



music week

The Business Magazine for the Music Industry

2 MARCH 1991 £2.25

MDs pledge to fight slump

Latest BPI figures show record industry shipments down for the first time in 10 years.

But industry chiefs are optimistic that sales will recover through stronger releases, better marketing and the launch of digital compact cassette.

The figures reveal the first drop in trade deliveries of records by value for a decade. In 1990 the industry shipped £673.4m worth of records compared with £680.8m for 1989, a drop of 1.1 per cent.

The only cause for optimism is the continuing rise of CD. Unit sales were up 22 per cent.

The last year-on-year fall was in 1980 when shipments fell five per cent from £265.7m to £251.8m.

The worst of the recession was felt in the last quarter, when the value of shipments fell 8.5 per cent compared to 1989.

But the industry is pledging to fight back. WEA MD Jeremy Marsh says: "The second the industry drops its head in horror at this slump, then that is defeatist. The only way to win is to get out as much good product as possible."

Island Records MD Marc

THE RECESSION BEGINS TO BITE				
Source: BPI	UNITS		VALUE	
	1990	% diff 89-90	1990	% diff 89-90
SINGLES	58.5m	- 4.3	77.8m	- 3.1
LPs	24.5m	- 35.4	79.5m	- 32.6
CASSETTES	74.3m	- 10.5	242.7m	- 3.6
CDs	50.9m	+22.1	273.4m	+18.5
TOTAL ALBUMS	149.6m	- 8.0	595.6m	- 0.8
TOTAL VALUE	208.1m	- 7.0	673.4m	- 1.1

Marot says: "The industry can help itself by finding better acts and releasing records more carefully."

Polydor Records MD David Munns says: "All we can do is survive, promote ourselves better and wait for D.C.C."

Columbia Records MD Tim Bowen says: "We can cope with the recession by good financial husbandry and the development of new and existing talent."

Retailer David Terrill, marketing director of HMV, says: "All our figures show trade is actually up. There are problems, but we aren't doing as badly as the figures suggest."

Virgin Retail's MD Simon Burke is more pessimistic, but sees the problem as a cyclical one. "We had fantastic growth for five years, and there has to be a point when that pauses."

A&R chief victim of cuts

Chrysalis A&R director Peter Robinson is leaving the company and three other members of his department have lost their jobs.

The decision to lose the five staff comes as a result of Chrysalis "restructuring and refocussing" its A&R department, says international president Paul Conroy. Chairman Chris Wright had described his A&R team of Robinson, Chris Briggs and John Williams as one of the strongest in the UK.

But Robinson's three-year contract with Chrysalis is ending and will not be renewed. He will continue to look after some of the acts he signed to



Robinson: 'amicable' split

the company, such as Monie Love and Adeva on the Cooltempo label, for the next few months.

Paul Conroy says the company is not cutting back on its roster and that it will

continue to sign new artists.

He admits that the current recession is partly to blame for the job losses. "Although the economic climate is not great, we are still out there and very active in A&R."

Robinson describes his departure as an "amicable" parting of ways.

"We weren't totally in agreement over A&R direction," he says.

While at Chrysalis, Robinson signed Mili Vanilli and former labelmate Sonia.

The three other jobs to go from Robinson's department are two junior A&R's, Sean O'Donnell and Alstair Cunningham, and a secretary.

MW honours industry's stars

More than a thousand music industry executives were due to gather in the Grosvenor House Hotel, London, for the annual Music Week Awards today (Monday).

Guest speaker at the awards was Shadow Arts

Minister Mark Fisher MP, who was expected to give some clues to the attitude of the Labour Party to the music industry.

For a full run-down on the Music Week Awards, see the brochure which is included inside this issue.

Charly bids for RT label

Independent reissues specialist Charly is planning to transform itself into a mainstream record company by taking on parts of the beleaguered Rough Trade Group.

The company is the first to throw its hat into the ring after Rough Trade creditors and trustees appointed accountants from KPMG Peat Marwick McLintock to run the group last week.

Sources suggest Rough Trade trustees have instructed

KPMG that prospective buyers must be in tune with the group's philosophy. But Charly says that should not be a problem.

Charly says it is close to tying up deals with Rough Trade distributed labels and now it is seeking talks about buying the famous Rough Trade label.

The move could even see the catalogue specialist take on an active A&R role, though it admits it would prefer initially to

take on only the Rough Trade catalogue.

Charly managing director Tony Heneberry was expected to sign at least one distribution deal late last Friday, but declined to name the company.

The plan to buy the Rough Trade label is potentially far more significant. "It's a logical extension of our activities," says Heneberry. "It would give us contemporary catalogue. It's a unique opportunity."

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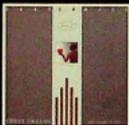
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Chrysalis' Sinead fears

Chrysalis fears for the safety of its Grammy-winning artist, Sinead O'Connor, after newspaper stories claiming she supports Saddam Hussein and the IRA.

The front page story in *The Sun* headlined "Sinead The She Devil" has opened the Irish singer to attacks from fanatics, the company claims.

It says it is now considering legal action against the tabloid for libel and has reported it to the Press Complaints Commission which replaced the Press Council.

Chrysalis chairman Chris Wright has written to *Sun* editor Kelvin MacKenzie accusing him of deliberately trying to ruin O'Connor's career.

Wright says: "Sinead is very concerned about this, as are we."

"This is no longer an issue of her feelings on the commerciality of the music in-



dustry. What *The Sun* has printed is very, very dangerous.

"It may well be damaging to her career as an artist and now this could be damaging to her as an individual."

O'Connor, who is currently living in Los Angeles, is probably safer in the US than she

would be back in the UK, he says. But she is willing to fly back as soon as possible to put the record straight.

In *The Sun* story — which was based on an interview with O'Connor on MTV — it was claimed she "openly supports the IRA".

It is a claim she has repeat-

edly denied, says Wright.

It also interprets to remarks made by O'Connor that "We are the devils", to mean Allied forces rather than Saddam Hussein. Wright claims the remarks were referring to the human race as a whole rather than just the Allies.

O'Connor, who caused controversy two weeks ago after turning down her Brit award, declined to receive her Grammy for Best Alternative Music Performance last week. She refuses to comment on *The Sun* controversy.

Kelvin MacKenzie refuses to comment, but Pierr Morgan, who wrote the story, sticks by his account.

He adds: "Our only response to Chris Wright is that although we understand his concern for his artist, we feel that Sinead O'Connor is ruining her own career without any help from us."

US acts score in Grammys

US artists scooped the pool at the Grammy awards despite a strong showing from UK acts among the nominations.

British acts took seven of the 77 categories, with Phil Collins heading the victories by winning Record Of The Year with Another Day In Paradise. He had been nominated in eight categories.

Sinead O'Connor won Best Alternative Music Performance for I Do Not Want What I Haven't Got.

The controversial star became the first artist in the Grammy's 33-year history to refuse an award (see above).

Mark Knopfer kept British interests alive by taking Best Country Vocal Collaboration and Best Country Instrumental Performance, both with Chet Atkins.

Les Miserables took Best Musical Cast Show Album, and John Lennon won a posthumous Lifetime Achievement award. Eric Clapton took Rock Vocal Performance, Male, with Bad Love.

Lee remains to start Jazz label

Sacked Jazz FM founder David Lee is staying on to launch the London station's own record label.

The label will focus on live recordings, with the first releases due later this year.

Full details of the first releases on the label are not clear yet, says programme controller Malcolm Laycock.

Lee was sacked as music director last week.

Laycock says: "David is a jazz man not a radio man. He has no experience in radio and to be honest, he was floundering a little."

Before his sacking Lee had already started working on the new label, which is now "well under way", says Laycock.

"It is now at the point where contracts need to be signed and things just need firming up," he adds.

As well as running the label, Lee will remain a board mem-



Lee, sacked

ber and major shareholder, advising on the running of the station.

Lee's move is part of an overall change in strategy forced on the station by falling audience figures, which were down to just under 1.5m listeners a week for the last six months of 1990.

IR to debate non-pop plan

Radio professionals will next week hold their first major public debate on the Radio Authority's controversial decision to force the UK's first national commercial radio station to play "non-pop".

"No pop — no profit" is one of the key discussion sessions at the Seventh Annual Radio Academy Music Conference being held at London's BAFTA on March 7 and 8.

The conference is chaired by Unique Broadcasting programme director Tim Blackmore, who will lead an open forum which will discuss whether the non-pop stipulation will doom the eventual franchise winner from the start.

"With so much competition for music radio listening, speech-based Radio Four could well emerge as the Nineties most popular London radio station," he says.

Other debates include Designer Radio and Profile UK which will give information on UK lifestyles.

believes there is room for both The Power Station and MTV.

At BSkyB, Stewart Till, head of Sky Movies with responsibility for the Power Station, says: "It has always been unlikely that we would run the channel in the long term, but we wish Palace well."

Palace will reveal the names of its backers in the next few weeks.

Mystery backers rescue Power Station

Former BSB music channel The Power Station has been saved from closure but now faces a head-to-head battle with MTV.

The TV channel is carrying out its pledge to go it alone and switch to the Astra satellite — the same as MTV. It will be backed by a mystery group of companies brought together by owner the Palace Group.

The Power Station looked set to close following the merger of Sky and BSB and despite a six-month reprieve.

It will now join MTV Europe on the Astra satellite when it ceases transmitting from the BSB Marco Polo satellite, provided current negotiations between Palace and the prospective backers are successful.

Palace co-chairman Nik

Powell is confident that The Power Station will compete successfully with MTV. "The response from prospective advertisers has been much more positive than we might expect, because many companies want to sell to UK audiences only," he says.

Programming will be largely unchanged, focusing on the British music scene. Powell



This week's feature on market research (pp8-9) focuses on the much publicised demographic time bomb which will have slashed the number of consumers in the key 15-24 market by 30 per cent by 2001.

Meanwhile Chart Focus (pi) highlights the growing distance between the sales and playlist charts as radio stations increasingly target distinct groups of listeners rather than record buyers.

Superficially, both developments imply a move towards a more "mature" middleground artistically, away from the more eccentric manifestations of pop culture. But that may be only one option.

The other implies a growing segmentation of the music market, akin to the kind of "niche marketing" long commonplace in other consumer markets.

The music industry has traditionally always relied on a kind of niche marketing in which acts are promoted to a cult status from which they can "crossover" to a mainstream audience.

But the fragmentation of media into more and more specialist magazines, stations, and programmes can only force the pace.

This has a downside. The growth of more sub-genres, each with its own self-contained media, as recently seen in the dance market, means the opportunities for record buyers to hear unfamiliar product become limited.

The up-side experience in other industries is that niche marketers can achieve higher margins than mass marketers. Consumers expect to pay more for specialist goods.

Retail discounts on chart product have already created two-tier pricing. Can we now expect to see the day when there are different price points for blues, country and thrash metal product?

Steve Redmond



I four industry is to continue to develop long-term talent, and proudly sell it to the rest of the world, we must address the grassroots problem now.

The free market principles, which have always appeared to serve the UK music industry well, no longer work on the live circuit.

The record industry is talking eagerly of a forthcoming rock music revival but a flag-waving new breed of rock bands will be heavily dependent on a grassroots UK live circuit from which to launch themselves.

The problem facing them is that promoters are finding it impossible to make a profit at this level. They're not helped by punters who've become used to innovatively organised and marketed raves or club nights rather than drab, dirty venues offering unknown bands willing to fork out £50 to appear there.

What we need is a network of small gigs subsidised by a coalition of the music industry, arts organisations, local councils and commercial sponsors.

The Musicians' Union and the Arts Council have already held preliminary talks. Perhaps other industry organisations should now also get involved. We need to look at local council success stories like The Junction in Cambridge, the effects of commercial sponsorship on the live scene in Scotland, and foreign initiatives such as the Dutch Rock Music Foundation.

All of us who work in the British music industry admire our talented artists for consistently leading the way while the rest of the world follows. It may not always be possible to train that innovative talent but we must try to provide a climate in which it can flourish. So let's resurrect a proper grassroots live circuit in the UK through thoughtful and sensible sponsorship, because this time round the market place has failed us.

Mark Melton is the Music Business Adviser at the Musicians' Union

Bucks Fizz lead Jet relaunch

Trojan Sales is releasing a Bucks Fizz live album in April as the first title on the relaunched Jet Records, the label it bought from ex-ELO manager Don Arden last summer.

The company bought the name Jet from the label's founder plus some of its recordings by Guy Wood, Alan Price, Violinists, Magnam and Lynsey De Paul.

Jet was set up in the mid-Seventies by the then ELO

manager Arden and later became part of CBS, within its Epic stable.

The last releases on the label included several ELO reissue CDs in 1988.

As part of Trojan's deal with Arden, CBS — now Sony Music Entertainment — has secured the rights to ELO's back catalogue.

Trojan's Bucks Fizz album is called *Live At Fairfield Hall* and is scheduled for an April 2 release.

Trojan's general manager Austin Powell says any new artists signed by the company will be considered for release on Jet.

The takeover of Jet is part of the Trojan group's plan to diversify its repertoire, he says.

Trojan already owns punk labels Receiver and Claw, as well as reggae specialist Attack and folk-based Mooncrest.

Powell says: "You have to be

broad-based these days or you end up in a little compartment on your own. It is better to spread the risk."

The group is reorganising its distribution system to give its in-house labels better targeting of each specialist area, he adds.

Trojan and Attack go through Revolver/Pinnacle, Receiver and Manic Ears go via APT Distribution while Mooncrest and Jet are available through Total/BMG.

Labels unite for Laserdisc push

Hardware and software companies will meet later this month to plan a major UK launch for the Laserdisc format.

News of the meeting comes as BMG finalises the March 18 launch of Eurythmics Greatest Hits on the format.

The European Laserdisc Association was set up in April 1990 as a way of uniting companies to introduce Laserdisc gradually across Europe.

France and Germany are among the countries where Laserdisc has already been introduced and the second phase of the launch will see the format available in the UK later this year.

Members of the association include Hitachi, Panasonic,

Philips, Pioneer, Sony, BMG, EMI, Maxwell Communications, PolyGram International, Warner Classics, Walt Disney, CBS Fox and CIC.

A local committee, which will include representatives from some of these companies, is now being set up in the UK.

It is due to meet in two weeks' time and will have the task of developing a Laserdisc launch campaign and to decide which titles will be available.

Association general secretary Robert Van Eck says the organisation is taking its time with the launch to ensure that it is more successful than the failed Philips/PolyGram Compact Disc Video launch in 1985.

"Everybody is realising that

the local situation is different in all areas dependent on the laws of the country. Films such as *Licence To Kill*, for instance, are shorter in the UK because of the violence," he says.

"We also have to make sure that we set up all the right distribution points so that the launch can take effect."

Van Eck believes it will take the UK committee at least two months to finalise the campaign. No marketing details are available yet. He expects Laserdisc to be on sale in the UK in August or September. The association is predicting that four per cent of European households will possess Laserdisc players by 1995.

BBC: 'we'll play Stones war single'

The BBC says it will not ban the new Rolling Stones single despite claims to the contrary in the national press.

High Wire has attracted publicity as its lyrics attack Western nations for their arms dealing.

Both *The Sun* and *Daily Mirror* stated that the record faced a Radio One ban, and reported controller Johnny Beering as saying: "If we were to play it I can see the headlines now. It would be another case of the leftie BBC supporting the enemies of freedom."

Beering has yet to hear the single however, and a Radio One spokesman says: "It is quite likely the record will be allowed on Radio One, but obviously we will have to use extra caution."

Mick Jagger, who wrote the song, says: "It expresses the ambivalent feelings that many people have about the war."

TV awards plan

A major US music awards show is moving to London and is aiming for national TV coverage.

The International Rock Awards, which in the past has featured such stars as the Rolling Stones and Eric Clapton, is moving to the UK in a bid by its promoters, Radio Vision International, to win a wider European audience.

The awards, to be held in June, will feature in a 90-minute TV special which RVI hopes will be broadcast on either the ITV network, Channel Four or BSkyB.

The event honours rock acts through its International Rock Awards committee, which consists of managers and promoters world-wide. Organiser Kevin Wall, president of Radio Vision International, says in the two years the awards have taken place, 90 per cent of the winning acts received their



Wall, eyeing Europe

awards in person. The evening will follow a similar format to the Brits, with seven live performances.

Wall comments: "We have held it in the US for two years, but we always had the intention of moving it to Europe so that European TV doesn't just think of it as another US awards show."

● See Media page 10

SBK launches film division

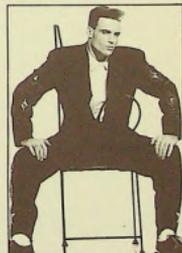
SBK Records' US parent is setting up a film division with its first venture, to make the much-publicised movie debut of Vanilla Ice.

SBK Pictures will independently produce an action adventure tale starring the white rapper. The script is still being written, but it is hoped it will be playing cinemas by the end of the year.

The decision to expand SBK Records Group into film is seen by president Martin Bandier as a natural extension of music video.

Bandier would not confirm which other SBK acts in the US might be making films next and SBK Pictures is not yet planning to open a UK office.

"We will be releasing the picture world-wide, probably through Universal, but it is a little premature to say whether our acts in other territories will be doing the same," says Bandier. "If this project is a good ex-



Vanilla Ice: film role

perience for us then obviously we will take things further."

Bandier is confident about Vanilla Ice's acting ability. "We think Vanilla Ice is capable of being a major movie star," he says. "Anyway you only have to remember that Elvis made a lot of good movies."

Classic CD triumphs in first ABC

Classic CD has become the biggest selling classical music magazine in the UK with its very first ABC figure.

The figures show its average monthly UK circulation between July and December was 63,112, 40 per cent more than the 68-year-old *Gramophone*, which has traditionally dominated the market.

However, *Gramophone* itself showed a five per cent rise in UK sales to 44,545, indicating that the rising popularity of classical music has expanded the magazine market.

Gramophone still has a higher total circulation than *Classic CD*. Including overseas sales, its circulation is 71,077.

Classic CD surprised the market when it launched with a free CD included in the £2.95 cover price. Says publisher Kevin Cox: "The innovative approach of the magazine has proved enormously popular."

Meanwhile, EMAP Metro's teen title *Smash Hits* suffered a 15 per cent fall in sales in 1990.

Smash Hits' ABC for July-December 1990 was 470,463, a drop of 15.3 per cent over the year. The title's publisher Tom Moloney says: "We had a boost in 1988 and '89 with Kylie, Jason and Bros, but now the teen music market has settled down which is reflected in sales."

Smash Hits' decline is counterbalanced by the success of sister title *Big!* which scored an ABC of 206,701, a rise of 46 per cent on January-June 1990. Moloney comments: "It shows teenagers are interested in more than just music."

Music monthly *G* was unaffected by the launch of two rivals, *Select* and *Vox*, increasing slightly by 0.6 per cent to 173,137.

Schools report gives pop music top marks

Children as young as seven should be capable of playing electronic keyboards under new Government guidelines for music education.

Anything from rap to classical music will be taught in schools as part of the forthcoming National Curriculum and pupils will be expected to attain minimum standards at the ages of seven, 11, 14 and 16.

At seven they should be able to sing, controlling voice pitch and play a variety of pitched and electronic instruments, according to the interim report from the Music Working Group.

The report states that music

education aims to develop "aesthetic sensitivity and artistic ability" and when the new curriculum is introduced next year, music will be compulsory to the age of 14.

Eleven-year-olds will be taught, for instance, to identify the instruments in an African drum ensemble and 14-year-olds should be capable of picking out the different music styles to be found in a current week's Top 40.

Vice chairman of the group John Stephens says: "What the Working Party is trying to do is show that excellence in the study of music is not confined to any particular style. "The current GCSE has

allowed the introduction of new styles, but once the curriculum is established it will be up to the individual teachers and schools as to what and how they decide to teach."

Musical studies will range from gospel choir singing to steel band to composing a blues piece or harmonising a pop song.

At GCSE level, pupils will have to make a comparative study of music ranging from West African to salsa. They should also be able to describe the differences between early Sixties recording techniques and present day practices.

The group's final report is due in June.



New boys: Dewhurst (left) and Millington

Beechwood hires new team

Beechwood Music is expanding its staff to gear up for the release of two new compilation series.

In the pipeline for the spring is what Beechwood calls a "new concept" in back catalogue compilation albums, the *Mastercuts* series.

The brainchild of Ian Dewhurst, who has just joined the company as head of the new department, it will comprise collections of rare dance 12-inch mixes.

Dewhurst, who has worked for Decca, EMI and Island, began recording the series from his own collection of 36,000 records. The first volume is planned for May.

Also in development is *Forever Changing*, which includes tracks from bands with an indie sound but signed to major labels. Former Manchester DJ Tim Millington comes in to work on this series as well as the Indie Top 20.

Our Price in £6m ad swop

Our Price Music has switched its £6m advertising account to Roose & Partners which will provide virtually all promotional services for the 300-store retail chain.

Our Price buying and marketing manager Tony Bennett says the move is an attempt to address both the expanding market and the company's continuing growth.

Roose's brief is to develop Our Price's Mad About Music campaign, which will not be changed in the immediate future, he adds.

Previously, specialist Sinclair Knight provided media buying services with the creative side handled by Quick On The Draw, which will continue to supply some production services.

Roose won the lucrative account after Our Price invited seven advertising agencies to pitch for it.

Direct marketing company **Britannia Music** is the only music industry company to reach MEAL's Top 100 UK advertisers table. The 69th placed PolyGram subsidiary spent £10.2m in 1990, a 22 per cent increase on 1989 when it was in 95th place. Procter and Gamble was top at 37.1m.

Terence Trent D'Arby's former managers **PARC Music** are suing him for more than £76,000. D'Arby agreed to pay them 20 per cent of all royalties from his first CBS album on termination of their contract with him, they claim.

Media information service **MIRO** is to merge with research organisation **MRIB**. Details have yet to be confirmed.

The **British Reggae Industry Awards** will be held at London's Empire Ballroom, Leicester Square on April 18. Further information on 081-673 3694.

AVL has moved offices to 1-7 Vernon Yard, Portobello Road, London W11 2DX. Tel: 071 221 7535, fax: 071 221 0957.

The UK arm of French independent label **Musidisc** is switching distribution from Pinnacle. Rock releases will now go through **APT**, classical through **Gamut** and jazz through **Target**. The company is also moving to West London.

Prince is being sued in the US by former managers **Robert Cazalolo**, **Joseph Russalo** and **Steve Fargnoli** over advice the star did not take from them.

US owned chain **Musicaland** is committed to the UK and plans to open further stores, contrary to the impression which may have been given in the front-page story of *Music Week* February 16. **Pickwick's** *Nursery Rhyme 2* series — mentioned in last week's children's video feature — retails at £7.99 not £4.99. Its new Mr Pickwick label included both new and repackaged material.

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MARKET REPORT

MAINSTREAM

Albums

Morrissey, Julie Coppe, The Farm, The Frazier Chorus, The KLF, The Godfathers, Carter The Unstoppable Sex Machine and a Joan Armatrading "Very Best Of" compilation are the obvious attractions in another busy week, but while albums like these provide the dealers' bread and butter, many are missing out on an extra slice by their reluctance to stock back catalogue.

This week sees a further 10 mid-price releases from BMG Enterprises, including The Best Of The Thompson Twins — Greatest Mixes, a highly entertaining and lengthy resurrection of the group's long deleted 12-inch singles, some early examples of Willie Nelson on 20 Of The Best, and an excellent multi-artist compilation *Sound Dreams, Romantic Rock Songs*,

which includes Clannad, Jennifer Warnes, Rick Springfield and Air Supply.

Meanwhile, EMI completes its programme of mid-price reissues from The Band with a quartet of releases, including their "goin' back to our roots" classic from 1973, *Moondog Matinee*. Also new from EMI is Ringo, the 1973 solo album from the now-beardless Mr Starr. Appearing for the first time on CD, it features contributions from all three of the drummer's erstwhile Beatles buddies and contains three bonus tracks. Could this be an early indication of EMI's intention to reissue albums from the Apple catalogue?

PICK OF THE WEEK

CARTER THE UNSTOPPABLE SEX MACHINE: 30 Something. Rough Trade RT 20112701. Surprisingly championed by Jonathan 40 something" King, Carter USM are now a mature but

still wild successor to the punk bands of yore. Alternately snarling like latter day Johnny Rottens and imitating The Pet Shop Boys and others with equal aplomb, Fruitbat and Jim-Bob have done their bit to save Rough Trade.

Singles

Aylesbury will forever merit a footnote in the annals of British rock history as hometown of that oddball talent John Otway, but there's a new and very different act emerging from the Buckinghamshire backwater — rap trio Caveman who impressed last year with *Victory and Fry You Like Fish*. Their third single *I'm Ready*, already riding high in the club charts, is an epic adventure using the guitar riff from Jimi Hendrix's *Crossroads Traffic*, and will undoubtedly give them their first Top 75 hit.

More inventive use of an oldie comes from Maureen,



who first came to notice as featured vocalist on *Bomb The Bass' version of I Say A Little Prayer*. Her rather perfunctory new single *Mesmerise Me* is transformed on the 12-inch flipside by the addition of the guitar riff from the Eagles' *One Of These Nights*.

Rod Stewart was hotter last year than he has been for some time and his new single *Rhythm Of My Heart*, the first from his upcoming album, is a good bet for serious chart action, particularly as the 12-inch includes a new recording of

his 1977 chart topper *I Don't Want To Talk About It*.

The prolific and tragic Joe Beck was the subject of a BBC Arena documentary recently, and Old Gold has taken the initiative by reissuing one of his most haunting and memorable productions, *Johnny Leyton's Johnny Remember Me*.

PICK OF THE WEEK

THE APPLES: Eye Wonder. Epic 6566717. It must be something they put in the water: Scotland has produced a seemingly unending stream of recording talent in recent years, and in with more than a chance of success are new Edinburgh band The Apples, who debut with *Eye Wonder*. The band describe their sound as "the Velvet Underground meets Nirvana dance groove". While Lou Reed might like to argue the toss on that one, they have produced a compelling debut. Crunchy.

Alan Jones

MUSIC VIDEO

Bad times have yet to hit the music video market: sales are currently around a third higher than those recorded for early 1990.

Rock predominates among the latest challengers to Madonna's reign as the top of the charts. Leading the pack is PolyGram Music Video's *Thin Lizzy retrospective Dedication* (PMV 082 568-3). Coinciding with Phonogram's release of an audio greatest hits compilation, the video includes both promo and TV performances for 15 tracks and runs for 55 minutes.

Also released this week are the latest volumes in two tried-and-tested series from MCEG Virgin Vision. The eleventh instalment in the controversial *Hard 'N' Heavy* series (VVD 864) includes exclusive footage of Iron Maiden's "Holy Smokers" gig at Milton Keynes plus features on Seattle's rock scene, Billy Idol and Judas Priest. The second *Snub* release (VVD 837) will appeal to indie fans, boasting 53 minutes of highlights from its second BBC2 series. Artists featured include *The Happy Mondays*, *The Fall* and *The Cramps*.

The renamed *Smv* Music Video leads its package for March 4 with more music for the hard and heavy. The *Making Of Pump* (SMV 490642) is a 110-minute documentary about the creative process behind *Aeromith's* 200,000-selling last LP. Completing the *SMV* line-up are more serene releases from *Julio Iglesias* (*Starry Night* — SMV 488882) and *Mariah Carey* (*The First Vision* — SMV 490722).

PICK OF THE WEEK

EURYTHMICS: Greatest Hits. BMG Video 761 012. BMG's first laserdisc pop release came out on March 18 to coincide with the VHS, CD, album and cassette of the same name. Lennox and Stewart's bold exploration of the promo medium makes these 21 clips a compelling package well worth its £12.99 VHS retail price. A surefire seller.

Selina Webb

DANCE

Check these: *N-Joi Adrenalin EP* (deConstruction PT 44344), exciting good bleep four tracker likely to attract young ravers and thus cross over; *Lisa M Love's Heart-Beck* (Polydor PC 125), CJ Mackintosh remixed scratching commercial rap chugger; *Mick Paris II Love U 2 Nite* (4th+5 way 12 BRW 207), lovely girlie slinker, not big on dancefloors yet, though; *Messiah Prince Of Darkness* (Deja Vu DJV 005, via RT), sinister strong throbbing blesper; *Indo Tribe/The Future Sound Of London* The Future EP (Jumpin' & Pumpin' 12/PT 11), frantic bleep four tracker shared by two acts; *Tribal House Mainline* (Cooltemp COOLX 229), girl and groomooled striding groove; *Digital Underground Same Song* (Big Life BLR 407, via RT), languidly muttered infectious rap; *The Mondays You Bow Down Mister* (More Protein PROT 812), oddly building Indian chanter with The Grid's bouncily chugging dancefloor fit; *Happy Mondays Loose Fit* (Factory Facy 312), self-parodying indie dance with a

more subtle flip; *Presence In Wonder* (Reality LOLXC 1, via P), funkily jumping percussive indie dance; *Clive Griffin Reach For The Top* (Mercury STP 312), Seventies style husky soul jigger; *After 7 Heat Of The Moment* (Virgin America VUST 7), reissued bright swingbeat; *Slam Slam Move* (Dance All Night) (MCA MCST 1503), classily pulsing *Dea Morales* remix.

PICK OF THE WEEK

The Remix Of RICHIE RICH'S SALSA HOUSE (featuring Ralph Rosario): *You Used To Salsa*. frf FX 156. The Source featuring Candi Staton has set a fashion, followed by this briefly bootlegged but now legal amalgamation of Richie Rich's Salsa House and Ralph Rosario's *You Used To Hold Me*, an exciting likely smash.

James Hamilton

CLASSICAL

The contract between Peter Maxwell Davies and Collins Classics was one of the linchpins of the label's ambitious plans and this month sees the first fruits — the coupling of the *Symphony No 4* and the *Trumpet Concerto*.

The *Symphony*, written in the late Eighties, is a 35-minute work and is played by the *Scottish National Orchestra* conducted by the composer. The *Concerto* features John Wallace, the soloist for whom it was written (11812-9 CD/11324-0 tape).

Other Collins releases include *The Wallace Collection*, with music by Mussorgsky, Khachaturian and Rachmaninov (12-272-X CD/12274-6

tape); a popular coupling of the *Piano Concertos* by Grieg and Schumann with Seta Tanyel as soloist (11322-4 CD/1324-0 tape) and Richard Strauss' *Alpine Symphony* coupled with the *Four Last Songs* (Sharon Sweet) with the LSO under Rafael Fruhbeck de Burgos (11352-6 CD/11354-2 tape).

Mozart update: Pickwick's contribution to the bicentenary includes a boxed set of the violin concertos plus the *Rondo Concertante* and the *Adagio* in E played by the Austrian violinist Ernst Kovacic with the *Scottish Chamber Orchestra*. The three-unit set (BOX1 12 CD/BOX2 12 tape) has an rrp of less than £15/£10 (CD/tape). They are also available separately.

PICK OF THE WEEK

GAVIN BRYARS: Gavin Bryars Ensemble: The Sinking of the Titanic. Les Disques du Crepuscule (TW 922-2).

The *Sinking Of The Titanic* was first conceived by Bryars in 1969 and first recorded on Eno's *Obscure* label in 1975. It has been unavailable for many years but is back now in a new version on *Les Disques du Crepuscule* distributed by APT. Although an experimental child of the Seventies, it is still a strangely haunting work. For *Reich/Glass* fans.

Nicolas Soames

REISSUES

We're stuck inside cult corner this week. To misquote wildly, some cult albums are born, others have cultdom thrust upon them. *Psychotic Reaction* (Edsel ED CD 225) by the *Count Five* fits into the latter category. A San Jose garage

band trading in second-hand Yardbirds licks, *The Count Five* made one great single (and two tracks) and had the fortune to be used by rock critic extraordinaire Lester Bangs as an example of the superiority of energy over thought. That essay is wisely reprinted as the CD's sleeve note; listen and wonder.

The cult status of *The International Submarine Band's Safe At Home* (Sundown CDS0 071) was ensured at birth. The first recorded work of *Gram Parsons, Safe At Home* is pretty lame, with leaden drumming and the Parsons vocal badly recorded. But as an historical artifact it remains as compelling as ever.

Lastly, here is the breath of fresh air so necessary when you've spent time in cult corner: *Beware Of The Texas Blues* (Blue Moon CDBM 064) with 14 tracks by 14 Texas bluesmen. It was recorded between 1955 and 1968 and includes big names and small all addressing the vertices of life.

PICK OF THE WEEK

JEFF BECK: Truth/Beck-Old. EMI CDP 7954692. A twofer mid-price coupling from EMI, these *Beck/Rod Stewart* collaborations marked rather different transitional moments for each artist. For *Beck*, here at his loudest, the albums represented his descent into heavy rock (before eventually heading for the jazz-rock, instrumental shores of *Johnny*). For *Stewart*, caught uneasily, with his voice straining too often, as front man for a guitar band, the albums made clear his need for control. History lesson over, turn up the volume and enjoy.

Phil Hardy

ii **Beat this**
Beatmasters master
the indie chart routine

ii **The Thin man**
Lizzy top the metal
charts

v **Madonna mania**
Crazy For You heads
for the top again

xii **Something else**
Carter prove
unstoppable

music week

datafile

The Information Source for the Music Industry

2 MARCH 1991

CHART FOCUS

Oleta Adams' Circle Of One makes album chart history this week, re-entering at number one. The album, first released last May when it peaked at a lowly number 49, had been deleted for some time. Its sensational success is clearly sparked by Adams' current hit single Get Here, which has experienced a downturn in sales this week — probably because the album has been re-issued — and dips to number six on the singles chart. That chart is still topped by the Simpsons' The Bartman, but its lead is reduced this week, and it could easily be overtaken next week by either one of two new entries — both reissues. **Madonna's Crazy For You**, originally a number two hit in 1985, re-enters in the same position, and the Clash's Should I Stay Or Should I Go re-charts at number five, a 12-place improvement on its 1982 peak.

The Clash single, the latest in a long line of songs to benefit from use in TV advertising campaigns for Levi 501 jeans, is their first ever Top 10 hit.

ANALYSIS

The recent round of musical chairs in record company promotions departments has highlighted the role of plugging, but analysis of *Music Week's* playlist chart shows the relationship between radio play and record sales is tenuous.

Not one of the five number one singles of 1991 has reached the top three in the playlist chart.

The chart is compiled from the playlists of 54 IRL stations across the country. A top rating of 100 per cent represents an "A" listing on every station surveyed.

Researcher Tony Brown, who compiles the chart, points out that a sample of just five weeks is quite restricted and the discrepancy could be a result of the eccentric selection of number one singles so far seen in 1991.

"We haven't really had a mainstream number one since we started the new playlist chart," he says. "They are usually the ones which get



almost 14 years after their chart debut. The current hit version of Crazy For You is not the same as the original, being the version previously premiered on Madonna's recent compilation *The Immaculate Collection*. That it debuts so high despite the fact that *The Immaculate Collection* has sold 1.8m is remarkable. Madonna also has quite a week in America, where *Rescue Me* smashes into the Hot 100 at number 15. Only four records in the history of the chart have ever debuted higher — three by the Beatles and one by Herman's Hermits, the last (and highest-debuted) being the Beatles' Let It Be, which opened

its account at number six 21 years ago. The previous highest debut by a US act was in 1984, when **Michael Jackson's Thriller** made its bow at number 20.

Available only through branches of Our Price, The Big Red Tape — available, as its name implies, only on cassette — was nevertheless the twentieth best-selling album last week. But there is no point looking for it in the compilation chart (where it would have been ranked at number six), as its list price is marginally less than that required under chart regulations.

Finally, congratulations to Michael Jackson, whose 1987 album *Bad* has just been certified platinum in the UK for the 10th time, signifying sales of more than 3m copies. It is only the second album ever to reach the figure, emulating *Dire Straits' Brothers In Arms*, which reached the target over three years ago. Jackson's *Thriller* should also top 3m sales ultimately. To date it has sold in excess of 2.96m copies.

Alan Jones

most airplay, especially locally. If we had had an Elton John hit, I'm sure that would have been up there."

The rundown has been dominated by lesser hits. Whitney Houston's All The Man That I Need was the most played single on radio for three weeks but peaked at number 13 in the Gallup/CIN chart.

Getting an unknown act more radio exposure than the likes of Belinda Carlisle is some feat, one which Epic

achieved with both Beverly Craven and Will To Power.

"That has a lot to do with the relationship between the record companies and the radio stations," says Brown. "A smaller label wouldn't be able to do that."

But as more and more radio stations select music according to their own audience profile, rather than letting record buyers make the choice, the job of pluggers is bound to become much harder.

RADIO GOES ITS OWN WAY

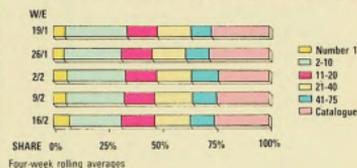
	Peak sales	Peak airplay
VANILLA ICE: Ice Ice Baby	1 (4 weeks)	17
GEORGE MICHAEL: Freedom	20	1 (2 weeks)
IRON MAIDEN: Bring Your Daughter ...	—	1 (2 weeks)
EWING: Sadness Part 1	—	1 (1 week)
WHITNEY HOUSTON: All The Man That I Need	13	1 (3 weeks)
RICK ASTLEY: Cry For Help	7	1 (3 weeks)
QUEEN: Innuendo	11	1 (1 week)
THE KLF: Jam Essential	12	1 (2 weeks)
BART SIMPSON: Do The Bartman	1	17

Source: *Music Week* Playlist Chart, CIN.

UPDATE

Index of unit sales, 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	102	91	-10	-3
Singles	97	96	-1	-6
Music Video	88	72	-18	-10

SHARE OF SINGLES MARKET BY CHART POSITION



SHARE 0% 25% 50% 75% 100%

Four-week rolling averages

© CIN

TOP 10 BEST SELLING ALBUM ARTISTS

Position	Previous chart*	6	MADONNA	(11)	
1	QUEEN	(-)	7	GEORGE MICHAEL	(-)
2	CHRIS ISAAK	(-)	8	STING	(6)
3	ELTON JOHN	(2)	8	WHITNEY HOUSTON	(-)
4	ENIGMA	(-)	9	JESUS JONES	(-)
5	GLORIA ESTEFAN	(-)	10	JESUS JONES	(-)

Compiled by Spotlight Research from Gallup data. Based on Top 200 album charts 21 January to 16 February. *12 December-12 January.

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PAUL WHEATER



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MP-D-PRICE/BUDGET CLASSICAL ALBUMS

CD #	Title, Composer	Label
Artist, Orch.	Cassette/CDLP (Distributor)	(Distributor)
1	CLASSICAL COLLECTION SAMPLER Confer CD DDDCATM/CDDCAT (CZ)	
2	VIVALDI: FOUR SEASONS Vittorio Di Franco CFP 40672/CCP 40016 (E)	
3	DUETS FROM FAMOUS OPERAS Various CFP 40677/CCP 40018 (E)	
4	ELGAR: VIOLIN CONCERTO Nigel Kennedy/Vladimir Laro EMX 412658/EM 412658 (E)	
5	INTRODUCING THE MOZART EDITION Philippe EMX 412659/EM 412659 (E)	
6	TCHAIKOVSKY: 1812 OVERTURE CD 10VTCOP/101 (E) CIP 40678/CCP 40019 (E)	
7	HOLST: THE PLANETS Richard Hickox/LSO IMP Classics CMP 893/CMP 893 (E)	
8	PUCCINI: ARIAS Various CFP 40679/CCP 40020 (E)	
9	HOLST: THE PLANETS James Loughran/HO CFP 40680/CCP 40021 (E)	
10	BEST LOVED CLASSICS 1 Various EMI Laser CD CD 765016/MC LZ 765016 (E)	
11	VERDI: ARIAS Various CD CDCCFP 4075/MC TCCFP 4075 (E)	
12	WARSAW REQUIEM New Philharmonia Orchestra CFP 412677/CCP 412677 (E)	
13	HOLST: THE PLANETS Various EMX 412678/EM 412678 (E)	
14	PUCCINI: TURANDOT HIGHLIGHTS Zubin Mehta/LPO CD 411502/MC LZ 411502 (E)	
15	ASAP 30TH ANNIVERSARY JUBILEE SAMPLER Various CD 400915 (E)	
16	DYKAR: SYMPHONY 9 (NEW WORLD) Various CFP 413077/CCP 413077 (E)	
17	BEST LOVED CLASSICS 2 Various EMI Laser CD CD 765012/MC LZ 765012 (E)	
18	BIZET: THE PEARL FISHERS Various CD CDCCFP 4071/MC TCCFP 4071 (E)	
19	WARSAW CONCERTO Kerem Aliev/BSO Adm CFP 414493/CFP 414493 (E)	
20	RACHMANINOV: PIANO CONCERTO 2 Maurizio Pollini CFP 43837/CCP 43837 (E)	
21	THE COLLECTION Luciano Pavarotti DVP 2102/DVAC 2102 (E)	
22	ALBINONI/PACHELBEL Herbert Von Karajan/BPO DGP Galileo 419364/419364 (E)	
23	CHOPIN FAVORITES Various CFP 414501/CFP 414501 (E)	
24	KING OF THE HIGH C'S Luciano Pavarotti DGP Galileo 421262/MC 421262 (E)	
25	BEST OF MOZART Various CD 422693/MC 422693 (E)	
26	BEEHIVEN: SYMPHONY NO. 9 Various Deutsche Grammophon CD 421802/MC 421802 (E)	
27	VIVALDI: FOUR SEASONS Jerry Matamoros EMX 20081/EMX 2009 (E)	
28	ALBINONI/CORELLI/VIVALDI/PACHELBEL DG Waklman Capriccio 419324/419324 (E)	
29	BEEHIVEN: SYMPHONY NO. 9 DG Galileo 419323/419323 (E)	
30	BEST LOVED CLASSICS 4 Various EMI Laser CD CD 765033/MC LZ 765033 (E)	
31	BIZET/PUCCINI/VERDI DUETS Various RCA Victor GL 87799/RC 87799 (BMG)	
32	MOZART: OPERA HIGHLIGHTS DG Waklman MC 198133 (E)	
33	MOZART'S GREATEST HITS Various MG Music GL 8929/GK 8929 (BMG)	
34	ORFF: CARMINA BURANA Eugenie Jochum/DGO Deutsche Grammophon CD 423988/MC 423988 (E)	
35	CHOPIN FAVORITES DG Galileo CD 417993/MC 417993 (E)	
36	AN EVENING WITH STRAUSS London Symphony Orchestra CMP 894/CMP 894 (E)	
37	MOZART: REQUIEM Herbert Von Karajan/BPO 419867/419866 (E)	
38	DYKAR: VIOLIN CONCERTO Various CFP 419867/CCP 419867 (E)	
39	MOZART: OVERTURES Various EMI Laser CD CD 765038/MC LZ 765038 (E)	
40	MEYERSON/BRUCH: VIOLIN CONCERTOS Bungo/Boult/SO Montreal CD CD 76745/192/MC LZ 76745 (E)	

* © C/N Compiled by Gallup

DISTRIBUTION: INDIE SINGLES*

CD #	Title	Artist	Label
(Distributor)	(Distributor)	(Distributor)	(Distributor)
1	W I WANNA GIVE YOU! DEVOTION	Various	Rainbow RUM/11 (E)
2	3 A.M. ETHERAL	The K.L.	KLF Communications KLF 5952/1 (E)
3	WHY DO I HAVE TO DO THIS TO YOU?	Kyle Minogue	PWL PVL102/12 (E)
4	TO HERE KNOWS WHEN	Various	Creation CREO 85/11 (E)
5	THINKIN' ABOUT YOUR BODY	Big Life BUR/211 (E)	
6	ALL TOGETHER NOW	Various	Produce MML 103/11 (E)
7	DUNNO WHAT IT IS (ABOUT YOU)	Mythen Kang/Muse	LEF 440/11 (E)
8	FOUNTAIN O' YOUTH	Various	Non Fiction NFI/51 (E)
9	REPORT TO THE DANCEFLOOR	Various	Network/Kick R/106/1 (E)
10	HEAVEN	Various	Music For Nations 12/101/12 (E)
11	COUNTING BACKWARDS	Various	4AD (BAD) 101 (E)
12	BLOODSPORT FOR ALL	Various	Rough Trade 8/201/28 (E)
13	THE BE (REMIX)	Various	Kick-Kick 35/12-KICK 35 (E)
14	YEAH YOU!	Various	Warp (WAP) 8 (E)
15	BIG CITY	Various	Fine Blaze 41/1 (E)
16	EVERYBODY NEEDS SOMEBODY	Various	Lazy Lazy 20/1 (E)
17	REDFISH	Various	Debut/Stretch DEB/T/1/3106 (E)
18	FEELS THE POWER	Various	D-Zone/DANCE 0061 (E)
19	JOIN THE FUTURE	Various	Warp-WAP 8/21 (E)
20	DEREK WENT MAD	Various	Shut Up And Dance SUAD 115 (PAC)
21	IN WONDER	Various	Reality 1/00/001 (E)
22	MOTOWN JUNK	Various	Heavenly/HVN 812 (E)
23	KID GET HYPED	Various	Big One WIN/83 (E)
24	PULSE (EP)	Various	Jumpin' & Pumpin' 12/TOT 11 (E)
25	ENJOY THE SILENCE	Various	Mute 112/BONG 18 (E)
26	DETRAMENTAL (EP)	Various	TEK (TEK) 41 (E)
27	THE SCORCHER/KIRK'S BACK	Various	Revolver/REV 1204 (PAC)
28	KINKY AFRO	Various	Factory FAC 3037 (12 FAC 302) (E)
29	ARE YOU DREAMING?	Various	BCM/BCM 0594/112-BCM 12504 (E)
30	STEP ON	Various	Factory FAC 2727 (12 FAC 272) (E)
31	MADONNASTAR RAVE ON	Various	Factory FAC 2427 (9AC 242) (E)
32	SITUATION (REMIX)	Various	Mute 112/24 (E)
33	MORE THAN I KNOW/NOT FORGOTTEN	Various	Dance Rhythmic/Mate-FOUR (E)
34	FALL (EP)	Various	Creation 112 CRE 08/11 (E)
35	THE FACTS OF LIFE	Various	Industrial/ILBOR 2 (E)
36	GOODKID	Various	Situation Two (SIT 75) (E)
37	THE ONLY ONE I KNOW	Various	Situation Two SIT 70 (E)
38	GROOVY TRAIN	Various	Produce MML 100/11 (E)
39	RIDE (EP)	Various	Creation CREO 20/11 (E)
40	OLE OLE OLE	Various	PWL PVL11/66 (E)

* © C/N Compiled by Spotlight Research from Gallup data from independent shops

DISTRIBUTION: INDIE ALBUMS*

CD #	Title	Artist	Label
1	PILLS 'N' THRILLS & BELLYACHES	Various	Factory FAC 120 (E)
2	THE TRACKS OF MY TEARS	Various	Devo DINTV 13 (E)
3	RYTHM OF LOVE	Kyle Minogue	PWL HF 18 (E)
4	BOOMANIA	Various	Rhythm King/LEF 12 (E)
5	VIOLATOR	Various	Mute-STUMM 64 (E)
6	DAMNATIONS	Various	Big Cat/AB 10 (E)
7	SO VERY FRIENDLY	Various	Situation Two/SIT 10 (E)
8	NOWHERE	Various	Creation CREP 63 (E)
9	ROCK 'N' ROLL LOVE SONGS	Various	Emp DINTV 13 (E)
10	THE STONE ROSES	Various	Silverstone GREPL 50 (E)

METAL CHART

CD #	Title	Artist	Label
1	DEDICATION - THE VERY BEST OF	Various	Vertigo V88750 (E)
2	LIVE AT THE BRITTON ACADEMY	Various	Slush/Stone 8282/8281 (E)
3	A LITTLE BIT ENOUGH	Various	Warner Bros WX 4932 (W)
4	1916	Various	Epic 447484 (E)
5	REMASTERS	Various	Atlantic 2EP 1C (W)
6	ROCKING ALL OVER THE YEARS	Various	Various 949794 (E)
7	SLEEPY WHEN WE	Various	Various 949834 (E)
8	CORNERSTONES 1967-1970	Various	Polygram 84723/8471 (E)
9	BLAZE OF GLORY/YOUNG GUNS II	Various	Vertigo 846234 (E)
10	THE REAL THING	Various	Slush 828154/828151 (E)
11	ROCK CITY NIGHTS	Various	Various RCN11 (E)
12	BACK STREET SYMPHONY	Various	EM 783C 35 (E)
13	THE RAZORS EDGE	Various	ACE WX 304C (W)
14	IN HIS LIFE	Various	None Int 10 1554 (BMG)
15	NO PRAYER FOR THE DYING	Various	EM TCEAD 10 (E)
16	RECYCLER	Various	Warner Bros WX 390C (W)
17	HITS OUT OF HELL	Various	Epic 450474 (E)
18	STILL GOT THE BLUES	Various	Vogin TV 2612 (E)
19	HYSTERIA	Various	Bludgeon BIL HYV5AC (E)
20	WARR MASTERS	Various	Earache/EMSA 290C (E)
21	SHAKE YOUR MONYMAKER	Various	Def American 290C (E)
22	CHERRY PIE	Various	Columbia 467190A (E)
23	INTRODUCE YOURSELF	Various	Slush London 4824 (E)
24	SOUL BALL OF ROCK	Various	Virgin/MCA MCV4 (E)
25	BAT OUT OF HELL	Various	Capricorn/Cap 4824 (E)
26	HEARTBEAT STATION	Various	Warner Bros 79930/7934 (W)
27	DAMN YANKES	Various	Gulfen WX 129C (W)
28	APPETITE FOR DESTRUCTION	Various	Various 12/CD 00 129 (E)
29	PERSISTENCE OF TIME	Various	Island/ICI 991 (E)
30	RECKLESS	Various	ABM AM 5013 (E)

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A: THE BEAT THAT KICKS MY HEAD
B: DO THE RIGHT THING

The Right Thing
Do Beat That Kicks My Head (Nation) Funky/psychedelic indie crossover that kicks like a mule, and pines like a sleigh bell. Clean pop-node energy akin to Jesus Jones and EMF, smuggling in a bit of Hendrix where necessary. Expect the industry vultures to swoop down pretty soon.

NRO007T

PLAYLIST CHART

THE OFFICIAL music week CHART

Rank	Artist	Title	Label	Genre	Weeks on Chart	Peak	Current	Weeks on Chart	Peak	Current	
1	George Michael	HEAL THE PAIN	Epic	A	A	A	A	52	31	97.8	
2	George Adams	GET HERE	Fontana	A	A	B	A	51	4	95.1	
3	Rick Astley	CRY FOR HELP	RCA	B	A	B	A	48	19	94.7	
4	Chris Rea	AUBERGE	East Wind	A	A	A	A	49	23	90.4	
5	Kim Appley	GL.A.D.	Parlophone	A	B	A	A	49	10	90.2	
6	Praise	ONLY YOU	Epic	B	B	A	A	44	5	88.1	
7	Chris Isaak	BLUE HOTEL	Reprise	B	B	B	A	48	17	88.0	
8	Kylie Minogue	WHAT DO I HAVE TO DO	PWL	A	B	A	A	45	7	86.3	
9	Soho	HIPPYCHICK	S&M	B	-	A	-	-	39	15	77.7
10	The Simpsons	DO THE BARTMAN	Geffen	-	A	B	A	-	38	1	76.6
11	Kenny Thomas	OUTSTANDING	Casablanca	A	-	B	A	-	37	1	76.4
12	E.M.F.	BELIEVE	Parlophone	A	A	-	B	-	38	12	76.4
13	Robert Palmer	MERCY MERCY ME I WANT YOU	EMI	-	A	-	A	-	39	37	73.2
14	New Kids On The Block	GAMES	Columbia	B	-	A	A	-	39	20	72.7
15	The KLF	J.A.M. ETERNAL	KLF Communications	A	-	A	A	-	35	3	70.0
16	Free	ALL RIGHT NOW	Island	-	A	A	A	-	32	11	68.4
17	Jimmy Barnes & INXS	GOOD TIMES	Atlantic	A	-	A	A	-	36	18	68.0
18	Gloria Estefan	THE LOUDEST OF THE DARK	Epic	-	A	B	A	-	35	48	67.1
19	Source Lee	Candi Staton YOU GOT THE LOVE	Trustline	B	-	A	B	-	35	8	66.3
20	Railway Children	EVERY BEAT OF THE HEART	Virgin	A	A	A	A	-	40	24	64.1
21	Heart	SECRET	Capitol	-	B	B	A	-	29	-	62.6
22	Ralph Tresvant	SENSITIVITY	MCA	-	-	A	A	-	33	40	62.2
23	Londonbeat	NO WOMAN NO CRY	AnXious	-	A	-	A	-	32	-	61.7
24	2 In A Room	WIGGLE IT	SBK	A	-	A	-	-	31	6	61.4
25	The LA's	FEELIN' GOOD	Go! Discs	-	A	A	-	-	35	48	60.4
26	J.J.	IF THIS IS LOVE	Big Life	A	B	A	-	-	40	61	60.3
27	2 Mad	THINKIN' ABOUT YOUR BODY	Big Life	A	-	A	B	-	27	44	59.3
28	Seal	CRAZY	ZTT	-	-	-	-	-	32	16	59.2
29	Caron Wheeler	DON'T QUIT	RCA	-	B	B	-	A	37	54	58.9
30	Jimmy Somerville/Bronski Beat	SMALL TOWN BOY	London	-	-	-	A	-	33	50	58.6
31	C&C Music Factory	GONNA MAKE YOU SWEAT	Columbia	-	-	-	-	-	24	29	58.3
32	Madonna	CRAZY FOR YOU	Sire	-	-	B	A	-	26	-	57.1
33	Julian Cope	BEAUTIFUL DIVE	Island	A	-	A	A	-	33	33	56.2
34	Vanilla Ice	PLAY THAT FUNKY MUSIC	SBK	-	-	B	-	-	27	14	55.7
35	MC Hammer	HERE COMES THE HAMMER	Capitol	A	-	B	A	-	22	21	53.2
36	Enigma	SADNESS PART 1	Virgin International	-	-	-	-	-	24	27	53.0
37	Milltown Brothers	WHICH WAY SHOULD I JUMP	AMM	B	B	A	A	B	32	38	52.2
38	Paul Simon	PROOF	Warner Brothers	-	-	-	-	-	29	-	49.9
39	Donny Osmond	MY LOVE IS A FIRE	Capitol	-	-	A	-	-	30	-	49.4
40	Samuel L. Jackson	FREE FREEDOM (I WANA GIVE YOU DEVOTION)	Rumour	-	-	-	-	-	31	2	47.1
41	Beverly Craven	HOLDING ON	Epic	-	A	B	-	A	36	-	46.9
42	Mixmasters	THE NIGHT NEVER MEGAMIX	ID	-	-	-	A	-	17	34	46.6
43	Off-Shore	I CAN'T TAKE THE POWER	Columbia	-	-	-	-	-	21	41	46.6
44	Stevie B	BECAUSE I LOVE YOU	Polydor	-	-	B	A	-	22	35	45.7
45	Julie Cruise	ROCKIN' BACK INSIDE MY HEART	Warner Brothers	-	-	-	-	-	23	-	43.9
46	Roxette	JOYRIDE	EMI	A	B	-	A	-	20	-	42.7
47	Jellyfish	THE KING IS HALF UNDESSIDE	Charisma	-	-	-	-	-	22	45	42.4
48	Jesus Jones	INTERNATIONAL BRIGHT YOUNG	Foxtel	-	-	-	-	-	17	64	40.5
49	Maureen	MISERISME ME	Urban	-	B	B	-	A	17	-	39.7
50	UB40	WAY YOU DO THE THINGS YOU DO	DEP International	-	-	A	-	-	25	-	39.4
51	Living Colour	LOVE REARS IT'S UGLY HEAD	Epic	B	B	-	A	-	28	30	39.3
52	Jesus Loves You	BOW DOWN MISTER	More Protein	-	A	A	-	-	13	69	39.0
53	Inner City	TILL WE MEET AGAIN	Tem	-	-	-	B	14	53	39.0	
54	Belinda Carlisle	SUMMER RAIN	Virgin	-	-	-	A	-	20	75	38.4
55	Beatmasters	OHNO WHAT IT IS	Rhythm King	B	-	-	B	13	-	38.1	
56	Mariah Carey	SOMEDAY	HMV	-	-	A	A	A	21	74	37.4
57	Morrisey	OUR FRANK	Columbia	-	-	B	-	-	17	26	36.4
58	Queen	INNUENDO	EMI	-	-	B	-	-	20	46	36.2
59	Beats International	ECHO CHAMBER	Go Beat	-	-	-	A	12	-	35.3	
60	That Petrol Emission	TINGLE	Virgin	B	-	-	-	-	17	49	35.3

Compiled by Spotlight Research. Rating based on UK sales only. Station weightings are based on total listening hours as calculated by JCRAC. 100% station rating represents 'A' top on UK R/R stations.

US TOP 30 SINGLES

1	ALL THE MAN THAT I NEED	Whitney Houston	Arista
2	SOMEDAY	Mariah Carey	Columbia
3	ONE MORE TRY	Tanya T	Quality
4	WHERE DOES MY HEART BEAT	Coline Djan	Epic
5	GONNA MAKE YOU SWEAT	C & C Music Factory	Columbia
6	WICKED GAME	Chris Isaak	Reprise
7	SHOW ME THE WAY	Stacy	AMM
8	LET ALL THIS TIME	Stacy	AMM
9	AROUND THE WAY GIRL	L.L. Cool J.	Def Jam
10	COMING OUT OF THE DARK	Gloria Estefan	Epic
11	THE FIRST TIME	Surface	Columbia
12	I SAW RED	Warrant	Columbia
13	THIS HOUSE	Trace Spector	Capitol
14	HERE HE IS	Dietz Adams	Fantasia
15	RESCUE ME	Madonna	Sire
16	IF YOU NEEDED SOMEBODY	Bad Company	A&O
17	WAITING FOR LOVE	Jos	EMI
18	IESHA	Aretha Franklin	Motown
19	HOLD YOU TIGHT	Tava Kemp	Giant
20	SIGNS	Tekla	Geffen
21	I DEWAPED SOUL	Urban Dance Squad	Arista
22	LOVE MAKES THINGS HAPPEN	Publick	MCA
23	I'LL GIVE ALL MY LOVE TO YOU	Keith Sweat	Vintertainment
24	ROUND AND ROUND	Tevin Campbell	Paisley Park
25	BEING FRIENDLY ABOUT YOU	Londonbeat	MCA
26	DISAPPEAR	INXS	Atlantic
27	WAITING FOR THAT DAY	George Michael	Columbia
28	LET DO A YOU	Patric M.C.	Urban
29	YOU'RE IN LOVE	Stacy Phillips	SBK
30	LOVE WILL NEVER DO (WITHOUT YOU)	Janet Jackson	AMM

US TOP 30 ALBUMS

1	MARIAH CAREY	Music City	Columbia
2	TO THE EXTREME	Van Halen	SBK
3	LET ALL THIS TIME	Stacy	AMM
4	PLEASE HAMMER DON'T HURT EM	M.C. Hammer	Capitol
5	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
6	WILSON PHILLIPS	Wilson Phillips	SBK
7	INTO THE LIGHT	Gloria Estefan	Epic
8	THE SIMPSONS SING THE BLUES	The Simpsons	Geffen
9	THE INMACULATE COLLECTION	Madonna	Sire
10	SOME PEOPLE'S LIVES	Bruce Miller	Arista
11	THE RAZORS EDGE	ACDC	Arista
12	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
13	GONNA MAKE YOU SWEAT	C & C Music Factory	Columbia
14	FIVE MAN ACUSTICAL JAM	Tekla	Geffen
15	RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers
16	HEART SHAPED WORLD	Chris Isaak	Reprise
17	JANET JACKSON'S RHYTHM NATION 1814	Janet Jackson	AMM
18	DAMN YANKEES	Dann Yankees	Warner Bros
19	LET ALL THIS TIME WITHOUT PREJUDICE	George Michael	Columbia
20	X-NUSS	Adriano	Arista
21	THE FUTURE	Guy	MCA
22	SERIOUS HITS... LIVE!	Phi Collins	Atlantic
23	POISON	Bea Be Dove	MCA
24	A LITTLE AIN'T ENOUGH	David Lee Roth	Warner Bros
25	AFTER THE RAIN	Neilson	GGC
26	MAMA SAID BROCK YOU OUT	L.L. Cool J.	Def Jam
27	NO FENCES	Garth Brooks	Capitol
28	RALPH TRESVANT	Ralph Tresvant	MCA
29	FLESH AND BLOOD	Poison	Capitol
30	INNUENDO	Queen	Hollywood

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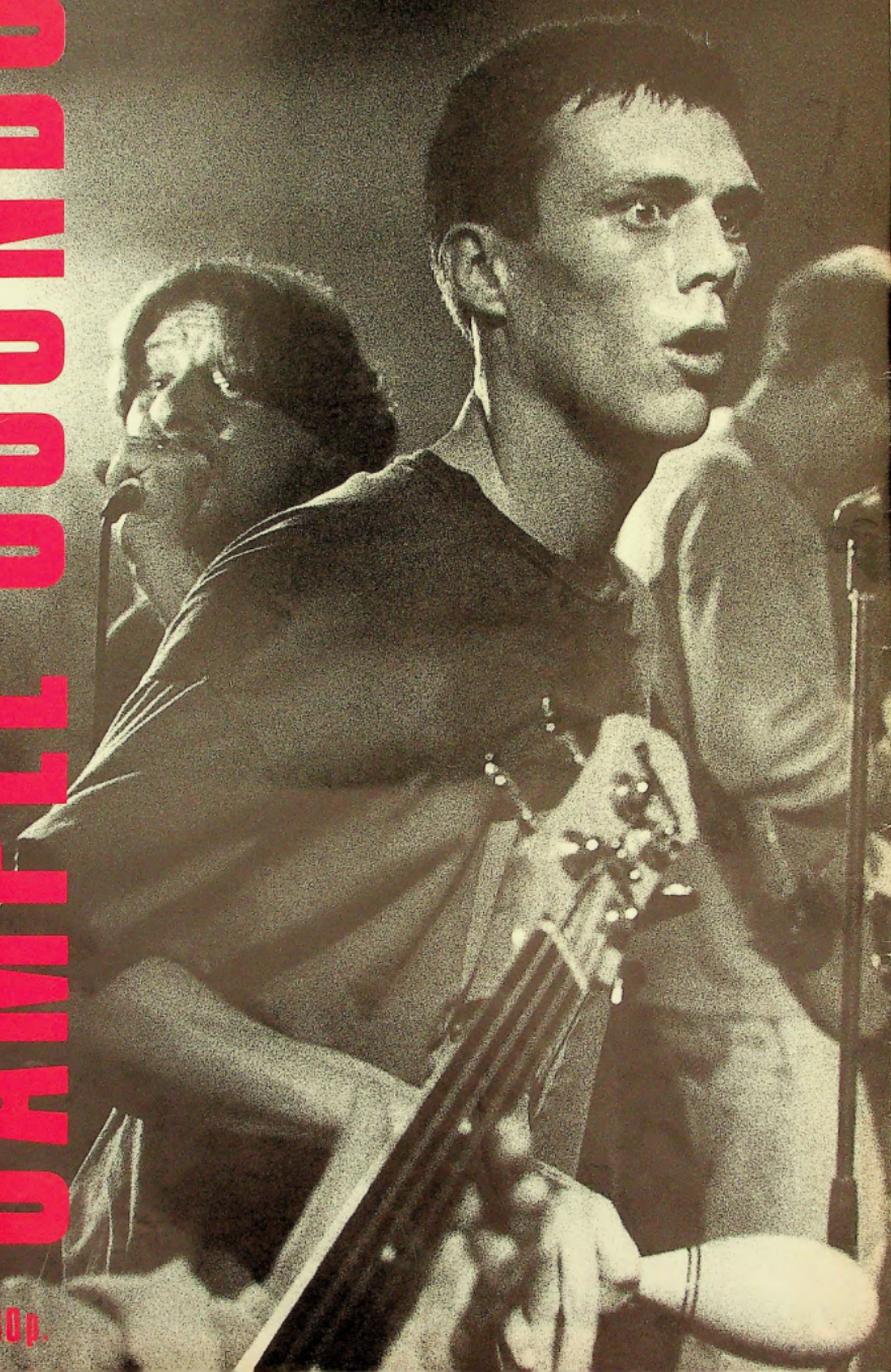
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TOP 25 SINGLES

THE OFFICIAL music week CHART

2 MARCH 1991

TITLES AZ (WRITERS)

This Week	Last Week	Title	Artist (Producer) / Publisher	Label # (12") (Distributor) / Cassette/CD	This Week	Last Week	Title	Artist (Producer) / Publisher	Label # (12") (Distributor) / Cassette/CD
1		DO THE BARTMAN The Simpsons (Lureco) C	Giffen (GF 307) (M) / GF 307/307 B/C/D		38	29	GAMES New Kids On The Block (SIAM) EW/MC	Columbia 65663/65662/66 (SM) / 65662/66	
2	NEW	CRAZY FOR YOU (REMIX) Madonna (Bentley) WC	S. Wright (WB) (M) / W005C/0050C		39	NEW	DON'T GO MESSIN' WITH MY HEART Manhattans (Briggs/Matromini) Dave Beer/MCA/Baby Diamond	Capitol 1171/487 (M) / 1171/487	
3	2	WOMAN FEELS YOUR DEVOTION Nomina Lee Mikee Freedom (Rochford) Scratch/CX	Rumour/RUMATI 25 (P) / RUMAT 25/RUMAT 25		40	15	IT'S TOO LATE Quart (empowering) Dray Carroll (Dunant) EMI	Mercury 1101/3170/3170 (M) / 1101/3170/3170	
4	5	YOU GOT THE LOVE The Notorious B.I.G. (L.A. Reid) (A&M)	Trotter/TLOVE 1071 (1) BEMG / The Notorious B.I.G. (L.A. Reid) (A&M)		41	NEW	PEOPLE ARE STRANGE Echo & The Bunnymen (Manzanera) Rondor	Epic USA 72671/71 (M) / 72671/71/71	
5	NEW	SHOULD I STAY OR SHOULD I GO The Clash (Not Inside) Nonesuch	Columbia 65666/65667/65668 (SM) / 65666/65667		42	NEW	LUDI Dream Warriors (Dream Warriors/Maximum 60/MCA)	4th-Bey 1788/180/181 (P) / BKA 200/180/201 (D)	
6	4	GET HER Orestis Adams (Orzabal/Bascow) WC	Fonitona 01274 3121 (F) / CLM/C 3101/2 (D)		43	2	IF I LOVE U 2 Mica Paris (Cullin/Linn/Parr) WC	LONDON 120X/120 (P) / LONC 295 (D)	
7	3	3 A.M. ETHERAL ... The KLF (The Children Of The Revolution) MCA	KLF Comms. KLF 0253/KLF 0253/KLF 0662 (M) / The KLF (The Children Of The Revolution) MCA		44	73	THE ONE AND ONLY Bandages (Haguel) One Life/Life/Life/Elysian	Chrysalis CHS121/267/1 (M) / CHS121/267/1 (M)	
8	14	ALL RIGHT NOW Free (Free/Kelly) Blue MC	Island/12015 481 (F) / 05 48C/12015 486		45	2	APPARENTLY NOTHING The Young Disciples (The Young Disciples/Decca)	Talkin' Loud 1140/15 (D) / 1140/15 (D)	
9	3	IN YER FACE 808 State (808 State) Perfect	ZTT ZANG 1471 (M) / ZANG 1470/1471 (M)		46	27	TILL WE MEET AGAIN Inner City (Saunderson) Drive On/Virgin	Ten Ten 1231-1 (M) / 1231-1 (M)	
10	28	MOVE YOUR BODY (ELEVATION) Madonna (Bentley) Supreme	Optim 11385/10386/10387 (M) / 11385/10386/10387		47	17	SADNESS PART 1 ... Ying-Ying (Kinnear) Virgin	Virgin 1181/1181/1181 (P) / 1181/1181/1181 (P)	
11	6	WIGGLE IT 2 in A Room (Morell) EMI	SM 11258K 19 (M) / 11258K 19/1258K 19		48	21	GODNA MAKE YOU SWEAT C&C Music Factory (Clivillés/Cole) Virgin	Columbia 65454/65454/65454 (SM) / 65454/65454/65454	
12	12	OUTSTANDING Kenny Thomas (Firma/Gunter) MCA	Cashmore CDD140/127 (E) / CDD142/27/CDD140/127 (E)		49	3	SUMMERS GAIM Mark Summers (Summers) MCA	4th-Bey 1728/185 205 (F) / BKA 205/185 205 (D)	
13	17	WHAT DO I HAVE TO DO Kylie Minogue (Columbia/Atlantic/Warner) All Boys	Parade 11292/1291 (P) / PARADE 11292/1291 (P)		51	NEW	TAKE ME AWAY The Young Disciples (The Young Disciples/Decca)	Warner 18W17 201 (F)	
14	5	ONLY YOU Prasie (Macomber/Goldenberg) WC	Epic 65681/65681/65681 (SM) / 65681/65681/65681		52	17	WHY WAH SHOULD I JUMP? The Millown Brothers (Maquari) EMI	AMM 1140/1140 (M) / AMM 1140/1140 (M)	
15	21	HERE COMES THE HAMMER M.C. Hammer (MCA Hammer/Early/Kelly) EMI	Capitol 1121C/140 (E) / 1121C/140/140 (E)		53	NEW	SECRET LOVE Bee Gees (Gibb/Gibb/Gibb) Gabb Brothers/BMG	Warner Bros. W 02041/1 (M) / W 02041/1/02041 (M)	
16	23	ALBERG Chris Farley (Kelly) WC	Island 12550/11 (M) / 12550/12/12550/11 (M)		54	NEW	SHADES OF BLUE (EP) The Hollies (Hollies) Atlantic	Atlantic 1181/1181 (M) / 1181/1181 (M)	
17	14	A.G. Kris Kross (Schwartz/Daenigel) CCI	Parlophone 1208 621 (E) / CCI 1208 621/621 (E)		55	NEW	DOWN BOW MISTER Jesus Loves You (Forest) Virgin/CX	More Phonos 7007 812 (F)	
18	20	BECAUSE I LOVE YOU (THE POSTMAN SONG) Steve B (Steve B/Brooks) SHM/WA	Polygram PD 126 127 126 (F) / SCS 126/127 126 (F)		56	NEW	KIDS OF THE CENTURY Helloween (Tangendien) Zomba	EMI 1181 1181 (E) / 1181 1181 1181 (E)	
19	15	LOVE BEARS ITS WILD HEAD Lenny Clarke (Stax/MCA) Famous Wc	Epic 65689/65689/65689 (SM) / 65689/65689/65689		57	NEW	LOVE CONQUERS ALL Dave Navro (Clonnie) Blackmore/Baggott	RCA 494 3955-1 (M) / 494 3955-1 (M)	
20	16	GOOD TIMES Jimmy Barnes & INKS (Opitz) EMI	Atlantic A 75511/10 (M) / A 75513A/7510 (D)		58	NEW	JEALOUSY Adventures Of Steve V (Steve V/Morales) WMCA/MC/AMERCD 337	Mercury 1181 1181 (F)	
21	21	LOVE WALKED IN Thunder (Taylor) Rondor	EM 1126A/100 175 (E) / 1126A 175/126A 175 (E)		59	13	FEELIN' The La's (Lillywhappet) Go! Discs	Go! Discs 10145/151 (F) / LADISC 10145/151 (F)	
22	3	THINK ABOUT IT D. A. Robinson (Sire) The Credit Records	RCA 493 435-1/493 435 (M) / 493 435/493 435 (M)		60	NEW	ECH CHAMBER Bears (Lorenson) Cokoch (C)	Go! Discs 10201/1 (F) / Go! Discs 10201/1 (F)	
23	4	GO FOR IT! (HEART AND FIRE) Rocky V JB Ellis/T. Hare (KMC Hammer/Early/Kelly) EMI	Butt 1121C/140 (E) / TCC/COLO/COLO/140 (E)		61	2	WRAP MY BODY TIGHT Johnny Gill (Limmy/Jam/Lewis) Flyte Tyme Tunes	Motown 28 4427/127 44272 (BMG) / 28 4427/127 44272 (BMG)	
24	1	I BELIEVE EMF (Gibson) WC	Parlophone 120 8273 (E) / CCI 120 8273/120 8273 (E)		62	NEW	WHEN I WAS YOUNG River City People (Laurajoy) BMG	EM 1124 1181 (M) / 1124 1181/1124 1181 (M)	
25	15	THINKIN' 'BOUT YOUR BODY Chris Stark (Jacobson) WC	Reprise W 00952/1 (M) / W 00952/W 00952/1 (M)		63	4	THINKIN' 'BOUT YOUR BODY 2 Mad 12 (Mad) BMG	Big Top 8130 3111 (F) / BR 3130 3111/3130 3111 (F)	
26	16	HIPPYCHICK Soho (Soh) PolyGram/WC	S&M 154V 100/154V 106 (SM) / MCA/SV 106/154V 106 (SM)		64	NEW	NO WOMAN NO CRY Londenbeat (Philipp) Blue Mountain/Island	Atlantic ANX11 25 (BMG) / ANX 25/ANX 25 (D)	
27	13	CRAZY ... Total Request Live (Without Suspense) Perfect	ZTT ZANG 8171 (M) / ZANG 8170/8171 (M)		65	29	CAN I KICK IT? A Tribe Called Quest (Hoodie) EMI/WC	Capitol 1171/487 (M) / 1171/487	
28	14	PLAY THAT FUNKY MUSIC Vanilla Ice (Vanilla Ice) WC/EMI	SM 11155K 30 (E) / 1155K 30/1155K 30 (E)		66	NEW	ROCKIN' BACK INSIDE MY HEART Julie Cruise (Lynch/Bastamante) MCA	Warner Brothers W 02041/1 (M) / B 02041/1/02041 (M)	
29	5	EVERY BEAT OF THE HEART The Railway Children (Lowe) Power 10	Vega V51 1231 (F) / VSC 1231/307 1231 (F)		67	NEW	MY SIDE OF THE BED Susanna Hoffs (Kahnel/EMI/Blackwood/Jasper/Barry/Sternberg)	Columbia 65654/65655/65656 (SM) / 65654/65655/65656	
30	2	OUR FRANK Morrissey (Lansbury/Winsbury) MCA/EMI	EMI 12105 140 (E) / 12105 140/12105 140 (E)		68	4	SENSITIVITY Habit (Trenton) Limmy/Jam/Lewis EMI	MCA 142/142 (M) / MCA 142/142 (M)	
31	NEW	UNFINISHED SYMPHONY Mastone (Mastone/Johny D'Ally) Island	11016/Bunch/CX 0985 10/87 2 (F)		69	3	MERCY MEER I WANT YOU Robert Palmer (Maconero/Palmer) Jobete/Rondor	EMI 1124 1181 (E) / 1124 1181/1124 1181 (E)	
32	NEW	ADRENALIN (EP) N-Joi (N-Joi/McClellan) CCI	deConstruction 27 454 (BMG) / 454 (BMG)		70	4	INNUENDO Queen (Queen/Richards) Qwest/EMI	Parlophone 120 828 16 (E) / 120 828 16/120 828 16 (E)	
33	4	BEAUTIFUL LOVE Roxanne (Gibson) Atlantic	Island 12105 140 (E) / 12105 140/12105 140 (E)		71	34	THE NIGHT FEVER MEGAMIX Munawar (Shogbi) Club Biosa/BMG/WC	1.0 28 4427/27 44270 (BMG) / 28 4427/27 44270 (BMG)	
34	NEW	WHO? WHERE? WHY? Jesus Jones (Edwards) MCA	Foot 117000 28 (E) / TCC/COLO/28/COLO 28 (E)		72	5	HOW DO YOU SAY... LOVE/GROOVE IS ... Doe Lee (Doe Lee/Lee) CA, CA/C&A/C&A/WC	Epic USA 1181/1181 (M) / 1181 1181/1181 1181 (M)	
35	NEW	FREE 'N' EASY The Almighty (Taylor) Almighty Records/Chrysalis	Polygram PD 126 127 126 (F) / SCS 126/127 126 (F)		73	2	TINGLE That Petrol Emulsion (Linn) WC	Virgin 1671 1131 (F) / VSC 1131/1671 1131 (F)	
36	1	CRY FOR HELP Roxanne (Gibson) Atlantic	RCA 493 435-1/493 435 (M) / 493 435/493 435 (M)		74	11	I CAN'T TAKE THE POWER Jellyfish (Gulotta/Parg) Virgin	Columbia 65670/65670/65670 (SM) / 65670/65670/65670	
37	3	HEAL THE PAIN George Michael (Michael) Morrison/Leahy	Epic 65684/65684/65684 (SM) / 65684/65684/65684		75	6	THE KING IS HALF UNDERESSED Chrysalis/CUS 11051 (F) / CUS 11050/11 (F)	Chrysalis CUS 11051 (F) / CUS 11050/11 (F)	

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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	Geffen
2	NEW CRAZY FOR YOU (REMIX)	Sire
3	(I WANNA GIVE YOU) DEVOTION	Rumour
4	YOU GOT THE LOVE	Truelove
5	NEW SHOULD I STAY OR SHOULD I GO	Columbia
6	GET HERE	Fontana
7	3 A.M. ETERNAL	KLF Communications
8	ALL RIGHT NOW	Island
9	IN-YER FACE	ZTT
10	MOVE YOUR BODY (ELEVATION)	Optimism
11	WIGGLE IT	SBK
12	OUTSTANDING	Cooltempo
13	WHAT DO I HAVE TO DO	PWL
14	ONLY YOU	Epic
15	HERE COMES THE HAMMER	Capitol
16	AUBERGE	East West
17	G.L.A.D	Parlophone
18	BECAUSE I LOVE YOU (THE POSTMAN SONG)	Poljador
19	LOVE REARS ITS UGLY HEAD	Epic
20	GOOD TIMES	Atlantic
21	LOVE WALKED IN	EMI
22	THINK ABOUT...	RCA
23	GO FOR IT! (HEART AND FIRE)	Bustle



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SUSANNA HOFFS

my side of the **BED**



37	HEAL THE PAIN	Epic
38	GAMES	Columbia
39	NEW DON'T GO MESSIN' WITH MY HEART	Capitol
40	IT'S TOO LATE	Mercury
41	NEW PEOPLE ARE STRANGE	East West
42	NEW LUDI	41-B way
43	IF I LOVE U 2 NITE	4th-B way
44	THIS IS YOUR LIFE	London
45	THE ONE AND ONLY	Chrysalis
46	APPARENTLY NOTHING	Talkin Loud
47	TILL WE MEET AGAIN	Ten
48	SADNESS PART 1	Virgin International
49	GONNA MAKE YOU SWEAT (EVERYBODY DANCE NOW)	C&C Music Factory (feat. Freedom Williams)
50	SUMMERS MAGIC	4th-B way
51	NEW TAKE ME AWAY	Network
52	WHICH WAY SHOULD I JUMP?	A&M
53	NEW SECRET LOVE	Warner Bros
54	NEW SHADES OF BLUE (EP)	Epic
55	BOW DOWN MISTER	More Protein
56	NEW KIDS OF THE CENTURY	EMI
57	NEW LOVE CONQUERS ALL	RCA
58	NEW JFALOUSY	Mercury
59	FEELIN'	Go! Discs
60	NEW ECHO CHAMBER	Go! Beat
61	WRAP MY BODY TIGHT	Motown
62	NEW WHEAT YOUNG	EMI

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TOP 30 VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Category/Running time	Label	Cat no.	Rank	Artist	Title	Category/Running time	Label	Cat no.
1	13	PRETTY WOMAN	Comedy/1hr 55min	Touchstone	D410272	16	27	THE LITTLE MERMAID	Children's/1hr 11min	Legend	LGV 10035
2	1	THE NAKED GUN	Comedy/1hr 21min	CIC	VHR 2350	17	-	ELTON JOHN: The Very Best	Musical/1hr 30min	PolyGram	CFM 2756
3	2	ROSEMARY CONLEY'S WHOLE...	Special Interest/1hr	BBC	BBVCV 4457	18	23	THE KING AND I	Musical/2hr 13min	CBS/Fox	1004 50
4	4	LADY AND THE TRAMP	Children's Cartoon/1hr 13min	Walt Disney	D205822	19	-	THE LOST BOYS	Horror/1hr 34min	Warner Home Video	FE5 11748
5	6	MADONNA: The Immaculate Coll...	Musical/55min	WMV	7599382143	20	-	THE DEAD POOL	Action/1hr 27min	Warner Home Video	PES 11810
6	24	PAVAROTTI/DOMINGO/CARRERAS	Musical/1hr 26min	PolyGram Vid	CFV 11122	21	18	THE SOUND OF MUSIC	Musical/2hr 46min	CBS/Fox	1051 50
7	5	MADONNA: Justify My Love/MTV Vogue	Musical/12min	WMV	7599382252	22	22	MARY POPPINS	Musical/2hr 14min	Walt Disney	D200232
8	7	LETHAL WEAPON	Action/1hr 45min	Warner Home Video	PES 11709	23	12	ROY CHUBBY BROWN: Inside...	Comedy/1hr	PolyGram Video	CFV 11412
9	11	GREASE	Musical/1hr 45min	CIC	VHR 2417	24	28	COCKTAIL	Drama/1hr 39min	Touchstone	D405662
10	10	CALLANETICS	Special Interest/1hr	CIC	VHR 1335	25	28	JANE FONDA'S NEW WORKOUT	Video Coll. Special Interest/1hr 30min	LR	2218
11	15	DIRTY DANCING	Musical/1hr 40min	Vestron	VA 15223	26	24	THREE MEN AND A BABY	Comedy/1hr 38min	Touchstone	D405582
12	13	NIGHTMARE ON ELM STREET IV	Horror/1hr 29min	CBS/Fox	5154 50	27	24	RAW MAN	Drama/2hr 8min	Warner Home Video	PE5 99894
13	23	PHIL COLLINS: Seriously Live	Musical/2hr 45min	Virgin	VVD 783	28	-	TWINS	Comedy/1hr 42min	CIC	VHR 1385
14	18	LETHAL WEAPON 2	Action/1hr 50min	Warner Home Video	PES 11876	29	12	STAR TREK: Episodes 71/72	Sci-Fi/1hr 38min	CIC	VHR 2434
15	17	HIGHLANDER	Sci-Fi/1hr 52min	Warner Home Video	PES 38050	30	9	DOCTOR WHO: The Krotons	Sci-Fi/1hr 31min	BBC	BBVCV 4452

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TOP 15 MUSIC VIDEO

Rank	Artist	Title	Category/Running time	Label	Cat no.
1	2	14	MADONNA: The Immaculate Collection	WMV	7599382143
2	4	28	PAVAROTTI/DOMINGO/CARRERAS	PolyGram Video	CFV 11122
3	1	4	MADONNA: Justify My Love/MTV Vogue	WMV	7599382253
4	3	16	PHIL COLLINS: Seriously... MCEG	Virgin Vision	VVD 783
5	5	18	ELTON JOHN: The Very Best	PolyGram Video	CFM 2756
6	7	14	CLIFF RICHARD: From A Distance	PMI	MVB 99 1247 3
7	6	12	TINA TURNER: Live From Barcelona	PolyGram Video	CFM 2942
8	NEW	1	THE BRITS 1991: Vol 2	Telstar	TE 1030
9	9	15	DANIEL O'DONNELL: An Evening With	Ritz	RITZ2 0008
10	16	4	MC HAMMER: Hammer Time	PMI	MVP 99 1240 3
11	14	44	LUCIANO PAVAROTTI	Music Club/Video Coll	MC 2003
12	25	25	NEW KIDS ON THE BLOCK: Step By Step	SMV	49869 2
13	1	1	STATUS QUO: Rocking Over The...	PolyGram Video	CFM 2644
14	4	1	R.E.M.: Tourfilm	WMV	7599381843
15	11	2	HARD 'N' HEAVY VOL: Vol 10	MCEG Virgin Vision	VVD 813



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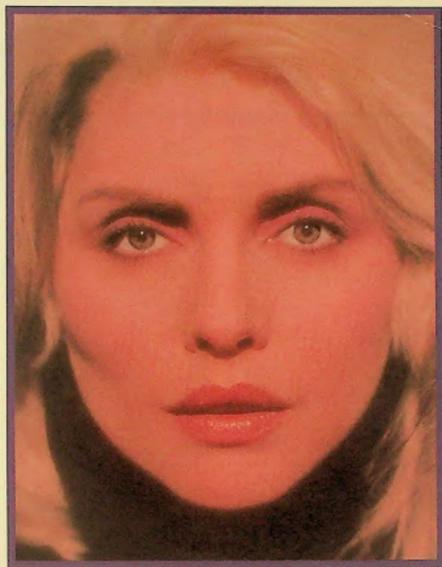
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Chrysalis

TOP 60 DANCE SINGLES

2 MARCH 1991

THE OFFICIAL **music week** CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	TAKE ME AWAY	True Faith With Final Cut	Network NWKT 20 (P)
2	2	APPARENTLY NOTHING	Young Disciples	Talkin Loud TLXX 5 (F)
3	NEW	ADRENALIN	N-Joi	deConstruction PT 44344 (BMG)
4	5	YOU GOT THE LOVE	Source feat Candi Staton	TrueLove TLOVE 1 (BMG)
5	1	(I WANNA GIVE YOU) DEVOTION	Nomad feat MC Mikee Freedom	Rumour RUMAT 25 (P)
6	4	UNFINISHED SYMPATHY	Massive	Wild Bunch WBRT 2 (F)
7	12	MOVE YOUR BODY (ELEVATION)	Xpansions	Optimum 613683 (P)
8	NEW	DON'T GO MESSIN' WITH MY...	Mantronix	Capitol 12 CL608 (E)
9	2	IF I LOVE U 2 NITE	Mica Paris	4th + B'way 12BRW 207 (F)
10	6	OUTSTANDING	Kenny Thomas	Cooltempo COOLX 227 (E)
11	11	IT'S TOO LATE	Quartz introducing Dina Carroll	Mercury ITM 312 (F)
12	10	TILL WE MEET AGAIN	Inner City	Ten TENG 337 (F)
13	NEW	LUDI	Dream Warriors	4th + B'way 12BRW 208 (F)
14	15	WRAP MY BODY TIGHT	Johnny Gill	Motown ZT44272
15	3	THINK ABOUT...	D.J. Jazzy Jeff	RCA PT 44386 (BMG)
16	7	IN YER FACE	808 State	ZTT ZANG 147 (W)
17	NEW	JALOUSY	Adventures Of Stevie V	Mercury MERX 337 (F)
18	NEW	SERVE TEA, THE MURDER	Hardnoise	Music Of Life NOTE 48 (P)
19	5	BABY DON'T CRY	Lalah Hathaway	Virgin America VJST 35 (F)
20	NEW	MIND SONG	Tomas	Warp WAP 10 (P)
21	NEW	MY LOVE	Collapsé	Citybeat CBE 1261 (W)
22	27	LOVE IS THE MESSAGE	Love Inc. feat MC Noise	Love EVOLX 1 (F)
23	NEW	ECHO CHAMBER	Beats International	Go Beat GODX 51 (F)
24	17	3 A.M. ETERNAL	The K.L.F.	KLF Communications KLF 005X (RT)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	20	HERE COMES THE HAMMER	MC Hammer	Capitol 12CL 610 (E)
26	14	IS IT LOVE?	Ultra Naté	Eternal YZ 5087 (W)
27	19	DUNNO WHAT IT IS (ABOUT YOU)	Beastmasters	Rhythm King LEFT 44T (RT)
28	NEW	KEEP IT TOGETHER/INTO THE...	Madonna	Sire W 0008 (W)
29	21	MORNING WILL COME	Junior Giscombe	MCA MCST 1504 (BMG)
30	16	YEAH YOU!	Step	Warp WAP 8 (P)
31	13	TAKE A REST	Gang Starr	Cooltempo COOLX 230 (E)
32	18	REPORT TO THE DANCEFLOOR	Energie	Network NWKT 16 (P)
33	22	SUMMERS MAGIC	Mark Summers	4th + B'way 12BRW 205 (F)
34	25	SENSITIVITY	Ralph Tresvant	MCA MCAT 1462 (BMG)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
35	NEW	B.B.D. (I THOUGHT IT WAS ME)?	Bell Biv DeVoe	MCA MCST 1511 (BMG)
36	42	THIS IS YOUR LIFE	Banderas	London LONX 290 (F)
37	25	DO THE BARTMAN	The Simpsons	Geffen GEF 87T (BMG)
38	23	GO FOR IT! (HEART AND FIRE)	Rocky V/JJB Ellis/T Hare	Bust II 12CL 601 (E)
39	29	HOW DO YOU SAY...LOVE...	Deee-Lite	Elektra EKR 118T (W)
40	44	JUST WANNA HOLD YOU TIGHT	Tara Kemp	Big Beat BV 9102 (Import)
41	26	FEEL THE POWER	Tekno Too	D-Zone DANCE 006 (ISR)
42	NEW	HEAT OF THE MOMENT	Alter 7	Virgin America VJST 7 (F)
43	31	MUST BEE THE MUSIC	King B feat Michele	Torso DANCE 656526 (SM)
44	NEW	NO WOMAN NO CRY	Londbeat	AnXious ANXT 25 (BMG)
45	29	PULSE (EP)	Indoribe	Jumpin' & Pumpin' 12TOT 11 (P)
46	NEW	I AM THE FUTURE	Mad Bas tard	Omen ZT 44330 (BMG)
47	24	WIGGLE IT	2 In A Room	SBK 125BK 19 (E)
48	37	CAN I KICK IT?	A Tribe Called Quest	JIVE JIVET 265 (BMG)
49	28	THINKIN' ABOUT YOUR BODY	2 Mad	Big Life BLR 317 (RT)
50	43	I SEE THE MADNESS	Liquid Oxygen	Champion CHAMP 12260 (BMG)
51	22	LOVE AND PAIN	Carlton	3 Stripe SNMX 4 (F)
52	28	BLACK WHIP	Chapter And The Verse	Rhaim! VRST 1 (W)
53	6	HOMICIDE/EXORCIST	Shades Of Rhythm	ZTT ZANG 137 (W)
54	21	JOIN THE FUTURE	Tuff Little Unit	Warp WAP 12 (P)
55	28	MAGIC STYLE	Badman	Citybeat CBE 1259 (W)
56	NEW	FOREVER YOURS	101 North	Capitol (USA) V 15641 (Import)
57	41	SHIPPYCHICK	Hippo	S&M 12SAV 106 (S&M)
58	NEW	TAKE ME AWAY	Jay Mond	Raw Bass 12RBAS5 010 (PAC)
59	NEW	MESMERISE ME	Maureen	Urban URXB 68 (F)
60	45	THE BEE (REMIX)	The Scientist	Kickin KICK 3 (SR)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Piccasette (Distributor)
1	2	AND NOW THE LEGACY BEGINS	Dream Warriors	4th + B'way BRPL 560/BRMC 560 (F)
2	3	OMAR CHANDLER	Omar Chandler	MCA (USA) MCA 10057 (Import)
3	NEW	LOVE AND UNDERSTANDING	Gregory Howard	GRP GRP 9629 (P)
4	6	STEP IN THE ARENA	Gang Starr	Cooltempo CTP 121/CTLP 21 (F)
5	10	SOUL REFLECTION	Various	Heart & Soul 8453341/8453344 (F)
6	5	ALL TRUE MAN	Alexander O'Neal	Tabu 4568821/4658822 (SM)
7	6	BUSINESS AS USUAL	EPMD	Def Jam CA 47667 (C)
8	7	SOUL SOUVENIRS VOL 1	Various	Columbia 4678781/4678784 (SM)
9	2	EMOTIONALLY YOURS	Elmi (USA) 7933301/7933304 (Import)	
10	NEW	ROYAL JELLY	King Bee	Torso DANCE/Columbia 467941

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REGGAE DISCO CHART

REGGAE CHART

REGGAE ALBUM CHART

This Week	Last Week	Title	Artist	Label
1	(1)	LITTLE MISS	Reggae Stepper	Steeley & Cleve SCT 23
2	(2)	MOVIE OVER	India/Apache Indian	City City Suresc 001
3	(3)	GRIZZLE	Cutty Ranks	Steeley & Cleve SCT 24
4	(5)	CAN'T STOP	Frankie Paul	Joneston JAM 015
5	(15)	DAN DA-DAN	Super Cat	Wild Apache WAD 024
6	(7)	MISS PROPAGANDA	Gregory Isaacs	Steeley & Cleve SCT 22
7	(12)	RUSSIA AND AMERICA	Cutty Ranks	Penhouse PH 91
8	(10)	ADDICTED TO YOUR LOVE	Frankie Paul	Technique WRT 75
9	(11)	WE NO LOTION MAN	Capleton	Charm CRT 47
10	(4)	JAH ARMY	Richie Davis	Power 8D10

11	(8)	MY SPECIAL LADY	Richie Davis	Unity FEA 030
12	(9)	SPOILT BY YOUR LOVE	Card Gossales	Penhouse PH 80
13	(14)	HOLD ME TIGHT	Peter Hanningale	SV 012
14	(16)	SET ME FREE	Gregory Isaacs & Ninjaman	BMD 111
15	(17)	SHE WANT IT	Sweetie Sixe	Mango 12MANG 772
16	(20)	STRONG LOVE	Vivian Jones	Virgin Stragch VG 024
17	(19)	KNOW HOW FE WORK	Capleton	Mr. Doo MDD 031
18	(13)	GONE HOME	Maxwell B. & John McClean	Alimo AIR 114
19	(12)	LOVE YOU	Frankie Paul	Steeley & Cleve SCT 25
20	(8)	NO. 1 PON THE LOOK...	Capleton	Jah Life JLT 1028

1	(1)	REGGAE HITS VOL 9	Various	Jet Star JELP 1009
2	(3)	THE STOPPER	Cutty Ranks	Fashion FADP 020
3	(5)	ALL THE HITS	Bob Marley	Rahi RRLP 7757
4	(2)	DIE HARD...	Cutty Ranks & Tony Rebel	Penhouse DGLP 27
5	(9)	SUNSPASH	Ninjaman	Pickout PCPL 14
6	(7)	LOVERS CONNECTION	Various	Mafia & Flazy MFLP 0001
7	(4)	AT HIS BEST	Frankie Paul	Technique WRLP 26
8	(10)	LOVE SONGS	Richie Davis	Progressive PPSR 011
9	(15)	MY KINDA GIRL	Fory Brown	Rin Records RS 3070
10	(17)	TOP TEN SOUND CLASH	Various	Joneston JSR 11114 (Imp)

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Is research th

How should record companies better tickle buyers' taste buds? By following the example of chocolate makers with detailed market research or by sticking to gut feeling and a strict adherence to the Gallup charts? It takes all sorts, finds Martin Talbot

After years of aiming Smarties, jelly babies and chocolate buttons at sweet-toothed kids, confectionery makers are coming to terms with a changing world.

Yesterday's candy-crunching generation is growing up to eat more sweets than its own children in the Nineties, forcing Cadbury and Rowntree Mackintosh to think again. Market research has shown that over-45s are spending £200m a year on toffee, Licorice Allsorts and mints, suggesting a huge potential in AOC (adult oriented choc).

It is a problem shared by the record industry — its traditional core audience is being overtaken by an older generation.

But while Cadbury is responding by directing most of its £30m advertising budget at the over-40s, record companies remain suspicious of the value of market research. Some critics accuse them of sticking their heads in the sand.

Traditionally, 15- to 24-year-olds buy more music than any other age group. But during the Nineties this reliable youth market will find itself increasingly outnumbered by the older population. Government figures show that the number of 15- to 24-year-olds in the UK has reached its lowest ebb for 20 years. The numbers reached a peak of 9.2m five years ago, but are now falling rapidly towards the 6.3m low expected by 2001, a drop of 30 per cent (see graph).

To complicate matters, the teenagers of the Fifties are now well into their 40s, creating the first generation of middle-aged pop fans. Such demographic changes make the music market more complex than ever and, against this background, it is little surprise that the importance of market research is growing.

But however necessary scientific approaches may be to find out who is listening to what and how the market and its demands are changing, the record industry continues to use more basic indicators — "intuition" and "gut reaction". Even the BPI's top statistics man Peter Scapino says: "It's all down to a pair of ears and an instinct."

But this strategy puts too much emphasis on the A&R executive, argues Angela Humphries, director of market research company The Research Business.

"Too often the industry's only link with what Joe Public thinks is the A&R executive," she says, "but he may often be at odds with what people want."

Add to that the industry's reliance on the singles chart, and it could be concluded that the industry is chasing its own tail.

The music industry is fortunate to have the most accurate running audit there is in the Gallup/CIN chart, taking information from one-quarter of all record shops, compared to the one-in-a-hundred sample of most

business audits and one-in-a-thousand for political polls. But just because it is accurate doesn't mean it should be followed blindly.

"The industry has regularly pushed other research to one side because it feels it doesn't need anything other than the Gallup chart," says Bob Blatchford, chief executive of the London Media Company.

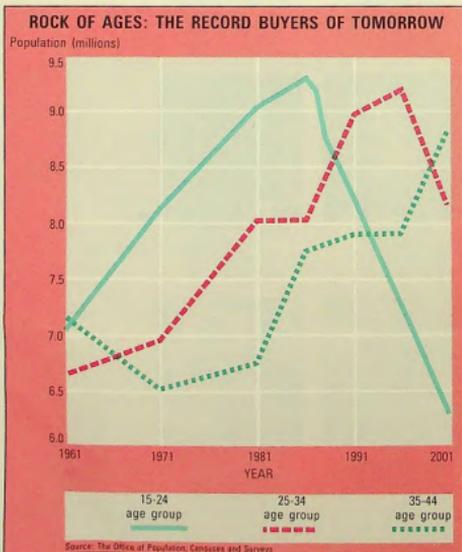
"Although the Gallup chart will look at the number of sales, it doesn't address why more people may buy Cliff Richard rather than Wet Wet Wet in a given week."

CIN chief executive Adrian Wistreich says the record companies' attitude to research — their "blind spot" — deprives them of a clearer understanding of their own industry. Even the research which has been available has been largely ignored.

Gallup's series of surveys on specific artists called Profiles fell by the wayside because of lack of support in the mid-Eighties. Additionally, Euromonitor's Music and Video Buyer's Survey published a year ago flopped despite needing to sell just eight copies at £3,000 each to break even.

Some record companies are quick to argue that things are improving, however. As head of one of the in-house research departments,

PolyGram's Pam Sharrett is in a privileged position to judge. "For a time market research struggled for recognition. A lot of people didn't



DO BILLY IDOL FANS WATCH TV WORLD PARTY FANS? — WH

FORMATS

Only 29% of people buy singles regularly but Billy Idol fans buy more seven-inch singles than Milli Vanilli fans. More CDs are bought as gifts than any other format.

READING

24% of music buyers read the music press regularly, but 36% say they don't buy magazines. Proclaimers fans are three times more likely to read their local paper than World Party fans.

TELEVISION

72% of music buyers watch Top Of The Pops. Billy Idol fans are more likely to watch nature programmes than World Party fans.



Source: Euromonitor Music and Video Buyer's Survey, RPM Music Analysis and Positioning

e missing link?

understand why they needed it. That has changed a lot now," she says.

The tide began to turn in the Seventies, with the advent of TV-advertised albums. Higher ad spends and higher risks meant it was more important to be sure of targeting the right people.

Now it is common practice to launch an extensive market research campaign as soon as an album idea is conceived. The company has to be sure which combination of tracks is the most marketable if it is to maximise the impact of its ad spend.

When Chrysalis began putting together its Ultravox greatest hits album, research showed that most music buyers were surprised the group had even had enough hits to merit such a retrospective.

"So when we designed the sleeve we put on the dates and chart positions of each single to show people," says Chrysalis UK managing director Phil Cokell.

Vital guidance can also be provided on which image is the artist's most popular or enduring. From its research into Ultravox, Chrysalis learned that record buyers preferred Midge Ure and the band in their suits, without the ponytails in vogue at the time.

Subsequently, Ultravox were sent to Savile Row and the old look returned, just for the album.

The results came from RPM's Music Analysis and Positioning Survey

(MAPS) which is one of the few specific artist surveys carried out on behalf of the industry. One of the most widely used independent surveys, its subscribers include EMI, WEA and Chrysalis and, according to MD Gary Trueman, its increasing importance is reflected by a 36 per cent increase in turnover in 1990.

Each company selects 20 of its artists for analysis to establish more about their fans. Using a sample of around 1,500 music buyers, the survey pins down which newspapers, magazines, TV programmes and radio stations an artist's core following may prefer, which format they buy, whether they go to nightclubs or concerts and what kind of music they usually prefer.

Fine tuning the results with qualitative surveys can take the information even further and, for as little as £1,000, record companies can be sure of taking the right route with an album.

Polydor's research into the viability of a Gene Pitney compilation, fresh from his successful duet with Marc Almond, benefited from the use of so-called focus groups.

These groups of around 30 music buyers attempt to establish the strengths of an album, which tracks should be included and even which ones should be in the advertisements. Later tasting sessions can glean an early reaction to the completed ads and where they should be placed.

In Pitney's case, fans of other Sixties acts such as Gerry And The Pacemakers were grilled in their own homes and, according to Polydor's head of TV marketing Brian Berg, the results were enlightening.

"The research indicated that it could be wiser to present Pitney as he is now rather than as he was 25 years ago, and this obviously affected the sleeve design and the style of the advert," he says.

In other industries, the idea of launching any new product without extensive trials would be unthinkable. "We drop ideas more often than we launch anything," says Cadbury's senior product manager Simon Davis. "The basic principle of selling anything is before you start spending money on it it's important to make sure there's someone who wants it."

But although putting Midge Ure in a suit is not unlike changing the wrapper on a chocolate bar, the record industry would be on dangerous ground if it attempted to fabricate the perfect sound from research and statistics.

"You can't use research to invent a new music out of the blue," asserts WEA head of marketing Tony McGuinness. "It only helps to market the artists you've got."

Nevertheless, CIN's Adrian Wistreich bemoans the complete neglect of non-product research, the industry surveys and company analysis that are widely used in other

fields from the oil industry to breweries.

More quantitative surveys could give more detailed consumer profiles, a clearer picture of why people buy particular products and an indication of the shift in who is buying music at any given time, he says.

But in the creative environment of the music business, the scientific approach should not be viewed as a miracle cure.

By following market research in isolation, the music industry could find itself pumping out easy-listening for 35-year-olds and risk alienating its youth audience forever.

Among the entrants for this year's MW marketing award were several scrupulously planned and researched campaigns - plus Factory's lozenge shaped Manchester logo. Though the latter may not have triggered a 1m-selling album, it grabbed the attention of tomorrow's record buyers.

As the EMI's Peter Scapings says: "The golden rule is to let each generation express itself and mould the environment. That way the industry will keep each generation and carry it along with it."

As long as the industry keeps in touch with its next crop of middle-aged pop fans, it is right to trust its gut feeling and take chances on new sounds for its core audience of 15- to 24-year-olds. However many of few of them there are.

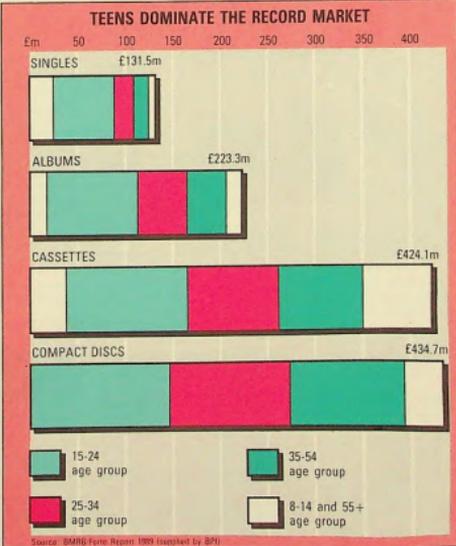
THE SAME TV PROGRAMMES AS MUSIC RESEARCH CAN REVEAL



HI-FI
One in four homes owns a CD player, while 70% of teenagers own a Walkman. 80% of music buyers have never heard of DAT.

GIGS
36% of all record buyers regularly attend concerts, but gig-going is most common among rock fans. 65% of World Party and Waterboys fans regularly go to concerts.

NIGHTLIFE
26% of music buyers enjoy nightclubbing, 41% of Waterboys fans visit the cinema regularly, compared with 28% of Proclaimers fans.



Survey commissioned by Chrysalis Records

Illustration: Karel Falk

FOCUS



Programme: Gary Crowley Show, BBC GLR.
 Timing: Friday 8.30-10.00pm, Sunday 2.00-4.30pm.
 Audience: 0.5m listeners (GLR)

Age profile: 25-44 (GLR)
 Sex profile: 60/40 male/female (GLR)
 Key staff: Producer — Gary Crowley, Editor — Harry Parker

Presenter: Gary Crowley
 Music policy: Friday: indie dance, "best from small label releases" — Sunday: indie rock, "mean guitar music".
 "The shows reflect the diversity of my taste and I'm a fan of the single. We judge the song — if the song sounds good we'll play it. We build up a relationship with the bands" — Gary Crowley.

Typical programme: Friday — Dream Warriors, Mock Turtles, Milltown Brothers. Sunday — Neil's Atomic Dustbin, Thousand Yard Stare, Wonderment.
 Special features: Sunday demo clash: bands send in tapes and listeners vote for the best. Some get signed such as Katydid to WEA and Catwalk to Dedicated

Programme Organiser's view: "Gary's the frontier man of GLR. It's the programme younger listeners might be drawn to while keeping our 20s/early 30s listeners in touch with new music. He's very in touch with what's going on, but not to the extent of playing every record that comes in." — Trevor Dann.

Promotions view: "Straight level show. Good for new bands finding it hard to get on Radio One. Gary plays a wide cross-section of bands from indie dance to major label stuff such as Five Thirty on East West but if he doesn't like something it's not played." — Alan James, MD Alan James PR.

"Our bands tend to fit the show's format — new bands which don't get access elsewhere — he's not so constrained as Radio One in terms of formatting. We've signed Catwalk who won the demo clash. The show's a good information source — you hear about all the new releases and new bands and I mention London gigs which is very useful." — Karen Brown, general manager Dedicated Records.

Music without frontiers

There's one good reason for the International Rock Awards' imminent move to London.

According to the organisers, the awards ceremony is being moved from New York to the UK in order to syndicate its TV rights across Europe.

Deregulation of broadcasting and increasingly relaxed advertising and sponsorship laws are leaving Europe ripe for exploitation by TV syndicators. And music, with its pan-European appeal and its potential for closely-targeted advertising, is an obvious choice to lead the charge.

"With music, the barriers that normally exist in Europe fall down. The language barrier doesn't exist, you can cross borders very easily," explains Kevin Wall, president of US syndication specialist Radio Vision International and organiser of the Rock Awards. Wall believes the relocation will make his show more attractive to a European audience.

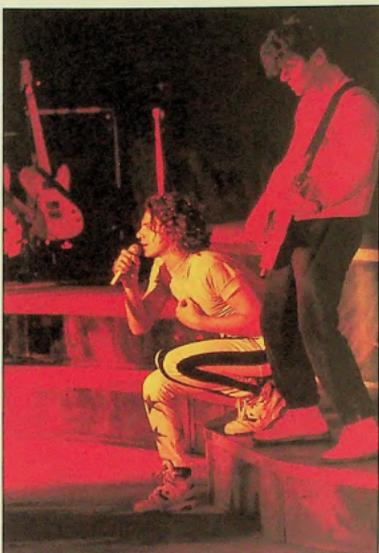
"In the past European networks have taken it but now it's not just another American show, but a European event," he says.

The US has a long history of syndication of music programmes, with rights to musical events such as Live Aid and Rock In Rio being among the most sought after. In the past, TV networks bought programmes for a flat fee and then sold ads around them to make their money.

But now so-called barter syndication is becoming more popular. Under this system programme-makers such as RVI give away broadcast rights in exchange for 50 per cent of the advertising time.

This causes few problems in the US, but in Europe complex agreements have to be reached to satisfy the advertising laws of each of the 12 EC nations. Another difficulty faced by the programme-makers is attempting to cater for the mixed musical tastes across the Continent.

"There are few truly global artists, so you have to ensure you have the right combination of talents," explains Wall. "For Rock In Rio we had A-ha who are big in Europe but



INXS: widespread appeal

mean nothing in the States, and Guns N' Roses for the US market." Despite these problems, syndication will open new doors for the UK record industry. The efforts of RVI and other syndicators to place more music on TV should lead to greater coverage for artists and possible Brits-style boosts for record sales. Although record companies often have to pay a fee to place their artists on syndicated shows, they retain the video rights.

Will Evans, MD of PMV International, says Mercury has passed on its footage of INXS performing at Rock In Rio for future use on a sell through tape while PMI's head of production Chips Chipperfield says the video potential will make syndicated programming more attractive. "We make most of our material in-house," he says. "But if you get

offered this kind of deal you have to look at it."

But for all the potential benefits, the TV networks still have to be persuaded to take the shows. Granada bought the rights to last year's International Rock Awards when they were held in New York, but sales director Malcolm Wall believes their European move is unlikely to enhance their appeal.

"The show doesn't offer us much, rock awards would be shown after 11pm to a five per cent audience. That doesn't have a great deal of appeal to individual advertisers," he says.

This reticence reflects the prevailing attitude of UK broadcasters to music programming, but the growth of syndication in an increasingly deregulated Europe may well change their minds.

Mike Martin

EXPOSURE

MONDAY FEBRUARY 25
 In Concert featuring live
 Eric Clapton from the Albert Hall, Radio One: 7.45-8.45pm

Snub featuring Caveman, Husker Du and Moose, BBC2: 7-7.30pm

TUESDAY FEBRUARY 26
 The Concert featuring Giant at The Town And Country Club, ITV: 3.35-4.35am (regions vary)

WEDNESDAY FEBRUARY 27
 Rapido featuring Dream Warriors, Stereo MCs, Sindecide and Presence, BBC2: 7.40-8.10pm

America's Top Ten, ITV: 2.40-3.10am

THURSDAY FEBRUARY 28
 Classic Documentary featuring Eric Clapton, Radio One: 9-10pm

Top Of The Pops, BBC1: 7-7.30pm

FRIDAY MARCH 1
 Arena featuring the history of pirate station Radio Caroline, BBC2: 9.30-10.30pm

The Word, last in the series featuring former Soul II Soul vocalist Victoria Wilson James live and Vanilla Ice, Channel Four: 11.30-12.30am

SATURDAY MARCH 2
 Can You Steal It?, sampling documentary featuring Bill Drummond and Anne Dudley, Radio One: 2-3pm

The ITV Chart Show, 11.30am-12.30pm

Rhythms Of The World featuring Bill Zimbabwe, BBC2: 7.40-8.40pm

Star Test featuring Clint Boon, keyboard player with Inspiral Carpets, Channel Four: 11.30am-12pm

SUNDAY MARCH 3
 Orchestra! An extra programme with Dudley Moore and Sir Georg Solti, Channel Four: 8-8.30pm

ADVERTISING SURVEY



Telstar: big spenders

Telstar tops MW's advertising survey for a frugal January. Contrasting sharply with the £300,000 pre-Christmas campaigns, last month's biggest spender put just £141,000 into TV, press and radio advertising. Deep Heat 9. Also in the top 10 (spends in £000s) were Deca for The

Three Tenors (65), AVL for Enigma (50), Phonogram for Elton John (42), SBK for Vantilla Ice (41), Dino for Burt Bacharach (38), Arista for Soap (37), Telstar for The Greatest Love (35), Epic for The Stranglers (32) and Columbia for Thinking Of You (30). Source: MEAL.

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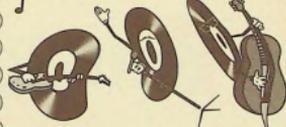
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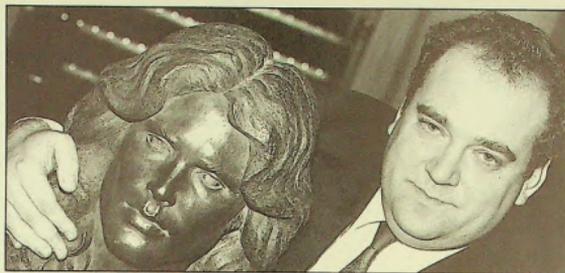


"I have not bought a record since 1964 when I joined Radio Caroline. It is a bit pointless buying them when you get them free."

"I used to buy a lot of records before that, but they were usually singles. One of the first albums I must have bought was one with Heartbreak Hotel on it."

"I used to prefer American records most, like Buddy Holly. I'm still into a lot of Sixties music. I think music at the moment has hit rock bottom. I watched Top Of The Pops the other night and it was atrocious."

Tony Blackburn is a disc jockey on Capital Gold and will present the Music Week Awards today.



Martin King could hold one hell of a party with a guest list that includes Elvis, Bill Haley, Madonna, Jimmy Hendrix and Elvis.

Except the conversation wouldn't be too hot — they're all waxworks and "moving sculptures".

As general manager of Rock Circus, in London's Piccadilly Circus, King has been running the show since it opened in August 1989.

Hub-nobbing with the stars for a living has lost its

allure in the now tourist-free West End, but there are new inmates on the way to help boost trade.

Jim Morrison is one star he won't be able to rub shoulders with — it's a bust, so it hasn't got any.

"It's modelled on the statuette in his grave in Paris," says King. The new exhibit is to be unveiled just before Easter by ex-Dorset drummer John Densmore as the exhibition bids to cash-in on Doors fever, being whipped up to

mark the 20th anniversary of the Lizard King's death in July.

Some newcomers will attract a cult following of a different kind however: the new waxworks of Francis Rossi and Rick Parfitt should be ready by May.

You won't find any discarded, out of favour popstars in King's broom cupboard. "We don't tend to have film fan figures," he says, "Having said that, however, we do have Jason Donovan."

The spectacle of 3D promos

You've heard of 3D sound improving your experience of music, well here is another eye opener — 3D music promos.

The glory of technicolor 3D film can now be enjoyed at home on the small screen — but those groovy red and green glasses are still obligatory — thanks to specialist production company 3D Video Plus.

The concept which illuminated Jaws 3D, House Of Wax and Friday The 13th Part III has been expanded to the making of pop videos and the promo of the single Unfaithfully Yours from new band Dangerous Director is filmed in 3D.

"The band certainly found it a difficult concept at first," says 3D Video Director Jack Ezra, "because it gave them an extra dimension to fill."

In the past 3D films have only been watchable in cinemas, because television and VHS signals scramble the effect making it look flat and "normal". Now Ezra and partner David Berra claim to have overcome this, albeit with the glasses.

The breakthrough came with a live 3D transmission of Trev and Simon's Really

Weird Show on BBC1's Going Live last year. Viewers were issued the necessary specs via the BBC's Fast Forward magazine.

"The biggest stumbling block with 3D on TV is the glasses," says Ezra. "But we are hoping to develop a screen which fits over the set causing the same 3D effect, without affecting 2D transmissions, so people can do away with the glasses."

"We think we are pretty innovative really."

Oleta's song bridges Gulf

With lyrics like "cross the desert like an Arab man", it is hardly surprising that Oleta Adams' Get Here is the choice of troops serving in the Gulf right now.

Thousands of letters have been flooding daily into the British Forces Broadcasting Service station in Al Jubail from wives and girlfriends requesting the ballad.

"It's a really popular one for requests and dedication shows from people back home," says Jon Bennett, the station's controller in Saudi Arabia, standing next to one day's delivery of 2,000 letters.

Now the station can be

heard by more troops than ever, since a satellite link-up was introduced to send the signal to the boys at the front.

"As they've moved forward out of range, we couldn't just stick VHF transmitters wherever we like — they'd be perfect direction finders for those who want to find us," says Bennett.



Adams: our boys' tune

Cream of the boxing set

There must be few people who take three years to put out a record of already recorded material.

But Bill Levenson's job is to take as much time as necessary to compile boxed set retrospectives for PolyGram.

As director of catalogue development in the US, his greatest achievement to date

was the production of the Eric Clapton set Crossroads.

The six album/cassette, four CD package became the first boxed set to reach platinum status in the US and it has now sold 27,000 copies in the UK.

Levenson spends much of his time working on these unique sets which aim to sum up an artist's career.

"It is a combination of a hits package and a retrospective. We want to present their best faces but also show some chances the artist took that maybe didn't work," he says.

Crossroads was Levenson's first attempt at a boxed set and while he is pleased with the result it did take 2½ years to compile with a few hiccups on the way. For instance, when he searched for some Cream session tracks he found that the eight-track master had been lost.

With the James Brown set Starting which he started work three years ago, he failed to get two tracks because their owners would not give him the rights.

But the search for those much sought-after tracks can lead to the discovery of hidden jewels on occasion. "While working on Crossroads, I found 60 reels of tape of Cream live which we are now hoping to use for a future album release," says Levenson.

DIARY

Calling all distributors: Hein van der Ree is still looking for somebody to handle Disney label Hollywood Records. Elaborate celebrations are expected for the launch of mystery joint venture label Atomic... Rough Trade Distribution MD George Kimpton-Howe breaks his silence with the surprise news that "morale is high" inside RT House, despite current problems... Young members of the MW staff tell me that the sound at the beginning of the new Happy Mondays' single is the lighting of a "split". Since "liberal" Radio One looks intent on playing the new Stones single (see page 4), I wonder how they will react to this... Industry reps who were noticeably thin on the ground when I went to the launch of the Victoria & Albert Museum's new exhibition, The Art of Selling Songs, last Wednesday. Don't worry, says my diary, it's not anything... Those who were there — MCA MD Tony Powell, his deputy Jeff Golombo and Chrysalis international president Paul Conroy — were all noticeably unimpressed.

Positively the last word on the Brits: Britannia Music's generous donation of 1,500 Jake the Gnome T-shirts at the end of the party included one unspecified package — picked up by Phil Bowdery of Barry Clayton Concerts — which entitled him to a free Philips CD system. Well done. Phil... Advertising researchers MEAL managed to attribute a £38,000 spend to the *Butthole Surfers* rather than *Barachar and David*. They are not easily confused... One final thought: Diet Pepsi has apparently declared itself the official soft drink of music. One wonders what will be the official hard liquor... The Royal Philharmonic Awards, hosted by Britschool president Lord Bickett, came to an abrupt halt last Thursday when a bomb scare forced the audience and were forced to head for home minus their coats...

ton dooley

music week

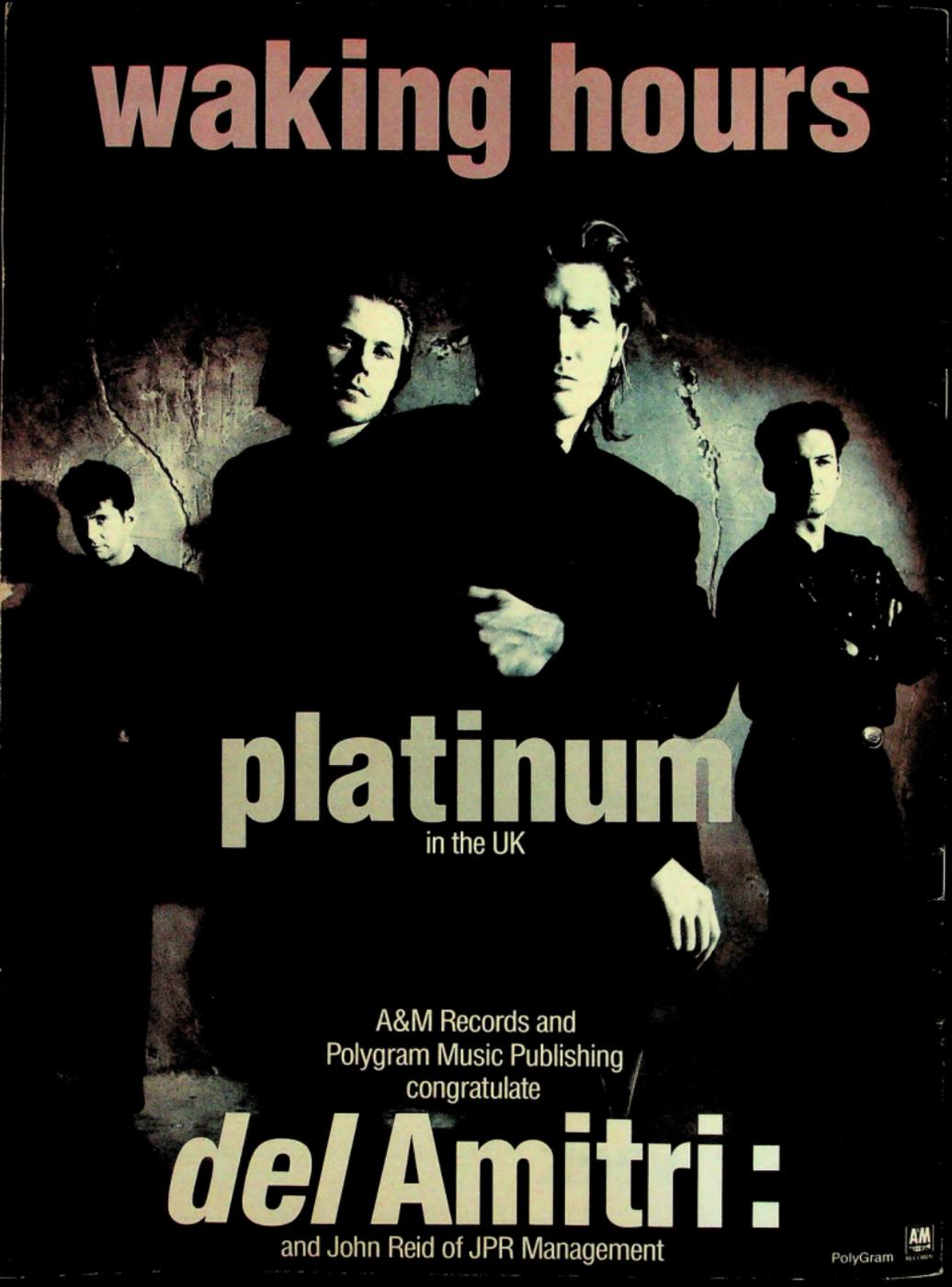
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