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RECORD MIRROR UPDATE

# music week

The Business Magazine for the Music Industry

13 APRIL 1991 £2.25

## 24 redundant at BMG

BMG Records has made 24 staff redundant in the most dramatic demonstration yet of the effects of the recession.

The 24 include RCA MD Lisa Anderson, as revealed in *MW* last week, Arista MD Roger Watson and sales director Dave Harner.

The restructuring effectively removes a whole layer of middle management.

BMG Enterprises, the company's successful back catalogue operation, is being reintegrated with the labels,

although catalogue will continue to be managed by different staff to those engaged on new product. Its senior director, Gareth Harris, takes on responsibility for RCA marketing and BMG sales.

RCA and Arista A&R and Arista marketing will report directly to BMG chairman John Preston.

Preston says: "We have been through the process of looking at next year's business and it was clear to us that in the current climate we needed to



Preston: "economies"

make some economies."

But he maintains that the company's current strategy of keeping label divisions separ-

ate remains unchanged.

Preston ended two weeks of speculation when he addressed staff at a Thursday lunchtime meeting. Anderson was already aware of her departure. Watson was told late last Tuesday.

The redundancies were focused on BMG's west London headquarters and account for around eight per cent of the major's 307 staff.

Watson, 44, MD of Arista since June 1988, says: "I literally had no inkling. In the 10

years Arista has been going, my regime has been one of that made money. I have been signing and nurturing fresh A&R talent and it's devastating not to be able to finish the job."

Acknowledging that the redundancies came in a week in which Arista had four Top 40 singles and RCA had three Top 40 singles and a number one album, Preston says: "There's never a good time to make changes like these." Anderson: no regrets. See p3.

## RT sims to survive

The beleaguered Rough Trade Group is taking drastic action to secure its future.

It has announced a series of cutbacks in a fundamental shake-up of its distribution and record company operations which include:

- Axing two-thirds of its record company staff.
  - Moving its distribution centre and record company to a new home in north London.
  - The imminent sale of the group's assets — believed to include The Smiths catalogue.
- After a meeting of 70 labels on Wednesday, the group took the first steps in implementing the cost-cutting package last week.

The whole of the press and promotions, production, marketing and royalties departments left on Friday as 10 permanent and two temporary staff lost their jobs.

They are furious at their treatment, claiming it makes a mockery of the company's democratic ethos. Although workers own more than 80 per cent of the group through the Tim Niblett Trust, they say they were not consulted about the changes.

David Murrell, of accountants KPMG Peat Marwick McLintock which is managing the group's affairs, says the board approved the redundancies which were necessary be-

cause business has dropped off for the label.

Rough Trade Records MD Geoff Travis says the imminent sale of some of the group's assets has forced him to streamline the company. It is understood that the group is close to selling The Smiths catalogue, which provides much of the label's running costs.

Murrell adds that the label's move to a new home will take place in the summer, 12 months after the current warehouse opened. This has been one of the biggest drains on Rough Trade's money, costing some £300,000 in extra rent as overheads doubled.

## FM Radio One goes 24-hour

Radio One will begin 24-hour broadcasting from May 1 on FM only.

Controller Johnny Beerling claims the extension of Radio One's service from midnight to 2am in August 1988 was a success, and promises more "adult rock and pop for grown-ups".

Radio One's AM transmitters will close at midnight, eventually shutting down completely, a move Beerling says will cover the cost of the 24-hour programming.

## £2m owed as Big Wave is sold

Creditors owed about £2m by Big Wave have been left with nothing following the sale of the group.

Receiver Parnell Kerr Forster last week sold the Big Wave production, management and music publishing assets to the Meekland Group, which also owns Damont Audio, for a figure believed to be £400,000.

Meekland has subsequently set up a new company, Trax Records, and former Big Wave directors Colin Ashby and Jimmy Cote are believed to be working for the operation.

One of the main Big Wave creditors, Music Factory, which is owed at least £420,000 in royalties, says it was not told about the creditors meeting held to decide to sell the Big Wave companies.

"I don't think any of the creditors were informed," says Music Factory accountant Tony Robinson. "As far as I am concerned, there has been a complete whitewash. Where has all the money gone?"

Other creditors include the *Life Aid Armenia* organisation and the *Cops* pressing company.

## Record Mirror returns with MW

*Music Week* includes the most popular elements of *Record Mirror* from this week.

This week's issue of *MW* contains a special *Record Mirror Update*, which features the *Record Mirror Club Chart*, *Alan Jones' RM Club Chart*, *Music Week*, 23-27 Tudor Street, London EC4A 0HR.

Hamilton's DJ Directory.

The aim is to maintain *RM's* service to record companies and DJs.

● DJ returns for the *Record Mirror Club Chart* should now be sent to Alan Jones, *RM Club Chart*, *Music Week*, 23-27 Tudor Street, London EC4A 0HR.

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# Emap scoops up Select in music titles sell-off

Emap Metro plans to reposition new acquisition *Select* to take on IPC's powerhouse rock titles *NME* and *Melody Maker*.

The plan follows *Emap's* purchase of the monthly *Select* and sister heavy metal weekly *Kerrang!* from United Consumer Magazines last week.

UCM, part of the United Newspapers group which also owns *Music Week*, is withdrawing from the consumer music market, leaving the field to Emap — which publishes *Smash Hits*, *Rave* and *Q* — and arch-rival IPC.

As part of its withdrawal UCM has closed rock weekly *Sounds* selling the title to Emap and incorporated *Record Mirror* into *Music Week*.

Emap Metro managing director Tom Moloney says: "When we first looked at *Select* we weren't particularly interested. It looked like a directionless Q imitation."

"Now we see an opportunity to address people currently served by the weeklies. The success of *Vox* and *Select* has had no effect on *Q*, but it has proved that people who buy

## BATTLE OF THE MAGAZINE PUBLISHERS

Emap Metro			IPC		
Title	Freq	Sales	Title	Freq	Sales
Smash Hits	F	470,463	NME	W	121,001
Q	M	173,463	Melody Maker	W	70,100
Raw	F	41,165	Vox	M	90,531*
Select	M	75,689			
Kerrang!	W	58,685			
Average four-weekly sale					
1,506,822			858,935		

Source: ABC. \*—publisher's own figure

the weeklies are prepared to spend a bit more for something of better quality."

Moloney has installed former *Q* editor Mark Ellen as managing editor of *Select*. Ellen is seeking a replacement for former *Select* editor Tony Stewart, who has decided not to move to the magazine's new offices in London's Holborn.

Ellen says: "I haven't got a grand plan. I'm more concerned with getting to know nine new members of staff I haven't met before."

However, he says: "I don't think the fact it resembles *Q* in some ways is necessarily a good thing. I think it should be more of a competitor to *Melody Maker* and the *NME*."

The next issue of *Select*, due out next month, and featuring a cover-mounted cassette of Parlophone artists, is almost complete. Ellen says "gradual" changes will become apparent with the magazine's June issue. There are no plans to revive *Sounds*.

IPC says it is unruffled by

## Sounds closure

— the industry's view

"It reflects the lack of interest in music at the moment." — Andy Gray, Andy's Records

"I'd rather there were four good mags than 10 crap ones." — Jason Jay, Chrysalis Records

"*Sounds* wasn't the best paper but it was useful for new acts." — John Waller, Polydor Records

"It makes life more difficult to push new bands." — Deborah Edgley, A&D Records

the Emap plan. *NME* and *Vox* managing editor Alan Lewis says: "People who buy *NME* and *Melody Maker* tend to be real music fanatics. We feel they are so into it that they need that weekly fix of information."

"A monthly really can't be a substitute."

The sale of *Select* and *Kerrang!* and demise of *Sounds* leaves Emap Metro and IPC as the two major players in the music magazine market.

## Collectors in new code talks

THE UK record industry is taking its first steps towards introducing a revolutionary method of collecting broadcasting royalties.

The first meeting of a working party considering the introduction of International Standard Record Codes in the UK takes place this Wednesday (10).

● Digital code cracked — See Media p21.

## Power Station shuts down

The Power Station has lost its battle for a last-minute reprieve following the end of its contract with BSkyB.

All 90 staff of the former BSB music channel have been made redundant and the last programmes were being broadcast today (8).

But Nick Powell, co-chairman of The Power Station owner the Palace Group, insists that negotiations for a relaunch on the Astra satellite

— used by MTV — are continuing.

Powell has maintained that an overseas consortium is close to rescuing the satellite channel.

"I had been hopeful that I would not have to let any staff go but it will now be several weeks before a new plan emerges," he says.

The Palace Group brought together the backers as its temporary six-month contract

with BSkyB ran out.

"Palace could not support it alone but I am now confident there is adequate funding," says Powell.

If rescued, the Power Station will be in direct competition with MTV but Powell believes both stations can co-exist.

He has pledged to maintain its music policy and hopes to assemble most of the staff for an autumn relaunch.

## Sanguine Anderson looks to future

Lisa Anderson used to be known as the first woman MD of a major record company; now she is trying to come to terms with life as the first woman MD of a major to be made redundant.

During a snatched lunch in London's Kensington last Tuesday before returning to clear her desk, Anderson, 40, spoke of her reactions to her enforced departure from RCA. She is alternately proud of her achievements and sad that she is now unable to see the job through with the team that she assembled.

"I wasn't as shocked as I could have been," she confessed. "I could read the numbers. But I don't regret it."

When Anderson arrived at RCA in April 1989, she says, it was on a roll after the phenomenal success of Five Star, Rick Astley and Fairground Attraction, yet its image was old-fashioned.

Her predecessor John Preston — now ironically also her successor — had been promoted to chairman of the UK company. "John had been very successful," she says. "He broke three big acts as MD,

but they were not broken in the traditional way."

With RCA's relationship with Five Star in tatters, Rick Astley still perceived as a PWL puppet and Fairground Attraction splitting up, Anderson had little raw material to build on.

Anderson's priority was to create a new kind of RCA, one which could attract and generate new talent.

That new-look RCA is now in place. And she regrets leaving it behind.

"When I came into RCA it was seen as being quite old

fashioned," she says. "Now people come to us and say 'This is great. It's not like other record companies'."

"It's all just bursting with promise. I hope it's something John will nurture..."

Ironically, as Anderson left her office last week, RCA labels had three Top 30 singles and the number one album.

She has no firm plans as yet. It's too soon. But there have already been offers and she knows what she wants to do.

"I want to run a record company," she says. "I'm rather good at it."



With 24 jobs gone at BMG, 12 at Rough Trade, 90 at The Power Station and 25 from *Sounds* and *Record Mirror* it's been the worst week for employment in the music industry for a long, long time.

It is impossible to overestimate the personal tragedy that it represents for the individuals involved.

There's the immediate shock and worries of how to make ends meet, the strictly financial concerns. But in stressful all-consuming industries like the music and media businesses there is also the loss of routine and sense of personal worth.

Other industries have responded by establishing charities to help those suffering hard times. The advertising industry, for instance, has the National Advertising Benevolent Society. During the recession it has established helpines to give advice to the hundreds who have found themselves suddenly jobless.

It's a great pity that the 151 people whose redundancies we record this week have no such help to turn to.

As the two sides in the Stone Roses/Silvertone court battle take a rest before reconvening tomorrow (9), no doubt they will take note of the outcome of a similar contract dispute resolved last week.

In the Fish v EMI case (see p5), the singer has been forced to pay his way out of the deal — and quite rightly too.

Swindon Town received fair compensation when Ossie Ardiles broke his contract to go to another football club, so why shouldn't a record company expect the same from one of its stars?

For the sake of the whole industry, judges must ensure that recording contracts — provided they are above board — remain legal and binding.

Steve Redmond



# Cola giants tune in to music radio

Soft drinks companies are again turning to music radio as their key marketing tool.

Pepsi Cola is launching a new programme on dance station Kiss FM as rival Coca Cola gears up for its sponsorship of the Capital Radio Music Festival.

The move sees Pepsi switch from Capital with whom it ran the Pepsi Passport promotion last year.

The new Pepsi campaign is designed to increase the London station's young listenership and is tied in with the drink company's sponsor-

ship of rap artist MC Hammer's UK tour.

Pepsi already sponsors a syndicated ILR network show, Pepsi FM America's Choice. But the new weekly show on Kiss FM is aimed at a "more specifically targeted audience".

The as yet untitled programme will showcase the US dance music scene and its first broadcast was due to be aired last Saturday (April 6).

The station will also run special programmes to tie in with the MC Hammer dates and will be involved in the

Pepsi FM Radio Express. The Express campaign visits schools and shopping centres in the London area and will now spread to other UK cities.

Kiss FM head of marketing Malcolm Cox says it is the eight-month-old station's biggest promotion yet and is worth "several hundred thousands of pounds".

Meanwhile, rival soft drinks manufacturer Coca-Cola is sponsoring the annual Capital Radio Music Festival. Details of the events have yet to be announced but they include a blues festival at Crystal Palace.

# VCI nets Madonna

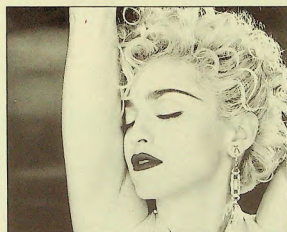
Warner Brothers has passed up the chance to release Madonna's latest film despite her deal with Warner's label Sire.

The feature-length documentary of the *Blond Ambition* tour has been snapped up for cinema and video release by sell through specialist Video Collection International.

In *Bed With Madonna* — titled *Truth Or Dare* in the US — has already attracted heavy media attention. And VCI anticipates it will be one of the top selling videos when released for retail in the UK this autumn.

Warner Music Vision vice president Ray Still says the company did not want to handle the theatrical release of the film.

"Truth Or Dare is not something designed for us and we felt it wasn't something for us to get involved in," Still says. "Anyway, we are most satisfied with the performance of our other Madonna releases." The purchase of *In Bed With Madonna* gives VCI its first cinema release, and it has ap-



Madonna: 'not for us,' says Warners

pointed Rank to distribute the film.

Head of marketing Nick Cregor says: "We wanted the video rights because Madonna is at an incredible peak of popularity at the moment. The theatrical rights followed as a natural consequence — this is very much a coup for VCI."

Cregor says VCI plans an "immense" marketing campaign for the film's video release and for its UK theatrical opening in July.

● Warner Home Video has cut the dealer price of its retail Screen Classic Collections from £4.48 to £4.38 per unit.

# ERA opens for business

Spotlight Publications — the company which publishes *Music Week* — has launched a new market research company for the music industry.

Entertainment Research and Analysis (ERA) will operate in tandem with CIN, the company which markets the official UK music charts.

ERA will research specialist

genre charts such as *Music Week's* independent distribution charts. And it will compile music and video new release listings and product information, market analyses and consumer and trade surveys.

In addition the company can arrange premium telephone services for charts or product information, and it will also

manage Spotlight's publishing copyright in the official UK music charts back to 1960.

Heading the new company is Graham Walker, who says: "We aim to be the first port of call for market information and survey research in the entertainment industry."

ERA can be contacted on: 071 583 9199.

# Police grab LP artwork in label raid

Nottingham police have seized LP covers, posters and artwork from hardcore label Earache Records which may now face prosecution under the Obscene Publications Act.

The raid came three days after artwork for the Earache release *Guts Of A Virgin* by Painkiller was confiscated by customs officers at Heathrow. It included an autopsy photograph of a disembowelled woman.

The label's MD Digby Pearson says he is seeking legal advice: "The situation has taken me completely by surprise, and I have had to hire a lawyer to sort it all out."

Pearson claims he was about to object to the Painkiller artwork before it was confiscated. "I thought it went too far," he says, "and I wasn't going to use it. It was sent over so we could have a look at it and decide what to do."

"It all depends on whether we get a sympathetic judge," says Pearson.

Pearson says he was about to object to the Painkiller artwork before it was confiscated. "I thought it went too far," he says, "and I wasn't going to use it. It was sent over so we could have a look at it and decide what to do."

A court date has yet to be set.

# Single-only deals offer to new acts

A new Manchester label is launching a singles-only venture to help new acts.

Single Records, the label set up by artist manager Tony Scott and promoter Paul Wilde, plans to release singles from artists unable to get long-term deals.

Joint managing directors Scott and Wilde believe singles can be profitable on a one-off basis as high quality recordings are now cheaper to produce.

"We are not into it to become the next Tania Motown," says Scott. "But hopefully we can give people the opportunity to release their first single."

"Every band has one good single in them. The difficulty is putting out one song when record companies are more interested in building careers."

The "shoestring" company will sign acts for one single with further releases negotiated single by single. Three acts are close to signing deals.

Sponsors are too often treated as an afterthought in our business.

When the numbers don't add up for a project — a tour, a festival, industry awards, a trade event — the search for a sponsor to bail the project out begins — and usually far too late in the day.

This year already my company has been offered numerous attractive propositions for sponsorships — an established folk festival, a massive new festival, a radio rock week at a top London venue — but all at ridiculously short notice. Some less than a month before the event.

Sometimes it is arrogance by those offering sponsorships, more often than not it is naivety.

Today's sponsors — the beer companies, soft drinks manufacturers and so on — look at propositions from a marketing viewpoint. Philanthropists are few and far between, particularly when it comes to rock music or youth culture.

The brand managers in big business prepare their marketing plans at least six months ahead. Many companies consider their options for the following year in July and August the preceding year. This is the norm in consumer products.

We're looking for their funding; they are looking to integrate sponsorships into their marketing programmes.

The time to sow the seeds for next year's festivals and major tours and other sponsorship opportunities is this summer — not May 1992.

Sponsorship has much to offer our industry, but we must learn from the sports sponsorship people who are light years ahead of us in understanding how commerce works, and give our target sponsors the one thing they need — time!

Mike Eddowes is managing director of specialist music sponsorship consultants, Square One Events.

## Rock Steady in overseas sales venture

Four TV and video companies have teamed up to sell UK music television around the world. The makers of Channel Four's Rock Steady have linked in a world-wide distribution deal with Picture Music International to form Rock Steady Ventures.

The partnership is investing £650,000 in 10 one-hour specials for the foreign market made up of footage from Rock

Steady as well as a reformatted version of the new Friday At The Dome series.

The move brings Holmes Associates and Hudson Taylor Holmes International in formal partnership with Carlton Television, after they produced Rock Steady and Friday At The Dome together for Channel Four.

Producer of both shows and director of HTH (International)

Andy Hudson says: "The circumstances of TV are changing and this is an exciting move to address that by working together in partnership with other leaders of their fields."

The first sale of the Rock Steady compilation shows — which will include previously unseen footage — has been made to Japan.

Other deals are also close for

the US and Soviet markets, he says.

Managing director of EMI subsidiary PMI Martin Haxby hopes the partnership will extend to future productions after UK showings of Friday At The Dome, which start on May 3.

"This is a great opportunity. It also helps us get involved with artists that aren't involved with EMI," he says.

Potential bidders for the Radio Authority's local radio licence for Cornwall will until June 25 to apply. The successful applicant will be decided between one and three months later.

Pickwick Germany is the latest subsidiary of the video and music distributor to open in Europe. It will be based in Dusseldorf.

The Leisure Process has secured the marketing contract for **Rock Power**, the new pan-European rock magazine published by Maxwell Specialist Magazines.

Sony Music and its Epic label have secured the European rights for the Belgian label **ARS Records**. The first release is the single **Quadruphonie** by **Quadruphonie**, out this week.

The Radio One, Our Price, Polydor and Marquee-sponsored songwriting competition **Hit The Right Note** has received more than 4,500 entries. The finals will be held on April 9 and 29.

CBS, Big Bear, Concord, Linn, Mercury, Polydor, Capitol and BBC are the eight nominees for the two record label awards at the **1991 Perrier British Jazz Awards** at the Grand Hotel, Birmingham, on April 16.

Equinox has launched a new publishing venture with **Warner Chappell Music**. It has also signed a new publishing deal with Epic artists **The Godfathers**.

Rodney Collins has quit as manager of Glasgow's East End radio station to become managing director of RTM, a community radio station. **Presenter Dougie MacDonald** took over as acting station manager of East End on April 1.

## Fish pays to leave EMI

EMI has settled its contractual dispute with former Marillion singer Fish.

He is now free to sign to another label but has had to pay EMI a "substantial sum" to break the contract.

Fish will also have to pay EMI a continuing override royalty for any of his future album releases.

Gareth Hopkins, director of legal and business affairs at EMI, says: "We have been vindicated in our view as to the enforceability of our recording agreement with Fish."

Fish declines to comment on the outcome of the dispute but says he has signed a new contract with Polydor and intends to release a new album later this year.

## Disney puts team in place for debut

Hollywood Records' newly created UK label begins promoting its first new signing this week.

The company, set up by Walt Disney in the US, has finalised its executive team under the leadership of UK managing director and former Phonogram boss Hein van der Ree.

Claire Phillips, formerly at East West, is senior product manager, Suzanne Catty comes from Phonogram as director of international marketing and former independent

video producer Carrie Grim will look after international promotions.

Lindsay Reade, who recently left Factory Records, takes on the A&R role along with former journalist Peter Martin.

Although the label has already released two film soundtrack albums and related singles, That's Why by The Party will be Hollywood's first new artist release in the UK.

While The Party and the next release, a single by the Lifers Group, are both US-gen-

erated releases, van der Ree plans to have about five UK signings along with acts from the US.

But Phillips says there is no fixed limit on the number of UK acts. "If a brilliant artist comes along we won't miss out," she says.

All releases will be distributed by Sony Music, and press and promotion will be handled independently.

Product from the US-based Hollywood Basic rap and dance label will also be released in the UK.

## Terry Blood gears up for indies

Terry Blood Distribution is strengthening its management team to bolster its position in the troubled indie market.

The Newcastle-based company, whose turnover was £120m last year, has appointed Mike Fay as distributed labels manager while Nick Leese fills the newly created post of marketing manager.

Fay's responsibilities in-

clude overseeing TBD's 10 video labels, including Brave-world, Palace and Leisureview, and audio labels Deja Vu and Horatio Nelson.

His brief also includes looking for new business. "Obviously some distributors, like Rough Trade, are having problems at the moment," he says, "so we can raise our profile and find some new labels to distribute.

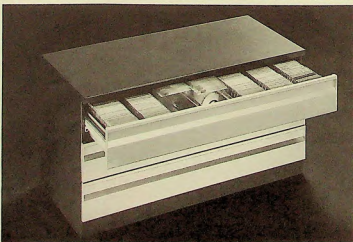
"My appointment gives TBD a presence in London and we can offer everything a major can."

Fay, who joins from Pacific Records where he was sales director, replaces Tony Wheatley who has joined China Records.

Leese's appointment is also designed to raise TBD's profile, and covers TBD's PR and advertising needs plus work

on video sell through label Legend. Leese, who leaves Strand Advertising, will assist sales and marketing director David McWilliam.

Leese comments: "I will be responsible for this ad budget and the corporate brochures and videos. I will also assist Robin Wilson in our joint video venture. I will be involved in making sure more people get to know about TBD."



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## FOCUS

Newcastle upon Tyne  
CITY HALL

Venue: Newcastle City Hall, Northumberland Road, Newcastle upon Tyne NE1. Capacity: 2,168.

Last five acts: Megadeth, Judas Priest, Gary Numan, Jimmy Somerville, Motörhead.

Typical concert: Mid-sized venue for bands playing whole of UK.

Manager's view: "Only venue of its size for miles around, so it's a really important place. The building itself is nothing special, with only average acoustics, but the bands get used to that and work around it. Music still seems to attract plenty of interest in Newcastle, we're not all down-trodden as people think, and that's reflected in the attendances of gigs at the City Hall." Phil Mitchell, Kitchenware Records.

Promoter's view: "Facilities are not great, the stage isn't big enough, only three dressing rooms, no PA. We have used it because it's the only venue of its kind in the area, but Newcastle's music scene is very depressed now and attendances at gigs are falling because of unemployment. The whole scene has definitely shrunk recently, but the people that still come to concerts are very enthusiastic." Stuart Galbraith, director, MCP Promotions for Judas Priest.

Merchandising: Flat fee charged for band's own merchandisers. Venue also sells programmes for each concert.

PA: In-house but bands usually use own.

Newcastle City Hall in 1990: Hosted 70 rock concerts to 140,000 people, 60 classical concerts to 120,000 people. Average ticket price: £8-110.

Rod Stewart is alive and kicking. By Mike Martin

# He's wearing well

With his third Top 10 single in a row and an album that debuted at number two, Rod Stewart is probably as popular as he has ever been.

His current tour then is something of an oddity. Stewart obviously has a high public profile without playing live, and album sales are unlikely to soar yet higher because of the shows, however good.

Whatever Stewart's reasons for his tour, it is not to make money. Tour manager Tom Mooney says a tour of this size, 70 dates across Europe and North America, makes it impossible to make a profit. "If we sell out, we break even," he says.

The reason is the sheer size of the show. Although Stewart live avoids any excesses and is basically a no-nonsense rock 'n' roll show, the expense is huge. In total there are 70 people involved with the tour, who have to be housed and fed. The equipment, consisting mainly of amps, PAs and instruments, takes up seven trailer trucks.

In addition Stewart himself is transported from venue to venue by a private jet. Mooney comments: "If you have a top class act you have to expect these kinds of costs. The musicians (13 of them) on this tour are expensive to hire, plus the costs of feeding them and taking care of them."

The cost is further jacked up by Stewart's insistence on a lengthy rehearsal period. This took place over three intensive weeks at a film studio in Elstree, and involved the full show, lighting, costume changes and all, again at great expense.

"You can't go into a tour of this magnitude cold," says Mooney, "you have to have several full run throughs to ensure everything is right."



Rod Stewart: top three and still touring

Criticism has been levelled at some megastars for using the UK as the warm up before embarking on the serious leg of the tour, North America. "For Rod the UK is just as important, if not more so," comments Mooney.

For a performer of Stewart's status the venue for a world tour can prove a real headache. Stewart has said he would like to play more intimate venues, but the scale of his tour, and the expense, means bigger stadium-style venues are the only option. "If your running costs are as high as on this project, you have to play the biggest

venues possible, and sell them out."

Sell them out Stewart certainly did. But no-one would pretend that the cavernous Wembley Arena is the perfect venue for a concert.

"It's well organised and very professional," says Mooney, "but the building itself is not designed for concerts and it shows. Acoustically it has its problems."

The venue is also unique in that every block of seats has odd numbers, leaving pairs of tickets with a large gangway between them. "This hasn't affected ticket sales," says Mooney, "but it obviously doesn't help."

Whatever the problems of the venue, Stewart's performance overcame them with some ease. Although dubbed the Vagabond Tour, material from the new album was used sparingly, Stewart preferring to indulge his love of Motown and R&B with a series of cover versions, plus an airing of his back catalogue.

"He can't get round to playing everything the fans want to hear," says Mooney, and the cries of Maggie May echoing around Wembley proved the point.

## BACKSTAGE

Booking agent: Marshall Arts  
Promoter: Marshall Arts & Mama Concerts  
Production manager: Malcolm Cullimore, Lars Brogaard  
PA: Electrotac  
Lighting: Milan Rickif of Vari-lite  
Merchandising: Niceman  
Venue: Wembley Arena  
Capacity: 12,500  
Ticket price: £20  
Potential gross: £250,000

## ROUND-UP

A northern version of the IRN-BRU ICA rock week is being launched by Manchester-based booking agent, Blast Hard, and the Scottish soft drink manufacturer, IRN-BRU. Rod at The Boardwalk runs from April 29 to May 4 and according to Pete Elliott of Blast Hard, the Manchester version of the rock week is to have "a distinctive North West feel". Bands confirmed to play include the Manic Street Preachers, The Real People, Krispy 3, The Wendys and Soul Family Sensation... Asgard is promoting the first Elvis Costello tour since 1989 backing his forthcoming album. Costello plays six nights at London's Hammersmith Odeon on July 1, 2, 3, 5, 6 and 7, then goes to Bristol (July 9), Liverpool (12), Glasgow (13), Edinburgh (14) and Lerwick (16)... The re-formed Electric Light Orchestra Part II — minus Jeff Lynne — are touring with the 80-piece Moscow Symphony Orchestra promoted by the Mel Bush Organisation. Seven dates are booked from May 22 (Brighton) to June 1 (Edinburgh)... MCP is promoting the Cypri Kings gig at Birmingham NEC Arena on July 4... MCP is also looking after Joe Jackson's five dates at Nottingham (May 23), Manchester (May 23), Birmingham (May 26) and London, Hammersmith Odeon (May 27 and 28)... SJM is promoting a 28-date tour by James from September 30 to November 11... Primary Talent is currently promoting Top 40 debutants, The Shamen, on a 12 date tour which runs until April 27, Blur on a 13 date tour from April 18 to May 5, The High for six dates from April 29 to May 5 and Inspiral Carpets 14 dates from April 22 to 28 and June 4 to 15...

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PAUL McCARTNEY: *PS I Love You/Love Me Do*  
BILLY JOEL: *Back In The USSR*  
RANDY TRAVIS: *Nowhere Man*  
JOE COCKER: *Isolation*  
LENNY KRAVITZ: *Cold Turkey*  
DAVE EDWARDS: *Ballad Of John & Yoko*  
HALL & OATES: *Don't Let Me Down*  
AL GREEN: *Power To The People*  
MICHAEL JACKSON: *Come Together*  
CYNTHIA LAUPER: *Working Class Hero*  
DAVID BOWIE: *Fame*  
JOHN LENNON: *Give Peace A Chance*  
JOHN LENNON: *Imagine*  
RINGO STARR: *I Call Your Name*  
U2: *Help*  
KYLE MINOGUE: *Help*  
ROY ORBISON: *Help*  
RAY CHARLES: *Let It Be*  
SEAN ONO LENNON: *Dear Prudence*

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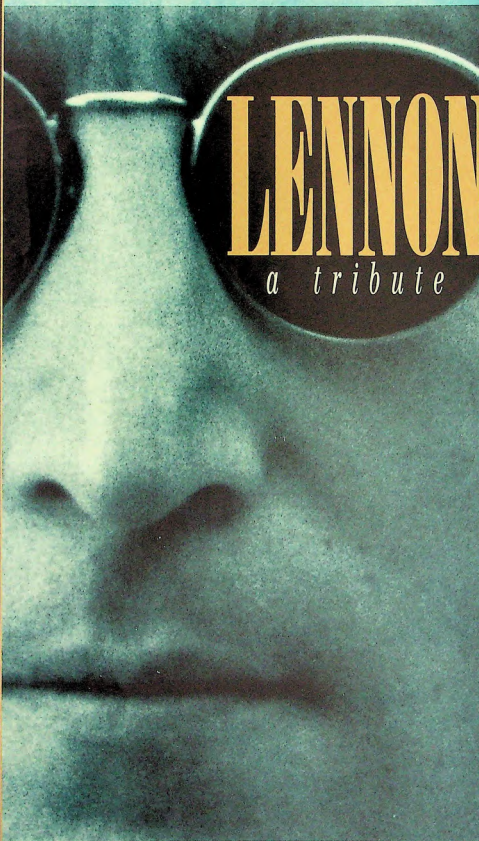
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HI-FI  
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## MAINSTREAM

### Albums

Old Gold fulfills a valuable function for record collectors, frequently showing more initiative in its release programme than the major record companies from whom it licenses its product. A fine example is its Kick Up The Eighties series, from which volumes five and six have just been released. Each comprises 16 hits from the last decade, some newly available elsewhere, others long deleted and never before issued on CD. Volume 5 — sub-titled Since Yesterday after Strawberry Switchblade's debut hit — provides an imaginative selection of post-punk chartmakers. Staunchly British, it is a potent reminder of the adventurous and

innovative talents that abounded in the first half of the last decade, from the techno rock of A Flock Of Seagulls' I Ran and the New Romantic pretensions of Visage's Night Train to Carmel's bluesy beller Bad Day and The Jam's Elton Rifles. Volume Six is, if anything, even more accessible, prime cuts including Martha & The Muffins' Echo Beach, OMD's Souvenir and Howard Jones' What Is Love.

Shaping up as the remainder of the year, Boy George's Jesus Loves You project The Martyr Mantras is a consistent and satisfying body of work. Dynamic dancetracks and melodic ballads abound. Albums this good are precious and few.

#### PICK OF THE WEEK

**SIMPLE MINDS:** Real Life. Virgin V2660.

## REVIEWS

from EMI comes another trio of double cassette-only Comedy Classics. Undoubtedly the most popular will be Stanley Holloway (ECC 16) which includes several Sam Small monologues (notably Pick Up The Mucket) and such chestnuts as With Her Head Tucked Underneath Her Arm and Albert and The Lion. Equally fine is Laurel & Hardy (ECC 13) and a real surprise is Comic Stars Vol 2 (ECC 14) which cuts four Northern comedians of the Thirties and Forties: Will Hay, Robb Wilton, Billy Bennett, and the lesser known Sydney Howard.

Similarly comic, but from a very different perspective, is Mau Mau's The Best Of Alberto y Lost Trios Paranoias (MAU CD 604) in which The Albertos mock everything from Barry White to the Sex Pistols (with a doo-wop version of Anarchy In The UK). Also included is the Nick Lowe produced Snuff Rock EP with the hilarious Gobbin' On Life.

Danceteria, which has just set up shop in the UK, releases two very different reggae albums. Live In Berlin (DANC053) from the modernist Killer Bees, and Stretching Out (DANC045) a 1983 reunion outing from The Skatallites, the group with whom Roland Alphonso and Don Drummond made their names.

#### PICK OF THE WEEK

**MICHAEL NESMITH:** Magnetic South (Awareness AWC0 1023). Loose Salute (AWCD 1024) and Nevada Fighter (AWCD 1025). The Monkees reformd recently, but Nesmith did not rejoin. He had other things to do. This trio of albums, quirky and

pleasantly oddball, whimsical and witty, find Nesmith, with assistance from Red Rhodes, find among the tranquil waters of country-inflected music. Magnetic South, which includes the hit Joanne, is the best introduction.

Phil Hardy

## CLASSICAL

The glitzy Kronos Quartet attempt a different medium for twentieth century classical music — a series of three CD singles marketed at mid-price.

Called The Kronos Trilogy, each release (available separately) contains a 20-25 minute work: Five Tango Sensations by the Argentinian composer Astor Piazzolla (7559 79254-2); Hunting: Gathering by Kevin Volans (7559 79253-2); and String Quartet by Witold Lutoslawski (7559 79255-2).

"This is a collectable series for established Kronos fans as well as an opportunity for first-time Kronos buyers to explore new music in an affordable way," says Ann-Louise Hyde, Warner Classics press officer.

Kronos play at the Bath Festival on May 27, but the next main campaign will be for their 1992 UK tour.

Meanwhile Coctie Ousset, the French virtuoso pianist championed by EMI UK for the last decade, has two large recordings out this month: Tchaikovsky's Piano Concerto No 1 coupled with Schumann's Piano Concerto with the LP/Masur (CDC 7541572); and the CBSO/Rattle CDC 7541582.

"Continuing Mozart year, Hyperion has three 3CD boxed sets of recent Mozart issues. Marc Grauwels, flute, and



Simple Minds: landmark

An album of awesome majesty and power. A landmark worthy of the honour of being Virgin's first DAT release.

### Singles

The Alarm are, undoubtedly, the most successful Welsh band in chart history, with an impressive list of hits going back the best part of a decade. Their latest, and

one of their finest singles, is the title track from their upcoming album Raw. It's a title that's not entirely appropriate. True, vocalist Mike Peters retains a cutting edge to his voice, but acoustic guitar work and immaculate backing harmonies make this one of the group's most enjoyable, polished and mainstream records to date. Flipped by their debut hit 68 Guns, it's hard to see how it can fail to ignite.

After 12 years with A&M, the quintessentially English Joe Jackson switches, ironically, to the Virgin America label. His debut for his new company, Stranger Than Fiction, is a fine opener.

Lighter than his latter work, it is oddly reminiscent of the Hollies. Probably not a hit, but a mouthwatering taster for his forthcoming album Laughter And Lust.

#### PICK OF THE WEEK

**VARIOUS:** Hits And Rarities. Fontana. Phonogram pays homage to the illustrious Sixties catalogue of its Fontana imprint on this appropriately named two boxed sets, each housing 15 singles, a number edition, with each pressing limited to just 3,000 copies. Hits include the Spencer Davis Group's Gimme Some Loving, written and sung by the precocious Steve Winwood, and the Herd's From The Underworld. Rarities? Try Slade's Shape Of Things To Come, Jimmy Page's She Just Satisfies and Call On Me by Jimmy Cliff. Each record features its original B-side and 12 titles from the original sets are also available separately in an even more limited (1,000 only) CD edition. Smart marketing.

Alan Jones

The Brussels Virtuosi play Mozart's Complete Fur Flute (CDS44011/3). The London Fortepiano Trio play the Trions (CDS 44021/3). And the Salomon String Quartet play the six quartets dedicated to Haydn (CDS 44011/3).

The Salomon also complete their recording cycle of all the major works on period instruments for Hyperion with K499 and K589, which is released this month (CDA 66458).

Nimbus has a special release in its Prima Voce series, Great Singers In Mozart (NI 7822), including Patzak, Tauber and Kipnis.

#### PICK OF THE WEEK

**Lamentations, Zelenka, Michael Chance, Michael George, John Mark Ainsley, Chandos Baroque Players, Hyperion CDA 66426.** Jan Dismas Zelenka was a leading Bohemian composer of Bach's time though little known now. These Lamentations are mournful yet absorbing, especially in this captivating performance by Britain's best bass, Michael George.

Nicolas Smaes

## MUSIC VIDEO

Music video faces a trickier time than most in the wake of Chancellor Lamont's budget. But although the format has finally lost the psychological advantage of its \$9.99 price point, over-a-tenner prices are already accepted for big name releases such as Eurythmics' Greatest Hits which shot to number one despite its \$12.99 tag.

Prince is the biggest name on offer this month. His self-indulgent feature Graffiti Bridge is out on Warner Home Video and it is no accident that both theatrical and rental re-

lease have been bypassed in favour of a direct-to-sell through launch. That said, there are some well-shot musical sequences and it's bound to be snapped up by fans despite the diabolical reviews.

Revision, meanwhile, is promising Dope Guns And F\*cking Up Your Video Deck with a 60-minute compilation starring such enticingly-named artists as Lubricated Goat, Surgery and God Bullies. Rock specialist Fontana has the debut live video from former Helloween frontman Kai Hansen plus Foundations Forum Volume II, an overview of 1990's Hard Rock and Heavy Metal Convention.

At the other end of the specialist spectrum, the first six releases from EMI Classics' new Vision label are out next week on VHS and Laserdisc through PML They include performances of the music of Wagner, Beethoven and Mozart.

#### PICK OF THE WEEK

**HOWARD KEEL:** Close To My Heart (PML MVP 9912733). Don't underestimate the mums appeal of this 14-track compilation filmed on location in Los Angeles. Songs written by Berlin, Lloyd Webber and Rogers and Hammerstein are included.

Selina Webb

## DANCE

Out about now are Ed O.G. & Da Bulldogs' I Got To Have It (PWL America/Polydor LZ 138), excellent languidly rolling US rap; A Tribe Called Quest I Left My Wallet In El Segundo (Jive JIVE T 270), remixed and reissued slow Mexican ragga rap; Moby Go Remixes (EX-229), white label-

led strong Twin Peaks punctuated galloper with three different beat versions too; Hypnotone Hypnotonic (Creation CRE 089T, via P), muttered jittery electro; Unique 3 Activity EP (Ten Records TENX 341), bliss rap and raggamuffin track; Tricky Disco House Fly (WARP WAP 11, via P), pedestrian rumbling jerky electro; The Epitome Of Hope Ladies With An Attitude (Pure Bhoemie SOX 002, via RT), speeded up Madonna title line; Another jerky bleeper; Poppy & Shirlee Someday (Pepys PZ 120), George Michael created jittery swingbeat; Sheila E sex Symbal (Warner Bros W00197), silky seductive rumbly shuffler; Sonic Experience Protien (Strictly Underground STUR006, via 0708-760955), low frequency boomed sonic house raver; 100Hz Catching Spiders (Optimism OPT 12009, via P), low frequency thrummed moody ambient twitterer; Cash Crew Back For More (From A Whisper To A Scream WEST 4, via P), funkily jolting good jiggy rap; The Shamen Hyperreal (One Little India 48PT12; via P), strange monotonous groove; Mechanix Enterprise Let's Get Down (CityBeat CBE 1262, via W/G/Y), sombre Italian chugger; Secret Desire (Recoiled Solutions STORM 26, via SRD), rap juddery fast electro; A Man Called Adam I Want To Know (Big Life AMCA 2), girl coded repetitive meanderer; 4 Slots For Bill Too (Jelly Jam Records JJ 3), jaunty bleeper.

#### PICK OF THE WEEK

**ROZALLA:** Faith (In The Power Of Love). Purple 8-12 LOSE 7, via TRC/BMG. Girl wailed jumpy powerful galloper.

James Hamilton





# music week

# datafile

The Information Source for the Music Industry

13 APRIL 1991

## CHART FOCUS

**C**hesney Hawkes successfully fights off the challenge of James to take a third week at number one, but both records are now in decline, so next week's number one could be either the Waterboys' six-year-old Whole Of The Moon or Rescue Me by Madonna, though the odds are slightly in favour of The One And Only becoming the first four week winner of 1991. While that's something of a disappointment for James, they must be well pleased that their 1991 version of Sit Down did so well — their original 1989 recording of the song peaked at number 77.

Rescue Me debuts at number four, to become the eighth single by Madonna to become an instant top five hit, following Into The Groove (which debuted at number four), True Blue (number four), and La Isla Bonita (number five), Who's That Girl (number three), Like A Prayer (number two), Vogue (number four) and Crazy For You (number two). In all, Madonna has now had 25 Top 10 hits, among them



seven number ones, but each of her last three hits has peaked at number two.

While Maddy's appeal seems undimmed, George Michael's last few singles have brought ever diminishing returns. This week his latest, Cowboys and Angels, slumps from its peak of number 45 to number 61. It's his first single ever to fall short of the Top 40, and the fourth single in a row from his album Listen Without Prejudice Volume 1 to mark a new low point in his singles chart career.

Curiously, sales of Listen Without Prejudice are reportedly nearing a million in only eight months, eclipsing

the 900,000 or so that Faith has sold so far. Not bad, considering all five Faith singles were Top 20 hits.

Dannii and Kylie Minogue are the first sisters ever to have separate Top 10 hits. Dannii's first, Love And Kisses, rises five places to number 10 this week.

Finally, even though sales of singles are likely to be further diminished by recent VAT increases which push prices over £2 for seven inch singles for the first time (WH Smith, for example, now charges £2.05) there are lucrative hidden benefits for hitmakers, not least from the inclusion of their recordings on compilation albums. Nomad's (I Wanna Give You) Devotion, for example, will keep its creator, Damon Rochefort, out of the poor house for some time. In various guises, it can be found on all of this week's top three compilations (Now 19, Thin Ice — The First Step and Hardcore Uproar) as well as the newly issued Rage — Make Some Noise Volume 1.

Alan Jones

## ANALYSIS

**I**mport singles have played a crucial role in bringing new sounds from across the Atlantic ever since the early days of rock 'n' roll.

And today enterprising distributors are growing ever more aware of the demand for import albums prior to their UK release.

The Doors movie soundtrack was usurped by hundreds of import copies from the US coming on to the market a month before the official UK release at the end of March.

Even the fact that all the tracks had been previously available in the UK since the early Seventies didn't stop it topping London store Selfridges' in-house album chart last month.

That the album was an import at all helped sell copies on its own. Director of import specialist distributor Greyhound Records Tony Hickmott says: "The album was selling mainly to Doors fans who want the rarities. If Warner had released it over here when the import was available no-one would have been interested in it."



He admits: "Some people think of us as parasites but others think of us in terms of free promotion."

With the Doors import selling just a few hundred copies, WEA marketing manager Tony McGuinness is certainly not worried.

Import singles can be a nuisance if they take the attention away from official releases, he says, but albums rarely sell in large enough quantities to have an impact on sales.

"If a few enterprising shops can get imports from a supplier and sell them, that's fine. It doesn't really affect our

sales," says McGuinness philosophically.

In February the German album Bite by Ned's Atomic Dustbin reached number 72 in the Gallup chart on import; a rare example of an album achieving the volume of sales needed for chart status.

Even the most successful import albums can only muster a few thousand copies. One of Greyhound's biggest hits was the Joyce Sims album Come Into My Life, which shifted about 5,000 copies on import before official release.

Hickmott claims the success of the album broke the artist in the UK, just like Anita Baker's The Songstress, which sold around 10,000 copies on import before its UK release.

"If we hadn't done as well with Joyce Sims and Anita Baker they might never have broken through."

With the Ned's Atomic Dustbin Album, God Fodder, debuting in this week's album chart at number four, it could be argued that the power of imports has done it again.

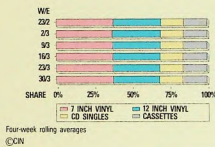
Martin Talbot

## UPDATE

### SALES

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	99	76	-23	-9	
Singles	103	84	-18	-16	
Music Video	96	66	-31	+13	

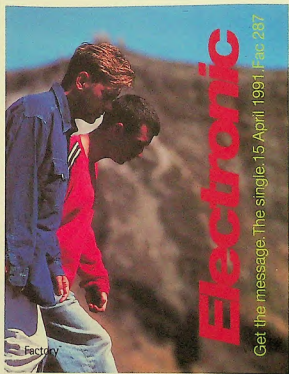
### SINGLES MARKET SHARE BY FORMAT



### ROOKIES

1 BARRINGTON PHELDOUS, Virgin	4	6 ENIGMA, Virgin International	30
2 THE SIMPSONS, Geffen	12	7 SIXTETTE, EMI	36
3 THE FARM, Produce	14	8 VANILLA ICE, SBK	53
4 THE KLF, KLF Communications	25	9 MILLTOWN BROTHERS, A&M	66
5 OLETA ADAMS, Fontana	26	10 SNAY, Arista	74

Best selling debut albums from previously uncharted acts. Compiled by ERA from Gallup data. Sales period: 4 March to 30 March.



Get the message. The single, 15 April 1991. P. fac 287

# NEW RELEASES: ALBUMS

Week commencing 15 April 1991-18 April 1991 — 200 Year date: 3,275  
 • Import

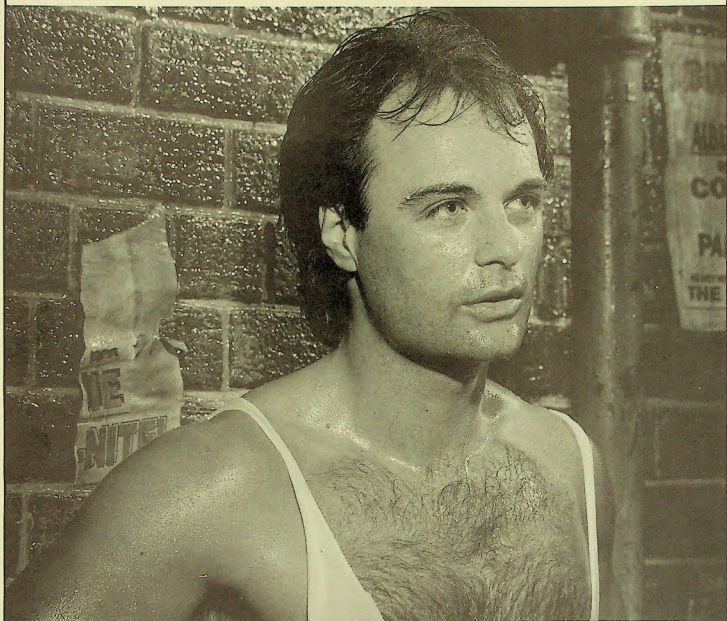
Send new release details to general manager  
 Graham Waller, ETA, 23-27 St. Street,  
 London EC4A 0HR. Tel: 071-583 9199. Fax: 071 563 9925.

## HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT	
CAVEMAN	POSTER REACTION PROBLEMS	PLAC	484/REACT 1	£6.99	CD (FLECK 484)	Pop		New supports but no original chart success.	
JOHN HONEY	DREAMS THAT MONEY CAN'T BUY	MCA	1795/1795	£10.99	MCA 1795/1795	Pop	1	Shows a good change in one of the bigger names in a quiet week.	
MEL & THE MECHANICS	WOOD OF MOUTH VIRGIN	LP	24627/2467	£6.00	CD (2662 7)	Rock	2	Single has provided little support for another Top 20 LP.	
NEILS	THE LUNATIC IMAGINARY PLAIN	ILLUSION	02411/CLA	£12.95	CD (24 11)	Rock	9	1	Notable debut with sufficient fan for respectable showing.
VARIOUS STAR COMPILATION	ATLANTIC/EAST WEST	CD	75670212 (2)			NR		Part of the week's compilation in this superior offering, detailing the legendary label.	

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	
ADLER LARRY	ADLER LIVE	Live at the Ballroom	NEWPORT CLASSIC	CD NC90 6019 (1)		NR	MORGAN	Sony	THE SEVENHOLDS	CD	DEM MISSION	CD (MSSCD 1990 (1))	Pop	
ALBUQUERQUE	THE 100 TOP	CD	807			NR	ALBUQUERQUE	THE 100 TOP	CD	807			Pop	
ALL	BECAUSE THE LADY LOVES FANTASY	IMP	IMPAG 1	£6.99	CD (MAGIC 10)	NR	MURRAY	OTIS	BORN ELEKTRA	CD	OTIS 44	£9.99	CD (794922 1)	Rock
ALL	EVERYBODY'S GOT TO GO SOME	IMP	IMPAG 2	£6.99	CD (MAGIC 10)	NR	MURRAY	OTIS	BORN ELEKTRA	CD	OTIS 44	£9.99	CD (794922 1)	Rock
ALLEN	G. HATED IN THE NORTH DANCETERA	LP	044M/PL 4	£6.99	CD (DANC 04)	NR	NEAVE	KERRY	ON THE BRILLIANT	LP	044M/PL 4	£6.99	CD (DANC 04)	Rock
ALPHA	THE STOCKBROKER DANCER'S YEARS MUSIQUE	CD	4250310 (1 2/3P)			NR	NEAVE	KERRY	ON THE BRILLIANT	LP	044M/PL 4	£6.99	CD (DANC 04)	Rock
AM	DAUNT COUNTY	CD	1033	£10.99	NR	NR	NEAVE	KERRY	ON THE BRILLIANT	LP	044M/PL 4	£6.99	CD (DANC 04)	Rock
AM	KANSAS CITY	CD	1033	£10.99	NR	NR	NEAVE	KERRY	ON THE BRILLIANT	LP	044M/PL 4	£6.99	CD (DANC 04)	Rock
AM	BECKER	JANIS FURFUR	BURN RECORDS	LP	92918/92918	NR	NEAVE	KERRY	ON THE BRILLIANT	LP	044M/PL 4	£6.99	CD (DANC 04)	Rock
AM	BECKER	JANIS FURFUR	BURN RECORDS	LP	92918/92918	NR	NEAVE	KERRY	ON THE BRILLIANT	LP	044M/PL 4	£6.99	CD (DANC 04)	Rock
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# MIKE HOLOWAY



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# TOP 75 SINGLES

13 APRIL 1991

## THE OFFICIAL music week CHART

## TOP 75 SINGLES (WRITERS)

This Week	Last Week	Title	Artist (Producer/Publisher)	Label† (17) (Distributor) Cassette/CD	This Week	Last Week	Title	Artist (Producer/Publisher)	Label† (17) (Distributor) Cassette/CD
1	1	<b>THE ONE AND ONLY</b>	Chesney Hawkes (Shacklock/Kershaw) WC	Chrysalis/DNS12/3627/61 ORCA/MCA/202/503/3827	38	NEW	<b>(I JUST WANT) M B WITH U</b>	Transvision Vamp (Bridgeman) Cinepop	MCA/TVT 10/19/1 TVT/10/07/10/10
2	2	<b>SIT DOWN</b>	Jones (Norton) Blue Mt.	Fonema JMC 81/2/1 JMC/81/2/1	39	NEW	<b>SINFUL (SCARY JIGGIN' WITH ...)</b>	Prez Wain (Wain) Call The Music/WVC	TVT/10/07/10/10
3	11	<b>THE WHOLE OF THE MOON</b>	The Viewbeats (Scott) Gary Neighs/Chrysalis	Ensign ENY104/6E ENY/104/6E	40	27	<b>MOVE YOUR FEEL (ELEVATION)</b>	Xpansions (Malone) Supreme	Arista 1198/341/38/3 BMG/341/38/3
4	NEW	<b>RESCUE ME</b>	Madonna (Madonna/Peterson) WCC	See W 04/27/91 W 04/27/91/03/10	41	46	<b>I'M ALRIGHT</b>	Dead Dead Good 000/201/11 000/20/10	
5	5	<b>RHYTHM OF MY HEART</b>	Rod Stewart (Horn) WCC	Warner Brothers 09/07/30 W 09/07/30/03/10	42	8	<b>BECAUSE I LOVE YOU (THE POSTMAN SONG)</b>	Poppy (Horn) WCC Epic 184/27/12/6 Epic 184/27/12/6	
6	NEW	<b>THE SIZE OF A COW</b>	The Wonder Stuff (Gloss) PolyGram	Polydor 02/02/20/11/1 02/11/1/20/20/11/1	43	3	<b>HIGHWIRE</b>	Rolling Stones (Kimsley/Glimmer/Twin) Promopub	Relief Stones 65/65/156/566 566/156/566/566
7	4	<b>JOYRIDE</b>	Roxette (Joeransen) EMI	EMI 12/EM 137/6 12/EM 137/6/EM 137	44	2	<b>SEAL OUR FATE</b>	Gloria Estefan (Estefan/Jr/Casas/Oswald) EMI	Epic 656/73/1/656/73/6 656/73/1/656/73/6
8	19	<b>ANTHEM</b>	N-Trance (N-Trance/Myrland/Island) Virgin/CDC	Construction PR 4445/9/4446 PK 4445/9/4446	45	1	<b>UNFINISHED SYMPATHY</b>	Manowar (Mason/Dubai) Island	WildNucleus 206/1/26 WNV/206/1/26
9	22	<b>DEEP DEEP TROUBLE</b>	The Simpsons (Judy Jeff/Zeff/Barli) Zomba/EMI	Griffin GFF 80/71/91 GFF 80/71/91/80/71	46	1	<b>YOU GOT THE LOVE</b>	Tina Turner (Turner/Island) Island	Telstar/10/6 200/1/6/1 200/1/6/1/6/1
10	5	<b>LOVE &amp; KISSES</b>	Danni Minogue (Moody/Bell) Mushroom	MCA 52/81/29/18/8/1 MCA/52/81/29/18/8/1	47	12	<b>DO THE BARTMAN</b>	The Simpsons (Loren) EMI	Griffin GFF 80/71/91 GFF 80/71/91/80/71
11	3	<b>SECRET LOVE</b>	Ben Green (O'Rourke/Dunlop) Gabb Brothers/BMG	Warner Brothers 09/07/30 W 09/07/30/03/10	48	NEW	<b>HERE I STAND</b>	The Milltones (Bentley) EMI	ADM 4/11/78/1 ADM/4/11/78/1
12	3	<b>HUMAN NATURE</b>	George Michael (Gibb) Warner Bros/Capitol	Perfecta PR 4440/1/4442/1 PK 4440/1/4442/1	49	3	<b>I LOVE YOU</b>	Vanilla Ice (Sharp) EMI	SKS 11/25/8/22/8 11/25/8/22/8/22/8
13	12	<b>I'VE GOT NEWS FOR YOU</b>	Feistagi Sharkey (Beckett) CGMG	Virgin V5/12/12/14 V5/12/14/02/14	50	2	<b>IT WON'T BE LONG</b>	Alison Moyet (Glensier) Virgin	Columbia 656/73/1/656/73/6 656/73/1/656/73/6
14	10	<b>SNAP MEGA MIX</b>	Snape (Gibb) Virgin	Arista 4115/415/415/8/29 4115/415/415/8/29	51	NEW	<b>RAW</b>	The Alarm (The Alarm) Bue	IRKS ALARM/21/3/8 ALARM/21/3/8
15	4	<b>LET THERE BE LOVE</b>	Simple Minds (Lipson) Virgin	Virgin V5/12/12/14 V5/12/14/02/14	52	NEW	<b>QUADROPHONIA</b>	Quadrophenia (Quadrophenia/Turbo Productions) Sanctuary	ARS 06/67/0/65/6/6/8 06/67/0/65/6/6/8
16	11	<b>IT'S TOO LATE</b>	Quartz introducing Dina Carroll (Quartz) EMI	Mercury TM 31/10/8/1/3/1 TM/31/10/8/1/3/1	53	6	<b>LOSE IT</b>	Holly Minton (Oakholm/Oakholm) London	Fatboy FAC 21/13/4/21/13 FAC 21/13/4/21/13
17	4	<b>WHERE THE STREETS...? SERIOUSLY?</b>	Pat Sharp (Sharp) Virgin	Parlophone 12/09/06/1/1 12/09/06/1/1	54	NEW	<b>FOOTSTEPS FOLLOWING ME</b>	Frances Reid (Lavin/Gardner) Kaskadee/WCC/Island	Debut DEB/12/1/30/19 12/1/30/19/19/19
18	26	<b>STRIKE IT OUT</b>	Black Box (Grove/Grove/Melody) CGM	deConstruction PR 4445/9/4446 PK 4445/9/4446	55	3	<b>CRAZY FOR YOU (REMIX)</b>	Madonna (Bentley) WCC	See W 00/07/1/19 W 00/07/1/19/00/00/1/19
19	17	<b>WEAR YOUR LOVE LIKE HAVEN</b>	Definition Of Sound (Red/King/Donovan) Circa PolyGram	Circa 19/11/61/1/1 19/11/61/1/1	56	2	<b>WICKED SULTAN</b>	Red (King/Donovan) Circa PolyGram	Desire WAN/14/1/19 14/1/19/19/19/19
20	21	<b>HERE WE GO</b>	C&K Music Factory-Freedom Williams (Chiville/Cole) Virgin	Columbia 656/73/1/656/73/6 656/73/1/656/73/6	57	4	<b>BY MY SIDE</b>	INXS (Thomas) MCA	Mercury 10/65 16/12/19 10/65 16/12/19/19
21	5	<b>SHE'S A WOMAN</b>	Scorpions (Simpson) Northern	Virgin V5/12/12/14 V5/12/14/02/14	58	NEW	<b>THE SHOOP SHOOP SONG (IT'S...)</b>	Cher (Asher) TM	Epic 656/73/1/656/73/6 656/73/1/656/73/6
22	5	<b>CAN YOU DIG IT</b>	The Mock Turtles (Smith/Coggin) Virgin	See S 20/11/1/19 S 20/11/1/19/02/19	59	2	<b>HEAVEN</b>	Chris Rea (Rea) WCC	East West ZY 5/6/1/19/1 ZY 5/6/1/19/1/19/1
23	5	<b>WORD OF MOUTH</b>	Mika & The Maccabees (Rutherford/Reid) MCA	Virgin V5/12/12/14 V5/12/14/02/14	60	5	<b>SHE'S GOT ME GOING CRAZY</b>	2 M A Room (Nicol/Nicol/EMI) EMI	SKS 11/25/8/22/8 11/25/8/22/8/22/8
24	3	<b>SHOULD I STOP OR SHOULD I GO</b>	The Clash (In credit) Nonesuch/WCC	Columbia 656/73/1/656/73/6 656/73/1/656/73/6	61	4	<b>COWBOYS AND ANGELS</b>	George Michael (Michael) Marmalade	Epic 656/73/1/656/73/6 656/73/1/656/73/6
25	1	<b>THIS IS YOUR LIFE</b>	Bandages (Pagan) One Life/Island/Elysian	London/LON 29/1/19 LON/29/1/19/02/19	62	NEW	<b>GET READY!</b>	Roach/Road/Road/Fine/Sydney/Road/Mel PolyGram	Columbia 656/73/1/656/73/6 656/73/1/656/73/6
26	6	<b>THE STONK</b>	Half & Half And The Stokers (May) WC	London/LON 29/1/19 LON/29/1/19/02/19	63	NEW	<b>MY HEAD'S IN MY MISSISSIPPI</b>	ZZ Top (Hami) WC	Warner Brothers W 06/08/1/19 W 06/08/1/19/02/19
27	2	<b>RING MY BELL</b>	Monie Love vs Adena (Fleming) Chrysalis/WCC	Cochesque 00/0/1/24/1/1 00/0/1/24/1/1/24/1/1	64	3	<b>ALWAYS ON THE RUN</b>	Lenny Kravitz (Lenny Kravitz) Virgin/OK Hayd	Virgin America V15/11/19 V15/11/19/02/19
28	24	<b>LOSING MY RELIGION</b>	U.M. (L.M.E.) WCC	London/LON 29/1/19 LON/29/1/19/02/19	65	NEW	<b>YOU'VE GOT TO... RHYTHM OF LIFE</b>	Olivia Adamo (Ozark/Bassommi/A.C.C.) Arista/Virgin/10	Fonema 0/1/1/19/1/19 0/1/1/19/1/19/01/19
29	3	<b>WHERE LOVE LIVES (COME ON IN)</b>	Alison Limerick (Kronlund) BMG	Arista 11/42/05/4/18/8/1 41/18/8/1/42/05/4/18/8/1	66	53	<b>PLAYING WITH KNIVES</b>	Bizarric Inc (Bizarric Inc) Schroza	Virgin/Storm STORM 29/5/20/1/19 29/5/20/1/19/02/19
30	1	<b>HYPERREAL</b>	One Life (Horn) Amokashasing	One Life (Horn) Amokashasing 487P 7/28/17/19/1	67	58	<b>MEAL CUPA PART II</b>	Enigma (Enigma) Virgin/Island	Virgin/Interscope DINKS 11/19/1 DINKS 11/19/1/19/1
31	3	<b>CARAVAN</b>	Insoul Caravan (Ragall) Chrysalis	See DLN 3/26/1/19/1 DLN 3/26/1/19/1	68	1	<b>WHO? WHERE? WHY?</b>	Jesus Jones (Edwards) EMI	East 12/19/00/1/19 12/19/00/1/19/02/19
32	NEW	<b>ROCK THE CASBAH</b>	The Clash (Lones) Nonesuch/Virgin	Columbia 656/73/1/656/73/6 656/73/1/656/73/6	69	12	<b>LOVE REARS ITS UGLY HEAD</b>	Living Colour (Sturam) Famous WCC	Epic 656/73/1/656/73/6 656/73/1/656/73/6
33	NEW	<b>SING YOUR LIFE</b>	Morrissey (Langer/Winstanley) WCC	HMV 11/20/1/19/1/19 11/20/1/19/1/19/19/19	70	2	<b>MORE</b>	The High (Higginnet) London	London/LON 29/1/19 LON/29/1/19/02/19
34	3	<b>SENZA UNA DONNA (WITHOUT A WOMAN)</b>	Zucchero (Zucchero) WCC/Grammi	Parlophone 12/09/06/1/1 12/09/06/1/1	71	4	<b>ALRIGHT</b>	Urban Soul (Ri) Clariel	Cochesque 00/0/1/24/1/1 00/0/1/24/1/1/24/1/1
35	NEW	<b>UNDERCOVER ANARCHIST</b>	Silver Bullet (Brown/Edwards) MCA	Parlophone 12/09/06/1/1 12/09/06/1/1	72	1	<b>BOW DOWN MISTER</b>	Jesus Loves You (Forrest) Virgin	More Proton PR07 81/2/19 PR07 81/2/19/02/19
36	31	<b>SAILING ON THE SEVEN SEAS</b>	OMD (10/10) Raw (Under) Virgin	Virgin V5/12/12/14 V5/12/14/02/14	73	4	<b>I'M GOING SLIGHTLY MAD</b>	Parlophone 12/09/06/1/1 12/09/06/1/1	Parlophone 12/09/06/1/1 12/09/06/1/1
37	4	<b>OVER TO YOU JOHN (HERE WE GO...)</b>	Justi Music/Farmers (Picks/Morgan) Various	MusiCity FWT/01/01/19/8/1 FWT/01/01/19/8/1	74	1	<b>SWEET SENSATION</b>	Shades Of Rhythm (Shades Of Rhythm) Perfect	ZZ Top 29/1/19/1/19 29/1/19/1/19/02/19
38	4	<b>OVER TO YOU JOHN (HERE WE GO...)</b>	Justi Music/Farmers (Picks/Morgan) Various	MusiCity FWT/01/01/19/8/1 FWT/01/01/19/8/1	75	1	<b>WIPE THE NEEDLE</b>	Ragga Twins (Shut Up And Dance) EMI	Shut Up And Dance SUAD 15/25/10/12/19 15/25/10/12/19/19

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
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## TOP 75 SINGLES

THE OFFICIAL **music week** CHART

<b>1</b>	<b>THE ONE AND ONLY</b> 	Cheryl's
<b>2</b>	<b>SIT DOWN</b>	Fantasia
<b>3</b>	<b>THE WHOLE OF THE MOON</b>	Ensign
<b>4</b> <b>NEW</b>	<b>RESCUE ME</b>	Sire
<b>5</b>	<b>RHYTHM OF MY HEART</b>	Warner Brothers
<b>6</b> <b>NEW</b>	<b>THE SIZE OF A COW</b>	Polydor
<b>7</b>	<b>JOYRIDE</b>	EMI
<b>8</b>	<b>ANTHEM</b>	deconstruction
<b>9</b>	<b>DEEP DEEP TROUBLE</b>	Geffen
<b>10</b>	<b>LOVE &amp; KISSES</b>	MCA
<b>11</b>	<b>SECRET LOVE</b>	Warner Brothers
<b>12</b>	<b>HUMAN NATURE</b>	Perfecto
<b>13</b>	<b>I'VE GOT NEWS FOR YOU</b>	Virgin
<b>14</b>	<b>SNAP MEGA MIX</b>	Arista
<b>15</b>	<b>LET THERE BE LOVE</b>	Virgin
<b>16</b>	<b>IT'S TOO LATE</b>	Mercury
<b>17</b>	<b>WHERE THE STREETS... SERIOUSLY</b>	Parlophone
<b>18</b>	<b>STRIKE IT UP</b>	deconstruction
<b>19</b>	<b>WEAR YOUR LOVE LIKE HEAVEN</b>	Circa
<b>20</b>	<b>HERE WE GO</b>	Columbia
<b>21</b>	<b>SHE'S A WOMAN</b>	Virgin
<b>22</b>	<b>CAN YOU DIG IT?</b>	Sire



**NEW** C.M. Compiled by Gallup for Music Week, BBC and BARD. For more information on the charts, see page 64 and BARD, based on a minimum sample of 500 record outlets. Incorporating 7", 12" Cassettes and CD singles sales. All rights reserved.

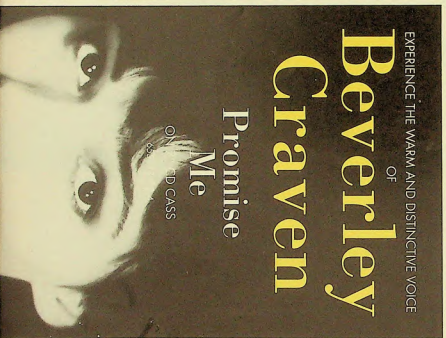
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


# Beverley Craven

OF

## Promise Me

© 1991 W.D. CASSELL



<b>36</b>	<b>SAILING ON THE SEVEN SEAS</b>	Virgin
<b>37</b>	<b>OVER TO YOU JOHN (HERE WE GO AGAIN)</b>	Music Factory
<b>38</b> <b>NEW</b>	<b>I JUST WANNA B WITH U</b>	MCA
<b>39</b> <b>NEW</b>	<b>SIMILI (SCARY JIGGIN' WITH DOCTOR LOVE)</b>	Sire
<b>40</b>	<b>MOVE YOUR BODY (ELEVATION)</b>	Arista
<b>41</b>	<b>I'M ALRIGHT</b>	Dead Dead Good
<b>42</b>	<b>BECAUSE I LOVE YOU (THE POSTMAN SONG)</b>	Polydor
<b>43</b>	<b>HIGHWIRE</b>	Rolling Stones
<b>44</b>	<b>SEAL OUR FATE</b>	Epic
<b>45</b>	<b>UNFINISHED SYMPATHY</b>	Wild Bunch
<b>46</b>	<b>YOU GOT THE LOVE</b> 	Tunefone
<b>47</b>	<b>DO THE BARTMAN</b> 	Geffen
<b>48</b> <b>NEW</b>	<b>HERE I STAND</b>	A&M
<b>49</b>	<b>I LOVE YOU</b>	SBK
<b>50</b>	<b>IT WON'T BE LONG</b>	Columbia
<b>51</b> <b>NEW</b>	<b>RAV</b>	U.S.S.
<b>52</b> <b>NEW</b>	<b>QUADROPHONIA</b>	AMS
<b>53</b>	<b>LOOSE FIT</b>	Factory
<b>54</b> <b>NEW</b>	<b>FOOTSTEPS FOLLOWING ME</b>	Doherty
<b>55</b>	<b>GRAZY FOR YOU (REMIX)</b> 	Sire
<b>56</b>	<b>WICKEDEST SOUND</b>	Dorian
<b>57</b>	<b>BY MY SIDE</b>	Mercury
<b>58</b> <b>NEW</b>	<b>THE SHOOP SHOOP SONG (IT'S IN HIS KISS)</b>	Epic
<b>59</b>	<b>HEAVEN</b>	East West
<b>60</b>	<b>SHE'S GOT ME GOING CRAZY</b>	SBK
<b>61</b>	<b>COWBOYS AND ANGELS</b>	Epic
<b>62</b> <b>NEW</b>	<b>GET READY!</b>	Columbia

# PLAYLIST CHART

## THE OFFICIAL music week CHART

Rank	Artist	Title	Label	Release Date	Genre	Chart Position	Weeks on Chart	Peak Position	Points	
1	Chesney Hawkes	THE ONE AND ONLY	Chrysalis	A	A	A	-	50	1	92.1
2	Bees Gees	SECRET LOVE	Warner Brothers	A	A	A	-	51	5	91.6
3	Rod Stewart	RHYTHM OF THE HEART	Warner Brothers	A	A	A	-	53	3	91.5
4	Quartz Intord	Dina Carroll IT'S TOO LATE	Mercury	B	A	A	A	45	8	86.5
5	Pat Shop Boys	WHERE THE STREETS HAVE NO NAME	Parlophone	A	A	A	A	46	6	86.0
6	Feargal Sharkey	YVE GOT NEWS FOR YOU	Virgin	B	A	A	-	46	12	85.8
7	Roxette	JOYRIDE	EMI	A	A	A	-	48	4	84.2
8	R E M	LOSING MY RELIGION	Warner Brothers	B	A	A	B	45	24	83.2
9	Mike & The Mechanics	WORD OF MOUTH	Virgin	A	A	A	A	44	35	82.5
10	James Sit Down		Fontana	A	A	A	-	40	2	82.1
11	Bananas	THIS IS YOUR LIFE	London	A	A	A	A	41	16	82.1
12	Simple Minds	LET THERE BE LOVE	Virgin	A	A	A	-	46	7	80.0
13	Rolling Stones	HIGHWIRE	Rolling Stones	A	A	A	-	35	29	75.5
14	Rick Astley	MOVE RIGHT OUT	RCA	B	B	A	A	51	64	75.4
15	Scotti Pollitt/Shabba Ranka	SHE'S A WOMAN	Virgin	A	A	A	-	37	20	75.2
16	Stevie B	BECAUSE I LOVE YOU	Polydor	-	A	A	-	38	18	72.6
17	George Estefan	SEAL OUR FATE	-	-	B	A	-	40	73	67.2
18	Alma Mitchell	COWBOYS AND ANGELS	Eric	B	A	A	-	46	45	65.9
19	Jesus Loves You	BOW DOWN MISTER	More Protein	A	A	-	A	34	41	64.8
20	INXS	BY MY SIDE	Mercury	B	B	A	-	40	42	64.1
21	The Mock Turtles	CAN YOU DIG IT?	Siren	A	B	-	-	34	33	63.3
22	OMD	SAILING ON THE SEVEN SEAS	Virgin	-	B	A	-	34	51	62.0
23	Alison Moyet	IT WON'T BE LONG	Columbia	-	-	-	-	40	66	60.0
24	Dannii Minogue	LOVE & KISSES	MCA	B	A	A	-	26	15	60.7
25	Alexander O'Neal	WHAT IS THIS THING CALLED LOVE	Telma	-	B	A	B	42	60	60.0
26	Zucchero & Paul Young	SENZA UNA DONNA (WITHOUT A...)	London	B	B	-	-	38	49	57.4
27	Snap	MEGAMIX	Arista	-	A	A	A	23	49	56.8
28	Source feat Candl Station	YOU GOT THE LOVE	TrueLove	-	B	A	A	29	54.2	
29	Living Colour	LOVE REARS IT'S UGLY HEAD	Atlantic	-	B	A	A	31	32	53.7
30	CBC Music Factory	HERE WE GO	Columbia	-	A	B	A	31	21	52.5
31	Massive	UNFINISHED SYMPATHY	Wild Bunch	A	B	A	B	20	31	49.9
32	Xpanders	MOVE YOUR BODY (ELEVATION)	Optimism	-	A	B	A	19	27	49.8
33	Gary Clail	On-U Sound System HUMAN NATURE	Pierfesto	A	B	B	B	21	14	49.0
34	Black Box	STRIKE IT UP	deConstruction	-	B	A	B	47	26	48.6
35	Chris Isaak	DANCIN'	Reprise	-	B	A	A	32	42	48.2
36	The Clash	SHOULD I STAY OR SHOULD I GO	Columbia	-	B	A	-	29	13	46.0
37	Queen	I'M GOING SLIGHTLY MAD	EMI	-	B	A	A	29	47	42.9
38	Olivia Dion	WHERE DOES MY HEART BEAT NOW	Eric	-	-	A	A	29	49	41.3
39	Chris Rea	HEAVEN	East West	-	B	A	A	31	57	41.1
40	Rochford	GET READY	Columbia	B	B	A	-	24	4	41.0
41	Aswad	BEST OF MY LOVE	Mango	-	B	A	-	27	62	40.2
42	Enigma	MEALC/P.A PART II	Virgin International	B	-	-	-	22	58	39.4
43	Vanilla Ice	LOVE YOU	SBK	-	B	A	-	22	50	38.9
44	Ralph Tresvant	STONE COLD GENTLEMAN	MCA	-	-	-	B	19	38.9	
45	Happy Mondays	LOOSE FIT	Factory	A	B	B	A	22	37	37.7
46	Madonna	RESCUE ME	Sire	A	-	A	A	21	4	37.1
47	Jesus Jones	WHY? WHERE? WHY?	Food	-	A	A	B	22	40	36.8
48	Pepsi & Shirlee	SOMEDAY	Polydor	-	B	A	-	27	36.7	
49	The Wonderstuff	SIZE OF A COW	Far Out	A	B	-	-	26	34.2	
50	Oleta Adams	WHY DID I LIVE	Fontana	-	B	A	A	25	34.2	
51	Innocence	REMEMBER THE DAY	Cooltempo	-	-	-	A	22	70	34.0
52	The Railway Children	SOMETHING SO GOOD	Virgin	B	B	A	-	25	32.9	
53	Cher	SHOP SHOP SHOP (IT'S IN...)	Eric	B	B	A	A	31	31.4	
54	S Express	FIN'EM FOOL'EM FORGET'EM	Rhythm King	-	-	-	-	16	31.1	
55	Inspiral Carpets	CARAVAN	Cow	B	B	B	-	20	30	30.7
56	Womack & Womack	UPTOWN	Arista	-	-	-	-	21	30	30.2
57	Steve Bonny & The Mastermixers	OVER TO YOU JOHN HERE	Music Factory	disc	-	-	-	17	28	30.1
58	The Waterboys	THE WHOLE OF THE MOON	Ensign	-	-	A	B	22	11	27.6
59	Robert Palmer	HAPPINESS	EMI	-	-	-	-	17	27.0	
60	Beverly Craven	PROMISE ME	Eric	-	-	A	-	23	26.5	

Compiled by Suddarth Rossiter. Ranking based on UK playlist only. Station weights are as before but station listening figures are calculated by JCRB. 100% playlisting stipulation. \* Not on all UK stations.

## US TOP 30 SINGLES

1	I'VE BEEN THINKING ABOUT YOU	Londonbeat	MCA
2	YOU'RE IN LOVE	Wilson Phillips	Sire
3	HOLD YOUR TIGHT	Tara Kemp	SBK
4	BABY BABY	Amy Grant	A&M
5	SADENESS PART 1	Enigma	Cherrytree
6	JOYRIDE	Roxette	EMI
7	RICO SUAVE	Granda	Interscope
8	COMING OUT OF THE DARK	Glenn Freem	Capitol
9	IESHA	Another Bad Crew	Music
10	SINGS	Tina Turner	Capitol
11	CRY FOR HELP	Pink Ausley	RCA
12	ROUND AND ROUND	Tina Campbell	Parley Park
13	LIKE THE WAY (THE KISSING GAME)	Hi Five	Jas
14	ONE MORE TRY	Timothy T.	Quality
15	HERE WE GO	C&C Music Factory	Columbia
16	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis	Polygram
17	MERCY MERCY ME	Robert Palmer	EMI
18	I TOUCH MYSELF	Druvins	Virgin
19	VOICES THAT CARE	Voices That Care	Guane
20	THIS HOUSE	Tracie Spencer	Capitol
21	SOMEDAY	Mariah Carey	Columbia
22	JUST THE WAY IT IS	Baby, The Rembrandts	Atco
23	RHYTHM OF MY HEART	Rod Stewart	Warner Brothers
24	I'LL BE BY YOUR SIDE	Stevie B	LMR
25	HOW TO DANCE	Singie Boys	Atlantic
26	WRITTEN ALL OVER YOUR FACE	Radii Boys	Atlantic
27	SILENT LUCIDITY	Quintessence	EMI
28	MORE THAN EVER	Nelly	EGG
29	SAVE SOME LOVE	Kenya	Arista
30	GET HERE	Chris Adams	Fontana

## US TOP 30 ALBUMS

1	MARIAH CAREY	Mariah Carey	Columbia
2	GONNA MAKE YOU SWEAT	C&C Music Factory	Columbia
3	WILSON PHILLIPS	Wilson Phillips	SBK
4	SHAKE YOUR MONEY MAKER	The Black Crowes	Def American
5	OUT OF TIME	R.E.M.	Warner Brothers
6	THE SOUL GAMES	Sing	A&M
7	HEART SHAPED WORLD	Chris Isaak	Reprise
8	THE DOORS (OST)	The Doors	Elektra
9	TO THE EXTREME	Vanilla Ice	SBK
10	INTO THE LIGHT	Gloria Estefan	EMI
11	I'M YOUR BABY TONIGHT	Whitney Houston	Arista
12	CMXCA D	Enigma	Cherrytree
13	EMPIRE	Queen	EMI
14	PLEASE HAMMER DON'T HURT ME	M.C. Hammer	Capitol
15	FIVE MAN ACUSTICAL JAM	Tina Turner	Capitol
16	SOME PEOPLE'S LIVES	Bene Milder	Arista
17	THE IMMACULATE COLLECTION	Madonna	Sire
18	THE SIMPSONS SING THE BLUES	The Simpsons	Geffen
19	THE RAZORS EDGE	A.C.C.C.	Atco
20	CIRCLE OF ONE	Chris Adams	Fontana
21	HOOKEE	Great White	Capitol
22	COOLIN' AT THE PLAYGROUND	Another Bad Crew	Motown
23	MAMA SAID KNOCK YOU OUT	L.L. Cool J.	Def Jam
24	NEW JACK CITY	Soundtrack	Grant
25	X	Roxette	Atlantic
26	THE FUTURE	Guy	MCA
27	DIVINYLS	Druvins	A&M
28	HEART IN MOTION	Amy Grant	A&M
29	CHERRY PIE	Warner	Columbia
30	RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers

Chart courtesy of Billboard. April 13 1991. \* Artists are awarded those positions demonstrating the greatest sales and usage gain.

UK UK signings

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## Chart news

BY ALAN JONES

### LIVING IN THE PAST

It's something of a joke within the record industry that when marketing meetings are held these days they establish both initial and re-release dates for new recordings at the same time. It is only a joke, but there

Austria and Inner Circle's 'Bad Boys' (an ancient also-ran transformed into a Pan-European hit when selected as the theme to the Fox TV series Cops) sits serenely at the summit in Finland. But the country which most closely rivals Britain for electing oldies as chart champs is Holland. The current Dutch album chart is topped by the original soundtrack to the film Grease, more than twelve-and-a-half years after it first reached number one.

### VINYL CUT

'Greatest Hits' is Eurythmics fastest selling album ever in Britain, topping 309,000 sales within a fortnight of release. But only seven per cent of first week sales were vinyl — an all-time low. No doubt there will eventually be a number one album in the UK not issued on vinyl, but that day is probably some while away. Even in the US 72 of the current Top 100 are available on vinyl.



Few chart acts can lay claim to having been in the business for more than a decade, and only one has been around for 44 years. And it's not the Rolling Stones.

In fact, the chart's longest established act is the London Philharmonic Choir, which came into being in 1947. Some readers may suspect that the first complete performance of a classical work to reach the Top 10 of the album chart was Nigel Kennedy's interpretation of Vivaldi's Four Seasons, but the London Philharmonic Choir are the holders of that record, courtesy of their reading of Handel's Messiah in 1960.

The London Philharmonic Choir's current chart album 'Praise 18 Choral Masterpieces'

sold 600,000 copies when first issued by Arcade in 1976 under the title Sound Of Glory.

Remember the days when Alan 'Fluff' Freeman could play every Top 20 hit from start to finish in less than an hour without talking over any of them? A couple of weeks ago there wasn't a single song in the Top 40 that was less than three minutes long. No wonder Radio One's Top 40 countdown was recently extended to 2½ hours. Staying with running times; has there ever been a shorter commercially released compact disc: that the newly re-issued Minicbenders single, pairing A Groovy Kind Of Love with Love Is Good for a total spin cycle of less than four minutes?

#### ● RIGHTEOUS BROTHERS

is no doubt that back catalogue, whether remixed or not, is taking an increasing percentage of chart action.

Nowhere in the world is this more true than in the UK, though Europe as a whole seems uncommonly nostalgic prone at present. Bobby Vinton's 'Blue Velvet' is number one in Portugal, the Righteous Brothers' 'Unchained Melody' is top in

#### ● REM's 'Losing My Religion'

finally headed south last week after loitering for three weeks at number 19. For a single to hold steady so long is far down the chart is unusual. But Robert Palmer's 'Looking For Clues' and Night In New York by Elbow Bones and the Racketeers both stagnated at number 33 for four weeks apiece in 1980 and 1984 respectively.

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# the chart

THE RECORD MIRROR CLUB CHART IS FEATURED ON THE MARK GOODIER SHOW ON RADIO 1 FM EVERY MONDAY AT 7.30pm



COMPILLED BY ALAN JONES FROM A SAMPLE OF OVER 800 DJ RETURNS

- 1 > Chesney Hawk
- 2 > Bee Gees SECR
- 3 > Rod Stewart III
- 4 > Quartz intro
- 5 > Pet Shop Boys
- 6 > Feargal Sharke
- 7 > Rowetta JONVIC
- 8 > E.E.M. LOSING
- 9 > Mike & The Meg
- 10 > James S/D DOW
- 11 > Banderas THIS
- 12 > Simple Minds I
- 13 > Rolling Stones
- 14 > Rick Astley MO
- 15 > Scritti Politti
- 16 > Steve B BECAL
- 17 > Gloria Estefan
- 18 > George Michal
- 19 > Jesus Loves Ye
- 20 > INXS BY MY SID
- 21 > The Mock Turt
- 22 > OMD SAILING O
- 23 > Alison Moyet I
- 24 > Danni Minnaye
- 25 > Alexander O'N
- 26 > Zucchero & Pai
- 27 > Snap MEGAMIX
- 28 > Source Feet Ca
- 29 > Living Colour L
- 30 > C&C Music Fnc
- 31 > ABC Massive In
- 32 > Xpansions MOA
- 33 > Gary Clail ON I
- 34 > Black Box STR
- 35 > Chris Isaak DAN
- 36 > The Clash SHO
- 37 > Omen TM GOIN
- 38 > Celine Dion WH
- 39 > Chris Rea HEAT
- 40 > Roachford GET
- 41 > Aswad BEST OF
- 42 > Enigma MEAL C
- 43 > Vanilla Ice L.O.L.
- 44 > Ralph Tresvant
- 45 > Happy Monday
- 46 > Madonna RESC
- 47 > Jesus Jones W
- 48 > Pepsi & Shirlee
- 49 > The Wonderstrs
- 50 > Oleta Adams n
- 51 > Innocence REM
- 52 > The Railway CI
- 53 > Cher SHOOP SH
- 54 > S Express FIND
- 55 > Inspiral Carpet
- 56 > Womack & W
- 57 > Jive Bunny & The
- 58 > The Waterboys
- 59 > Robert Palmer
- 60 > Beverley Crave

TW LW

1	ALRIGHT (ORIGINAL MIX)	Usher Soul	53	—	COOLTEMPO	53	—
2	HUMAN NATURE (ON THE MIX)	Carly Clail On U Sound System	54	39	Perfecto	54	39
3	RING MY BELL (TOUCHDOWN MIX)	Tone Love Versus System	55	55	Cooltempo	55	55
4	ANTHEM (THE ORIGINAL MIX)	Jay Jay	56	42	deConstruction	56	42
5	I'M ALRIGHT (EXTENDED MIX)	Adrianne K	57	47	Dead Dead Good	57	47
6	HERE WE GO (REMIXES)	CAC Music Factory	58	34	Columbia	58	34
7	FAITH (IN THE POWER OF LOVE)	Rozalla	59	58	Pulse+white label	59	58
8	PLAYING WITH KNIVES	James Brown	60	57	Vinyl Solution	60	57
9	STRIFE IT UP (DJ LELEWEL MIX/RYDE ON TIME)	(THE BRIGHT ON MIX)	60	73	deConstruction	60	73
10	Box Box	deConstruction	61	68	Rumour promo	61	68
11	JUST A GOODBYE	Howard	62	68	THX 1138	62	68
12	FROOSTEES FOLLOWING (ME/SOLE MIX)(LACE UP MIX)	deConstruction	63	66	Rumour promo	63	66
13	COME FLY WITH ME (2) Here	Debut	64	54	4th & 9/way	64	54
14	SO GROOVY/THIS JAZZ IS NEW	Wendell Williams	65	—	Network	65	—
15	ONE WAY ONLY (R.U.D.E. VOCAL MIX)	Sunray	66	59	dedicated promo	66	59
16	WHERE LOVE LIVES (MIXES)	Steve Lukath	67	59	Arists	67	59
17	SUCH A GOOD FEELING (INSPIRATIONAL DELIGHT MIX)	Brothers in Rhythm	68	—	4th & 9/way	68	—
18	TAKE ME AWAY (PINNED UP MIX)	Take Me Away Budgets Grace with Aid Cut	69	56	Network	69	56
19	LOVE OR NOTHING	Diana Brown & Brian K. Skae	70	49	Big Beat	70	49
20	UNREMISSIVE SYMPATHY (PAUL OAKENFOLD MIX)	Melanie B	71	63	Wild Bunch	71	63
21	HOLD YOU TIGHT	Lexa Kemp	72	67	Cooltempo	72	67
22	REMEMBER THE DAY (FINAL MIX)	Innocence	73	66	Big Life	73	66
23	SAME SONG (CF) MIX	Digital Underground	74	92	One Little Indian	74	92
24	HYPERREAL (WILLIAM ORBIT MIX)	The Shamen	75	75	Jive	75	75
25	I LEFT MY WALLET IN EL SEGUNDO (INDEPENDENCE MIX)	A Tribe Called Quest	76	85	WARP promo	76	85
26	WHY ME	From A Whisper To A Scream promo	77	88	ZTT	77	88
27	EROTIC ANIMALS	Bus Chapman	78	88	deConstruction promo	78	88
28	THICK AND THROBBING/GIVE IT ALL I GOT	US One Voice	80	80	US One Voice	80	80
29	EXPLOSIVE	Wing	82	76	Wing	82	76
30	YOU WHERE I WANT (SO MIX)	Hanna Hicks	83	65	Cooltempo promo	83	65
31	MAKE THIS WORLD (SO DENIER MIX)	Critcal	84	79	US Polygram	84	79
32	WHAT IS THIS THING CALLED LOVE (ONE WORLD REMIX)	Tabu	85	60	US Polygram	85	60
33	FIND THE POLAR BEAR (STAX MIX)	Like It (Express Rhythmic King)	87	70	US Polygram	87	70
34	TOUCH ME (ALL NIGHT LONG) (MIXES)	Cathy Dennis	88	—	Network	88	—
35	DEEP IN MY HEART (EXTENDED MIX)	Clubhouse	89	78	Funk! Records promo	89	78
36	LOOKING FOR A DOPE BEAT	Lefty Low	90	71	deConstruction	90	71
37	WE SHOULD'NT HOLD HANDS IN THE DARK (THE DRENDELIGHT MIX)	LA.M.S.	91	—	A&M	91	—
38	GET WISE (FOUNDATION MIX)	Funko Jones	92	93	A&M	92	93
39	THE WICKEDEST SOUND (DON GORON MIX)	Robert R. (featuring Tenor Fly)	93	96	A&M	93	96
40	ANOTHER SLEEPLESS NIGHT (CLASSIC MIX)	Shawn Christopher	94	89	Desire	94	89
41	DADDY'S LITTLE GIRL (MAIN MIX)	deConstruction	95	57	Arists	95	57
42	APPARENTLY NOTHING	Young Disciples	96	96	Talkin Loud	96	96
43	GET IT TOGETHER (12) (Hedkand Kings) And The JB	Optimism	97	—	Ten promo	97	—
44	MOVE YOUR BODY (EXTENDED MIX) (I/BI REMIX)	Xpansions	99	—	Optimism	99	—
45	THROUGH	Victoria Wilson James	100	—	Big Life promo	100	—
46	RING RING (HA HA HEY)	De La Soul	100	—	Urban	100	—
47	THE LIFE (GUARANA 42 VERSION)	James Taylor Quartet	100	—	Elektra	100	—
48	GOOD BEAT (EXTENDED THE BEAT MIX)	Dave Love	100	—	Virgin	100	—
49	SHE'S A WOMAN (MIXES)	Scotty Polo & Shabba Ranks	100	—	frir	100	—
50	YOU USED TO TALK	Chris Rea's Sola Hovee feat. Rappia Rosano	100	—	frir	100	—
51	PROTEIN (GET STUCK IN MIX)	Sonic Experience	100	—	frir	100	—
52	BEAT AUTHOR (TIM DORNEY GUILTY OF EVERYTHING MIX)	Strictly Underground promo	100	—	frir	100	—

Supreme promo	SONNA CATCH YOU (UNO MIX)	Lorrie Cardati
Creation promo	HYPOCOTYU YU (FTD MIX)	Hypertones
First Bass white label	ONE AM JAM (ORIGINAL MIX)	Oran Sanzaru
Creation	GIVE ME SOME LOVE (ANDY WEATHERALL MIX)	Lower Corporation
Ten	CHEAT TALK (EXTENDED VERSION)	Loose Ends
Pulse+8	OUT THERE	Friends Of Manow
ABM	RAPPING IS FUNDAMENTAL (BRIGHTON DAZE 11' REMIX)	Temper
Shut Up And Dance	TALK MUCH (BLIND MIXES MIX)	Temper
US One	WIPE THAT NEEDLE (MIXES)	Rugga Twigg
White label	SEASONS OF LOVE (MIXES)	Yoshi Nambu
Hotown white label	SUCH A FUN (MIXES)	The Boys
From A Whisper To A Scream	GOO GOD BARABAJAGIL (THE RONIN BOOM TENG)	Debut
Ten promo	LUV DANCIN' (EXTENDED VOCAL)	Underground Solution (featuring Jamme)
Talkin Loud	INSIDE LIFE	Insopine
One Little Indian white label	... BABY (MASHALL JEFFERSON MIXES)	Scotty Family Sessions
Sirca	YOU GOT THE LOVE (MIXES)	Steve Wain & The Farm
Truelove	THE SCOUR BEATING CARDIATION	deConstruction
4th & 9/way	LOT IN MUSIC (ULTIMATUM REMIX)	Stereo HCs
Rumour	EVERYBODY (ALL OVER THE WORLD) (P) Project	deConstruction
Debut	FACES (RADIO VERSION)	Run DMC
Big Life	CHUNG KUD (REVISTED)	Arists & Gee
Capital	YOU TO KNOW (THE ONE MIX) (A Man Called Adam)	deConstruction
Arists	HERE'S TO GET MESSIN' WITH MY HEART (ALBUM VERSION)	Melrose
Italian Outer Space	SNAP MEGA MIX	Snap
PWL America/Polydor	DO NOT HAVE TO CLEN (VERSION)	deConstruction
Living Beat	LOUDER THAN A SHOTGUN (SUB-TECHNO KILLER CLUB)	deConstruction
Warner Bros	LET YOU GOSSILD LOVE	Mania Van Rooy
Circa	SYMBOL (MIXES)	Shela E
deConstruction	WREN YOUR LOVE LIKE HEAVEN (MIXES)	Definition Of Sound
Rumour	LOVE SO SPECIAL (THE STEVE ANDERSON TOTAL REVAMP)	Coyote Atlantic
Dutch Streetbeats	ADRENALIN N'ja	deConstruction
Pulse+8	I GANNA GIVE YOU DEVOTION	Nomad featuring H.C. Mike Freedom
Creation white label	QUADROPHONIA (REMIX)	Quadrophonia
4th & 9/way	THE WORLD IS A GUTTING (MIXES)	Was Dampers
Low Spirit	WEEKEND (CLUB MIX)	Look
Mute promo	GET FORTH MY TEARS (AMBIENT MIX)	Miranda Sex Garden
Starry	TEMPERATURE RISING MIX	deConstruction
White label	DIFFERENT WORLD (EVERYBODY) (BULLY MIX)	deConstruction
More Protein	POPSON (featuring May)	Popson
Hotown	LET ME (HOUSE REMIX)	Pat D
Low Spirit	PROBLEM SOLVED/100% TOTAL SUCCESS	Moskings
KLF Communications	GET INTO IT (MIXES)	K.M. Key
Epic promo	WHY MOTION	Caral Adams
Mercury white label	ALWAYS HIGH (NEVER DOWN)	Ken Aes Project
Ten promo	LAST TRAIN TO TRANSCENTAL (LIVE FROM THE LOST CONTINENT)	deConstruction
Shut Up And Dance promo	SAY YEAN (BRUCE FORTERS LONG MIX)	deConstruction
	Scots featuring Orlando Johnson	deConstruction
	WORLD PARTY 3 For Joy	deConstruction
	ACTIVITY	Long 3
	WAKING UP	Nicobite

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2 RM UPDATE

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VIDEO

Label  
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s BMG Video 791 012

ry Best Of Chrysalis CWS 5040

IAS PolyGram Vid CPV 1122

Collection WMV 7595362143

Virgin VVD 739

altz Castle Mus Pic CMP 6029

ia Music Club/PMI MC 2056

l) PolyGram Video CFM 2572

t... Virgin Vision VVD 783

PolyGram Video 0833063

1TV Vogue WMV 7599382253

Virgin VVC 879

PolyGram Video CFM 2756

ona PolyGram Vid CFM 2842

Music Club/PMI MC 2059

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- 4 Quartz intr
- 5 Pat Shop B
- 6 Fraternal Sh
- 7 Roxette JO
- 8 R.E.M. LOS
- 9 Mike & Thr
- 10 James S11
- 11 Banderas T
- 12 Simple Mir
- 13 Rolling Ste
- 14 Rick Astley
- 15 Scritti Polif
- 16 Steve B BE
- 17 Gloria Este
- 18 George Mia
- 19 Inxus Love
- 20 JNX5 BY M
- 21 The Mock
- 22 OMD SAILP
- 23 Alison May
- 24 Danni Min
- 25 Alexander
- 26 Zucchero 8
- 27 Snap ME GA
- 28 Source fea
- 29 Living Colo
- 30 C&C Music
- 31 Massive UP
- 32 Xpansions
- 33 Gary Clail C
- 34 Black Box S
- 35 Chris Isak
- 36 The Clash S
- 37 Queen I M C
- 38 Celine Dion
- 39 Chris Rea H
- 40 Roachford
- 41 Aswad BES
- 42 Enigma ME
- 43 Vanilla Ice I
- 44 Ralph Tres
- 45 Happy Mor
- 46 Madonna R
- 47 J. Jasty Jone
- 48 Peps & Shi
- 49 The Wonde
- 50 Oleta Adan
- 51 Innocence I
- 52 The Railwa
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- 54 S Express F
- 55 Inspiral Car
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- 57 Jive Bunny &
- 58 The Waterb
- 59 Robert Palc
- 60 Beverley Cr

# the directory

## Hot vinyl

BY JAMES HAMILTON

### ROZZALLA

'Faith (in The Power Of Love)' (Pulse-8 Records 12 LOSE 7, via Total/BMG)

The wailing 'Born To Love Ya' girl's jumpy gallop has some tubular beehive cascading chords, Morse code bleepy bits, and a nagging shrill piping sax-like noise in its piano-jangled 123.10rpm The Chic Mix, flipped for contrast by a sinister techno synth snarled and bleeped rollickingly pounding 0-120bpm The Doom Mix.

### M.C.J. featuring SIMA

'Sexitivity' (Italian X Energy Records X-12091)

Powerfully covered, rasped and wailed by a soulfully scaring lady, Andrea Camotorta and Massimo Lippio's organ notes naggid 170-0rpm sturdily pounding urgency roller whips up tonic jumpy excitement in its Club Mix, with bleatier instrumental percussive 3 AM, and twitery 5 A.M. Mixes, not to be missed!

### BLACK BOX

'Strike It Up' (de/Construction PT 44460)

Combining their last two imports, this typical

girl wailed and guys chanted 'Everybody, Everybody' style remixed album track is a jolly shuffling trotter in its 0-118.20rpm D.J. Labeled Mix, with unison guys rapped 118.20rpm galloping hip house Sensitive and brass tones burped MA/R/P/S-only tempoed Hardcore Mixes, copied by 'Ride On Time (The Bright On Mix)', as 'Bright On Time' is listed here, a 123.50rpm blaring revamp of 'Ride On Time' that sets its 'Love Sensation' vocal to a breezy bounding 'Tramp' type blues riff in Six style.

### MOBY

'Go (Remixes)' (E4-229)

This apparently is the correct name and title for a 33"rpm four tracker that only has Test Pressing and the catalogue number printed on its white label, with a 'Train Peaks' theme started and punctuated vigorously galloping 'French Kiss' (th first version, followed by totally different hi-hat hested bounding bleep, frantic twitery, and calmer shuffling mixes that likewise are all 120bpm and identifiable by the shouted reputation of the "go" title line.

### T.99

'Anesthesia' (Dutch Who's That Beat? WHOS 50)

Correctly spelt, this fantastically charming rave-ed gapper is in acetates turing up instead 0-1128.10rpm Out Of History Mix, immediate 120bpm Cave Edit (in fact, just by seconds, longest of all), twitery throbbing 138.10rpm Dub Mix and 127.90rpm Release EQ versions.

### CAPPELLA

'Everybody' (Italian Media Records Production MR 576)

Yet another in the spate of 'Everybody' titles, this newly strobbed not very jangly keyboards driven Italo gapper is most exciting in its scrubbingly thumping 123.20rpm Techno House and similar 123.20rpm Cyber Techno Mixes, flipped by less urgently patterning, chugging and sunning apposite 122.20rpm Logic and

samples recorded starkly dispersed 0-122.3-02rpm Hypnotic Cyber Mixes, serviced on import to mailing lists here ahead of UK release by Mr.

### T.K.J.

'Let Me Hear You (Say Yeah)' (Italian Out — Music Bank/Disco Magico OUTF 3405)

A cheeky Italo cover of P.K.A.'s recent UK recording, this breezily bleated, guitar yoked and piano rippled jaunty little leaper is in 126.10rpm Club and more percussive 126.10rpm No Stress Mixes (our original was on the Stress label), flipped by producer Severo Lombardoni's hip house drum driven and piano jangled 126.20rpm 'Sui Yessassu' adaptation in bristly bounding X-Sexes Mix.

## Beats & Pieces

VAT INCREASES have pushed vinyl record prices up to (depending where you shop) around £3.75/5.99 for 12-inch and £7.49 for LP, with imports around £5.75/5.99 for 12-inch and £3.75/5.99 for LP.

**Pete Tong** in addition to his Friday 7.30-10pm 'The Essential Selection' dance music show on Radio One has started a Thursday 9-10pm 'The Rip Selection' for hip hop... **Future Sensations** is a fortnightly live talent showcase every other Friday third week, April 19! at the Tabernacle in London's Powis Square, near Portobello Road, where dance acts, singers and comedians can audition in public — those interested in appearing should contact **Dez O'Neal** on 071-792 3032... 'Ireland's only dance music update', published every three weeks, **Remix** is growing in size with each issue, number four being out this Friday: would-be subscribers in England, Scotland and Wales should send a £3 postal/international money order (NOT stamps) for the next six issues to **Mark Kavanagh**,

50 Grandfield, Dun Loughra, Co. Dublin, Eire... **Music Factory Mastermixes** (the subscription service supplying megaremixes to DJs only, details on 0709 710022) are now on



### ● BANDERAS

CD as well as vinyl... **Banderas** 'This Is Your' has a William DeVaughn-ish sparsely throbbing 99.7bpm Less Stress Mix, very different from the squidgly waltz-ed brighter less haunting 100bpm Original Mix that's heard most on radio... **AND THE BEAT GOES ON!**

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# TOP 30 VIDEO

## THE OFFICIAL **music week** CHART

Rank	Artist Title	Category/running time	Label	Cat no.
1	13 THE RESCUERS	Children's/1hr 14min	Walt Disney	D 240642
2	2 ROADHOUSE	Action/1hr 48min	Warner Home Video	PES 99704
3	3 THE ROCKY HORROR PICTURE SHOW	Musical/1hr 35min	Fox	1424 50
4	4 ROSEMARY CONLEY'S WHOLE...	Special Interest/1hr	BBC	BBCV 4457
5	5 PRETTY WOMAN	Comedy/1hr 55min	Touchstone	D419272
6	6 BACK TO THE FUTURE PART II	Comedy/1hr 44min	CIC	VHR 1397
7	7 LICENCE TO KILL	Action/2hr 7min	Warner Home Video	BES 35137
8	8 EURHYTHMICS: Greatest Hits	Musical/1hr 35min	BMG Video	791 012
9	9 LADY AND THE TRAMP	Children's/1hr 13min	Walt Disney	D205822
10	10 LIZZIE & JOGGY BEAR	Special Interest/55min	Video Collection	VC 1185
11	11 UNDER THE SEA	Children's/2hr 44min	Walt Disney	D 209062
12	12 GREASE	Musical/1hr 45min	CIC	VHR 2417
13	13 RAB C NESBITT: Work/Rat/City of Culture	Comedy/1hr 28min	BBC	BBCV 4484
14	14 RAB C NESBITT: Drink/Offski/Holiday	Comedy/1hr 26min	BBC	BBCV 4485
15	15 GULF WAR — THE COMPLETE STORY	Documentary/2hr	Video Collection	VHR 6150
16	13 DEBORAH HARRY & BLONDIE: Very ...	Musical/1hr 20min	Chrysalis	CVHS 5040
17	20 ROSIE & JIM	Children's/1hr	Central/Video Col.	VC 1156
18	18 THE NAKED GUN	Comedy/1hr 21min	CIC	VHR 2350
19	14 PAVAROTTI/DOMINGO/CARRERAS	Musical/2hr 20min	PolyGram Vid	CFV 11122
20	13 SEE NO EVIL HEAR NO EVIL	Comedy/1hr 38min	RCA/Columbia	CVR 21761
21	16 CALLANETICS	Special Interest/1hr	CIC	VHR 1335
22	25 MARY POPPINS	Children's/2hr 14min	Walt Disney	D 209232
23	24 THE LITTLE MERMAID	Children's/1hr 8min	Legend	LGV 10035
24	NEW THE 'Y' PLAN COUNTDOWN	Special Interest/1hr 30min	Virgin	VID 830
25	26 MADONNA: The Immaculate Coll. ...	Musical/55min	WMV	7599382143
26	30 THE SOUND OF MUSIC	Musical/2hr 45min	CBS/Fox	1051 50
27	NEW FIREMAN SAM 6	Children's/41min	BBC	BBCV 4470
28	NEW GENESIS: A HISTORY	Musical/1hr 30min	Virgin	VID 739
29	21 THE BEAR	Adventure/1hr 29min	RCA/Columbia	CVR 21746
30	THE BEST OF HULK MANIA	Sport/1hr	SilverVision	WS 904

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# TOP 15 MUSIC VIDEO

Rank	Artist Title	Category/running time	Label	Cat no.
1	1 DEBORAH HARRY & BLONDIE: Greatest Hits	Compilation/1hr 35min	BMG Video	791 012
2	2 DEBORAH HARRY/BLONDIE: Very Best Of	Compilation/1hr 20min	Chrysalis	CVHS 5040
3	3 PAVAROTTI/DOMINGO/CARRERAS	PolyGram Vid	CFV 11122	
4	4 MADONNA: The Immaculate Collection	Compilation/55min	WMV	7599382143
5	5 GENESIS: A History	Compilation/1hr 30min	Virgin	VVD 739
6	6 STATUS QUO: The Anniversary Waltz	Compilation/1hr 20min	Castle Mus Pic	CMF 6029
7	7 CLIFF RICHARD: Rock In Australia	Music Club/PMI	MC 2056	
8	8 INXS: Greatest Video Hits ('80-'90)	PolyGram Video	CFM 2572	
9	11 PHIL COLLINS: Seriously Live...	Virgin Vision	VVD 783	
10	NEW THE FARM: Groovy Times	PolyGram Video	0833093	
11	7 MADONNA: Justify My Love/MTV Vogue	WMV	759938253	
12	NEW RIDE: Today Forever	Virgin	VGR 578	
13	12 ELTON JOHN: The Very Best	PolyGram Video	CFM 2756	
14	14 TINA TURNER: Live From Barcelona	PolyGram Vid	CFM 2842	
15	10 PHIL COLLINS: At Perkins Palace	Music Club/PMI	MC 2059	

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23	49	Mike & The Mechanics	Virgin
24	13	SHOULD I STAY OR SHOULD I GO The Clash	Columbia
25	16	THIS IS YOUR LIFE Banderas	London
26	9	THE STONK Hate & Passion/The Stonkers	London
27	38	RING MY BELL Morne Love vs Adeola	Cooltempo
28	21	LOSING MY RELIGION F.E.M.	Warner Brothers
29	29	WHERE LOVE LIVES (COME ON IN) Alison Limerick	Atisa
30	30	HYPERREAL The Shamen	One Little Indian
31	38	CARAVAN Hospital Carpets	Cow
32	NEW	ROCK THE CASBAH The Clash	Columbia
33	NEW	SING YOUR LIFE MORRISSEY	HAVI
34	41	SENZA UNA DONNA (WITHOUT A WOMAN) Zucchero featuring Paul Young	London
35	NEW	UNDERCOVER ANARCHIST Silver Bullet	Parlophone

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2	NEW	RESCUE ME The Wonder Stuff	22	11	WEAN YOU LIKE HEAVEN The Vapors
3	NEW	THE SIZE OF A COW The Wonder Stuff	23	18	CARAVAN Hospital Carpets
4	1	SIT DOWN James	24	23	WIPE THE NEEDLE Rage Against The Machine
5	11	THE WHOLE OF THE MOON The Vapors	25	NEW	SING YOUR LIFE Rage Against The Machine
6	1	HUMAN NATURE Orin O'Connell/Sound System	26	NEW	HERE I STAND The Mission Brothers
7	1	WHERE LOVE LIVES (COME ON IN) Alison Limerick	27	27	SWEET SENSATION Shades Of Rayhem
8	1	STRIKE IT UP Black Box	28	18	ALRIGHT Urban Soul
9	1	WICKEDEST SOUND The Vapors/Sound System/FV	29	NEW	HIGH ON HOPES The Vapors
10	NEW	UNDERCOVER ANARCHIST Silver Bullet	30	NEW	TEMPERATURE RISING F.A.A.
11	1	I'M ALRIGHT Katherine E	31	1	CAN YOU DIG IT? The Back 53ers
12	NEW	QUADRAPHONIA Katherine E	32	NEW	SING! (SCARY AGAIN WITH...) The Vapors
13	NEW	FOOTSTEPS FOLLOWING ME Francis Nono	33	NEW	HOLD YOU TIGHT Lenny Kravitz
14	1	HERE WE GO C.B.C Music/Freedom Williams	34	2	THIS IS YOUR LIFE Banderas
15	18	HYPERREAL The Shamen	35	18	YOU GOT THE LOVE The Vapors
16	1	WHERE THE SHEETS / SERIOUS? The Vapors	36	2	LET'S GO TO THE STORE Lenny Kravitz
17	11	THE ONE AND ONLY Cherry Heakes	37	18	UNFINISHED SWAMPY MORRISSEY
18	11	RING MY BELL Morne Love vs Adeola	38	NEW	MORE The High
19	1	IT'S TOO LATE Orin O'Connell/Dual Carrol	39	2	MORE TO YOUR BODY ELEVATION Lenny Kravitz
20	1	SNAP MEGA MIX Snap	40	NEW	OUT THERE Friends Of Matthew

64	44	ALWAYS ON THE RUN Lenny Kravitz	14	NEW	SMILET SENSATION Shades Of Rayhem
65	NEW	YOU'VE GOT TO.../RHYTHM OF LIFE Oleis Adams	15	11	WIPE THE NEEDLE Rage Against The Machine
66	53	PLAYING WITH KNIVES Bizarre Inc	16	NEW	SWEET SENSATION Shades Of Rayhem
67	38	MEA CULPA PART II Enigma	17	11	FORGET EM The High
68	49	WHO? WHERE? WHY? Jesus Jones	18	18	ALRIGHT Urban Soul
69	22	LOVE BEARS ITS UGLY HEAD Living Colour	19	41	BOW DOWN MISTER Jesus Loves You
70	67	MORE... The High	20	47	I'M GOING SLIGHTLY MAD Queen
71	50	ALRIGHT Urban Soul	21	NEW	SWEET SENSATION Shades Of Rayhem
71	41	BOW DOWN MISTER Jesus Loves You	22	11	WIPE THE NEEDLE Rage Against The Machine
73	47	I'M GOING SLIGHTLY MAD Queen	23	11	FORGET EM The High
74	NEW	SWEET SENSATION Shades Of Rayhem	24	11	FORGET EM The High
75	11	WIPE THE NEEDLE Rage Against The Machine	25	11	FORGET EM The High

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# TOP 75 ARTIST ALBUMS

## THE OFFICIAL music week CHART

13 APRIL 1991

This Week Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CDLP	This Week Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CDLP	
1	<b>GREATEST HITS</b> ★ RCA/R 7426 (BMG) Emotions/Boyz II Men (Love)	★ EM TC2M 1919 (E) CE2M 1018/MD 1019	39	<b>DEDICATION - VERY BEST OF THIN LIZZY</b> (The Lizzy Vocal)	Virgin 861318 (F) 846123/248192	
2	<b>NEW</b> <b>JOYIDE</b> ★ EM TC2M 1919 (E) Roc/Aerosmith	★ Wamer Brothers WA 42C (W) Roc Street/Steak/Eads/Bon/Laurado/Walker/Perini	40	<b>NEW</b> <b>RHYE</b> London 832474 (F) 832472/203241	41	<b>LOOK SHARPI</b> ★ EM TC2M 1919 (E) Roc/Aerosmith 2953
3	<b>VAGABOND HEART</b> ★ Wamer Brothers WA 42C (W) Roc Street/Steak/Eads/Bon/Laurado/Walker/Perini	★ Wamer Brothers WA 42C (W) R.E.M. (Laur/B) 42C 488112/488121	42	<b>FREE</b> ★ RCA/R 74886 (BMG) Rick Astley (Svenson/Stock)	43	<b>NEW</b> <b>FREE</b> ★ RCA/R 74886 (BMG) Rick Astley (Svenson/Stock)
4	<b>NEW</b> <b>GOOD FODDER</b> Virgin 488112 (S) Out of Time (E)	★ Wamer Brothers WA 42C (W) R.E.M. (Laur/B) 42C 488112/488121	44	<b>NEW</b> <b>POSITIVE REACTION</b> Profile/FLEET 438 (F) Carry On (The Principle)	45	<b>CARRYING A TORCH</b> Decca 200 20 (E) Tom Jones (Hudshott/Baker)
5	<b>OUT OF TIME</b> ★ Wamer Brothers WA 42C (W) R.E.M. (Laur/B) 42C	★ East West WK 402 (W) Chris Rea (Rea/K)	46	<b>HISTORY REVISITED - THE REMIXES</b> Parlophone/TXNC 7340 (E) Tina Turner (A&M)	47	<b>LET'S GET IT STARTED</b> Capitol 252 114 (E) MC Hammer (A&M)
6	<b>AUBERGE</b> ★ East West WK 402 (W) Chris Rea (Rea/K)	★ East West WK 402 (W) Chris Rea (Rea/K)	48	<b>THE SINGLES COLLECTION 1984/1990</b> London 832474 (F) Tina Turner (A&M)	49	<b>SOUL DESTROY</b> Parlophone/TXNC 7340 (E) Tina Turner (A&M)
7	<b>INSPECTOR MORSE - MUSIC (TV SERIES)</b> Virgin VTM2 (F) Simpsons (Parsons/Walker)	★ Virgin VTM2 (F) Simpsons (Parsons/Walker)	50	<b>LET'S GET IT STARTED</b> Capitol 252 114 (E) MC Hammer (A&M)	51	<b>THE BEST OF FRED STEWART # 2</b> Warner Bros WA 314C (W) Fred Stewart (Parsons)
8	<b>MAMA SAID</b> Virgin America V5M3C 31 (F) Lenny Savant (Kovach)	★ Virgin America V5M3C 31 (F) Lenny Savant (Kovach)	52	<b>LEAN INTO IT</b> Atlantic 75694 (N) Tom Jones (Hudshott/Baker)	53	<b>THE EXTREME</b> ★ SRS 5947C 9 (E) SRS 5947C 9 (E)
9	<b>THE SIMPSONS SING THE BLUES</b> Virgin America V5M3C 31 (F) The Simpsons (Laur)	★ Virgin America V5M3C 31 (F) The Simpsons (Laur)	54	<b>THE ROAD TO HELL # 4</b> East West WK 317 (W) Chris Rea (Rea/K)	55	<b>IN DREAMS</b> Parlophone/TXNC 7340 (E) Tina Turner (A&M)
10	<b>THE COMPLETE PICTURE... THE VERY...</b> ○ Orphea 220R 1817 (E) Deborah Harry & Blondie (Varisoul)	★ Orphea 220R 1817 (E) Deborah Harry & Blondie (Varisoul)	56	<b>THE ESSENTIAL JOE CARRERA</b> ○ Virgin C18834 (F) Joe Carrera (Hatalon)	57	<b>STRENGTH</b> Ace 75679 (S) Enuff Z'Nuff (Laur/Wal/Ver)
11	<b>THE IMMACULATE COLLECTION # 5</b> Epic 487324 (N) Madonna (Varisoul)	★ Epic 487324 (N) Madonna (Varisoul)	58	<b>NEW</b> <b>SOUL PROVIDER # 3</b> Atlantic 465354 (S) Michael Bolton (Dorian/K)	59	<b>RUNAWAY HORSES</b> ★ Virgin TC 2589 (F) Belinda Carlisle (Nonesuch)
12	<b>INTO THE LIGHT</b> Epic 487324 (N) Gloria Estefan (Erasmo/Casas/Ostwald)	★ Epic 487324 (N) Gloria Estefan (Erasmo/Casas/Ostwald)	60	<b>THE MARTYR MANTRAS</b> MCA/Panam/Columbia 1000 (E) Jas Gawronski (Rogers/Finlay/McCoy/Howe/2002/Moyle)	61	<b>SLINKY</b> Atlantic 75694 (N) Tom Jones (Hudshott/Baker)
13	<b>LISTEN WITHOUT PREJUDICE VOL 1 # 2</b> Epic 487324 (N) George Michael (M&A)	★ Epic 487324 (N) George Michael (M&A)	62	<b>HOLLYWOOD GOLDEN CLASSICS</b> East West WK 412 (W) Chris Rea (Rea/K)	63	<b>A WOUND FULFILLED</b> 4th & Broadway 558 (F) Wendy Darling (Svenson/Stock)
14	<b>THE DOORS (OST)</b> Elektra EKT 85C (W) The Doors (Jim Morrison/Van Dyke Parks)	★ Elektra EKT 85C (W) The Doors (Jim Morrison/Van Dyke Parks)	64	<b>ARISE</b> Roadrunner/R 8328 (F) Sepultura (Berna/Sepultura)	65	<b>VIVIDALI FOUR SEASONS # 2</b> EM TC2M 1919 (E) Nigel Kennedy (Epic/Kearney)
15	<b>WICKED GAME</b> ○ RCA/R 7426 (BMG) Cyndi Lauper (A&M)	★ RCA/R 7426 (BMG) Cyndi Lauper (A&M)	66	<b>IF MY ROYAL TANTY ★</b> Arista 411209 (BMG) Phyllis Diller (Arista)	67	<b>THE TRUE ALL TRUE MAN</b> Tabu 458824 (S) Alexander O'Neal (Jimmy Jam/Lewis/Rovato)
16	<b>CIRCLE OF ONE</b> ○ RCA/R 7426 (BMG) Debbie Gibson (Gibson/A&M)	★ RCA/R 7426 (BMG) Debbie Gibson (Gibson/A&M)	68	<b>PEGGY SUICIDE</b> Island CD 997 (F) Julian Cope (Skinner)	69	<b>WHEN YOU'RE A BOY</b> Island CD 997 (F) Julian Cope (Skinner)
17	<b>THE VERY BEST OF ELTON JOHN # 5</b> Polygram 842744 (F) Elton John (Duggan/Thomas/Jarvis/Fox/Wal)	★ Polygram 842744 (F) Elton John (Duggan/Thomas/Jarvis/Fox/Wal)	70	<b>WHEN YOU'RE A BOY</b> Island CD 997 (F) Julian Cope (Skinner)	71	<b>STARBUCK NIGHT</b> Polygram 842744 (F) Julian Cope (Skinner)
18	<b>NEW</b> <b>THE BOYS' SONG (OST)</b> Orphea 220R 1817 (E) Doubt (Kovach)	★ Orphea 220R 1817 (E) Doubt (Kovach)	72	<b>NO MORE GAMES/THE REMIX ALBUM</b> Columbia 487324 (S) New Kids On The Block (The Block)	73	<b>EARTH INFERNO</b> Beggars Banquet BEC 120 (W) New Kids On The Block (The Block)
19	<b>DOUBT</b> ○ Orphea 220R 1817 (E) Doubt (Kovach)	★ Orphea 220R 1817 (E) Doubt (Kovach)	74	<b>NEW</b> <b>FRASE - 18 CHORAL MASTERPIECES</b> Polygram 842744 (F) Polygram 842744 (F)	75	<b>FRASE - 18 CHORAL MASTERPIECES</b> Polygram 842744 (F) Polygram 842744 (F)
20	<b>JESUS HITS</b> Epic 487324 (N) The Stranglers (Varisoul)	★ Epic 487324 (N) The Stranglers (Varisoul)	76	<b>STARBUCK NIGHT</b> Polygram 842744 (F) Julian Cope (Skinner)	77	<b>STARBUCK NIGHT</b> Polygram 842744 (F) Julian Cope (Skinner)
21	<b>SPARTACUS</b> ○ RCA/R 7426 (BMG) The Firm (Magnuson)	★ RCA/R 7426 (BMG) The Firm (Magnuson)	78	<b>NO MORE GAMES/THE REMIX ALBUM</b> Columbia 487324 (S) New Kids On The Block (The Block)	79	<b>EARTH INFERNO</b> Beggars Banquet BEC 120 (W) New Kids On The Block (The Block)
22	<b>BRAHMS VIOLIN CONCERTO</b> EM TC2M 1919 (E) Nigel Kennedy (Epic/Kearney)	★ EM TC2M 1919 (E) Nigel Kennedy (Epic/Kearney)	80	<b>FRASE - 18 CHORAL MASTERPIECES</b> Polygram 842744 (F) Polygram 842744 (F)	81	<b>STARBUCK NIGHT</b> Polygram 842744 (F) Julian Cope (Skinner)
23	<b>THE STORY OF THE CLASH</b> ○ Decca 486244 (S) The Clash (Nonesuch)	★ Decca 486244 (S) The Clash (Nonesuch)	82	<b>HOLLYWOOD GOLDEN CLASSICS</b> East West WK 412 (W) Chris Rea (Rea/K)	83	<b>A WOUND FULFILLED</b> 4th & Broadway 558 (F) Wendy Darling (Svenson/Stock)
24	<b>THE CENT</b> Virgin 488112 (S) Fiona Funn (E)	★ Virgin 488112 (S) Fiona Funn (E)	84	<b>ARISE</b> Roadrunner/R 8328 (F) Sepultura (Berna/Sepultura)	85	<b>VIVIDALI FOUR SEASONS # 2</b> EM TC2M 1919 (E) Nigel Kennedy (Epic/Kearney)
25	<b>THE WHITE ROOM</b> ★ KLF Communications JAMMOC 05 (E) The KLF (The KLF)	★ KLF Communications JAMMOC 05 (E) The KLF (The KLF)	86	<b>IF MY ROYAL TANTY ★</b> Arista 411209 (BMG) Phyllis Diller (Arista)	87	<b>THE TRUE ALL TRUE MAN</b> Tabu 458824 (S) Alexander O'Neal (Jimmy Jam/Lewis/Rovato)
26	<b>PLEASE HANMER DON'T HURT 'EM</b> ★ Capitol TCCS 210 (E) MC Hammer (MC Hammer/Early/K)	★ Capitol TCCS 210 (E) MC Hammer (MC Hammer/Early/K)	88	<b>PEGGY SUICIDE</b> Island CD 997 (F) Julian Cope (Skinner)	89	<b>WHEN YOU'RE A BOY</b> Island CD 997 (F) Julian Cope (Skinner)
27	<b>INNUEDU</b> ★ Parlophone/TXNC 7340 (E) Quincy Jones (Rovato)	★ Parlophone/TXNC 7340 (E) Quincy Jones (Rovato)	90	<b>WHEN YOU'RE A BOY</b> Island CD 997 (F) Julian Cope (Skinner)	91	<b>STARBUCK NIGHT</b> Polygram 842744 (F) Julian Cope (Skinner)
28	<b>EX-108</b> Epic 487324 (N) Bob Stone (Bob Stone)	★ Epic 487324 (N) Bob Stone (Bob Stone)	92	<b>NO MORE GAMES/THE REMIX ALBUM</b> Columbia 487324 (S) New Kids On The Block (The Block)	93	<b>EARTH INFERNO</b> Beggars Banquet BEC 120 (W) New Kids On The Block (The Block)
29	<b>THE VERY BEST OF...</b> ★ AM 397124/291123/291121 (F) Joan Armatrading (Lobban/Rosendown/Lyons/Howe/Catmore/Gay)	★ AM 397124/291123/291121 (F) Joan Armatrading (Lobban/Rosendown/Lyons/Howe/Catmore/Gay)	94	<b>FRASE - 18 CHORAL MASTERPIECES</b> Polygram 842744 (F) Polygram 842744 (F)	95	<b>STARBUCK NIGHT</b> Polygram 842744 (F) Julian Cope (Skinner)
30	<b>IN CONCERT # 4</b> Decca 456343/456342 (F) Luciano Pavarotti/Fiacco Domingo/José Carreras (RCA)	★ Decca 456343/456342 (F) Luciano Pavarotti/Fiacco Domingo/José Carreras (RCA)	96	<b>STARBUCK NIGHT</b> Polygram 842744 (F) Julian Cope (Skinner)	97	<b>STARBUCK NIGHT</b> Polygram 842744 (F) Julian Cope (Skinner)
31	<b>HIGH CIVILIZATION</b> Warner Brothers WA 42C (W) Bea Sees (Gibson/Sol)	★ Warner Brothers WA 42C (W) Bea Sees (Gibson/Sol)	98	<b>STARBUCK NIGHT</b> Polygram 842744 (F) Julian Cope (Skinner)	99	<b>STARBUCK NIGHT</b> Polygram 842744 (F) Julian Cope (Skinner)
32	<b>NEW</b> <b>THE BOOTLEG SERIES VOLS 1 &amp; 2</b> Columbia 486804 (S) Bob Dylan (Columbia)	★ Columbia 486804 (S) Bob Dylan (Columbia)	100	<b>STARBUCK NIGHT</b> Polygram 842744 (F) Julian Cope (Skinner)	101	<b>STARBUCK NIGHT</b> Polygram 842744 (F) Julian Cope (Skinner)

# TOP 20 COMPLICATIONS

This Week Last Week	Title Artists	Label/Cassette (Distributor) CDLP
1	<b>NOW THAT'S WHAT I CALL MUSIC 19</b> Various EMI/Virgin/Polystar/TXNC/TNOR 19CD/NO 19/NO 19	EMI/Virgin/Polystar/TXNC/TNOR 19CD/NO 19/NO 19
2	<b>THIN ICE - THE FIRST STEP</b> Various Telstar (BMG) Telstar STAC 2500/TC 2500/STAR 2500	Telstar (BMG) Telstar STAC 2500/TC 2500/STAR 2500
3	<b>HARDCORE UPROAR</b> Various Dino Dinico 200 20 (E) DINCO 2000/TV 20	Dino Dinico 200 20 (E) DINCO 2000/TV 20
4	<b>THAT LOVING FEELING VOL IV</b> Various DINMIC 18/DCD 18/DCD 18	DINO (D) DINMIC 18/DCD 18/DCD 18
5	<b>SOFT METAL BALLADS</b> Various ARCADIC 933504 (SM) ARC 933502/ARC 933501	ARCADIC 933504 (SM) ARC 933502/ARC 933501
6	<b>UNCHAINED MELODIES</b> Telstar STAC 2480 (BMG) Telstar STAC 2480/STAR 2480	Telstar STAC 2480 (BMG) Telstar STAC 2480/STAR 2480
7	<b>THE LOST BOYS (OST)</b> Atlantic 781764 (W) Various	Atlantic 781764 (W) Various
8	<b>AWESOME!</b> EM TC2M 1919 (E) EM TC2M 1919 (E)	EM TC2M 1919 (E) EM TC2M 1919 (E)
9	<b>PRETTY WOMAN (OST)</b> EMU USA 102M 1052 (E) Various	EMU USA 102M 1052 (E) Various
10	<b>THINKING OF YOU...</b> Columbia 5M00D 15 (SM) MOODCD 15/MOOD 15	Columbia 5M00D 15 (SM) MOODCD 15/MOOD 15
11	<b>SOUL REACTION</b> Heart & Soul 845334 (F) Various	Heart & Soul 845334 (F) Various
12	<b>DIRTY DANCING (OST) # 5</b> RCA/R 7426 (BMG) BK 86409/D 86409A/BK 86408	RCA/R 7426 (BMG) BK 86409/D 86409A/BK 86408
13	<b>MISSING YOU - AN 2 ALBUM OF LOVE</b> Various EM TC2M 1919 (E)	EM TC2M 1919 (E) Various
14	<b>KARAOKE PARTY 2</b> Various Trax TXTCV 1 (BMG) TXTCV2 TXTCV 1	Trax TXTCV 1 (BMG) TXTCV2 TXTCV 1
15	<b>GREASE</b> Original Soundtrack Polygram 8179884 (F) 8179883/8179881	Polygram 8179884 (F) 8179883/8179881
16	<b>NEW</b> <b>AFTER THE DANCE</b> Telstar STAC 2501 (BMG) Telstar STAC 2501/STAR 2501	Telstar STAC 2501 (BMG) Telstar STAC 2501/STAR 2501
17	<b>HAPPY DAZE VOL 2</b> Various Telstar STAC 2501 (BMG) Telstar STAC 2501/STAR 2501	Telstar STAC 2501 (BMG) Telstar STAC 2501/STAR 2501
18	<b>PURE LOVERS VOL 3</b> Charm CL 103 (LSE) Various	Charm CL 103 (LSE) Various
19	<b>EVERYBODY DANCE NOW</b> Columbia 486805 (S) Various	Columbia 486805 (S) Various
20	<b>DON'T STOP...DOWNS!</b> Telstar STAC 2485 (BMG) Telstar STAC 2485/STAR 2485	Telstar STAC 2485 (BMG) Telstar STAC 2485/STAR 2485

## ARTISTS A-Z

BE STATE	28	JONES, Tom	44
BEATLES	29	K.E.P. Trio	45
BELMONT, Gene	30	KENNEDY, Nigel	46
BELTON, Michael	31	KENNEDY, Nigel	47
BELTON, Michael	32	KERR, Larry	48
BELTON, Michael	33	KING, George	49
BELTON, Michael	34	LONDON PHARMACEUTICALS CHORUS	50
BELTON, Michael	35	MACAMHER	26,46
BELTON, Michael	36	MILLER, Bob	54
BELTON, Michael	37	MILLER, Bob	55
BELTON, Michael	38	MILLER, Bob	56
BELTON, Michael	39	MILLER, Bob	57
BELTON, Michael	40	MILLER, Bob	58
BELTON, Michael	41	MILLER, Bob	59
BELTON, Michael	42	MILLER, Bob	60
BELTON, Michael	43	MILLER, Bob	61
BELTON, Michael	44	MILLER, Bob	62
BELTON, Michael	45	MILLER, Bob	63
BELTON, Michael	46	MILLER, Bob	64
BELTON, Michael	47	MILLER, Bob	65
BELTON, Michael	48	MILLER, Bob	66
BELTON, Michael	49	MILLER, Bob	67
BELTON, Michael	50	MILLER, Bob	68
BELTON, Michael	51	MILLER, Bob	69
BELTON, Michael	52	MILLER, Bob	70
BELTON, Michael	53	MILLER, Bob	71
BELTON, Michael	54	MILLER, Bob	72
BELTON, Michael	55	MILLER, Bob	73
BELTON, Michael	56	MILLER, Bob	74
BELTON, Michael	57	MILLER, Bob	75
BELTON, Michael	58	MILLER, Bob	76
BELTON, Michael	59	MILLER, Bob	77
BELTON, Michael	60	MILLER, Bob	78
BELTON, Michael	61	MILLER, Bob	79
BELTON, Michael	62	MILLER, Bob	80
BELTON, Michael	63	MILLER, Bob	81
BELTON, Michael	64	MILLER, Bob	82
BELTON, Michael	65	MILLER, Bob	83
BELTON, Michael	66	MILLER, Bob	84
BELTON, Michael	67	MILLER, Bob	85
BELTON, Michael	68	MILLER, Bob	86
BELTON, Michael	69	MILLER, Bob	87
BELTON, Michael	70	MILLER, Bob	88
BELTON, Michael	71	MILLER, Bob	89
BELTON, Michael	72	MILLER, Bob	90
BELTON, Michael	73	MILLER, Bob	91
BELTON, Michael	74	MILLER, Bob	92
BELTON, Michael	75	MILLER, Bob	93
BELTON, Michael	76	MILLER, Bob	94
BELTON, Michael	77	MILLER, Bob	95
BELTON, Michael	78	MILLER, Bob	96
BELTON, Michael	79	MILLER, Bob	97
BELTON, Michael	80	MILLER, Bob	98
BELTON, Michael	81	MILLER, Bob	99
BELTON, Michael	82	MILLER, Bob	100

\* Platinum \*\* Gold \*\*\* Silver  
 † Points increase of 50 or less; †† over 50  
 ††† Points increase of 100 or more over last week  
 EPs records may not be combined with sales of cassette, CD and video.  
 \* Records with a star price of £9.99 or below refer to the value of the record when it was first released.  
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# MID-PRICE/BUDGET CLASSICAL ALBUMS

Year	Title	Composer	Label
Artist	Artist	Artist	(Distributor)
1	CLASSICAL COLLECTION SAMPLER	Various	Conifer CD DDDCAT/CD DDDCAT (ICGN)
2	VIVALDI: FOUR SEASONS	Antonio Vivaldi	CMP CFP 40076/CCFP 40016 (E)
3	DUETS FROM FAMOUS OPERAS	Various	CMP CFP 44867/CCFP 44916 (E)
4	INTRODUCING THE MOZART EDITION	Wolfgang Amadeus Mozart	Philips CD 4287352 (E)
5	KING OF THE HIGH C'S	Decio Opera Gala	CD 4213200/MC 4213206 (E)
6	THE WORLD OF GILBERT & SULLIVAN	D'Oyly Carte	Decca CD 4309953/MC 4309954 (E)
7	HOLST: THE PLANETS	Various	CMP CFP 402347/CCFP 40245 (E)
8	PUCCHINI: ARIAS	Various	CCFP 49697/CCFP 4058 (E)
9	ELGAR: VIOLIN CONCERTO	Nigel Kennedy/Hindley/El	EMX 4120581/EMX 4120584 (E)
10	THE WORLD OF KATHLEEN FERrier	Decca	CD 4309953/MC 4309954 (E)
11	TOSCANINI COLLECTION	Arturo Toscanini/Decca	RIA Victoria CD 60340 (BMG)
12	THE WORLD OF MOZART	Various	CD 4304963/MC 4304964 (E)
13	WARSAW CONCERTO	Various	CMP CFP 414893/CCFP 414934 (E)
14	ALBINONI/PACHELBEL	Decca	CD 4160661/CD 4160662 (E)
15	ASMF 30TH ANNIVERSARY JUBILEE SAMPLER	Various	Philips CD 4206913 (E)
16	MOZART: REQUIEM	Various	CCFP 43997/CCFP 4399 (E)
17	HOLST: THE PLANETS	Various	EMI Classics CD 09078/EMI 850 (E)
18	BEST-LOVED CLASSICS 1	Various	EMI Laser CD CD 02 765003/MC 12 765004 (E)
19	BETHOVEN PIANO SONATAS	Various	DG Wgman MC 4134354 (E)
20	MOZART: FOUR SEASONS	Various	Emmenton EMX 20087/MC 2009 (E)
21	MOZART'S GREATEST HITS	Various	GL 89291/CG 89291 (E)
22	BETHOVEN: SYMPHONY NO. 3	Various	DG Götter 4158321/4158324 (E)
23	PUCCHINI: TURANDOT (HIGHLIGHTS)	Various	CD 4213200/MC 4213206 (E)
24	BIZET: CARMEN SCENES AND ARIAS	Various	Decca Opera Gala CD 4213022/MC 421724 (E)
25	DYORAK: SYMPHONY 9 (NEW WORLD)	Various	CMP 43827/CCFP 4383 (E)
26	TCHAIKOVSKY: 1812 OVERTURE	Various	CMP 10117/CCFP 101 (E)
27	MOZART: REQUIEM	Various	DG Götter 4158321/4158324 (E)
28	MOZART: PIANO CONCERTOS 20 & 21	Various	CD 4158321/4158324 (E)
29	ELGAR: CELLO CONCERTO	Various	CMP CFP 403427/CCFP 40342 (E)
30	VERDI: ARIAS	Various	CD DCCFP 45767/MC 1CCFP 4530 (E)
31	MOZART: LE NOZZE DE FIGARO	Various	DG Wgman MC 4134324 (E)
32	ALBINONI/CORELLI/VIVALDI/PACHELBEL	Various	DG Wgman Classics 4134324 (E)
33	HANDEL: MESSIAH	Various	CD DCCFP 47186/MC 1CCFP 4718 (E)
34	ORFF: CARMINA BURANA	Various	Deutsche Grammophon CD 4238884/MC 4238884 (E)
35	VIVALDI FOUR SEASONS	Various	DG Götter 4158321/4158324 (E)
36	SACRED ARIAS	Various	CMP 45327/CCFP 4532 (E)
37	HOLST: THE PLANETS	Various	CD 000 1113/MC 000 111 (KON)
38	BEST-LOVED CLASSICS 2	Various	EMI Laser CD CD 02 765010/MC 12 765011 (E)
39	BEST OF MOZART	Various	CD 4290262/MC 422984 (E)
40	HOLST: THE PLANETS	Various	EMX 21967/EMX 2198 (E)

# DISTRIBUTION: INDIE SINGLES

Year	Title	Artist	Label
Artist	Artist	Artist	(Distributor)
1	CARAVAN	Inspiral Carpets	Cow DuneW 131 (RT)
2	HYPERREAL	Various	One Little India 48 1717 (E)
3	LOOSE FIT	Various	Factory Face 418 3121 (E)
4	WICKETED SOUND	Rebel MC, Topo Tiro	Desire WANT/10 40 (E)
5	PLAYING WITH KNIVES	Various	Very Special Storm 258 (STORM 25) (SR)
6	I WANNA GIVE YOU DEVOTION	Norm & M. Mace	Rumour RUMAT/1 25 (E)
7	SAME SONG	Various	Big Life BLR 4011 (E)
8	WIPE THE NEEDLE	Various	Shut Up And Dance SLAD/25 121 (E)
9	OVER RISING	The Charltons	Situation Two SF 7011 (E)
10	TODAY FOREVER (EP)	Various	Creation CRE 100 (E)
11	BACK BY DOPE DEMAND	King Bee	1st Base 7RUF 63 (RUFF 60) (E)
12	PEARL	Chapthorn	Dedicated 25000 (E)
13	ESQ/SLAVES	Various	Shut Up And Dance ISLAD 130 (E)
14	FIND 'EM FOOL 'EM FORGET 'EM	3 Express	Rhythm King SEX 6211 (E)
15	BLINDFOLD (EP)	Various	Anxious ANX/21 27 (E)
16	TAKE ME AWAY	Various	Network NWK/11 20 (E)
17	BEAT OFF WITHOUT YOU	Raziel Dean	Lissen DOLE/11 20 (E)
18	EVERYBODY ILL (ALL OVER THE WORLD)	Various	Rumour RUMAT/1 29 (E)
19	3 A.M. ETERNAL	The KLF	KLF Communications KLF 0505 (E)
20	GIMME SOME	Various	PWL PWL/11 75 (E)
21	KILL YOUR TELEVISION	Various	Chapter 22 112/CHAP 48 (E)
22	WAITING FOR A STAR TO FALL	Boy Meets Girl	Hollywood WMD 211 (E)
23	SPICE	Various	Very Special Storm 252 (SR)
24	LITTLE THINGS IN LIFE	Green On Red	China WOK/11 2001 (E)
25	JACK	Various	Hue HUET 21 (E)
26	FUNKY FUNK FUNK	Various	Network DWK/1 23 (E)
27	THE INGREDIENTS EP	Neil & Atomic	Chapter 22 112/CHAP 47 (E)
28	I'M READY	Various	Profile PROF/11 333 (E)
29	ALL TOGETHER NOW	The Parms	Produce MILK/1 10311 (E)
30	WHAT DO I HAVE TO DO	Various	PWL PWL/11 72 (E)
31	MIX BACK IN TIME	Various	SMP SAMP/11 20 (E)
32	ONE MORE TRY	Various	Dmo 112/DMT 1 (E)
33	UNTIL YOU FIND OUT	Various	Chapter 22 112/CHAP 52 (E)
34	COME ALIVE	Various	Rumour RUMAT 30 (E)
35	MAGIC	Various	Imaginary MIRAGE 02/11 (APT)
36	FOUNTAIN O' YOUTH	Various	Non Fiction YES/4 4 (E)
37	THINKIN' ABOUT YOUR BODY	Various	Big Life BLR 3111 (E)
38	MORNINGRIDE	Various	Creation CRE 9811 (E)
39	RIDE (EP)	Various	Creation CRE 07/21 (E)
40	CRIME STORY	Various	Very Special Storm 264 (SR)

# DISTRIBUTION: INDIE ALBUMS

1	HARDCORE UPROAR	Dmo DmTV 29 (E)
2	SPARTAKUS	Produce MILK/1 (E)
3	THE WHITE ROOM	KLF Communications JAMSP 066 (RT)
4	THAT LOVING FEELING VOL IV	Dmo DmTV 19 (E)
5	PLEY 'N THIRLLS & BELLVACHES	The Happy Mondays
6	RISE	Headcase ROR 93281 (E)
7	PURE LOVERS VOL 3	Various
8	IS SOMETHING	Various
9	STRANGE FEEL WORLD	Various
10	SCAPEGOATS	Various

# METAL CHART

1	TIME'S UP	Epic 466004/05M 466020/466021
2	SOUL DESTRUCTION	Polygram 847861 (E) 847891/847881
3	DEDICATION - THE VERY BEST OF	Vortex 8461924 (E) 8461924/8461932
4	ARISE	Roadrunner ROR 93281 (E) ROR 93280/93282
5	YOUNG GODS	Polygram 847864 (E) 847863/847865
6	BACK STREET SYMPHONY	EMI YCSM 3016 (E) CMC MC 3016/MC 3016
7	RITUAL DE LO HABITUAL	Warner Brothers WX 306C (E) WX 306C/06C 266
8	NEW LAW	Ariane 792782/792784 (E) 792783/792782/792781
9	PINK BUBBLES GO APE	EMI 846668 (E) 846669/846668
10	RUST IN PEACE	Capitol TCEST 2132 (E) TCEST 2136/2137
11	FIVE MAN ACOUSTICAL JAM	Gulfon GFCF 2431 (BMG) GFCF 2431/5GFC 2431
12	FREAKSHOW	Warner Brothers 792918/792919 (E) 792918/792919/792918/1
13	ROCKING ALL OVER THE YEARS	Stamus Quo 846797/846791
14	REMASTERS	Ariane 2871 (E) ZIP 1222/21 (E)
15	SLEEPY WHEN WE	Vertigo VERAC 38 (E) VERAC 38/VERAC 38
16	CHEERY PIE	Columbia 487188A (E) 487188/487190
17	LIVE AT THE BRITTON ACADEMY	Suez 8282384 (E) 8282382/82381
18	CORNERSTONES 1967-1970	Polygram 847234 (E) 847234/847231
19	A LITTLE AMT 'N' TROUGH	Warner Brothers WX 403C (E) WX 403C/WX 403
20	APPETITE FOR DESTRUCTION	Geffery NW 125C (E) NW 125C/05C 125
21	RECYCLER	Warner Brothers WX 390C (E) WX 390C/WX 290
22	HOOKED	Capitol TCEST 2138 (E) TCEST 2138/257 2138
23	THE REAL THING	Suez 8281544 (E) 8281542/81541
24	BAT OUT OF THE	Cleveland 8482819/848280 8482819/8482819
25	SHAKE YOUR MONEYMAKER	Del American 842514 (E) 842513/842515
26	HIT OF GLORY/YOUNG GUNS II	Various 846474 (E) 846473/846471
27	HITS OUT OF HELL	Epic 466474 (E) 466473/466471
28	PORNO GRAFFITI	A&M 395313 (E) 395312/395311
29	HYSTERIA	Budgen/RH HY5M/C 1 (E) HY5C/1 HY5R/1 (E)
30	STILL GOT THE BLUES	Virgin TV 2612 (E) CDV 2612/2613

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# TOP 60 DANCE SINGLES

13 APRIL 1991

## THE OFFICIAL **music week** CHART

This Week	Last Week	Title Artist	Label (12) (Distributor)
1		<b>WICKEDEST SOUND</b> Rebel MC feat. Temor Fly Desire-WANTX 40 (P)	
2	2	<b>ANTHEM</b> N-Joi Deconstruction PT 4446 (BMG)	
3	NEW	<b>QUADROPHONIA</b> Quadrophonia ARS 656786 (S.M)	
4	3	<b>WHERE LOVE LIVES (COME ON IN)</b> Alison Limerick Arista 614208 (BMG)	
5	NEW	<b>FOOTSTEPS FOLLOWING ME</b> Frances Nero Debut DEBXT 3109 (P)	
6	4	<b>WIPE THE NEEDLE</b> Ragga Twins Shut Up And Dance SUAD 12 (P)	
7	5	<b>ALRIGHT</b> Urban Soul Cooltemp COOLX 231 (E)	
8	5	<b>PLAYING WITH KNIVES</b> Ezra Sims Vinyl Solution STORM 25 (SRD)	
9	NEW	<b>UNDERCOVER ANARCHIST</b> Silver Bullet Parlophone 12R 6284 (E)	
10	7	<b>RING MY BELL</b> Monte Love Vs Adeva Cooltemp COOLX 224 (E)	
11	11	<b>HOLD YOU TIGHT</b> Tara Kemp Giant W 00207 (W)	
12	9	<b>GOT YOU WHERE I WANT</b> Marva Hicks Wing WINGX 11 (F)	
13	NEW	<b>RESCUE ME</b> Madonna Sire W 00247 (W)	
14	8	<b>HUMAN NATURE</b> Gary Clail On-U Sound Perfecto PT 44402 (BMG)	
15	15	<b>I'M ALRIGHT</b> Katherine E Dead Dead Good GOOD 2 (W)	
16	10	<b>ESQ/SLAVES</b> Burn And Black Shut Up And Dance SUAD 13 (P)	
17	13	<b>HERE WE GO</b> C&C Music Factory Columbia 6567556 (S.M)	
18	NEW	<b>CHUNG KUO (REVISITED)</b> Addams & Gee Debut DEBXT 3108 (P)	
19	13	<b>SWEET SENSATION</b> Shades Of Rhythm ZTT ZANG 18T (W)	
20	16	<b>STRIKE IT UP</b> Black Box Deconstruction PT 44460 (BMG)	
21	NEW	<b>OUT THERE</b> Friends Of Matthew Pulse 8 12LOSE 8 (BMG)	
22	23	<b>HYPERREAL</b> The Shamen One Little Indian 48 PT 12 (P)	
23	NEW	<b>FACES</b> Run D.M.C. Profile PROFIT 328 (P)	
24	18	<b>SAME SONG</b> Digital Underground Big Life BLR 40T (RT)	

This Week	Last Week	Title Artist	Label (12) (Distributor)
25	28	<b>RAPPING IS FUNDAMENTAL</b> Rappin' Is Fundamental A&M AMY 751 (F)	
26	20	<b>INSIDE LIFE</b> Incognito Talkin Loud TLXK 7 (F)	
27	16	<b>IT'S TOO LATE</b> Quartz introducing Dina Carroll Mercury ITM 312 (F)	
28	NEW	<b>SINFUL (SCARY JIGGIN' WITH...)</b> Pete Wylie Siren SRNT 138 (F)	
29	21	<b>UNFINISHED SYMPATHY</b> Massive Wild Bunch WBRT 2 (F)	
30	NEW	<b>TEMPERATURE RISING</b> PKA Stress SST 4 (SP)	
31	52	<b>LADIES WITH AN ATTITUDE</b> Eptome Of Hype Pure Broomie SOX 002 (RTD)	
32	30	<b>LEFT MY WALLET IN EL SEGUNDO</b> A Tribe Called Quest Jive JIVET 270 (BMG)	
33	17	<b>REMEMBER THE DAY</b> Innocence Cooltemp COOLX 226 (E)	
34	28	<b>WEAR YOUR LOVE LIKE HEAVEN</b> Deflection Of Sound Grea YRT 61 (F)	

This Week	Last Week	Title Artist	Label (12) (Distributor)
35	43	<b>SNAP MEGAMIX</b> Snap Arista 614169 (BMG)	
36	42	<b>THIS IS YOUR LIFE</b> Banders London LONX 290 (F)	
37	NEW	<b>LUV DANCIN'</b> Underground Solution Ten TENX 374 (F)	
38	21	<b>TAKE ME AWAY</b> True Faith With Final Cut Network NWKT 20 (P)	
39	21	<b>BACK BY DOPE DEMAND</b> King Bee 1st Bass RUFF 6X (RT)	
40	48	<b>CAN YOU DIG IT?</b> Mock Turtles Siren SRNT 136 (F)	
41	34	<b>SHE'S GOT ME GOING CRAZY</b> 2 In A Room SBK 125BK 23 (E)	
42	NEW	<b>H.O.U.S.E.</b> Doug Lazy Atlantic A 7720T (W)	
43	NEW	<b>HIGH ON HOPE</b> Hardcore Usar Absolute Mayhem 12HCORE 1 (BMG)	
44	NEW	<b>LOVE ME (1991 VERSION)</b> Yvonne Elliman Urban URXB 69 (F)	
45	41	<b>SPICE</b> Eton Vinyl Solution STORM 22 (SRD)	
46	34	<b>ADRENALIN (EP)</b> N-Joi Deconstruction PT 44344 (BMG)	
47	47	<b>RESPECT FOR THE FEW</b> Secret Desire Vinyl Solution STORM 26 (SRD)	
48	36	<b>AROUND THE WAY GIRL</b> LL Cool J Def Jam 656698 (S.M)	
49	33	<b>POSSESSED</b> Awesome 3 A&M AMY 734 (F)	
50	39	<b>YOU GOT THE LOVE</b> Source feat. Cand' Station TrueLove TLOVE 1 (BMG)	
51	25	<b>WE SHOULDN'T HOLD HANDS...</b> L.A. Mix A&M AMY 755 (F)	
52	NEW	<b>TO NIT</b> The Guys MCA (USA) MCA 1254069 (Import)	
53	NEW	<b>I GOT TO HAVE IT</b> Ed O.G. & Da Bulldogs PWL America PZ 138 (F)	
54	28	<b>FUNKY BUB FUNK</b> Reese Network NWKT 23 (P)	
55	RE	<b>SUCH A GOOD FEELING</b> Brothers In Rhythm 4th + B'way 12BRW 210 (F)	
56	41	<b>SHE'S A WOMAN</b> Scoti Polo (feat. Shabba Ranki) Virgin VST 1333 (F)	
57	RE	<b>LOOSE FIT</b> Happy Mondays Factory FAC 312 (P)	
58	35	<b>NEW JACK HUSTLER</b> Ice-T Giant W 00137 (W)	
59	45	<b>IT NEVER RAINS (IN SOUTHERN...)</b> Tony! Toni! Tone! Wing WINGX 10 (F)	
60	31	<b>SERIOUSLY?/WHERE THE STREETS</b> Pet Shop Boys Parlophone 12R 6285 (E)	

## TOP 10 DANCE ALBUMS

This Week	Last Week	Title Artist	Label/Picassette (Distributor)
1	NEW	<b>POSITIVE REACTION</b> Profile FILER 406/FILECT 406 (P)	
2	NEW	<b>NEW JACK CITY</b> Original Soundtrack Giant 759242409/17599244094 (P)	
3	NEW	<b>PERSEVERANCE</b> Victoria Wilson-James Epic 467473146/4734 (S.M)	
4	5	<b>A DREAM FULFILLED</b> Will Downing 4th + B'way BRLP 565/BRCA 565 (F)	
5	3	<b>THIN ICE - THE FIRST STEP</b> Various Tehtar STAR 2500/STAC 2500 (BMG)	
6	RE	<b>OMAR CHANDLER</b> Omar Chandler MCA (USA) MCA 100571- (Import)	
7	4	<b>THE INCREDIBLE SOUND MACHINE</b> Mantronix Capitol EST 2139/TCEST 2139 (E)	
8	2	<b>IN PURSUIT OF THE 13TH NOTE</b> Galiano Talkin Loud 848459/184834 (F)	
9	5	<b>TRY MY LOVE</b> Wooten Brothers A&M 53312/53314 (F)	
10	6	<b>MARVA HICKS</b> Marva Hicks Polydor 8472081/8472094 (F)	

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### ADVERTISEMENT

#### REGGAE DISCO CHART

This Week	Last Week	Title	Artist
1	(1)	CAN'T WAIT	Sanchez Blue Mountain BMD 112
2	(2)	MOVIE OVER	India/Apache Indian City-city Sunco 001
3	(5)	SET ME FREE	Reggae Iscots & Ninjaman BMD 111
4	(6)	LENGTH AND STRENGTH	Super Barry Charm CRT 49
5	(3)	WE NO LOTION MAN	Capophn Charm CRT 47
6	(8)	IDENTI WANNA	... Terror Sparks & Frankie P MOD 034
7	(1)	COMING DOWN TO SEE ME	Kul White Label AR 118
8	(7)	100% OF LOVE	Bones Hornmond Charm CRT 57
9	(10)	GAL GORDON	Bobo General Musk Street MS 006
10	(14)	LAMBADA	Wayne Wonder & Cuty Ranks Penhouse PH 87

### JET STAR P E C K S 081 961 5818

## REGGAE CHART

11	(15)	COOL DOWN	Cuty Ranks Charm CRT 50
12	(4)	STRONG LOVE	Vivian Jones Vino Stronach/VO 024
13	(13)	RUSSIA AND AMERICA	Cuty Ranks Penhouse PH 29
14	(12)	LITTLE MISS	Reggie Stepper Steeley & Cleve SC 23
15	(19)	THE GONG IS ROUGH	Cuty Ranks, Coco T, Home T Grea 295
16	(16)	TELL ME NOW	Staggy Ranks Shelly/SRO 026
17	(21)	WILD ANIMAL	Junior Dan & General Levy King Jam OJ 093
18	(20)	GOLDEN RULE	Gospel Fish White Label J50 001
19	(24)	THE TIME IS ...	Tabit, Shabba/Ninjaman Digital B/DB 1
20	(26)	UNDYING LOVE	Freddiea Tobs Progressive Sounds/PSP 01

### ADVERTISEMENT

#### REGGAE ALBUM CHART

1	(2)	PURE LOVERS VOL. 3	Various Charm CLP 103
2	(2)	SUNSLASH	Ninjaman Pickout PCLP 14
3	(4)	WAYNE WONDER	Wayne Wonder Penhouse PH 29
4	(5)	GUILTY OF LOVING YOU	Gregory Iscots Jenny's JMLP 005
5	(3)	AT HIS BEST	Frankie Paul Technique WRP 26
6	(6)	WAYNE WONDER & SANCHEZ PT2	Penhouse DCP 21
7	(8)	ALL THE HITS	Bob Marley Rola RRP 7757
8	(11)	TWO FRIENDS	Ting & Ting Various Green/Leves GR 155
9	(7)	DIE HARD	Cuty Ranks & Tony Rebel Penhouse DGP 22
10	(10)	THE STOPPER	Cuty Ranks Fashion FADFP 020



FOCUS



Programme: Round Table.  
Friday, 6-7.30pm  
Audience figures: 18m per week (Radio One)  
Age profile: 16-35  
Key staff: Producer — Phil Swern

Presenter: Mike Read  
Music Policy: Singles and album tracks reviewed by celebrity guests and a different DJ each week.

"We try to find records that sound good on the radio and that stir up controversy: we're often bombarded with calls afterwards. Panelists are people with strong records out who are known to Radio One listeners," Phil Swern.

Typical programme: Panelists: Andy McCluskey (OMD), Andy Peebles, Ralph Tresvant.

Artists: 2 In A Room, Oleta Adams, Railway Children, Monie Love v Adeva.

Head of Music's view: "Round Table is a strong platform for developing new artists. We feel it is our duty to showcase them. It is also another way of heightening perception of albums." Chris Lyett.

Industry view: "Very useful tool: good to get album tracks reviewed. Obviously we'd prefer to get good reviews but the panel didn't like the Roxette album tracks and the audience phoned in to say they were the best of the evening. Good for artists to appear — it gives them a new dimension." Jonathan Green, product manager, EMI/EMI USA/SBK.

# Digital code cracked

A revolution is brewing in the collection of broadcasting royalties.

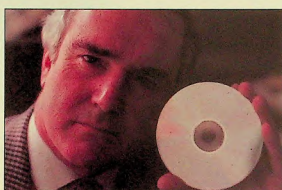
The current collection system is dogged with problems, involving the manual logging of catalogue numbers for every record played on the radio. Even with the use of a computer database, money is wasted on research and administration before rights income can be distributed.

The answer may be International Standard Record Code (ISRC), an identification code which can be carried on all digital media. As well as identifying individual recordings, it lists their country of origin, the year they were recorded, the session which spawned them.

Dave Price, the BBC's head of recording services, is spearheading a move towards the adoption of ISRC. He believes it would eliminate the three minutes of administration time that currently goes into each of the 50,000 recordings broadcast annually by the BBC, saving the corporation around £2m a year.

Everyone will benefit: artists and writers will be paid more quickly, accurately and cheaply," he says.

The problem facing ISRC is co-ordination. Compact discs have had the potential to carry the code since their inception, and the IFPI suggested mov-



Price: 'everyone will benefit'

ing to the system as early as 1986. Since then, no progress has been made, but the prospect of a new digital format, DCC, and the move towards all-digital radio has triggered the current drive for change. "I was saddened that 10 years of CD had gone by without any action on this," says Price who has set up a working meeting between representatives of the PPL, PRS, BPI and IFPI. It is due to take place on Wednesday (April 10).

The PPL (which collects £12m annually from broadcasters) and the PRS (£44m) both welcome the scheme, and the PPL's broadcasting head Peter Rogers sees particular benefits in Europe where broadcasters picking up rec-

ords from other territories would be covered under an international system.

The collectors maintain that record companies must take the initiative by applying the code to all digital product. PolyGram already uses a similar code and BPI legal adviser, Sara John, says its members are enthusiastic.

Coding also provides an extra incentive. All recordings would be "fingerprinted" and pirated recordings and even individual samples would be immediately identifiable.

But no progress can be made until the code starts going on every new CD and, as Price points out, there are 70 or 80 of those coming out every week. **Russell Brown**

EXPOSURE

MONDAY APRIL 8

Dance Energy, new series, featuring Run DMX, A Homeboy, A Hippie And A Funkie Dred and Barry Sharpe, BBC2: 6.55-7.20

TUESDAY APRIL 9

Swing Under The Swastika, jazz music in Germany under Hitler's Third Reich, Channel Four: 9-10pm

WEDNESDAY APRIL 10

One For Europe Mark Goudeer featuring Erasure, Radio One: 7.30pm

The Oprah Winfrey Show, featuring Cher, Channel Four: 5.05-6pm

Rapido featuring LA Star, Shazzy, Tarrie B, James and Linda Gayle Lewis, BBC2: 7.40-8.10pm

THURSDAY APRIL 11

Top Of The Pops, BBC1: 7-7.30pm

FRIDAY APRIL 12

Raw Power featuring the latest rock videos, ITV: 2.35am (regions vary)

SATURDAY APRIL 13

Don't Believe The Hype, documentary on record industry gimmicks featuring Pete Townshend, John Entwistle, Keith Richards and Ray Davis on Radio One: 2-3pm

The ITV Chart Show 11.30am-12.30pm

Sound Stuff featuring The Stan Tracy Quartet, Channel Four: 7-8pm



## PROMO PLAY SURVEY

The Stonk tops MW's promo play survey for March.

In the four weeks to March 30, the celebrity-studded promo for the 1991 Comic Relief record earned 29.56 minutes of airtime on UK terrestrial television.

Runner-up, but with just half the airtime, was the clip for Simple Minds' Let There

Be Love (15.12) and completing the top 10 were the latest promos from Danni Minogue (15.05), Scritti Politti with Shabba Ranks (14.13), Chesney Hawkes (14.03), Roxette (13.19), Rod Stewart (11.52), Pet Shop Boys (10.37), Definition Of Sound (8.22) and Banderas (7.18).

Source: TV Tracking

# LOUD & CLEAR

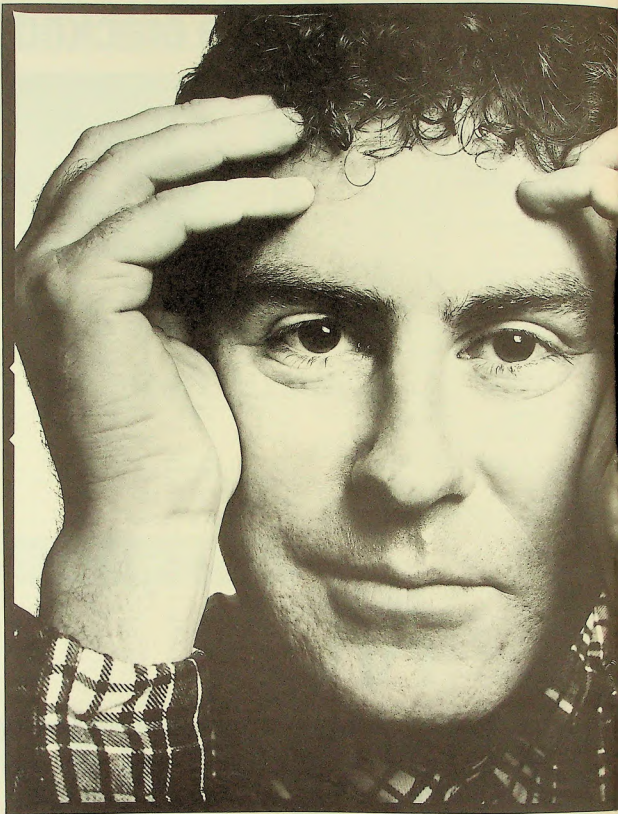
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# The master motivator



## CURRICULUM VITAE

**NAME:** Paul Martin Conroy.  
**BORN:** June 14, 1949, Surbiton, Surrey.  
**PARENTS:** Father — chief inspector at Norbury Police Station, the latest in three generations of policemen. Mother — housewife.  
**EDUCATION:** 1960-67 John Fisher Catholic School, Purley; 1968-70 Ewell Technical College, Surrey, where he gained A-levels in history and economics. 1970 Lasted one week of a typographical design course at

Leicester College of Printing, 1970-71 Teacher Training course at Newman College, Bartley Green, Birmingham.

### CAREER:

**1971** One year teaching at Handsworth Wood school in Birmingham. "It was a rough area — they had had a few stabbings there. I enjoyed being on the other side of throwing chalk and board-dusters at people, but I decided it wasn't for me."  
**1972-1973** Worked for artist agency Terry

King Associates "for the princely sum of £17 a week."

**1973** Moved to *Red Bus Agency*  
**1973-1974** Joined Charisma Artists where he dealt with Lindisfarne, Genesis and the Kursaal Flyers.

**1974** Became full-time manager of the Kursaal Flyers and steered them to their one hit, Little Does She Know, which reached number 14 in 1976.

**1977** Joined Stiff Records as general

## Former teacher Paul Conroy has not lost his taste for schoolboy pranks, but today he's in a class of his own, says Martin Talbot



Woe betide anyone who sneaks home early at Chrysalis. Paul Conroy will be watching them.

Pearing from his "presidential suite" on the top floor of the seven-storey Chrysalis building in West London, Conroy is still at work at 7.30pm — 12 hours after getting into the office.

Looking down at Latimer Road underground station, he jokes: "I can see who is getting the tube early down there. I'll sack them tomorrow." He may be joking but his comment reflects his no-nonsense approach.

Conroy himself would never be caught slacking, and it is this dedication which has helped him lift Chrysalis out of the doldrums since group chairman Chris Wright appointed him as president in August 1989.

In 1990 the company's UK turnover was £22.6m after a record year in which world-wide success was led by a 6.5m-selling Sinead O'Connor album and a platinum Billy Idol LP.

Conroy came to Chrysalis after six-and-a-half years at WEA. With Wright "dispirited" at being forced to sell part of his company to EMI to stave off financial problems, Conroy was the only man in the running to replace ex-president Doug D'Arcy. "He was the only person in England that I was remotely interested in bringing to Chrysalis," says Wright. Within a month of joining, Conroy wiped out low morale and the staff were declaring, "we've got a leader".

After abandoning the teaching profession in 1972, Conroy had begun his record industry career in live music working for the Terry King, Red Bus and Charisma agencies.

Memories of those days linger on among the dozens of backstage passes which plaster his office wall. After three years managing one-hit wonders the Kersals Flyers he moved to Stiff where, as well as overseeing the operation as general manager, he got his hands dirty stuffing records into sleeves in a damp Leighton Square basement office.

John Whycar, a former colleague at Stiff who is now business affairs manager at Circa, recalls a marketing whizzkid. "He was an incredible ideas man. He would come up with 100 ideas for anyone else's half a dozen."

Eight years on, his talent has taken him to more luxurious surroundings: a U-shaped office dominated by a board-room table big enough to seat a dozen executives. There are no executive toys, and only two clues of his almost juvenile love of fun.

A twitting badge called Charlie sits in a cage in the corner; Conroy is "budge-sitting" for his young son who is away at boarding school in Scotland. Under the table is the battery-operated megaphone with which he announces good news to his staff. He insists on demonstrating its piercing siren.

Conroy enjoys playing up to his image as a waggish eccentric. He is often seen at company functions in fancy dress, whether it is his

presidential outfit, military uniform or referee's kit. His impressions of Chris Wright and Sire's Seymour Stein are legendary, while his karaoke rendition of King Of The Road with Jon Webster at the opening of the 300th Our Price store in Brixton last November would have put Roger Miller — let alone the Proclaimers — to shame. "Most jobs are so dull, but I like show business," he explains. "You've got to be able to have a little fun."

A photo hanging behind Conroy's desk shows him in his days managing the Kersals Flyers, sitting with Walter Yetnikoff and "most of the people from the Hit Men book" at a CBS conference. He is unrecognisable with frizzy hair and beard; today's model is clean shaven with close-cropped dark curls.

He plans his day from behind a desk which has the order of a surgeon's trolley. Strategically placed are diary, day book, his latest cassette tapes and endless memos. The office is a short walk from his nearby flat — he doesn't drive — and he is in every day at the crack of dawn.

"I like to get in and open my post and sort out my day before it all gets started," he says. "I don't know how people cope otherwise."

Conroy's prolific memo-writing is renowned among past and present employees; one executive can remember 15 in a single day. "It's the old school teacher in me," admits the man who taught teenagers in one of Birmingham's toughest districts before deciding that shaping young minds would be less hazardous via rock 'n' roll.

Conroy was a Pink Floyd fan during his own student days and it wasn't until 1976 that a trip to Nashville introduced him to his first love, country.

A former member of the Country Music Association board, he became the first non-American to scoop its founding president's award for devotion to the cause in 1985.

But his reputation as a check-shirted crusader appears to be slipping at Chrysalis, where there are no country artists. It is just a hobby these days, he says, and shouldn't be expected to impact on his work. "Some people go home and read magazines full of girls with whips, but when I go home I play Hank Williams."

If there is any hint of masochism about Conroy it is his relentless pursuit of apparently lost causes. At Stiff it was Wreckless Eric, Lene Lovich and Elvis Costello — initially seen as a "four-eyed gink", he recalls — and at WEA, Tracy Chapman, Randy Travis and Robbie Robertson.



His faith has already been justified in his latest fave at Chrysalis, the chart-topping pretty boy wunderkind Chesney Hawkes. "He is 19 and is going to be around for a long time," he says with gusto. "He is a really good writer. He is not just a lightweight pop star."

Conroy sores exuberance, answering questions in the affirmative, not with a "yes" or "that's

right", but a gushing "absolutely". "My enthusiasms is all-important," he admits. "I don't do anything by halves."

Unfortunately for those who work closely with him, that temperament can sometimes boil over into pig-headedness: he enjoys getting his own way and hates it when he is wrong.

But for all his stubbornness, Conroy remains a master motivator. A soccer fan with a Chelsea season ticket and first option on Chrysalis' two QPR seats, he prides himself on running the company like the manager of a soccer team.

"I could end up managing Trannmere or Woking Town when I leave here," he says. "I could relate to that." Sometimes irritatingly confident and charming, he is inclined towards the sort of smoothie tactics most bosses could not get away with.

Within days of joining Chrysalis, he presented each female member of staff with a small bouquet. On Valentine's Day he distributed single red roses.



While he chooses the words "style and panache" to describe such touches, others pump for "sissit". "He wouldn't win any points from Emily Pankhurst," says PolyGram Music Video international marketing director Andy Murray, who worked with Conroy at both Stiff and WEA. "He is very much of the old school."

One ex-secretary says he only wanted her for two things — making tea and getting people on the phone.

Conroy is uncharacteristically defensive in response to suggestions that he might not qualify for "new man" status. He says: "I'm not a chauvinist like a lot of people. I'm not perfect but I'm better than most."

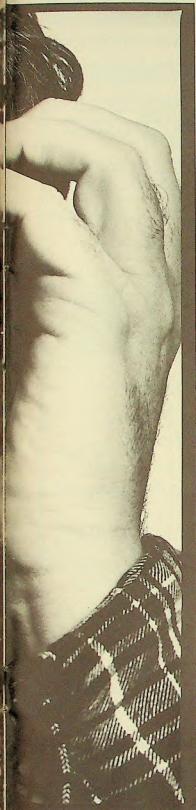
But whatever his views, he has never played the lonely bachelor; one ex-colleague says he has rarely been without a woman in his life. He has a nine-year-old son, Drew, from his first marriage and is now settling down for the second time with fiancée Rachel.

It may be his charm, but Conroy has always been popular in the industry. Even those he disagrees with rarely fall out with him for long. An exception may be his longtime partner at WEA Rob Dickens. Their relationship faltered with what Dickens viewed as Conroy's desertion in 1989 and today the WEA chief is reluctant to talk about his former colleague.

His otherwise universal popularity may stem from his strict code of conduct. As a Catholic teenager, he even toyed with the idea of becoming a priest. "I'm not a religious person now, but I do think morally. I go out of my way not to screw anyone up," he says. "Having said that, a deal is a deal..."

Apart from his as yet undeveloped plans to set up an agency to help UK record companies secure US licensing deals, Conroy claims he has no ambitions.

The only step up from here would be "a taller building".



Stephanie Ruxton

manager for the UK. "That was where I cut my teeth. I was really thrown in at the deep end. I wish a lot more people could start out like that."

1983 Joined Rob Dickens at WEA as marketing director, later becoming MD US. "Our dream was to bring the company into the same position as CBS, which is the position it is in today."

August 1989 Appointed president of Chrysalis International by Chris Wright.

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Melanie Higgs, Personnel Manager, Phonogram Ltd  
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# music week

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MW1

## Eurovision out-dated

The Eurovision Song Contest's lack of support from the industry (*MW*, March 30) shows the whole event is completely out-dated in its present form. The way popular music is created and performed today has in no way been reflected in the ESC over the past 10 years.

This explains the industry's lack of interest. It has simply had to find alternative (and safer) routes for establishing new talent. To regain the interest in the contest:

- Allow artists to perform in English for a more international and popular selection of participants/songs.

- Allow artists — if they choose of course — to perform with click-tracks and leave the big band behind.

- Most hits today are more than three minutes long — extend the maximum duration time by another 30 to 45 seconds. Regain this time by speeding up the presentations.

The current state of the ESC is nothing but an embarrassing monument of the organisers' ignorance of what type of music the majority of the viewers want.

**Roffe Persson**

President

N.E.W.

Banergatan 43

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Sweden

## Uncovering the 'lost' millions

With the recession bearing down so heavily on disposable income and the music industry, supposedly, mining back catalogues in order to sustain the increasingly expensive search for new talent, it is remarkable how little attention is given to a major leakage of music income.

Record dealers, record companies, artists, writers, publishers, distributors and others in the legitimate side of the industry are losing millions of pounds annually by ignoring the massive demand for recordings of unique radio performances by established artists, which are now freely available on CD at record fairs and via collectors' magazines throughout the world.

As a clearing house for these recordings, Strange Fruit Records has, since 1985, released more than 100 previously bootlegged works and generated several million pounds of turnover to legitimate pressing plants, printers, exporters, dealers and copyright owners.

Band Of Joy Music paid royalties on retail sales of more than £1m on the Queen and Hendrix releases alone. Small beer, perhaps, to other mega-stars and corporations but infinitely preferable, I would suggest, to allowing the bootleggers a free run.

Leaf through any collectors'



*The Wedding Present: turning point*

magazine and you will find full page advertisements listing first class quality "unofficial" CDs by the world's top acts, at prices up to \$100 each! Visit any record fair and there for sale are the "unofficial" CDs of Beatles, Stones, Floyd, U2, Clapton, Genesis, Led Zepplin, in fact every big name on which the bootleggers can make a fast dishonest buck.

However, trying to license these recordings from the record companies and artists is a long and thankless task, which calls upon a lifetime's experience in dealing with inflated egos — and the artists can occasionally be difficult.

In many record companies the numbers are deemed insuff-

icient to justify the expenditure of executive time, but all it takes is a one-page agreement, and the fact remains that 400,000 copies of a cassette of Cream — At The Beeb, have already illegally changed hands, without a murmur of protest. Committed fans will continue to pay over-the-top prices for these unique performances, whatever their provenance.

There is a view, often expressed, that the release of radio-originated recordings interferes with mainstream releases, but Queen followed Queen At The Beeb with a number one single and album, while bands like The Wedding Present and Inspiral Carpets



*Collectors' items*

view the release of their Peel Session EPs as major turning points in their careers.

Working with just a few artists and record labels, Strange Fruit Records has already uncovered millions of pounds in previously "lost" turnover to the benefit of the legitimate industry.

With a little more commitment from the artists and record companies, millions more could be generated to help the retail side survive the tough times ahead and contribute toward funding the never ending search for dynamic new talent, upon which the future of the record industry depends.

The demand is already established. The mechanism is in place. The recordings are made and paid for. What other industry could afford to be so cavalier with its most priceless assets?

**Clive Selwood**

Managing director

Strange Fruit Records

Ridgway

Plyford

Woking

Surrey

## Oberstein rejects retailer criticism

In your edition of March 23 there was a letter from Mr P L Beresford complaining bitterly about the apparent indifference of major record companies, such as PolyGram, to the difficulties of small independent retailers.

It is completely untrue to say that we are indifferent to our customers, large or small. The problem in this instance revolves around the fact that Mr Beresford's shops do not

have an account with us. If they did then they would automatically receive information on new releases, deletions and so forth on a regular basis.

Smaller or infrequent customers usually deal through wholesale suppliers such as Terry Blood. We also supply these various wholesalers with new release information to pass on to their customers.

Like all businesses (large or small) we try to run as effi-

ciently as possible paying particular attention to the costs we bear. The demands we get for free product, new release information and so forth is huge, both from DJs, members of the public, schools and so on. We have to limit what we send out and try to do this as reasonably as possible. Small independents should not suffer.

Running our business is no different than Mr Beresford running his. He has to be very

careful not to increase his costs needlessly, to only deal with customers who will pay him and to look after his existing customers while trying to encourage new ones. We are no different. We are a caring supplier.

**Maurice Oberstein**

Chairman

PolyGram

Sussex Place

Hammersmith

London W6

## A Scottish identity crisis

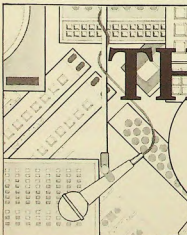
Your review of the Collins Classics record featuring Sir Peter Maxwell Davies' Symphony No 4 (*MW*, March 2) credited the Scottish National Orchestra with the performance. It was, in fact, commissioned and performed by the Scottish Chamber Orchestra.

**Ian Ritchie**

Managing director

Scottish Chamber

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## THE LAST RECORD I BOUGHT

by  
TOM JONES



"I buy CDs more than anything else these days. The last one was The Vaughan Brothers' Family Style. I like that kind of Texas rock blues. I am even doing a track from the album called

Long Way From Home in my live show.

"The first record I bought was Treasure Of Love by Clyde McPhatter. I've always collected a lot of records. In the Fifties when I was at school and when I loved it started buying Little Richard, Jerry Lee Lewis and Elvis Presley." Tom Jones has just released a new solo album on Chrysalis Records and is currently touring the UK.



Enid Williams, former member of heavy metal band Girlschool, is giving new meaning to the term rock dinosaur.

"The former headbanging bassist is now getting down with the dinosaurs at London's Natural History Museum as musical director of a children's play What On Earth, which takes a humorous look at ecology.

"Writing for kids is demanding because it has to be fast-moving and fun," says Williams, who plays

five instruments, sings all the songs and plays the different characters in the half-hour show. "The kids really like it and so do the parents."

For someone who is best known for sparring with Lemmy on TOTP for the Girlschool/Motorhead collaboration Please Don't Touch, children's theatre seems a major departure. Williams disagrees.

"Since Girlschool, she has studied music and dance at London's Guildhall,

performed opera with the English National Opera and written her own piece for the stage called Waterfall. "I don't see why these things should be mutually exclusive," she says.

Her heavy metal days are not quite over yet, however — Williams is forming a band with the other members of Girlschool, with Toyah Wilcox on vocals, for a one-off single.

The band is called Strange Girls. Which speaks for itself.

Through The Doors is a tribute to the band, says Sixx, and not a cheap cash-in.

Who would suggest such a cruel thing?

## SOS to ABBA hopefuls

For all the cynicism surrounding the Eurovision Song Contest, no-one can deny that it produced one of the most successful acts of the Seventies, namely ABBA.

And while the search is hotting up for the next Eurovision star, the hunt is now over for ABBA MkII.

Believe it or not, the group which epitomised everything many would rather forget about the Seventies is currently enjoying a "bit of a resurgence in popularity", according to Adam Sternberg, partner in corporate entertainment agency Sternberg Clarke.

Sternberg is desperately seeking an ABBA-style band to perform regularly at the new Three Crowns Restaurant in the Scandic Crown Hotel in Euston, London.

"We want them to be in the spirit of ABBA, singing ABBA songs and dressed à la ABBA, even if they don't look exactly the same."

Some 150 singers have been clamouring to audition for the

coveted job. The first auditions are on April 23, so latent ABBA fans should blow the dust off their cracking copies of Supertrouper and get practising.

## Chuck those Berry senses!

When Richard Ward began work on his stage tribute to Motown and Berry Gordy 16 months ago, he never dreamed the great man himself would put a spanner in the works.

On the day of The Motown Show's first preview at London's Albany Empire last month, Gordy's production company announced that he wanted to mount his own history of the legendary Detroit company.

Jobete gave the go-ahead to the show last year, Gordy put a block on performances of Motown songs by soundalikes, forcing Ward to "revise" (i.e. ditch) certain scenes.

Although the show was delayed a week until April 9, Ward doesn't blame his hero for the extra hassle. "I blame his executives. He probably isn't even aware of the show."

Meanwhile, another show, Through The Grapevine — The Life Of Marvin Gaye, opens at London's Shaw Theatre on May 10.

## Riders on the film

A medley of nine Doors songs may sound like live Bunny on acid, but it's actually the latest tie-in to the Doors movie by a band called Strange Daze.

As any fan will tell you, Strange Daze is the title of a live Doors album, but it's also the name of an LA group who perform Doors songs on the US live circuit.

The band is usually content with gigging, but has been recruited to record the medley, called Through The Doors, to tie-in with the release of the Oliver Stone film at the end of April.



Strange Daze: live Jimmy

In the UK the single will be released through Aura Records, whose MD Aaron Sixx is a fan of the Doors.

"No-one says anything when Andre Previn does Beethoven's Ninth Symphony," he says, "so why should people complain when a band performs The Doors' music live?"

## Wheelie dealers

Having trouble getting insurance for your flash motor?

Does your insurance company think that because you do business in the fast lane, you drive in the same way?

Now an insurance company is taking a risk itself and entering a market few others are keen to deal with. Its literature says it will consider "a dance band or pop group, a DJ or classical musician". Write Rose Motor Policies even says it will happily insure cars in the top groups 7, 8 and 9, so roll out your Rollers, Ferraris and Porsches.

"Music people often have their motor insurance loaded by 25 per cent more than other people," says Sheila Simpson, motoring assistant for White Rose and associate company West Yorkshire Insurances.

"They tend to have more accidents and they tend to buy flash cars. They are also on the road a lot, especially bands," Simpson adds.

However, if an A&R manager over 25 and living in London wished to insure a self-owned new Peugeot 205 GTi with comprehensive, it would still cost them about £1,200 per year.

And that's with a clean licence.

# music week

Incorporating Record Mirror

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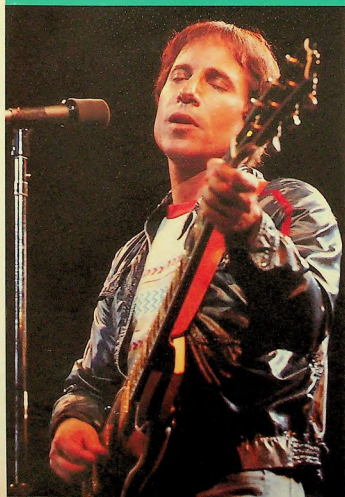
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