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Profile of
Roger Lewis



Music week

The Business Magazine for the Music Industry

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Rough Trade seeks cash aid

Rough Trade is understood to be negotiating a substantial loan amid speculation that it is in financial difficulties.

The company refuses to give details, but it is believed the loan is needed to resolve serious cash-flow problems, which have left it owing money to several labels.

Late last year Rough Trade admitted it had been in discussions with Geffen. The US company was refusing

to comment last week.

The planned deal follows a series of blows for the independent group and adds to uncertainty about its future.

Managing director of its distribution arm George Kimpton-Howe admits he has received several calls over the past week asking whether the company is in receivership.

He says: "We are not in danger of going under. We are currently waiting to finalise

a very big financial deal."

Group managing director Geoff Travis refuses to give details, arguing the deal is still under discussion. "All our labels have been incredibly supportive," he says.

Leading independent label Mute, which is distributed by Rough Trade, issued a statement saying: "We are aware that Rough Trade have had serious financial problems and we are committed to help them

resolve their difficulties."

One independent, believed to be one of Rough Trade's creditors, confirms the company is in no danger of collapsing.

He says: "They don't owe money to the bank and I can't remember the last time a major company called in the receivers in that situation."

Rough Trade has been plagued with problems over recent months, culminating in

the withdrawal of Revolver from its distribution network and vandalism by disgruntled ex-employees over the last two months.

Since Kimpton-Howe joined from arch rival Pinnacle a year ago, Rough Trade has been accused of moving away from its indie roots. Teething troubles plagued the company when it moved to a new computerised warehouse in north London last summer.

Elton and Lisa: true Brits

Elton John, Lisa Stansfield and The Cure are the best in British music — and that's official.

The names of the award-winners chosen by the BPI's 140 member companies were unveiled at the Brits Awards held last night (Sunday) at London's Dominion Theatre. The ceremony is due to be televised on BBC1 tonight and throughout the world in the coming weeks.

All three of the top award winners have won Brits before. Best Male Elton John was recognised for his outstanding contribution to British music jointly with Wham! in 1986. Best Female Lisa Stansfield was last year's Best British Newcomer, while this



Stansfield: best female

year's Best British Group The Cure won last year's Best Video award for Lullaby.

The other awards were: Best Album By a British Artist — Listen Without Prejudice Vol 1, George Michael; Best British Producer — Chris Thomas; Best — British — Newcomer — Betty Boo; Best International

Female — Sinéad O'Connor; Best International Male — Michael Hutchence; Best International Group — INXS; Best International Newcomer — MC Hammer; Best Soundtrack — Twin Peaks; Best Classical LP — In Concert; Pavarotti Domingo Carreras; Best Video — A Little Time, Beautiful South; and Outstanding Contribution to the British Music Industry — Status Quo.

The Best Single result, chosen by listeners to Radio One, was not available at press time.

● The Music Week Awards — the industry's own awards ceremony — takes place on February 25 at London's Grosvenor House Hotel.

Indies vote for full-timer

Independent association Umbrella is to open a full-time office next month in an effort to increase its support for labels and distributors.

A temporary office has been set up to co-ordinate the annual Umbrella seminar, but this year there will be a permanent focal point for independents needing information.

Members agreed the move at last week's AGM.

The office's running costs will be met by an increase in membership fees to £50 per year and from a MCPS/Umbrella/BPI import duty stamps scheme, which is still being finalised.

It was also decided that a new venue will be used for the seminar, London's ULU.

Umbrella also plans to increase the council from six to eight representatives.

Weather freezes up sales

Snow storms have hit the record trade all over the country with many stores forced to close early by the bad weather.

One early casualty was the Virgin Megastore in London's Oxford Street, which shut early on Thursday and Friday. Six trading hours were lost to allow staff to get home, but the store hoped to be back to normal by today (Monday).

By Friday, which suffered the worst weather of the week, record companies reported a fifth of staff were absent. WEA and EMI said the day was quiet, while Phonogram ad-

mitted a few people were late, but most were in by the afternoon. MCA said: "People who live outside London have had problems, but we are about 80 per cent present."

Retailers were suffering, however. Andy's Records chain in East Anglia closed early on Thursday as so few people were visiting the stores. The severe weather over most of the country has come at the worst possible time for retailers, with sales already low due to the recession and the traditionally quiet post-Christmas period. Frank

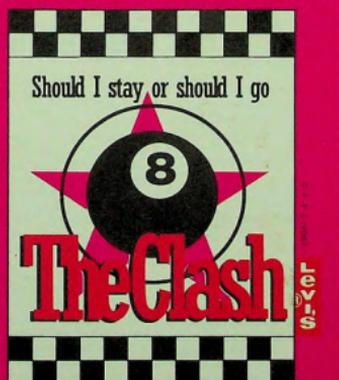
Daranjo, of Sam Goody stores, says: "We are having problems anyway with the recession and the Gulf war. This has just added to our problems."

Our Price, which has 300 stores across the country, says its shops were not badly affected by the conditions.

But Midlands chain the Music Junction said a lack of customers had forced it to close early at the end of last week.

Even Gallup fell victim to the freeze when its computer went down briefly on Friday morning due to a powercut. It did not affect the chart.

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PolyGram
Video

BCM halves staff to stay afloat

Dance label BCM is slashing its staff by more than 50 per cent in a bid to remain solvent.

The German-based company, headed by Brian Carter, faced a February 1 deadline for a cash injection. To meet it, BCM decided to cut staff numbers in all its European operations, including in Paris where

it had only recently opened an office.

UK label manager Ruth Rothwell says the company — which had his last year with Donna Allen's Joy And Pain and Mixmasters' Grand Piano — is trying to spread its costs by dropping acts and cutting costs.

She says: "We have had suc-

cess in the UK, but across Europe it has been very unstable and we have lost some acts along the way.

"We also lost out at Midem '91 by not showing up. Obviously we owe some people a lot of money, but we are trying to make sure that everyone is paid."

On the future of BCM's

chart act, Twenty 4 Seven, Rothwell comments: "We are hanging on to them at the moment, but it could change at any time."

BCM will now become involved in manufacturing in the UK for the first time.

Previously the company imported all its product from Europe.

R1 albums playlist imminent

Radio One will reveal details of its new-look playlist within just a few weeks, says the station's head of music Chris Lycett.

Despite claims last week that discussions surrounding the album-based playlist are still at an early stage, Lycett says the new format will "emerge" soon.

Singles will still play a part in the playlist, he adds, but highlighting album tracks will give producers more freedom and listeners better programmes, he adds.

"Given the evidence of the market it makes sense that we should investigate and shift ways of reflecting the changing emphasis toward albums sales," he says. "This is not a response to competition in the radio market. It is simply the result of our desire to reflect the changing tastes and profile of our audience."

The new playlist will continue to reflect Radio One's commitment to supporting new talent, he adds.

Big names seek CIN charts deal

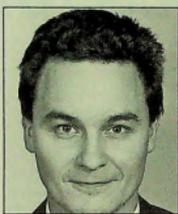
Chart Information Network is keen to make a market soon for the UK's national chart during the next month. The aim is to make the chart pay for itself.

But chief executive Adrian Wistreich is staying tight-lipped about who is likely to opt up the financial backing that will bring thousands of pounds to the music industry.

Prospective bidders so far are believed to include banks, confectioners and cosmetics companies. Best soft drinks giant Coca-Cola is thought to be top of the list.

The US company has already been involved in a number of music sponsorships, from deals with individual artists such as George Michael to backing for a "Euro chart".

The BPI had discussions with the US company about sponsorship 18 months ago but no agreement was reached.



Wistreich: marketing support

Wistreich believes it is time for the industry to take full advantage of the commercial outlets for the chart.

"It is fair to say that the BPI has never really had a full-time marketing operation associated with it. CIN, for the first time, offers them that support," he says.

CIN intends to pursue a

number of ways of generating more income from the charts aside from straight licensing to various publications and companies around the world.

A chart information hotline for the industry and media is being planned. This will supply a full range of facts and figures on chart matters.

CIN also plans a series of 0598 premium rate telephone information services. Publishers who feature the numbers alongside their charts will be able to reduce their licence fees through royalties on calls.

Although Wistreich says a sponsorship deal will not be confirmed before the end of March, he claims the industry is already reaping the benefits of having a fully administered chart.

"The industry is already making more money from the charts than it has done in the past," he says.

Oberstein replaces Ellis in MCPS talks

PolyGram chairman Maurice Oberstein is taking over from Terry Ellis as the BPI's chief negotiator with the MCPS.

The move will further fuel speculation that Oberstein will replace Ellis as BPI chairman.

Ellis has been vociferous in the role as chairman of the negotiating committee for the past year. At one stage he guaranteed the MCPS as "terrorists". But he has now handed over the job to Oberstein.

Protracted negotiations with the MCPS over royalty rates broke down last year after the dispute went to a tribunal.

Oberstein says: "We are confident about the strength of

our arguments and the force of our case in the MCPS dispute."

"Nevertheless, we hope we will be able to resolve this dispute within the industry."

Oberstein's comment and unofficial words from both parties suggest negotiations could be resumed in the near future, before the Copyright Tribunal expected in July.

Earlier in the year, the BPI threatened to boycott the MCPS and set up a royalty collection scheme in an alternative organisation.

BPI legal affairs director Sara John said bitterness over the deadlocked dispute had led it to investigate terms with other societies.

New glossies on target

Monthly rock magazines *Select* and *Vox* both exceeded their expected readership figures in their first six months on sale, according to the latest figures.

Unless the figures for EMAP Metro rival *Q*, so far unavailable, show a dramatic fall, the launch of the two titles will have virtually doubled the size of the "adult" rock magazine sector.

Select was credited with 75,689 readers between July and December 1990, just ahead of its guarantee of 75,000, according to official ABC figures.

Vox does not qualify for a full ABC certification because it only began publication in the autumn, but it reached 90,931 readers according to IPC's own figures added by Price Waterhouse. It had guar-

anteed readership of 75,000.

Select is hoping to push its figures higher with more free tape offers, including one with its March issue featuring Happy Mondays, Northside, Electric 101, The Wendy's and New Order, put together in a deal with Factory Records.

While figures for EMAP title *Q* are not available, publisher Tom Maloney says he expects it to maintain its last figure of about 170,000.

Meanwhile, IPC music papers *NME* and *Melody Maker* are winning the "inkie" war with figures of 121,001 and 70,100 according to their own audited figures. Both show a rise of about 15 per cent on the same period last year.

United Consumer Magazines' *Sounds* slipped by almost 4,000 to an ABC figure of 40,238 in six months.



Rough Trade has never been the easiest of animals to understand.

It challenged industry orthodoxy right from the beginning when it started as a co-operative.

For more than a decade it has stood more or less at the vanguard of that peculiarly British success story — independent music.

While many of its rivals aped or joined the ranks of the majors, Rough Trade insisted on going its own way. Inevitably its idiosyncratic affection for worker democracy in an industry traditionally run by strong individuals found little favour with its bigger brothers.

The arrogance of the number one single from KLF, a monopoly of virtue is clearly idiotic, but Rough Trade has continued to show that it is possible to have priorities other than the bottom line and yet still produce hit records.

Even early last week, as false rumours circulated that the group was in receivership, the group could boast that it was the distributor behind the number one single from KLF.

Rough Trade has become more "commercial" in recent months. Smaller labels are being trimmed. Major lay-offs of temporary staff have caused much ill feeling. Now the financial climate seems to be propelling the company into some kind of deal with a major. Geffen is the hot favourite.

If that happens, there will be plenty enough people saying "I told you so. You can't run a business on good intentions".

Of course they will be right — up to a point.

But wouldn't it be just a wee bit sad if all those good intentions came to nothing?

If the recession, the Gulf war, and the lack of major league releases weren't enough, now the heavens seem fit to dump millions of tons of snow on to the nation's shopping streets.

1991 may not be a classic year for record sales.

Steve Redmond

Peace DJ says sacking was unjust



Sacked Jazz FM presenter Giles Peterson says he was dismissed unfairly.

Peterson was asked to leave the London station after he allegedly made anti-war comments and played anti-war tracks during the show.

Peterson, who was made a director of Jazz FM for his role in setting up and establishing the station, says the dismissal came after he announced on

air an anti-war march taking place in London on January 12 — four days before hostilities began.

He then played one and a half hours of music with a peace theme that afternoon while the march was in progress. This included songs such as Bobby McFerrin's *Peace*, Pharoah Sanders and Leon Thomas' *The Creator Has A Masterplan* and *Mighty*

Riders' *Let There Be Peace*.

"It was a spontaneous and honest response to the impending threat of war and was not in any way a question of taking sides," Peterson says. "In fact one dedication was made during the show to the brother of a listener who is on the front line in Saudi Arabia."

"The music I played, as I said on the show, was appropriate to the situation facing

us that day."

Jazz FM managing director John Bradford refuses to comment on the Peterson sacking nor if any listeners complained, but he says: "No broadcasting organisation can express political opinions. That is the law."

Peterson is also the man behind the jazz/dance label *Talkin' Loud*, through Phonogram.

Education for industry frightens people in the UK.

Our industry would improve dramatically with better training and education; the high standard of students leaving the HNC Music Management course at Bathgate in Scotland proves the point. More than 80 per cent of these graduates now have healthy careers, and all the major record companies employ at least one former student.

The ignorance and naivety of would-be entrepreneurs and many young musicians, costs the industry millions of pounds every year, leaving many people disillusioned and broken hearted.

Visual art, classical music, drama, dance, television even the film industry, all have many more training and educational courses than we do — and they still cry for more.

At a time when the UK is gripped by recession it's doubtful if the Government will invest in courses for the music industry. Although money is being invested by the BPI with Government aid (the Brits School of Technology and the Performing Arts at Croydon), not nearly enough is being done.

The BPI and the SRIA should provide all secondary schools with detailed information on the wide range of job opportunities provided by the music industry.

One- or two-year courses should be available throughout the UK covering such areas as record and publishing company infrastructure legal affairs and accountancy, sound and lighting technology, touring and agency work.

Making music for music's sake is wonderful, but making a living from it is a profession, an honourable thing.

Bruce Findlay is chairman of Schoolhouse Management and a presenter for Radio Forth.

Recession bites Menzies' profits

Interim results at the John Menzies Group show "all the signs of recession".

The High Street chain's latest figures show a sharp drop in profit. The announcement caused share prices to fall by 10 per cent.

Menzies' music and video wholesaling subsidiary Terry Blood Distribution is performing well, however, says managing director Norman Smith.

Although Smith refuses to give details of the company's financial results, he com-

ments: "I don't think John Menzies losses bear any relation to TBD's performance."

Smith says the company's improved performance was mainly due to TBD's success in winning the contract to supply Boots last August.

"Our involvement with the Boots chain, allied to the growth in sell through video, means that our projected turnover to April will be up by around 50 per cent," he says.

Overall Menzies' results showed pre-tax profits falling

from £3.1m to £200,000 for the 26 weeks to October 27 on turnover up 10 per cent to £451m. Menzies warns that profits for the full year will fall below last year's £29.1m.

Group managing director Ronald Noel-Paton says: "This is a High Street chain showing all the signs of recession."

He says the group's performance is the result of a 24m loss by its Hammicks Books wholesaling business.

Measures are being taken to manage cash flow, he adds.

TDK offers free hits tape

TDK is launching for the first time an on-pack offer of a free compilation cassette with its latest range of blank tapes.

The packs carry tokens which can be sent off in return for a 10-track album by vari-

ous artists, called *First The Music ... Second That Emotion*, echoing the recent TDK advertising campaign.

Tracks include Spandau Ballet's *True*, Yaz's *Fine Time* and Bomb The Bass's

Say A Little Prayer.

They were selected after rights were cleared to avoid conflict with artists who do not wish to be seen endorsing home taping, says TDK's marketing department.

Title targets Ex-Parkfield chief joins MCEG/Virgin Vision

WV Publications is launching a new hi-fi magazine to reflect the growth of the CD and DAT consumer markets.

The pilot issue of *Complete CD & Hi-Fi Buyer* sold around 38,000 copies last autumn, enough to persuade its publishers to give the go-ahead.

The first issue of the monthly magazine is on sale on February 14, priced at £1.95 and perfect-look.

Rob Lehmann, *Complete CD & Hi-Fi Buyer's* advertisement director, says the magazine is aimed at upmarket consumers with high disposable income.

Former Parkfield Entertainment director Johnny Feiwings has joined MCEG/Virgin Vision replacing William Campbell as general manager of the company's sell through division.

Feiwings is responsible for all music, sport and special interest publishing. This is his first full-time position since the demise of Parkfield Entertainment, where he headed the Hollywood Nites chain and was MD of Lightning's wholesale division.

Campbell left MCEG/Virgin to join video production house Lifetime Productions as MD.



Feiwings: music titles

Tube team returns with live series

The team behind *The Tube* is launching a new music series this summer covering live bands at the Newcastle venue Riverside.

The *Tube* Teenies series of 10 half-hour programmes will each feature five bands playing to a live audience. The production team of John Gwyn, Ken Scorfieff and Jeff Brown all worked on Channel Four's *The Tube*.

Riverside will differ from *The Tube* in that it will follow, documentary-style, the running of the 450-seat venue and how it serves the local North-east community.

No bands are confirmed as yet, but Riverside director Andy Balman says he will have complete control over which acts are shown. The cameras will move in from April to May, with the series starting in June.

Bidders put public case

Prospective bidders for the national radio franchises will put forward their cases to the House of Commons next month.

A motion: "This house believes that for UK commercial radio to flourish, the new national services must appeal to popular tastes" is being proposed by Virgin Broadcasting MD Charles Levison. David Astor of Classic FM will speak against.

Organised by the Association of Independent Radio Contractors and The Debating Group, the event will be held on March 18 as one of a series of six public debates on the media hosted every year at Westminster.

AIRC director Brian West says the debate is not part of the association's lobbying efforts.

Island splits video division

Island is splitting its video subsidiary, Island Visual Arts, into two so it can focus on music product.

The move is part of the continued restructuring of Island since the arrival of managing director Marc Marot in July of last year and the takeover by PolyGram 18 months ago.

IVA's music video production is being "streamlined" so it can concentrate on mainstream music video product. Distribution will be through PolyGram Video.

The more idiosyncratic side of IVA's output is to be floated off into a separate company, Island World Communications, formed by Island Records founder Chris Blackwell with IVA managing director Andrew Frain.

IVA has a history of involvement in non-mainstream product.

Last September it released a 15-minute film called Dick which consisted of 1,000 shots of penises with women's comments on the male organ.

Island Records managing director Marot says, "The areas which IVA was interested in expanding are not really of any interest to PolyGram."

Frain adds: "IVA will be focussing on music because that is our core business, although it will endeavour to be as creative as ever."

BPI clamps down on illegal music rental

The BPI has won its first major victory in the battle against illegal music rental shops.

Acting with EMI, Warner Music, Chrysalis and 10 Records, the BPI has stopped Satin Sounds of Eastbourne renting out CDs and videos without a licence.

The company agreed to stop the trade after an injunction was issued at the High Court last Monday.

BPI anti-piracy unit coordinator Tim Dabin says:

"This is the first time we've sought an injunction. From the size of their catalogue and the apparent size of their membership, we felt we should take a more serious view of this than we have in the past."

Satin was sent a warning letter before the action was taken. In previous, less serious cases agreement has been reached before injunctions have been necessary.

The crackdown follows the change in the law which came into force in August 1989 as

part of the Copyright Designs and Patents Act 1988. That made it illegal to hire out records, CDs, cassettes and videos without the permission of the copyright owner.

Dabin says it is difficult to judge how big the problem is throughout the country. But it is believed to be confined mainly to video hire shop owners wanting to expand their business.

Satin is currently in negotiations with the BPI over costs and damages.

China Records has signed a distribution deal with Pinnacle following its departure from Polydor, to take effect from March 1. Meanwhile, Midnight Music, Glass Fish Records and Temple Records are switching from APT Distribution to Pinnacle.

The complaint lodged by Choice FM over the results of the last JICRAR figures has been rejected. Both the AIRC and RMB, which carried out the survey, say the selection of listeners polled for the survey was random and fair.

The Levitt Group's entertainment division will fold this week if no serious buyer comes forward, according to receivers at KMPG Peat Marwick McLintock.

Radio Luxembourg is now broadcasting 24 hours a day. Evening broadcasting continues on medium wave and satellite with "twin" station RTL-International giving all day and night coverage on Astra. Meanwhile, Luxembourg's London offices have moved to 74 Newman Street, W1. Tel: 071-436 4666.

French independent distributor Daneceteria is opening a London office to market releases on the company's label of the same name. Both back catalogue and new acts are scheduled to be shipped from Daneceteria in the coming months.

BBC Radio Two is launching a native country music radio show. Hosted by Neil Coppelde, The Best Of British Country Music launches at 3pm on March 30.

The Music Week Directory '91 will be delivered today (February 11) a week later than originally scheduled. Music Week apologises for any inconvenience caused.

Jason to record Lloyd Webber songs

Jason Donovan is to record a soundtrack album of the new production of Joseph And The Amazing Technicolor Dreamcoat for release before the show hits the West End stage.

Donovan could not confirm which record label the recording will be on, but says he hopes to be in the studio in a month. The stage show is set to open on June 12.

Speaking at the London Palladium where he and composer



Jason becomes Joseph

Andrew Lloyd Webber revealed plans for the show, Donovan said he hoped to re-

lease singles from the proposed cast album before the theatre show gets underway. It does not affect his long-standing deal with PWL.

"I'd like to continue recording my other stuff, but obviously I will have to concentrate on one thing at a time," Donovan says.

Joseph And The Amazing Technicolor Dreamcoat was first written in 1968 by Lloyd Webber with lyrics by Tim Rice.

Philips gears up for '92 DCC launch

Roadshows and extensive advertising will herald the launch of the new Digital Compact Cassette in April next year.

But details of the cost of the system and its software, developed by Philips, will not be decided until full agreements have been reached with hardware and record companies.

Philips Audio managing director Wim Wielens says the company intends to go ahead

with an extensive marketing campaign next year even though worldwide deals for the system have still yet to be confirmed.

"In April, we will serve the first geographical market and the whole campaign will be supported by demonstrations of DCC through a number of roadshows," he says.

Wielens declined to comment on the cost of the campaign or which countries he



expects to be targeted first.

The system, which Philips began developing after deciding that Digital Audio Tape, was not appropriate for the consumer market, claims to offer

sound quality comparable to CD as well as the capacity to play standard cassettes.

Wielens disputes industry fears that there will be a product war of DCC versus DAT between Philips and Sony. He says Sony has not officially rejected DCC.

"The management at Sony has not expressed an opinion at all at the moment and we are still waiting to hear," he says.

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Albums

"I've called the album Free because that, to a great degree, is how I feel. I'm free to choose the songs I want to sing... so many avenues have opened up," says Rick Astley about his third album, his first since his hit "Never Gonna Give You Up" with Stock Aitken Waterman. More mature and with longer locks, Astley has already received some acclaim for the first single from the album, Cry For Help, which he wrote with Rob Fisher of Climie Fifer. Free also includes songs Rick penned with Mark King of Level 42, and a song donated by fellow blue-eyed soulster Michael McDonald. Elton John is guested at on two tracks, and two tracks. It should enjoy brisk sales.

New Kids On The Block are the week's other main sales prospect, No More

Games/The Remix Album will undoubtedly become their fifth Top 20 album in a little over a year, though there are signs that they are not quite as popular as they were.

One album guaranteed to sell out fairly rapidly is Thirteen, All About Eve's five-track mini-album, available only as a picture CD. Issued in a limited edition of just 7,500 copies, it's the most popular of the group's best-loved songs.

With a remixed version of All Right Now storming up the singles chart, Island has issued a similarly titled album by Free. Their first new album since 1974, it will be supported by TV advertising, and is a potential smash. And expect respectable sales for the Go-Gos compilation, Greatest. Never particularly popular here, they should benefit greatly from the more recent success of erstwhile group member Belinda Carlisle.

PICK OF THE WEEK

SOHO: Goddess. S&M/Savage SAVCD 1. Their current hit single Hippychick is one of only a dozen good reasons why Soho has a bright future.

Material, written by the one who isn't a twin, Tim Brinkhurst. Personal fave: Out Of My Mind, an enchanting composition punctuated by brass and organ bleeds.

Singles

Retail was expecting a remix of Rescue Me, a 50 and her fans, but WEA has ignored the only track not released as a single on Madonna's The Immaculate Collection, choosing instead to issue the album remix version of her 1987 smash Crazy For You. The result will be the same — a major hit, and perhaps more importantly, another boost for the



Happy Mondays: mega album, which is approaching sextuple platinum.

Happy Mondays continue their fruitful flirtation with the indie dance scene with Loose Fit, another surefire winner, while up-and-coming Scots band Fishmonkeys make their recording debut less than a month after they were talent-spotted by a WEA exec. The rapidity of their transition to record indicates the company's confidence in the group.

After a quiet period, Italian dance music is about

to explode again, and one of the first of the new wave of hits to emerge is My Love by Collapsé, released this week by CityBeat, who previously struck paydirt with Italo-house act Starlight. A chart cert. They likely will be sure to become the latest act to benefit from exposure on a TV advertisement. Should I Stay Or Should I Go being one of a long line of singles reactivated for Levi 501 ads. It's likely to prove an even bigger hit than it was nine years ago.

PICK OF THE WEEK

JESUS LOVES YOU: Bow Down Mister. More: Brown Boy 88. Boy Genesis's latest project is so bizarre it's not surprising that it takes a little time to reveal its full potency. But there's much to admire here, with some haunting Indian singing before the track resolves itself as a worthy dancefloor contender.

Alan Jones

REISSUES

This week it's Dylan, Dylan, Dylan. As the first stage in Sony Music's celebration of Bob Dylan's 30 years with Columbia, the company is putting out nine of his late albums on mid-price CD. While the albums, like all late Dylan, are variable, the old groaner is hitting the UK in the latest stage, as his seemingly never-ending tour and with strong support from Sony promised, virtually all should do reasonable business.

In chronological order the reissues comprise Self Portrait (CD 4601122), New Morning (CD 4601123), Dylan (CD 4601124), Pat Garrett & Billy The Kid (CD 4601125), The Kid (CD 4601126), Saved (CD 4601127), Shot Of Love (CD 4601128), Real Live (CD 4601129), Empire Burlesque (CD 4601130) and Knocked Out Loaded (CBS 4601131).

Self Portrait, Dylan's 1970 collection of (mostly) songs associated with other artists (Let It Be Me, The Boxer, Blue Moon, etc.) remains as puzzling as ever. But its companion piece, CD 4601127, is more successfully described as out-takes from Self Portrait, is undoubtedly Dylan's most dispensable outing. 1970's New Morning at the time seemed to mark Dylan's renaissance after a series of mediocre albums. In retrospect, despite the presence of the title song, Time Passes Slowly, Sign On The Window and the like, it seems to mark the beginnings of the new coarser sound that typifies the best and worst of Dylan since the Seventies.

1981's Saved and 1981's Shot Of Love, which includes the

impressive Every Grain Of Sand, come from Dylan's most emphatic period of fundamentalist Christianity. Once viewed as the comeback album, 1985's Empire Burlesque now seems mannered in comparison to 1986's Knocked Out Loaded, which, though very much a curate's egg, contains the powerful, doomed, mysterious

Brownsville. All in all a mixed lot, but essential for completists.

PICK OF THE WEEK

BOB DYLAN: Pat Garrett & Billy The Kid (Col CD 32098). The soundtrack to Sam Peckinpah's cult classic. Pat Garrett has a primitive grandeur, clear as Dylan found it easy to identify with the much misunderstood Billy The Kid — best seen in the majestic Knockin' On Heaven's Door, that remains appealing to this day. Phil Hardy

CLASSICAL

The Four Sections is the latest work by the leading American minimalist string percussion ensemble Steve Reich to appear on CD — part of an ongoing commitment by the Nonesuch label of Warner Classics.

It's a 26 minute work highlighting four sections of the orchestra inspired by Reich's wind/brass and full orchestra — and, at its premiere in 1987, represented the composer's most ambitious sortie into the orchestral world.

It stunned its audience at the London premiere, was inspired by the composer to write them after winning a Bach Festival. It is a scope for Hyperion, and is backed by a

Kronos Quartet campaigns.

The Four Sections is coupled with a Reich classic, Music For Mallet Instruments, Voices And Organ, comes with a Roy Lichtenstein cover, and is issued on CD 7559 79220-2. Pressed for a major Kronos release in March.

Cross-over means many things. ASV's new series, White Line MOR Classics, aims at a very different audience — you can scarcely recognize Reich as Mor. The sampling collection of arrangements called Bassoon Bon-Bons by Daniel Smith, Virtuoso Victoriana played by pianist Alan Schiller. The Three Elizabeths Suites by Eric Coates, and a reissue, The White Cliffs Of Dover, a new time favourites sung by Isabel Buchanan — are among the first seven titles which are mid-price and on CD/tape.

And while we are on the theme of popular classics, Deutsche Grammophon has managed to reissue the New Year's Concert From Vienna 1991 conducted by Claudio Abbado in time for Abbado's visit to the Royal Festival Hall on February 18. The CD includes old favourites like Radezky March plus more unusual items such as Lanner's The Suitors, Maderna arrangements of a Polka and a Gallop by Schubert and Edward Strauss' Carmen Quadrata (431 6282 — all formats).

This month also sees a new recording of Shostakovich's 24 Preludes and Fugues, played by the Soviet pianist Tatiana Nikolayeva, the musician who inspired the composer to write them after winning a Bach Festival. It is a scope for Hyperion, and is backed by a

Wigmore Hall performance this month which is sure to attract considerable publicity. It's a three-CD set (CD A66441/3).

PICK OF THE WEEK

Sting, The Chamber Orchestra Of Europe, Abbado, Peter And The Wolf, Overture On Hebrew Themes, Classical Symphony, March, Prokofiev, Deutsche Grammophon CD 429 396 214.

Sting has an easy knack of speaking informally to children and generates excitement which serves this classic well. Superb playing also from the COE and Abbado. The EMI Eminence version released last year with William Rushton, conducted by Sian Edwards is the top mid-price contender.

Nicolas Soumes

DANCE

MC Hammer Here Comes The Hammer (Capitol 12CL 610), James Brown's Super Bad based frantic commercial rap (literally, from a Pepsi Cola TV ad); Tuff Little Unit Join The Future (WARP WAP 12, via P), catchy percolating little pop pleaser; CFM Band Jazz It Up (4th+B'way 12BRW 216), import hit double tempo jazz jammer not unlike Chili Fun-Tori-Tori's (Round 'N' Round); Dream Warriors Ludi (4th+B'way 12BRW 206), paraphrased 'Rudi' style late Sixties rock steady; Velvet Hold Me (Tam Tam Records TTTT 43, via PAC), girl hollered sturdily

italo-house; The Basement Boys present Ultra Nite Is It Love? (Eternal) YZ509T, is

W), repetitive churning beefy jagger; Carlton Please Leave (Three Strike/PSNMXR 4), whiney jaunty Bristol house (hotter flip of the strange solo Love And Pain); Caveman I'm Ready (Profile PRO 330, via P), Jim Hendrix's Crosstown Traffic preceded strong jingly rap; Collapse My Love (CityBeat CBE 1261, via W), corny but exciting Italo house; Trilogy Love Me Forever Or Love Me Not (Profile BBS54, via P); Funky 4 + Cole produced/clubby groove: Diana Brown & Barrie K. Sharpe Love Or Nothing (frrr FY 152), wah wah wukka wukka-ud ultra jittery retro funk; Young Disciples Apparently Nothin' (Squint Loud TLKX 5, via F); Carleen Anderson wailed rare groove-style lurcher; Deee-Lite How Do You Say Love (Elektra EKRI187), breezy but possibly specialist bouncer; Man Machine Animals (Gorby Rhythmic V.MAN 3T, via RTI), jingly percussion groove; Inner City Till We Meet Again (10 Records TENG 337), Byron Stingily duetted but disappointing slow lurcher; Technomatica featuring Emma Hayward (You F.U. Puttin') A Rush On Me (Rumour RUMAT 28, via P), jogging Stephanie Mills remake; Sonny Southern I Don't Care Any Other Way (Siren SRNT 135, via F), DNA featuring Squint Love Vega-style gloomy rumbler.

PICK OF THE WEEK

STEREO MC'S: Lost In Music. 4th+B'way 12BRW 198. Jagger-cum-ragee style drawled-out catchy rumbly gunging pop rap.

James Hamilton

ii **Head strong**
Motorhead's 1916
is flying high

ii **Throwing up**
Throwing Muses
enter indie chart

v **Getting there** xii
Oleta Adams
reaches Top 10



Wheeler dealer
Caron proves she's
no quitter

music week

datafile

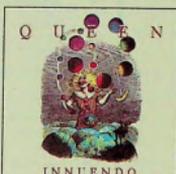
The Information Source for the Music Industry

16 FEBRUARY 1991

CHART FOCUS

The arctic weather caused a severe downturn in record sales last week, singles registering a 23 per cent drop, with albums down six per cent.

In more clement conditions, album sales could have been expected to rise steeply, with a number of long-awaited albums released, among them Gloria Estefan's *Into The Light*, which debuts at number two, and *Innuendo*, an instant chart topper for Queen. *Innuendo* is Queen's seventh number one album, a total bettered only by the *Beatles* (12 number ones), the *Rolling Stones* (nine), *Abba* and *Led Zeppelin* (eight each). The album it replaces at number one, *Jesus James Doubt*, tumbles all the way to number nine. That's probably the most precipitous drop ever suffered by a number one album, except when various artists albums have been made ineluctable and vanished from the chart altogether. Meanwhile, Queen's latest single, also entitled *Innuendo*,



is also in steep decline. Since debuting at number one it has paused at number two, number 12 and now number 31. It seems probable that it will spend only one further week in the Top 75, thus equalling the shortest chart career ever for a number one single, as established by Iron Maiden's *Bring Your Daughter... To The Slaughter* a matter of weeks ago. Curiously, all this is happening at a time when Oleta Adams's *Get Here* has been climbing the chart very slowly. This week, its seventh in the chart, it takes advantage of its Top Of The

Pops debut to surge strongly, from number 15 to number seven. It may yet reach the summit. For the present, however, the new leader is Do The Bartman by *The Simpsons*, the second number one for the Geffen label in a matter of months, following Maria McKee's *Show Me Heaven*.

Kylie Minogue's *What Do I Have To Do?* inches up from number seven to number six, while *New Kids On The Block's* *Games Advances* from number 17 to number 14; both could spoil their performers' proud records — every Kylie single has made the top five, and every NKOTB single has reached the Top 10. It's a problem the Frazier Chorus can only dream of. Constant critical acclaim and a firm fan base notwithstanding, they've released five singles in the past two years all of which have made the Top 75, though none has reached the Top 50. This is the sixth attempt at stardom, *Walking On Air*, debuts this week at number 67.

ANALYSIS

Last week's severe weather conditions could not have come at a worse time of the week for the record business.

Bad weather is a turn off for record buyers at any time, but when it hits at the end of the week, the results are potentially disastrous.

Retailers have bemoaned the lack of major new releases for months. The Gulf war and hardening recession have not helped anyone. But the emergence of new albums from Gloria Estefan and Queen last Monday held out the promise of the first bumper sales week of 1991.

The week began strongly, but by late Thursday the whole country was covered in a blanket of snow and even megastores in central London were forced to close early.

Says one chart expert: "Nobody likes bad weather, but from the record industry's point of view it is always best to have it at the beginning of the week."

The table shows why. A huge 55 per cent of singles

sales and 52 per cent of albums sales take place on Friday and Saturday.

December's cold spell, although not as severe, meant the Midlands and Yorkshire lost a full percentage point of sales just as the trade hit the busy pre-Christmas sales period.

RCA head of marketing Joe Cokell says: "It's one of the things we account for; post Christmas sales patterns are always low, the singles market

is struggling and, obviously, the weather doesn't help.

Distributors, however, take a bullish view.

PolyGram customer services director John Mair says: "We are keeping an eye on it, but our delivery people are very good."

"Even in the hard winter of 1987, supplies were never more than a day late."

Cold weather clearly has a deterrent effect on prospective record buyers, but anyone hoping that global warming could be the answer is in for a shock: hot weather is also bad for sales.

Comments one chart insider: "Good weather is a big problem for the record business. People tend to go on holiday more in the summer, so they are not around to buy records. Nightclubs, too, tend not to be so full, so people aren't exposed to new music. In hot weather people just have better things to do than buy records."

It seems you just can't win with the British weather.

UPDATE

Index of unit sales, 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	78	73	-6%	-19%
Singles	98	76	-23%	-22%
Music Video	76	67	-11%	+7%

SINGLES MARKET SHARES BY FORMAT



ROOKIES

1	ENIGMA	Virgin Inter	2	6 C&S MUSIC	Columbia	34
2	VANILLA ICE SBK	13	7 FACTORY			
3	SNAP	Arista	14	7 INNOCENCE	Cooltempo	35
4	SIMPSONS	Geffen	29	8 ROXETTE	EMI	43
5	BLACK BOX	deConstruction	32	9 M. CAREY	Columbia	49
			10	BETTY BOO	Rhythm King	51

Best selling debut albums from previously uncharted acts. Compiled by Spotlight Research from Gallup data. Sales period: 28 Jan to 2 Feb

Nick Robertson and Slice

"the pride and joy"

the new single from the debut album bulletproof boy all formats from Feb 11th limited edition 10" box from Feb 25th

IMPORTANT
NOTICE

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music week
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1990

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TOP 75 SINGLES

16 FEBRUARY 1991

THE OFFICIAL music week CHART

This Last	Title Artist (Producer) Publisher	Label # (17) (Distributor) Cassette/CD	This Last	Title Artist (Producer) Publisher	Label # (17) (Distributor) Cassette/CD	This Last	Title Artist (Producer) Publisher	Label # (17) (Distributor) Cassette/CD
1	DO THE BARTMAN The Simpsons (Lorenz) CIC	GRF 087 93 010 887 027 870	39	THE KING IS HALF UNDERESSED Jellyfish (Gulstun/Paig) Virgin	Oranym US/CUS 1105T 1101 USC 11052D1	3	3 A.M. ETHERAL ◯ The KLF/Children Of The Revolution (KLF) Various	KLF Compas KLF05A/11042 9597 010 KLF 205CA/10050
2	3 A.M. ETHERAL ◯ The KLF/Children Of The Revolution (KLF) Various	KLF Compas KLF05A/11042 9597 010 KLF 205CA/10050	40	HEAL THE PAIN George Michael (Michael) Morrison UMG	EMG 456847 8596416 USM 8584 456847T	1	(I WANA GIVE YOU) DEVOTION Nomad feat MC Mike Freedom (Korshak) Switch-It	Romco PLMA 21 25 P RUMAC 25/20402
3	(I WANA GIVE YOU) DEVOTION Nomad feat MC Mike Freedom (Korshak) Switch-It	Romco PLMA 21 25 P RUMAC 25/20402	41	ALL TOGETHER NOW ◯ The Four Tops (Pearson) Virgin	Parade MKA 11001/11 MEL 1102 200A/1101	2	ONLY YOU Prase (Laird) Macmillan (Simon Goldensberg) CIC	EMG 456911 8596116 USM 8596 4569116
4	ONLY YOU Prase (Laird) Macmillan (Simon Goldensberg) CIC	EMG 456911 8596116 USM 8596 4569116	42	NEW GO FOR IT! (HEART AND FIRE) Rocky Wub Ellis & T. Hare (MC Hammer/Etelle/Kelly) no credit	Parade 11072 01 01 BUR 37MCLBR 31CD	3	WIGGLE IT 2 in a Room (Morani) EMI	58K 1258K 19 19 TCSB 19 CD58R 19
5	WIGGLE IT 2 in a Room (Morani) EMI	58K 1258K 19 19 TCSB 19 CD58R 19	43	THINKIN' ABOUT YOUR BODY 2 Mad of Mass) BMG	Big Life BUR 71 01 01 BUR 37MCLBR 31CD	4	WHAT DO I HAVE TO DO Kylie Minogue (Stock/Ashley/Watman) All Boys	Parade PML 71 01 01 PML 71/20402
6	WHAT DO I HAVE TO DO Kylie Minogue (Stock/Ashley/Watman) All Boys	Parade PML 71 01 01 PML 71/20402	44	IT'S TOO LATE Queensrÿche (Carrall) Quartet Screen Gems EMI	Mercury 1101 31 01/31M101 1101 31 01/31M101	5	IT'S YOU Diana Adams (Czrabal/Bascombe) WFL	Parade 1102 31 01 01 OLMC 30/30CD
7	IT'S YOU Diana Adams (Czrabal/Bascombe) WFL	Parade 1102 31 01 01 OLMC 30/30CD	45	SUMMER RAIN Belinda Carlisle (Novels) WVC	YSC 1233V 02D 123 YSC 1233V 02D 123	6	I BELIEVE EMF (Gabriel) WVC	Forion 1107 87 01 01 TCK 679 CD 679
8	I BELIEVE EMF (Gabriel) WVC	Forion 1107 87 01 01 TCK 679 CD 679	46	2 I'VE HAD THE TIME OF MY LIFE ◯ Bill Medley & Jennifer Warnes (Lloyd) EMI	FCB 4925 PG 4926 FCB 4925 PG 4926	7	HIPPYCHICK Soto (Schwartz) Columbia	SBM 7547 1001 7547 MCSW 7547 1001 7547
9	HIPPYCHICK Soto (Schwartz) Columbia	SBM 7547 1001 7547 MCSW 7547 1001 7547	47	FORGET ME NOTS Tina Turner (Cohen/Brosnan & Snuggel) EMI	Sympson 4021 01 01 4021 01 01	8	G.L.A.D. Kim Applegate (Schwartz/DeAngelis) CIC	Forion 1107 87 01 01 TCK 679 CD 679
10	G.L.A.D. Kim Applegate (Schwartz/DeAngelis) CIC	Forion 1107 87 01 01 TCK 679 CD 679	48	SOMEDAY Mariah Carey (Wakel/Sony/Been Jammin')	Columbia 656873 8565316 USM 6568 73 054572	9	CRY FOR HELP Rick Astley (Stevenson/Aspley) BMG	KCA 402 402 11 4048 (BMG) KCA 402 402 11 4048 (1)
11	CRY FOR HELP Rick Astley (Stevenson/Aspley) BMG	KCA 402 402 11 4048 (BMG) KCA 402 402 11 4048 (1)	49	TINGLE The Petrol Emotion (Lott) WVC	Parade 1107 31 01 01 1107 31 01 01	10	YOU GOT THE LOVE Tina Turner (Cohen/Brosnan & Snuggel) EMI	Talawa TLOVE 7001 1701E (BMG) TALWA 7001 1701E (1)
12	YOU GOT THE LOVE Tina Turner (Cohen/Brosnan & Snuggel) EMI	Talawa TLOVE 7001 1701E (BMG) TALWA 7001 1701E (1)	50	THE CREASE MEGAMIX John Travolta/Olivia Newton John (Ferraro/Sals) MCA	Polygram 11447 21 11 01 2005 147214	11	PLAY THAT FUNKY MUSIC Vanilla Ice (Vanilla) Epic	58K 1258K 19 19 TCSB 19 CD58R 19
13	PLAY THAT FUNKY MUSIC Vanilla Ice (Vanilla) Epic	58K 1258K 19 19 TCSB 19 CD58R 19	51	NEW FEELIN' The La's (Lillywhite) Ge Disco	Capitol 4025 01 01 01 LASC 6/LASCD 01	12	GAMES New Kids On The Block (Starr) EMI/WC	Columbia 656873 8565316 USM 6568 73 054572
14	GAMES New Kids On The Block (Starr) EMI/WC	Columbia 656873 8565316 USM 6568 73 054572	52	3 BONEYARD Lene Lovace (Barton/Paul) Big Bad PolyGram	Polygram 11447 21 11 01 2005 147214	13	CHAZY ◯ Soul II Soul (Thomson/SPerfect)	217 ZANG 1471 01 01 ZANG 1472 01 01
15	CHAZY ◯ Soul II Soul (Thomson/SPerfect)	217 ZANG 1471 01 01 ZANG 1472 01 01	53	4 DONT QUIT Caron Wheeler (Hynes/Bados) Rodriguez/PolyGram	KCA 402 402 11 4048 (BMG) KCA 402 402 11 4048 (1)	14	IN YER FACE 808 State (808 State) Perfect	217 ZANG 1471 01 01 ZANG 1472 01 01
16	NEW IN YER FACE 808 State (808 State) Perfect	217 ZANG 1471 01 01 ZANG 1472 01 01	54	5 ALL THE MAN THAT I NEED Whitney Houston (Walden) WVC	Arista 114005 61 01 01 6500 31 6500 40	15	ALL RIGHT NOW Franky Remy (Blue Mt)	Inland 11215 48 01 USC 48 01 CD
17	ALL RIGHT NOW Franky Remy (Blue Mt)	Inland 11215 48 01 USC 48 01 CD	55	6 IF THIS IS LOVE Julia Roberts (Roberts) MCA	Columbia 656873 8565316 USM 6568 73 054572	16	OUTSTANDING The Roots (Thomson/SPerfect)	Columbia 656873 8565316 USM 6568 73 054572
18	OUTSTANDING The Roots (Thomson/SPerfect)	Columbia 656873 8565316 USM 6568 73 054572	56	7 LOVE AND PAIN Carlton Smith & Mighty 3 Sprige	3395 SMOB 11 01 SMC 45NCD 4	17	ONNA MAKE YOU SWEAT C&C Music Factory (Coxles/Cole) Virgin	Virgin Intermat 001 DN51 01 01 DN5C 101 DN51 101
19	ONNA MAKE YOU SWEAT C&C Music Factory (Coxles/Cole) Virgin	Virgin Intermat 001 DN51 01 01 DN5C 101 DN51 101	57	INTERNATIONAL BRITISH YOUNG THING Golf (Ewan/Edwards) EMI	1170 20 01 01 TC002 21 CD002 01	18	SADNESS PART 1 Enigma (Enigma) Sweet 'N Sour	Repose W069 01 01 01 W069 01 01 01
20	SADNESS PART 1 Enigma (Enigma) Sweet 'N Sour	Repose W069 01 01 01 W069 01 01 01	58	8 THE WAY YOU DO THE THINGS YOU DO LBB (LBB) producer credited Jubete	Capitol 1126 47 01 01 1126 47 01 01	19	BLUE HEAT Chris Rank (Lipscomb) WVC	J-W 1126 47 01 01 JWC 265 4702 CD
21	BLUE HEAT Chris Rank (Lipscomb) WVC	J-W 1126 47 01 01 JWC 265 4702 CD	59	9 LOVE IS THE MESSAGE Love Inc feat MC Noise (Milly/Smith) Virgin/CIC	Love EVOLV 11 01 01 EVOLV 11 01 01	20	CAN I KICK IT? A Tribe Called Quest (Hoods) Screen Gems EMI/WC	1106 1126 11 01 TSM 1126 11 01
22	CAN I KICK IT? A Tribe Called Quest (Hoods) Screen Gems EMI/WC	1106 1126 11 01 TSM 1126 11 01	60	10 ICE ICE BABY ★ Vanilla Ice (Vanilla) WVC	58K 1258K 19 19 TCSB 19 CD58R 19	21	MERCY MERCY ME! WANT YOU Robert Palmer (Mercy/M Palmer) EMI/Ronson	1106 1126 11 01 TSM 1126 11 01
23	MERCY MERCY ME! WANT YOU Robert Palmer (Mercy/M Palmer) EMI/Ronson	1106 1126 11 01 TSM 1126 11 01	61	11 LOVE IS THE MESSAGE Vanilla Ice (Vanilla) WVC	58K 1258K 19 19 TCSB 19 CD58R 19	22	GOOD TIMES Jimmy Barnes & INXS (Opitz) EMI	1106 1126 11 01 TSM 1126 11 01
24	GOOD TIMES Jimmy Barnes & INXS (Opitz) EMI	1106 1126 11 01 TSM 1126 11 01	62	12 CONGO SQUARE Great White (Niven/Artista) Pyramo/Bomb	Capitol 1126 47 01 01 1126 47 01 01	23	THE NIGHT FEVER MEGAMIX Mixmasters (Nigel Wright) Gibb Bros/BMG/WC	1106 1126 11 01 TSM 1126 11 01
25	THE NIGHT FEVER MEGAMIX Mixmasters (Nigel Wright) Gibb Bros/BMG/WC	1106 1126 11 01 TSM 1126 11 01	63	13 KISS LIKE ETHER Claudia Brücken (Gabriel) CIC	1106 1126 11 01 1126 47 01 01	24	I CAN'T TAKE THE POWER OR Shoni (Lipscomb) WVC	1106 1126 11 01 TSM 1126 11 01
26	I CAN'T TAKE THE POWER OR Shoni (Lipscomb) WVC	1106 1126 11 01 TSM 1126 11 01	64	14 MY LOVE IS A FIRE Sunny (Sunny) (Sunny/Rogers) MCA	1106 1126 11 01 1126 47 01 01	25	SUMMERS MAGIC Mark Summers (Summers) MCA	1106 1126 11 01 TSM 1126 11 01
27	SUMMERS MAGIC Mark Summers (Summers) MCA	1106 1126 11 01 TSM 1126 11 01	65	15 LOVE IS THE MESSAGE Vanilla Ice (Vanilla) WVC	58K 1258K 19 19 TCSB 19 CD58R 19	26	EVERY BEAT OF THE HEART The Railway Children (Steve Lovell/Steve Power) 10	1106 1126 11 01 TSM 1126 11 01
28	EVERY BEAT OF THE HEART The Railway Children (Steve Lovell/Steve Power) 10	1106 1126 11 01 TSM 1126 11 01	66	16 HOMICIDE/EXORCIST Shades Of Rhythm (Shades Of Rhythm) Perfect	217 ZANG 1471 01 01 ZANG 1472 01 01	27	NEW TO HERE KNOWS WHEN My Body (Vintone) no credit) Perfecto	1106 1126 11 01 TSM 1126 11 01
29	NEW TO HERE KNOWS WHEN My Body (Vintone) no credit) Perfecto	1106 1126 11 01 TSM 1126 11 01	67	17 WALKING ON AIR Fraser Chamberlain	Virgin YS11 1101 01 01 YS11 1101 01 01	28	SENSITIVITY Ralph Tresvant (Jimmy Jam/Lewis) EMI	MCA MCA 1142 01 01 MCA 142 01 01
30	SENSITIVITY Ralph Tresvant (Jimmy Jam/Lewis) EMI	MCA MCA 1142 01 01 MCA 142 01 01	68	18 ALL TRUE MAN Alexander O'Neal (Jimmy Jam/Lewis) EMI	1106 1126 11 01 1126 47 01 01	29	INNUENDO Queen (Queen/Richards) Queen/EMI	Parlophone 1200 01 01 TCDUEN 000 01 01
31	INNUENDO Queen (Queen/Richards) Queen/EMI	Parlophone 1200 01 01 TCDUEN 000 01 01	69	19 REPORT TO THE DANCEFLOOR Enigma (Lowe) Virgin	Network -NXT 16 01 NXT 16 01	30	THINK ABOUT IT O. J. (O. J.) (Sals credit) Perfecto	1106 1126 11 01 TSM 1126 11 01
32	THINK ABOUT IT O. J. (O. J.) (Sals credit) Perfecto	1106 1126 11 01 TSM 1126 11 01	70	NEW OPEN UP YOUR MIND [LET ME IN] The Real People (The Real People) Sony	Columbia 6567 11 6568 11 01 6567 11 6568 11 01	31	LOVE REARS ITS UGLY HEAD Living Colour (Ed Stasium) FAWC	EMG 456911 8596116 USM 8596 4569116
33	LOVE REARS ITS UGLY HEAD Living Colour (Ed Stasium) FAWC	EMG 456911 8596116 USM 8596 4569116	71	20 HEAVEN Tigerbalm (Tangarsdottir) Take Out	Music For Nations 1200 11 01 CDU11 13	32	SMALL TOWN BOY (1991 REMIX) Jimmy Somerville with Bronski Beat (Thorne) BMG/SIC	London 110 01 01 01 LOND 01 01
34	SMALL TOWN BOY (1991 REMIX) Jimmy Somerville with Bronski Beat (Thorne) BMG/SIC	London 110 01 01 01 LOND 01 01	72	21 CRAZY Patsy Cline (Bradley) Acuff-Rose/Dorland	MCA MCA 1405 01 01 MCA 1405 01 01	33	COMING OUT OF THE DARK Guns N' Roses (Eastman/Casazza/Dawlati) EMI	EMG 456911 8596116 USM 8596 4569116
35	COMING OUT OF THE DARK Guns N' Roses (Eastman/Casazza/Dawlati) EMI	EMG 456911 8596116 USM 8596 4569116	73	22 COUNTING BACKWARDS Throwing Muses (Herring) Throwing	44D 1140 1001 01 MCD 101 CD	34	ABERGE Chris Rea (Kelly) WVC	EMI 1125 48 01 01 Y2 555 02 555 CD
36	ABERGE Chris Rea (Kelly) WVC	EMI 1125 48 01 01 Y2 555 02 555 CD	74	23 MAGIC STYLE The Badman (The Badman/Diamond) CIC	Capekape -CBE 1258 01 -CBE 1258 01	35	BEAUTIFUL LOVE Julian Cope (Sinnert) CIC	Inland 11215 48 01 USC 48 01 CD
37	BEAUTIFUL LOVE Julian Cope (Sinnert) CIC	Inland 11215 48 01 USC 48 01 CD	75	24 MUST BEE THE MUSIC Lou Bega (Bega) (Lou Bega/Fresh) Frontyard	Tora Doras 856371 8565316 USM 8563 71 8565 316	36	WHICH WAY SHOULD I JUMP? The Meters (Brothers) MCA	AMA AMW 71 01 01 AMW 71 01 01
38	WHICH WAY SHOULD I JUMP? The Meters (Brothers) MCA	AMA AMW 71 01 01 AMW 71 01 01						

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Scandal

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USC 48 01 CD

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 **music week**

Singles Poster Chart

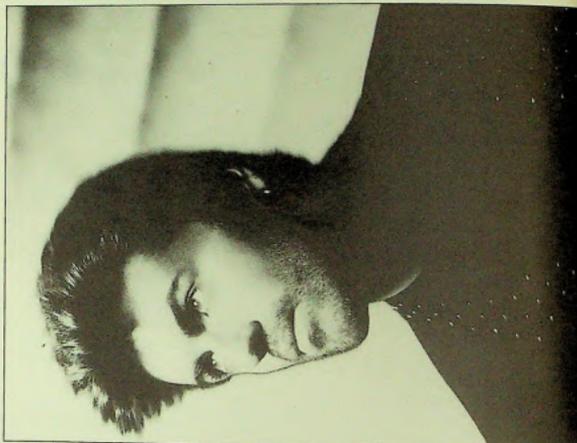
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TOP 75 SINGLES

THE OFFICIAL **music week** CHART

1	DO THE BARTMAN The Simpsons	Geffen
2	3 A.M. ETHERAL ○ The KLF/Children Of The Revolution	KLF Communications
3	(I) WANNA GIVE YOU DEVOTION Nomad featuring JMC Miles/Tredrom	Rumbour
4	ONLY YOU Pharise	Epic
5	WIGGLE IT 2 In A Room	SBK
6	WHAT DO I HAVE TO DO Kylie Minogue	PWL
7	GET HERE Oleta Adams	Fontana
8	I BELIEVE EMF	Paradeophone
9	HIPHYCHICK Scho	S&M
10	G.L.A.D. Kim Appleyby	Paradophone
11	CRY FOR HELP Rick Astley	RCA
12	YOU GOT THE LOVE The Source featuring Gandi Staton	TrueLove
13	PLAY THAT FUNKY MUSIC Vanilla Ice	SBK
14	GAMES New Kids On The Block	Columbia
15	CRAZY ○ Seal	ZTT
16	IN YER FACE 808 State	ZTT
17	ALL RIGHT NOW Free	Island
18	OUTSTANDING Kenny Thomas	Cooltempo
19	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW) C&C Music Factory (feat. Freedom Williams)	Columbia
20	SADNESS PART 1 ○ Enigma	Virgin International
21	BLUE HOTEL Chris Isaak	Reprise
22	CAN I KICK IT? A Tribe Called Quest	Jive
23	MERCY ME! I WANT YOU Robert Palmer	Epic

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**37**
BEAUTIFUL LOVE
Julian Cope
Island
38
WHICH WAY SHOULD I JUMP?
The Milltown Brothers
AKM
39
THE KING IS HALF UNDRESSED
Jellyfish
Chrysmis US
40
HEAL THE PAIN
George Michael
Epic
41
ALL TOGETHER NOW ○
The Farm
Polygram
42
GO FOR IT! (HEART AND FIRE)
Rocky V/Joey B/Elis & Tyneetta Hare
Blast It
43
THINKIN' ABOUT YOUR BODY
2 Mod
Big Life
44
IT'S TOO LATE
Querc: introducing Dina Carroll
Mercury
45
SUMMER RAIN
Belinda Carlisle
Virgin
46
(I'VE HAD) THE TIME OF MY LIFE ○
Bill Medley & Jennifer Warnes
RCA
47
FORGET ME NOTS
Tongue 'N' Cheek
Syncope
48
SOMEDAY
Mariah Carey
Columbia
49
TINGLE
The Petrol Emotion
Virgin
50
THE GREASE MEGAMIX
John Travolta/Olivia Newton John
Polygram
51
FEELIN'
The La's
Gon Discs
52
BONEYARD
Little Angels
Polydor
53
DON'T QUIT
Caron Wheeler
RCA
54
ALL THE MAN THAT I NEED
Whitney Houston
Arista
55
IF THIS IS LOVE
J.J.
Columbia
56
LOVE AND PAIN
Cartoon
3 Stripe
57
INTERNATIONAL BRIGHT YOUNG THING
Jesus Jones
Food
58
THE WAY YOU DO THE THINGS YOU DO
UB40
DEP Int.
59
LOVE IS THE MESSAGE
Love Inc feat MC Noise
Love
60
ICE ICE BABY *
Vanilla Ice
SBK
61
BABY DON'T CRY
Lalah Hathaway
Virgin America
62
CONGO SQUARE
Great White
Capitol
63
KISS LIKE ETHER
The Roots
Capitol

65	BABY PLEASE DON'T GO	Donny Osmond	Carnegie
66	HOMICIDE/EXORCIST	Shades Of Rhythm	London
67	WALKING ON AIR	Frazier Chorus	ZTT
68	ALL TRUE MAN	Alexander O'Neal	Virgin
69	REPORT TO THE DANCEFLOOR	Energy	Tabu
70	OPEN UP YOUR MIND (LET ME IN)	The Real People	Network
71	HEAVEN	Tigerbaltz	Columbia
72	CRAZY	Patsy Cline	Music For Nations
73	COUNTING BACKWARDS	Throwing Muses	MCA
74	MAGIC STYLE	The Badman	4AD
75	MUST BEE THE MUSIC	King Bee featuring Michele	Cinbeat
75	I'M NOT IN LOVE	Will To Power	Torres Dance
			Epic

GEORGE MICHAEL
HEAL THE RAIN

THE BRILLIANT NEW SINGLE
SEVENTWELVE CD/CASSETTE
TAKEN FROM THE CD/MC/EP
LISTEN FROM THE CD/MC/EP
WEMLEY ARENA MAR 29 19 20 21 22 23 24

1 1 I WANNA GIVE YOU DEVOTION
Norma Lee MC, Meese Freedom

2 1 3 A.M. ETERNAL
The K.L.P.

3 1 YOU GOT THE LOVE
The Central Station

4 **NEW** IN-YER FACE
Rage Against The Machine

5 5 ONLY YOU
Prince

6 4 WIGGLE IT
Prince

7 **NEW** TO HERE KNOWS WHERE
My Bitchy Valentine

8 11 OUTSTANDING
Kenny Thomas

9 1 DO THE BARTMAN
The Simpsons

10 1 I BELIEVE
E.M.M.

11 **NEW** THINK ABOUT...
D.J.H. featuring Stefy

12 8 HIPPICHICK
Soho

13 11 SUMMERS MAGIC
Olea Adams

14 1 CAN I KICK IT?
A Trick, Carter Oostap

15 3 GET HERE
Olea Adams

16 3 GONNA MAKE YOU SWEAT
The Motion Picture

17 3 IT'S TOO LATE
Quart featuring Doug Carroll

18 11 SENSITIVITY
Rajni Tomyant

19 1 WHICH WAY SHOULD I JUMP?
The Motion Picture

20 8 WHAT DO I HAVE TO DO
My Bitchy Valentine

TWELVE INCH

21	CRAZY	Patsy Cline	Music For Nations
22	GAMES	New Kids On The Block	MCA
23	BABY DON'T CRY	Van Halen	4AD
24	PLAY THAT FUNKY MUSIC	Van Halen	Cinbeat
25	THINKIN' ABOUT YOUR BODY	2 Man	Torres Dance
26	REPORT TO THE DANCEFLOOR	Energy	Tabu
27	LOW	Low featuring M.C. Monkey	Network
28	BONEVARD	Lulu, Angels	Columbia
29	I CAN'T TAKE THE POWER	Off Shore	Virgin
30	HOMICIDE/EXORCIST	Shades Of Rhythm	ZTT
31	ALL RIGHT NOW	Will To Power	Tabu
32	G.L.A.D.	Kim Appleby	Network
33	SADNESS PART 1	The Railway Children	Columbia
34	EVERY BEAT OF THE HEART	Joan Cope	Music For Nations
35	BEAUTIFUL LOVE	Joan Cope	MCA
36	MAGIC STYLE	Robson Williams	4AD
37	LOVE AND PAIN	Carole	Cinbeat
38	GO FOR IT! (HEART AND FIRE)	Rocky Votaw B. Elia's Friends Here	Torres Dance
39	EVERY BEAT OF THE HEART	Joan Cope	Network
40	THE NIGHT FEVER MEGAMIX	The Motion Picture	Epic

25	THE NIGHT FEVER MEGAMIX	Jimmy Barnes & INXS	Atlantic
26	I CAN'T TAKE THE POWER	Mixmasters	I.O.
27	SUMMERS MAGIC	Mark Summers	Columbia
28	EVERY BEAT OF THE HEART	The Railway Children	4th + B'way
29	TO HERE KNOWS WHEN	D.J.H. featuring Stefy	Virgin
30	SENSITIVITY	Ralph Tresvant	Crestion
31	INLUENDO	Queen	MCA
32	THINK ABOUT...	D.J.H. featuring Stefy	Parlophone
33	LOVE BEARS ITS UGLY HEAD	Living Colour	RCA
34	SMALLTOWN BOY (1991 REMIX)	Jimmy Somerville with Bronco Beat	Epic
35	COMING OUT OF THE DARK	Gloria Estefan	London
36	AUBERGE	Chris Hill	Epic
			East West

massive unfinished sympathy

original mix

7 - nellee hooper mix

12 - paul oakenfold mix

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we’ll . . . !”**

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of the music business**

BBC RADIO



TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Pos	Artist	Title	Label	Category/running time	Label Cat. no.
1	3	ROSEMARY CONLEY'S WHOLE...	BBC	Special Interest/1hr	BBCV 4457
2	12	PRETTY WOMAN	Touchstone	Comedy/1hr 55min	34119273
3	1	MADONNA: Justify My Love/MTV Vogue	WMV	Musical/12min	7599382352
4	4	LADY AND THE TRAMP	Walt Disney	Children's Cartoons/1hr 13min	D205822
5	5	MADONNA: The Immaculate Coll...	WMV	Musical/55min	7599382143
6	6	CALLANETICS	CIC	Special Interest/1hr	VHR 1335
7	9	GREASE	CIC	Musical/1hr 45min	VHR 217
8	17	DIRTY DANCING	Vestron	Musical/1hr 40min	VA 15223
9	15	THE SOUND OF MUSIC	CBS/Fox	Musical/2hr 46min	105150
10	11	LETHAL WEAPON 2	Warner Home Video	Action/1hr 50min	PES 11876
11	14	JANE FONDA'S NEW WORKOUT	Video Coll.	Special Interest/1hr 30min/??	LR 2218
12	10	ROY CHUBBY BROWN: Inside ..	PolyGram Video	Comedy/1hr	CFV 11412
13	21	WHO FRAMED ROGER RABBIT	Touchstone	Children's/1hr 30min	D409402
14	16	THE LITTLE MERMAID	Legend	Children's/1hr 11min	LGR 10035
15	13	PARAROTTI/DOMINGO/CARRERAS	PolyGram Vid	Musical/1hr 26min	CFV 11122
16	23	THE 'Y' PLAN	Virgin	Special Interest/1hr 20min	VVD 851
17	17	PHIL COLLINS: Seriously Live	Virgin	Musical/2hr 45min	VVD 783
18	18	LIZZIE WEBB'S 8 MINUTE WORKOUTS	Video Coll.	Special Interest/1hr	VC 6127
19	15	THE KING AND I	CBS/Fox	Musical/2hr 13min	100450
20	22	MARY POPPINS	Walt Disney	Musical/1hr 14min	D200232
21	1	TWINS	CIC	Comedy/1hr 42min	VHR 1365
22	1	DIE HARD	CBS/Fox	Action/2hr 5min	166650
23	28	COCKTAIL	Touchstone	Drama/1hr 30min	D406662
24	7	R.E.M.: Tourfilm	WMV	Competition/1hr 30min	7599381843
25	1	THE JUNGLE BOOK	Pickwick	Children's/60min	PAC 2071
26	1	LETHAL WEAPON	Warner Home Video	Action/1hr 45min	PES 11799
27	25	BEGINNING CALLANETICS	CIC	Special Interest/1hr	VHR 1380
28	1	OLIVER	Cinema Club/Video Col	Musical/1hr 20min	CC 1118
29	25	ELTON JOHN: The Very Best Of	PolyGram Video	Musical/1hr 30min	CFM 2756
30	1	KICK BOXER	Entertainment in Video	Martial Arts/1hr 37min	EVS 1033

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TOP 15 MUSIC VIDEO

Pos	Artist	Title	Label	Category/running time	Label Cat. no.
1	1	MADONNA: Justify My Love/MTV Vogue	WMV	Video Single/12min	7599382353
2	12	MADONNA: The Immaculate Collection	WMV	Compilation/55min	7599382143
3	4	PAVAROTTI/DOMINGO/CARRERAS	PolyGram Video	Musical/1hr 26min	CFV 11122
4	5	PHIL COLLINS: Seriously ...	MCEG Virgin Vision	Live/1hr 45min	VVD 783
5	3	R.E.M.: Tourfilm	WMV	Live/1hr 25min	7599381843
6	8	ELTON JOHN: The Very Best	PolyGram Video	Compilation/1hr 30min	CFM 2756
7	12	CLIFF RICHARD: From A Distance	PMI	Live/2hr 4min	MVB 9912473
8	9	TINA TURNER: Live From Barcelona	PolyGram Video	Live/1hr 30min	CFM 2842
9	nw	HARD 'N' HEAVY VOL 10	MCEG Virgin Vision	Compilation/1hr 30min	VVD 813
10	13	DANIEL O'DONNELL: An Evening With	Ritz	Compilation/1hr 30min	RITZV 0008
11	13	NEW KIDS ON THE BLOCK: Step By Step	SMV	Compilation/1hr 30min	49869 2
12	11	LUCIANO PAVAROTTI	Music Club/Video Col	Live/1hr 17min	MC 2003
13	6	MOTLEY CRUE: Dr Feelgood-The Videos	WMV	Compilation/3 1min	7559401173
14	16	DANIEL O'DONNELL: Thoughts Of Home	Telstar	Compilation/52min	TVE 1007
15	12	MOSCOW PEACE FESTIVAL: Vol 1	WMV	Live/2hr 4min	7559401113

FLEMING AND SMALLMAN

PROUD TO HAVE CHARTED

QUARTZ FEATURING DINA CARROLL "IT'S TOO LATE"
 SOHO "HIPPYCHICK"
 TWENTY 4 SEVEN "ARE YOU DREAMING?"
 TOM JONES "COULDN'T SAY GOODBYE"
 HALL & OATES "I CAN'T GO FOR THAT (NO CAN DO)"
 IN JANUARY . . .

CONGRATULATIONS TO ALL THIS YEAR'S BRITS WINNERS AND LOOK OUT FOR

LISA M
 MAUREEN
 RODEO JONES
 SOHO
 2 IN A ROOM
 TOM JONES
 YAZZ
 MIDGE URE
 LONNIE GORDON
 JUNIOR REID
 ELAINE PAIGE
 QUARTZ FEATURING DINA CARROLL
 ALISHA WARREN
 STONE ROSES

STEVE BOOKER
 TWENTY 4 SEVEN
 HALL & OATES
 MATT BIANCO
 SILJIE
 THE PROCLAIMERS
 DANGEROUS GROUND
 BRUCE DICKINSON
 LISA STANSFIELD
 TIMMY T
 SMALL TOWN PARADE
 JORDAN BAILEY
 BLUE PEARL

IN NEXT YEAR'S . . . !!!!

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NEW RELEASES: ALBUMS

Week commencing 18 February 1991-22 February 1991 — 252 Year to Date: 1,506

* Import

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
ALL ABOUT EVE	THREE	MERCURY/PHONOGRAM	CD: FVDC 11			Rock	9 2 1	Gosh racks Ferguson Controversy turn in a live, limited edition CD-only release
ALMA BERTHE	THE FIRST	MERCURY/PHONOGRAM	CD: FVDC 11			Pop	6 1 1	Cry For Help sets the tone for the new, improved material. Acclaim beyond beyond
FREE	ALL RIGHT NOW	ISLAND LP/AC LPV 21072V 2 CD	CDV2 2 (F)			Rock	2 3 6	Reissues great TV-advertised and best of music to recuperate the glories of early-Sevens, although not quite a definitive set of
GO-GO	THE GREATEST	AMR MUSIC 395331/395334 CD	395332 3 (A)			Pop	13 1 1	Individual members may have had greater success, but this is a lively collection of where Carole is at
NEW KIDS ON THE BLOCK	NO MORE GAMES	REBEL ALBUM CD/AC LP/AC LP/AC LP	467494/467494 CD	467492		Pop	13 1 1	The single shows the market still exists but watch out for a rivalry

ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	ARTIST	TITLE	LABEL	CAT NO.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY				
2 IN A ROOM WIGGLE	IF I SAID I'M SINGLE	11/88/81 11 CD	88802 11 (E) 872 29E1			Classical	ECSTASY	BIFF COONEY	JOE LYCETT	ECSTASY	CD: 828592 2	828592	Classical				
ALANIS MORISSE	1995 PLEASURES	RAMON LEGACY	CD: LCPM 051			Classical	ELLECTRIC	PHONOGRAPH	COMPTON	STRINGS	BRUCE & BRUCE	CD: 8028 3	Classical				
ALMA BERTHE	THE FIRST	MERCURY/PHONOGRAM	CD: FVDC 11			Classical	EMERSON	STING	QUARTETS	MOZART	SPIN	QUARTETS 3 KR 8 & 4465	DEUTSCHE GRAMMOPHON/MCA	431 294	CD: 431 294	Classical	
AMERICAN CHAMBER PLAYERS	MOZART: TWO & FOUR	INTERNATIONAL	CD: 2702-2 (K)			Classical	ENGELS	SCHLIMM	FRANZ	MOZART	CD: 2 49	VALDES	CD: ALV 4451 (F)	Classical			
ARISTOFLAVES	CLERAMBAULT	CANTANTAS	CD: HMC 90139			Classical	ESPASO	BRUK	MARTINO	JULETE	COLETTI	CD: 6	MONDO	CD: LDC 27899 6 (F)	Classical		
BARCELONA	TWO MELODIES	FRANCIS TRIO	CD: 2 HARMONIA MUNDI	CD: HMC 90139 (H)		Classical	FATH	ADAM	THE JAZZ	COLLECTOR	SET	FOR	MILES	PIPER	CD: 2008 29	CD: 298 (E) 645 (08P)	Classical
BEHAVIOR	REKUBER	BRUCE	SIMPSON	NO 4	SONY CLASSICAL	CD: 44025 (S)	Classical	FABON	RETHEL	FRANZ	SONATAS	OP. 312	27 2 & 147	SCHWANN	CD: 319 064 (K)	Classical	
BELGIUM	DUET	CHAMBER	PLAYERS	MOZART	CD: 44025 (S)	Classical	FABON	MARCO	RETHEL	FRANZ	SONATAS	OP. 312	27 2 & 147	SCHWANN	CD: 319 064 (K)	Classical	
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TOP 60 DANCE SINGLES

16 FEBRUARY 1991

THE OFFICIAL music week CHART

This Week Last Week	Title Artist	Label (12") (Distributor)
1	(I WANNA GIVE YOU) DEVOTION Normast feat MC M'Kee Freedom	Rumour RUMAT 25 (P)
2	YOU GOT THE LOVE Source feat Candy Stanton	Truelove TLOVE 1 (BMG)
3	BABY DON'T CRY Lalah Hathaway	Virgin America VU5T 35 (F)
4	OUTSTANDING Kenny Thomas	Coaltempo COOLX 227 (E)
5	THINK ABOUT... D.J.H. feat Stefy	RCA PT 44386 (BMG)
6	3 A.M. ETERNAL The K.L.F.	KLF Communications KLF 005X (RT)
7	REPORT TO THE DANCEFLOOR Energieze	Network NWKT 16 (P)
8	SUMMERS MAGIC Mark Summers	4th + B'way 12BRW 205 (F)
9	IN YER FACE 808 State	ZTT ZANG 147 (W)
10	IT'S TOO LATE Quartz introducing Dina Carroll	Mercury ITM 312 (F)
11	SENSITIVITY Ralph Tresvant	MCA/MCA 1462 (BMG)
12	MORNING WILL COME Junior Glocome	MCA/MCST 1504 (BMG)
13	JOIN THE FUTURE Tuff Love Unit	Warp WAP 12 (P)
14	FEEL THE POWER Tekno Tao	D-Zone DANCE 006 (SRD)
15	YEAH YOU! Steep	Warp WAP 8 (P)
16	LOVE AND PAIN Carlton	3 Stripe SMMX 4 (F)
17	THINKIN' ABOUT YOUR BODY 2 Mad	Big Life BLR 37 (RT)
18	CAN I KICK IT? A Tribe Called Quest	Jive JIVE7 265 (BMG)
19	WIGGLE IT 2 in a Room	SBK 125BK 19 (E)
20	MAGIC STYLE Badman	Citybeat CBE 1259 (W)
21	MUST BEE THE MUSIC King B feat Michele	Torso Dance 656526 (SM)
22	HOMICIDE/EXORCIST Shades Of Rhythm	ZTT ZANG 137 (W)
23	ONLY YOU Pravie	Epic 6568116 (C)
24	HIPPYCHICK Soho	MSM 125AV 106 (SM)

© D.N. Compiled by Spinlog Research from Gallup data collected from dance outlets.

This Week Last Week	Title Artist	Label (12") (Distributor)
25	LOVE IS THE MESSAGE Lovers' Inc. feat MC Noise	Love EVOLX 1 (F)
26	THE SCORCHER/KIRK IS BACK 3 Hero	Reinforced RWET 1204 (PAC)
27	JAM THE DANCE Axiom	Tek TEKK 4 (RT)
28	DON'T QUIT Caron Wheeler	RCA PT 44260 (BMG)
29	THE BEE (REMIX) The Scientist	Kickin KICK 3 (SRD)
30	DO THE BARTMAN The Simpsons	Geffen GEF 877 (BMG)
31	DEREK WENT MAD Shut Up And Dance	Shut Up And Dance SUAD 11 (PAC)
32	GONNA MAKE YOU SWEAT CBC Music Factory Williams	Columbia 6564546 (SM)
33	MOOD SET Xon	Network NWKT 17 (P)
34	DRINK ON ME Teule	Profile PROFT 321 (P)

This Week Last Week	Title Artist	Label (12") (Distributor)
34	GO FOR IT! (HEART AND FIRE) Rocky V.J.B. Ellis T. Hane	Bust It 12CL 601 (E)
36	MY HEART, THE BEAT D. Shaka	Cooltempo COOLX 228 (E)
37	KID GET HYPED Dezire	Big One VV5IG 27 (RT)
38	JUST WANNA HOLD YOU TIGHT Tina Turner	Big Bear BV 5102 (Import)
39	I BELIEVE EMF	Parlophone 12R 6279 (E)
40	G.L.A.D. Kim Appletby	Parlophone 12R 6281 (E)
41	FIRE WHEN READY G Double E	Jumpin' & Pumpin' 1210T 10 (P)
42	MAGGIE'S LAST PARTY V.I.M.	Box 12BOZ 1 (BMG)
43	FORGET ME NOTS Tongue 'N' Cheek	Syncope 125Y 29 (E)
44	TREAT 'EM RIGHT Chubb Rock	Champion CHAMP12 272 (BMG)
45	MYSTERIES OF LOVE L.A. Mix	ABM AMY 707 (F)
46	SATAN Orbital	Iffr FX 149 (F)
47	SOMEDAY Mariah Carey	Columbia 6565836 (SM)
48	FOUND LOVE Double Dee (featuring Dany)	Epic 6563766 (SM)
49	ECHO MY HEART Lindy Layton	Arista 613845 (BMG)
50	VOL 2 Beetrim	R & S RS 9104 (Import)
51	TINGLE The Petrol Emotion	Virgin VST 1312 (F)
52	CAN'T TAKE THE POWER Off-Shore	Columbia 6565706 (SM)
53	REACH FOR THE TOP Glve Griffin	Mercury STEP 512 (F)
54	SCHOOL OF THE WORLD!... Nicolette	Shut Up And Dance SUAD 9 (PAC)
55	PLAY THAT FUNKY MUSIC Vanilla Ice	SBK 125BK 20 (E)
56	WHAT DO I HAVE TO DO Xylee Minogue	PWL PWLT 72 (P)
57	THE NIGHT FEVER MEGAMIX The Masters	10 2T 44340 (BMG)
58	NEVER GET OUT THE BOAT Iffr FX 150 (F)	
59	FEEL THE GROOVE Cartucho	Brothers Org. 12ORG 21 (BMG)
60	MY SANDMAN 3 Times Dope	Citybeat CBE 1258 (W)

TOP 10 DANCE ALBUMS

This Week Last Week	Title Artist	Label/Piccasante Distributor
1	AND NOW THE LEGACY BEGINS Drum Warriors	4th + B'way BRLP 560/BRMC 500 (F)
2	ALL TRUE MAN Alexander O'Neal	Tabu 4568821/4658822 (SM)
3	STEP IN THE ARENA Gang Starr	Coaltempo CTP 21/CTLP 21 (P)
4	BUSINESS AS USUAL EPMD	Def Jam CA 70671 (C)
5	OMAR CHANDLER Omar Suleiman	MCA (USA) MCA 10057 (Import)
6	SOU LOUISOIS VOL 1 Various	Columbia 4678781/4678784 (SM)
7	MC/MAX A.D. Enigma	Virgin Int LPVIR 1/MCVIR 1 (E)
8	LALAH HATHAWAY Lalah Hathaway	Virgin America VUSL/P24/VUSMC24 (F)
9	BLUDD, SWEAT AND NO TEARS Steetsans	Tommy Boy (USA)
10	KEEPING THE FAITH Various	Creation CRELP 08/ICRE 081 (P)

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REGGAE DISCO CHART

DEB. WEEK	TITLE	ARTIST	LABEL
1	(1) LITTLE MISS	Reggie Stepper	Steeley & Clewve SCT 23
2	(3) MOVE OVER	India/Apochee Indian	City-city Sunrco 001
3	(7) GRIZZLE	City Ranks	Steeley & Clewve SCT 24
4	(4) TEMPTED TO TOUCH	Bares Homestead	Panthehouse PH 1253
5	(6) JAH ARMY	Exhite Davin	Power B010
6	(2) NO. 1 ON THE LOOK...	Capeleton	Jah Life JL 1028
7	(5) GONE HOME	Macka B & John McClean	Arhivo ARH 114
8	(15) MISS PROPAGANDA	Gregory Isaacs	Steeley & Clewve SCT 22
9	(20) CAN'T STOP	Frankie Paul	Jammy's JAM 015
10	(14) SPOILT BY YOUR LOVE	Conal Gonzalez	Panthehouse PH 80

JET STAR
P E C H O S
081 961 5818

REGGAE CHART

11	(13) STRONG LOVE	Wigan Jones	Virgin Stomach VEG 024
12	(8) LATE DATE	Gregory Isaacs & Lady Patsy	Steeley & Clewve SCT 17
13	(21) ADDICED TO YOUR LOVE	Frankie Paul	Techniques WR7 75
14	(26) RUSSIA AND AMERICA	City Ranks	Panthehouse PH 91
15	(24) WE NO LOTION MAN	Capeleton	Charm CBT 47
16	(23) DAN-DAN	Super Cat	Wild Apache WAP 024
17	(16) GUN	Captain Barkley	Steeley & Clewve SCT 18
18	(22) HOLD ME TIGHT	Peter Dinklage	SV 012
19	(27) SHE WANT IT	Suzette Lie	Mango 12MNG 772
20	(18) DIRECTION	Private Collection	Progressive PFP 015

ADVERTISEMENT

REGGAE ALBUM CHART

1	(1) REGGAE HITS VOL 9	Various	Jet Star JELP 1009
2	(2) THE STOPPER	City Ranks	Fairban FADLP 020
3	(9) DIE HARD...	City Ranks & Tony Rebel	Panthehouse DGP 72
4	(5) THIS IS LOVERS REGGAE	Various	ARHVA/ARLP 061
5	(3) JUST REALITY	Shobba Rankin	Blue Mountain BMLP 41
6	(10) AT HIS BEST	Frankie Paul	Techniques WRP 26
7	(7) NO INTENTION	Gregory Isaacs	8F 001
8	(11) 3 THE HARD WAY	Various	Techniques WRP 32
9	(4) HAPPY MEMORIES	Various	Discos D DLF 6
10	(12) LOVERS CONNECTION	Various	Mofa & Flaxy MFLP 0001

Anti-war list denies free speech

Although BBC Radio is denying claims that it has banned 60 records (*MW*, February 2), the fact is any track which can be remotely construed as being anti-war is no longer being considered for airplay on Radio One.

A recent conversation between our Radio One pluggers and a Radio One DJ about our latest release, *Peace*, by Apollo XI went something like this:

DJ: "That Apollo XI record is great."

Pluggers: "Are you going to play it, then?"

DJ: "No."

Pluggers: "Why?"

DJ: "Because of the title."

Pluggers: "Can't you just say

'It's that Apollo XI record' or something?"

DJ: "No, it's unpatriotic..."

Ignoring for a moment the fact that the concept of "peace" is a straightforward Christian ethic that is prayed for by the church-going population of Great Britain every Sunday of the year, doesn't this blanket ban on anything remotely sensitive to the Gulf war amount to both censorship and the denial of the basic right of free speech?

Furthermore, why is it that programmes such as *Today* on BBC Radio Four are able to make statements of a pacifist nature and provide a platform for the views of pacifist organ-

GIVE PEACE A CHANCE

Peace Choir

Peaceful sentiments

isations such as *CND*, while BBC Radio One now calls records such as Lulu's *Boom Boom A Bang* and John Lennon's *Imagine* "possibly offensive"?

Could it be because the listeners to the *Today* pro-

gramme are mainly the middle-aged over 30s, while the age of Radio One's average audience is under 25 and therefore in the age bracket to be called up to the front?

Surely, if the youth of the nation are jeopardising their lives to protect our lifestyle, it should be paramount to look at non-violent ways of resolving this problem.

After all, which would you prefer to hear on the radio: Give Peace A Chance or Nuke 'em High?

Adam Morris
Director
WAU: Mr MODO
PO Box 483
Sheffield

Remember the music

I was interested to read your feature "Look what they're doing to our song", especially your comments in the *Editorial* (*MW*, January 26).

One of our many problems in the industry is that there is very little in-depth experience in most A&R departments. To understand a great song and a great singer you must love music.

The industry has forgotten that the music must always be the most important thing. We see more interest in marketing ploys, visual images and publicity than of the one thing that has always sold us records — great songs.

If there is to be any encouragement to the British music industry it is that we have been here before... it was just called punk music, and we all know what that led to.

Thank you for all your comments on *SAW*. I found this article, particularly Melvin Bageshaw's drawing, superb.

Pete Waterman
PWL
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Radio One's key singles role

With regard to your front page story and *Editorial* (*MW*, February 9), I believe the BBC's charter, at least when re-written at the time of the launch of Radio One, Two, Three and Four, describes Radio One as the "youth service".

Given that Britain's youth is still buying singles, even if in

much reduced quantities, perhaps Radio One should stop trying to chase a "new" audience and serve those for whom it is still intended.

I also seem to remember Radio One starting to play more album tracks some years ago. It didn't work then, just as when *Top Of The Pops*

started to present non-chart records years ago. The sooner the Radio One boys realise that it is *what it is and ever shall be*, the better we'll all be.

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MW: no place for snobbery

I was astonished to read Peter Walker's letter (*MW*, January 19) decrying the choice of Jonathan King as producer of the Brits Awards; astonished, not by its content, but by the fact that *Music Week* chose to dignify this load of tosh by putting it into print.

However, now that you have done so, I might as well risk dignifying it further by taking the trouble to comment on this exquisite example of inverted snobbery.

To criticise the choice of Jonathan King (hardly an aristocrat) on the grounds of his university education, is as ludicrous and as bigoted as Walker's attempt to qualify Pete Waterman for the job by arguing that "he still spends

his nights in rough, northern clubs".

Surely, the truth is that both men are eminently suitable to produce this event because they happen to be creative professionals, each with a track record the British music industry should be proud of.

It is the BPI's right to choose whoever it wishes to produce this event, just as it is *Music Week's* right to publish a letter dribbling with class prejudice. Nevertheless, when Walker wrote, "I bet you don't print this letter", I think you should have let him win that bet! Mitch Murray (classless)
25 Howe Road
Onchan
Isle of Man



Godfrey-Cass: capability

Respect for Godfrey-Cass

I read the profile of Robin Godfrey-Cass (*MW*, January 19) with interest. The writer's view that there is a disregard for him within the publishing fraternity is extraordinary.

As an independent management company which deals with all the major publishers, I find that the respect that Godfrey-Cass has earned for himself to be both pervasive and very high.

All of the MDs that have displeased the talent and tenacity to run our large publishing houses are men of great capability, and I would have thought *Music Week* could recognise the worth that they bring to the industry without the need to denigrate one against the other.

Chris Gilbert
Rockmasters Management
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London W2 8RU

Send CDs, you know it makes sense

So "The vinyl hour approaches" (*Midem '91* supplement). Why then do so many music companies, hoping to get airplay for their new product, still insist on sending radio stations copies on vinyl?

A few minutes away from my office there are five major retailers who stock their shelves only with CDs — all the vinyl left on vinyl are the Top 20 singles and remainder copies of MOR compilations.

Yet, when we request CDs instead of albums you would

think we were asking promotions people for the Holy Grail rather than a legitimate trade sample.

From my position, picking music for a radio station with about 250,000 regular listeners in Nottinghamshire (and very many more if our four shows networked throughout the East Midlands are included), I'm amazed the industry doesn't take our indirect promotional power more seriously.

Surely it is not just techno-

Punk led to song crisis

I refer to your article "Look what they're doing to our song" (*MW*, January 26). More than a decade ago, I saw a slide into stagnation in the music industry which began with punk. I have always assumed that the long, hot summer of 1976 had some sort of effect on record company staff because, shortly after, they started sending out advances to largely talentless youngsters who couldn't sing, couldn't write and hated everyone.

At the same time the kids who made the Sixties boom possible were growing up, and weren't being replaced in such large numbers. This went completely unnoticed by the music business.

The result, today, is a huge industry supplying a minority market.

In terms of completely new business, the record, despite claims to the contrary, is *not* doing as well as it once was. The highest award for sales used to be gold — for 1m sales — with *Disc* issuing silver for 250,000 gold for runners-up. Now gold takes second place and top prize is given for just over half the previous requirement. That does not represent success.

As we get older, we look to music to which we can relate, but in a vastly different way to that which as "rebels" we enjoyed in earlier days.

The market for MOR music is huge — far greater than the market pandered to, almost exclusively, today.

Changes are needed in many ways. A&R departments need to be staffed by people who can see beyond following trends, can understand basic demos or, dare I dream, can read music.

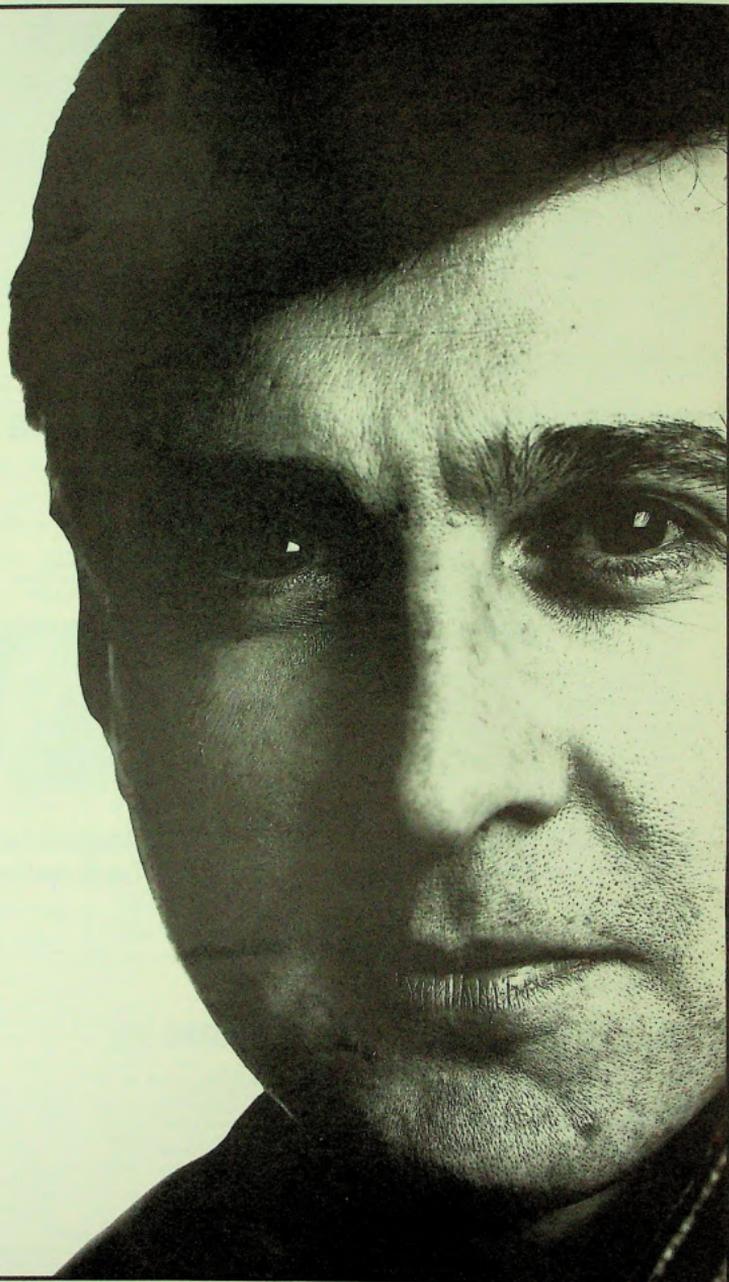
Today, anything less than a finished production as a demo is likely to meet with immediate rejection, the A&R staff being unable to realise potential.

This places a huge burden on the people least able to carry it — the songwriters. They often have to work to very tight budgets. Spending upwards of £500 a day in a studio is beyond the reach of most. If I could afford that kind of money, I'd be spending it on masters and releasing the stuff on my own label.

Unless record companies and, to a lesser degree, publishers, change their attitude soon, they will face an ever-decreasing market. This will lead to higher prices which will, in turn, depress that market further.

Alan J. Bowman
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Man for all seasons



Stephanie Posner

Roger Lewis gave himself 100 days to orchestrate a new-look classical division at EMI and plot its future. Nicolas Soames reviews the ex-Radio One chief's performance



Ask Roger Lewis to name his favourite record and you'll have a long wait.

Lewis may have been in the music business for 15 years, including three years as Radio One's head of music, but he is not a record man.

Even when pressed, EMI's new classical director is unable to come up with a current favourite and eventually names a few memorable classical recordings — coincidentally, all EMI releases — from 1990. A few months later, he adds The Beatles' Rubber Soul.

Colleagues at Radio One respected his management skills, energy and enthusiasm, but many bemoaned his lack of empathy with pop music.

Lewis admits that DJs such as John Peel and Andy Kershaw accused him of being more interested in "bums on seats" than the music; others felt he listened too readily to pluggers at the expense of objectivity.

A&M promotions director Julian Spear remembers: "He really listened to what you had to say." But he adds that Lewis had difficulty in coming to terms with the pop business.

"His main problem was how to deal with the huge pressure from record companies to have album tracks played on the radio," says Spear. "The album playlist he evolved never really worked."

But if Lewis seemed slightly mis-cast at Radio One, his background as a classical musician, arranger and composer will stand him in good stead in his new role at EMI.

At 36, he directs the company's classical operation in the UK and sits on the international repertoire board, enabling him to determine the direction of EMI's international classical operation.

His slightly overwhelming aura of zestful youth has already made its mark in a field largely populated by older figures. "He's a bright lad," says one new, and even more youthful, colleague of his boss.

The impression of youth is aided by Lewis's informal manner, his large glasses and bonhomie. He meets his guests personally at EMI and sends handwritten notes about appointments.

If the panegyrics gathered at Radio One are to be believed, Lewis engenders strong loyalty, at least among those he selects to work closely with him.

"Roger was dynamic and innovative," says Chris Lyckett, Lewis's former right-hand man and the new head of music. "His capacity for work was inexhaustible and as such motivated myself and the rest of the network to greater achievements. His single-minded ambition was an example to us all."

Yet just two months after arriving at EMI, Lewis had ousted the classical division's general manager, Stefan Bown, plus his secretary. "These things happen" is Bown's only comment. There has also been severe cuts in the existing recording schedule, with 15 projects cancelled at a cost of "hundreds of thousands of

pounds". Lewis defends his actions. "EMI was expecting changes to be made," he says.

Although such actions appear almost out of character, they are not. Lewis did not make his mark at Radio One by being geniality incarnate: he can be described as confident or ruthless, depending on the speaker. Christine Hardwick, former head of music at Radio Three and a keen Lewis supporter, calls it "clarity".

She outlined some of the qualities that evidently attracted EMI MD Rupert Perry and strategic marketing director David Hughes to Lewis: "He is a very good chap, very clear-headed and an excellent manager. He also has very good direction — I tried to recruit him as a producer for Radio Three some years ago — and a good commercial brain."

Too many "goods" for Perry and Hughes to ignore as they sought a figure to kick the classical division of EMI Records into shape for a more competitive Nineties.

No-one can fault his energy, enthusiasm or his sense of initiative. Music, and the French horn in particular, took him out of the Welsh mining village where he was born to Nottingham University to read music. He became a freelance musician but soon turned his hand to arranging and conducting, the latter providing a glimpse of his managerial ability.

After a few years, seeing a nomadic life stretched in front of him, he opted to change course and joined the new Darlington Arts Centre as music officer.

It was a decision that put him on the road to London. He started presenting shows on Radio Two which in turn led to Capital Radio and then Radio One.

Through it all he has never lost his informality, a disarming quality. He feigns disdain at the press report which said he earned £35,000 at Radio One. "It was more than that," he says, "and I earn a lot more than that now."

Married, with two children, to a doctor — they were childhood sweethearts and have spent only a year apart since 1971 — he drives 90 minutes into London each day. His car, a Carlton CDX, is "a CD on wheels", he says.

Lewis's Welsh roots are reflected in his love for rugby. In his diary, listed between Gavrilov at the Royal Festival Hall and Götterdämmerung at the Royal Opera House, is Wales versus England at Cardiff and Wales versus Scotland at Murrayfield. "I managed to get to every one of Wales' home internationals last year," he reports.

Lewis's less than imposing physique meant he had to play scrum half in his youth, but he confides he has always imagined himself as the



rampant open-side wing forward. Not for him the sleeky run down the blind side to snatch victory; instead he prefers to sally forth into the thick of things.

It remains to be seen which role he will fulfil now he is among the big boys of classical recording. Complaints about his lack of knowledge of the music during his Radio One days will not be sustainable at EMI for very long.

For a start, he was an active musician — he has since sold his horn — and knows the repertoire from the artist's side. He may not immediately be able to tell you that Jacqueline du

Pré's recording of Elgar's Cello Concerto is ASD 655 — Stefan Bown, in contrast, was known for his ability to recite catalogue numbers — but he will undoubtedly pick things up.

Lewis sees no problem in having to survive in a commercial world after five years at Radio One. "I pushed very hard to talk about figures there," he says.

One of his main aims is to break down the "tremendous complacency" in classical music. And he speaks of the need for new young artists to play repertoire that has not already been recorded 25 times. "They must only do it if they really have new things to say," he comments.

Lewis is impressed by the classical blockbusters of last year. "Whoever thought up In Concert dared to think the impossible. Who would have thought, even 18 months ago, that Domingo and Pavarotti would agree to appear on one stage?"

"The lesson is we must never feel embarrassed to ask anyone anything," he says.

The Im sales of EMI's Nigel Kennedy Four Seasons release must inspire him to keep the ball rolling in a new era of classical music.

However, Lewis says he will not forge ahead insensitively imposing new-style classical marketing. "With Nigel Kennedy, for example, we have to think long term. We are considering his career in terms of a marathon, not a 100 metres sprint."

And he acknowledges difficulties over the recent EMI campaign, launched before his arrival, to promote Peter Donohoe. The pianist was less than enchanted with his new image, which included bags under his eyes being airbrushed from the main photo. "I don't look like that," he complained.

Despite a full in-tray, Lewis spent more than four hours discussing promotion with Donohoe. "The artist must feel comfortable with his image — the image must come from within," he says.

Lewis clearly has a talent for listening and absorbing, and it is unlikely that Donohoe will experience problems in the future. "I want to get to know all our major artists," asserts Lewis.

The day he joined EMI, he gave himself 100 days to assess the operation and make a presentation to his bosses about the current state of play and his view of the division's future direction. It was marked in his (BBC) Filofax under January 15: "100 days". And he made it.

Lewis may not be a record buff, but that is probably a plus for Perry and Hughes. Shrewd back catalogue exploitation is one element in the development of the classical programme over the next few years, but more important are new ventures.

Throughout his career, Lewis has shown himself to be full of unconventional ideas and drive, characteristics which are becoming increasingly necessary in the classical world.

Surely, no man who has produced such programmes as Has Heavy Metal Gone Rusty? can fail to make an impact in classical music. ■

CURRICULUM VITAE

NAME: Roger Charles Lewis

BORN: August 24, 1954, Cefn Cribwr, Mid Glamorgan

PARENTS: Father — steelworker who played the organ in the local Welsh Baptist Chapel. Mother — nurse, sang soprano

EDUCATION: 1966-1973 Cynffig Comprehensive. Began learning the French horn and later played in the National Youth Orchestra of Wales. "I enjoyed the physicality of music you get when 120 people are playing Tchaikovsky or Brahms": 1973-1976 studied music at Nottingham University

CAREER:

1976 Freelance musician

1977-1980 Musical director and composer with a variety of theatre, dance and ballet companies including the Scottish Ballet

1980-1982 Music officer at Darlington Arts Centre

1981-1984 Presented a jazz programme for Radio Tees. His smooth manner brought promotion to a night-time youth programme called Street Level

1984-1985 Producer at Capital Radio. "The best thing about it was when I left. It was a great disappointment."

1985-1987 Producer at Radio One

1987-1990 Head of music at Radio One. "I took risks, championed new female DJs and broadened output to go beyond music." Denies that he left because he thought he wasn't destined to become controller, but admits that he was "very disappointed" not to get the job as Radio Three head of music which went to Adrian Thomas

November 1990 Appointed director of EMI's Classical Division

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