchy, back-stabbing, petty, miserable, sad and pathetic industry, it's good to find a few people who obviously enjoy and indeed, relish the job they do," he says.

"They are a handful of heroes who bring lightness and levity to the more grueling tasks we artists have to perform."

That so many otherwise sensible people are prepared to support



URE: lightness and levity

them, confirms that theirs is a solidly-based business flavoured with an enormously attractive sense of the ridiculous.

In the mid-Seventies, with UK commercial radio in its infancy, Smallman and Evans returned from a "nationwide" promotion tour with enthusiastic tales of the

latest Midlands radio station, Radio Barometer, whose wholly plausible strap line was "Your Derby Favourite".

I know of at least two other promotion teams who added the station's controller to their mailing lists only to discover that they too had fallen victim to a fictitious plug.

As Hall And Oates manager Randy Hoffman puts it: "They are truly the kings of the wind-up."

If their collective track record is anything to go by then they are also the kings of the business we call plugging, for as Radio One controller Johnny Beerling says:

"As some of the first independents they would stoop, or rise, to anything to draw attention to their records, posing as window cleaners, brides in drag and, on one occasion, Richard Evans became a roadie on Radio One's roadshow."

"If we have to have pluggers in our business, and I suppose you do, then it is as well their work is done with humour and professionalism. Good luck to Ollie Smallman, Nick Fleming, and the recently returned Richard Evans."



YAZZ: following Smallman's golden

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Radio One Controller Johnny Beerling recalls that when he first knew them they were Smallman and Evans: "What an innovative and original pair of pluggers they were. As some of the first independents they would stoop, or rise, to anything to draw attention to their records, posing as window cleaners, brides in drag and, on one occasion, Richard Evans became a roadie on Radio One's roadshow."

*Eatons wish to congratulate
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*With Nick Fleming's safe pair
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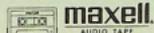


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Promos still remain valid marketing tools

There are definitely insufficient promo slots on UK terrestrial TV, as pointed out in "The Promo Dilemma" (*MW*, Jan 12). The article, however, fails to address the problem.

To redress the balance, let me highlight some of the reasons for doing promos and why budgets vary:

Many artists do not tour and rely on a video to promote a single. This is more cost effective than taking a band on the

road, especially outside the UK.

Other artists are new to performing having only worked in studios, and rely heavily on videos to present their image to the public.

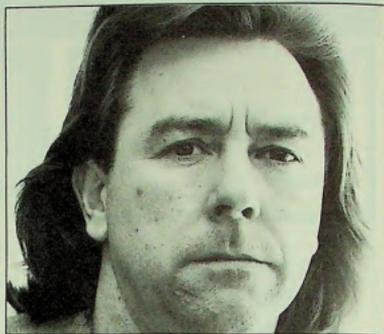
Some artists are not good performers and a performance video would not work. In their case, a director is asked to create a film that projects their image and the track using dancers or stylised imagery.

The "size" of the track is also

an important factor creatively. A big, expansive rock and roll anthem would need a big film and a budget to suit.

But although everyone admires the creativity of videos such as Sledgehammer or Money For Nothing, such work costs money.

Paul Darbyshire
Managing director
Ten Bears
12-18 Lexington Street
London W1R 3HJ



Darbyshire: promos increase artists' options

Jonathan King: class and ability?

I thoroughly approve of reader Peter Walker's suggestion in last week's issue (*MW*, Jan 19) that the selection of the producer of *The Brits* should be based on class and not ability.

However, I'd also like to point out that Pete Waterman and I share the facts that we are excellent TV presenters

and million-selling writer/producers. On the other hand, no-one with Walker's knowledge of my back catalogue can be all bad, surely?

Jonathan King
Producer, *The Brits*
Roxburge House
273/287 Regent Street
London W1R 7PB

EMI's 'cynical' Maiden push

Music Week's Comment (*MW* Jan 12) about EMI's marketing of Iron Maiden really shocked me. Whereas one can admire its smart operation, surely it can also be seen as a very cynical exploitation of Iron Maiden fans' devotion.

I really cannot see how it is in the industry's long-term interest to get customers to pay £90 for £14 worth of music.

This drains money out of the industry (maybe some of that

£76 would have been spent on other artists) and when they look back on their year's spending, will those often very young fans really be that contented with their consumption?

Or will they be left with a nasty taste in their mouth realising that they have been relentlessly wound up and ripped off?

The music industry needs to remember that it is primarily

about music and only secondarily about marketing.

When marketing becomes king the music falter and the long-term health of the industry is endangered. I am surprised that *Music Week* should have been blinded by EMI's dazzling sleight of hand.

Peter Jenner
Utility Records
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1991

at the Great Room, Grosvenor House Hotel, Park Lane
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The music industry's own awards

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

THE LAST RECORD I BOUGHT

by PETER RHODES



"The last album I bought was over Christmas, but it was an old one. It was The Phantom Of The Opera. It's a show I've seen, and of all Andrew Lloyd-Webber's shows, it's the one on which I think the music is strongest. It's great to play in the car and also to sing along with."

"I've been meaning to get it for a long while and just haven't got round to it. That wasn't the only one I bought over Christmas though. 'Just a few days before that I bought the Rolling Stones Hits Of The Sixties double CD. I had it on vinyl, but I wanted to get it on CD too."

"It shows what an ageing old hippy I am, I suppose?"
Peter Rhodes is managing director of Midem UK.



East End twins Pete and Andy Harmen did not expect the worldwide attention provoked by their house track Maggie's Last Stand, featuring the sampled voice of ex-Prime Minister Thatcher.

The track they created under the pseudonym VIM (Very Important Music) has been officially released only a week yet it has already featured in newscasts across the globe, after becoming the unlikely of clubland hits.

Pete insists the track

came about almost by accident, after he had produced an anti-poll tax track for an album planned for release on Big Wave.

"I recorded some of Maggie's voices from the radio and did this tape," he recalls. "Then, when she resigned I took it down the pub and everyone went mad for it," he says.

"I started to sell cassettes of it and soon we'd got five of about 300 of them."

Now the Harmens are world stars, lauded as far away as Japan, where

they've been on nationwide TV.

"I don't know how they got to hear about it," says Pete. "I'm sure there must be only about one copy of the record in the whole country."

But the Japanese will be disappointed to hear that Pete and Andy don't plan to make a career of sampling world leaders.

"It's just a bit of fun. We are more interested in jazz really," says Pete.

No chance of a Major Ragger Band, then.

The Mothers of invention

U2's offspring label, Mother Records, has finally managed to become a fully-fledged record company.

Set up in 1984 by the band and its manager Paul McGuinness to promote new Irish talent, Mother is now offering full recording and publishing contracts for domestic releases as well as worldwide licensing agreements.

"Mother Records will still adhere to its original intention of offering a starting point for new talent," says chief executive Dave Pennefather.

"But now instead of releasing material on a non-contraband basis, as we did through the Eighties, Mother Records will operate in a fully fledged capacity with long-term signings."

Pennefather, who is taking over from McGuinness in overseeing the day-to-day running of the company, believes the new development makes Mother the first Irish record company involved in the distribution of its own product.

Another new venture for Mother is the signing of an Irish dance act, MC Tyson.

"She is not a rapping Irish

girl," says Pennefather, "but mainstream dance music, which is not the normal area we would work in."

Other Mother releases for 1991 include two singles and an album from The Golden Horde.

Mixing up the Zebedee doo dah

Just as The Doors looked like being the big cult favourites of 1991, with a big new movie due soon, mop-haired Jim Morrison has some competition — from the Magic Roundabout crew.

Within a few weeks of the death of its French creator Serge Danot, there are already at least three hip-hop remixes of the show's memorable theme tune doing the rounds.

But BBC Enterprises is showing no signs of re-releasing its own definitive version right now. A BBC spokesman says: "We wouldn't necessarily have the rights."

"When we were promoting the Magic Roundabout videos there was no-one we could get in touch with," she says.

Step forward the person who searched out the missing Righteous Brother — you have another mission.



Rebhoff, bearing up

Ivan finds a new platform

Continental operatic singer Ivan Rebhoff, affectionately known as The Russian Bear, has one of the biggest voices in the world, his range spanning four and a half octaves.

Now, in response to demand from Radio Two listeners, the BBC has set up a one off concert recording with Rebhoff and a 600 voice Scottish choir for BBC Scotland TV. A second Best Of Rebhoff album is being released to coincide with the concert.

Rebhoff, who came into the world with much the same im-

pect he now creates — he was born on a German station platform — says he is excited about the attention he is attracting in this country.

"It really was the dream of my childhood to sing, become famous, make records and have contact with my audience," he says.

Rebhoff has no concrete plans for any other concerts in the UK this year, but hopes to set some up while he is over here for the BBC Scotland recording.

Drumming up a new image

For the drummer who wants to stand out from the crowd, the latest thing to impress his drumstick-wielding rivals could be a natty, customised kit.

One top-thumper, Quebeciro Rudi Richman, needed extensive work done on his kit to print a revolving flame pattern round the sides.

After having it sent to a London art college for the design, Premier Percussion claims it had to lay on 14 layers of lacquer to give it that special glass-like finish. And we thought he put on his hair!

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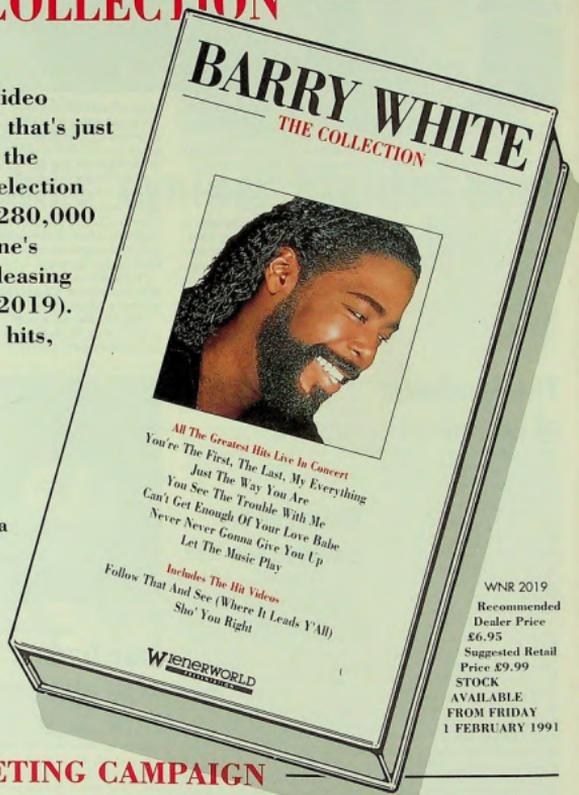
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