



Music week

The Business Magazine for the Music Industry

27 APRIL 1991 £2.25

BPI in chart hype

CIN and the BPI are taking swift action after allegations of attempted chart rigging in the last singles chart of March, chart week 13.

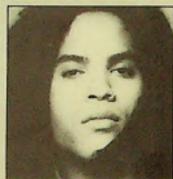
The BPI was planning to hold a special committee of inquiry early this week after normal checks by chart compiler Gallup revealed unusual sales patterns on three titles:

- Always On The Run by Lenny Kravitz on Virgin America;
- More by The High on London Records;
- Find Em Fool 'Em Forget 'Em by S'Express on Rhythm King.

The abnormalities were immediately corrected and the chart was uncorrupted. Gallup has since been gathering evidence to see if there has been any breach of the BPI code of conduct.

All three record companies have denied any responsibility for the abnormalities, but a

LABELS DENY HYPING SINGLES CHART



"The Lenny Kravitz record was being bought in, but we didn't do it," Jon Webster, managing director, Virgin Records



"We definitely did not employ a buying team on the High record," Colin Bell, general manager, London Records



"It is not something we do. We will look into the S'Express record," Dan Thompson, business affairs director, Rhythm King

special BPI committee comprising chairman Terry Ellis and up to four other BPI council members is expected to consider the evidence.

BPI director general John Deacon says: "If the Gallup report does clearly reveal any breach in our code, we will

take very effective action to deal with it."

Companies found to have breached the code are liable to censure, a fine, costs and possible legal proceedings. Deacon says the findings of the inquiry will be made public.

Gallup has established that

Virgin Records managing director Jon Webster says: "The Lenny Kravitz record was being bought in, but we didn't do it."

He says the marketing campaign for Kravitz was designed to encourage perfectly legitimate multiple purchases by consumers, and he was shocked to be contacted by Gallup. "I have co-operated totally with them," he says.

Rhythm King business affairs director Dan Thompson says: "It is a very serious allegation and we are taking it very seriously. It is certainly not something we do."

London Records general manager Colin Bell says: "We are pretty concerned by this. The sales staff were enthusiastically working the High record, but we definitely did not employ a buying team."

The investigation is believed to be the most extensive since 1987.

Heath plumps for Sony

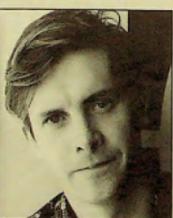
Rhythm King is pulling its biggest acts out of Rough Trade as part of a unique partnership with Sony Music's Epic label.

The move comes in the week which also saw former PolyGram finance director John Best appointed as the Rough Trade Group's financial director and one of the Rough Trade label's biggest new acts, Carter, join Chrysalis.

Rhythm King's licensing, pressing and distribution deal with Epic will give the label

whose roster includes Betty Boo and S'Express — the flexibility to help it hold on to its biggest acts, says owner and MD Martin Heath. Some acts will continue to be distributed independently.

Heath says: "This is all about giving our artists the best we can offer. If Epic can help an artist in certain territories then we'll use them, but if they can't, we won't."



Heath: deal with Epic

Rhythm King will retain complete control over releases and the development of the artists but will be backed by Sony's "efficient pop machine", he adds. He has been working on the deal for 18 months.

The move will be particularly beneficial for acts such as Betty Boo, which need the extra push the Epic deal can

give to move on to international success, says Heath.

Rhythm King is one of the biggest creditors of Rough Trade. RT founder Geoff Travis says he is shocked at the news. "That is very, very sad. It is a big blow."

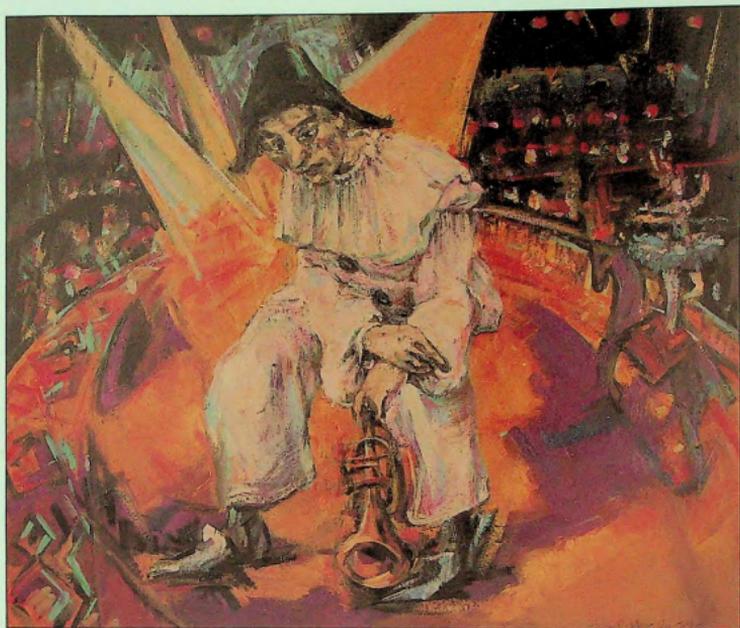
He denied claims by Heath that Rough Trade couldn't offer the same service as a major to an artist close to breaking through internationally like Betty Boo.

"Martin Heath is completely and utterly wrong," he says.

Meanwhile new financial director, Best, 38, says: "I see Rough Trade as an organisation with a future, despite its current difficulties."

Best is the first financial director the group has had since Will Keen left at the end of last year. Best has been out of the music industry since leaving PolyGram after nine years with the company last June.

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Retailers locked in price war

Retailers are battling to keep album prices down as the trade awaits a new round of increases following the recent rise in VAT.

Wide-ranging in-store prices, often at pre-budget rate, reveal the trade's nervousness, with CD prices pitched between £11.49 and £12.79.

Distributor EMI's price hike last month has begun to push vinyl prices higher than cassettes for the first time.

The company's Roxette album, Joyride, carries a dealer price of £5.15 for vinyl and £4.90 for cassette.

High Street competition is forcing many dealers to hold back price increases on chart product. But leading independent retailer, Andy Gray, of

IN-STORE PRICES — HOW THEY COMPARE

Our Price	Simple Minds			Massive			Nigel Kennedy		
	Cass	LP	CD	Cass	LP	CD	Cass	LP	CD
Virgin	7.99	7.99	11.49	7.65	7.65	11.75	8.15	8.15	12.79
HMV	7.66	7.66	12.26	7.15	7.15	11.75	8.17	8.17	12.77
Woolworths	7.99	7.99	12.49	7.49	7.49	11.99	7.49	7.49	12.49
Andy's Records	7.69	7.69	12.25	7.69	7.69	12.25	7.99	7.99	11.99

Andy's Records says the margin can be recovered on less prominent titles.

Gray says: "I would love to be able to sell the Roxette CD at £12.49 but I am having to hold it at £11.99."

But he admits to "rounding

up" other prices to the nearest 50p. "It will help to make up for the losses where we are keeping pre-budget prices. The higher price points will be a buffer against other price rises that are bound to follow EMI's," he says.

HMV chart manager Ian Ashbridge says the chain is trying to avoid "odd prices" but remains cautious. "It would have been nice to round them up to a sensible figure but we didn't want to be seen to be taking advantage.

There are a lot of bad things to say about the alleged chart hyping being investigated by CIN and the BPI. But there's one very good thing — the industry's swift and effective response.

Gallus's ability to pick up abnormal sales patterns is astonishingly effective. Meanwhile the BPI's commitment to enforcing the rules is beyond question.

If wrong doing is established it will be dealt with swiftly and firmly.

Compare that with the book industry's "charts", which were recently found to include returns on books not even published.

Compare it with any of so called charts from various industries which litter the press.

Can they claim the same record of accuracy and efficient self regulation? Not at all.

If there are some individuals who have attempted to rig the record charts, they ought to be ashamed of themselves. They will have not only branded themselves cheats, they will have let down the whole music business.

The industry may then feel saddened that there are such bad apples within its ranks, but it should feel thoroughly proud of its determination to ensure that the UK record charts remain the cleanest and most accurate in the world.

Something else the industry can feel proud of is the British school taking shape in Croydon.

During a visit there this week I was able to see some of the results of the industry's £2m investment in the country's future talent — and it is impressive.

The important thing is that industry does not consider its initial cash injection to be the end of the matter.

Continued involvement is essential. Early indications are that if that commitment is forthcoming, the project will be a resounding success.

Steve Redmond

IVA's Frain heads new video arm

Island Visual Arts MD Andy Frain is leaving the company to head the new video publishing and distribution arm of Chris Blackwell's Island World Group.

The video company, which previously acted on an executive producer level for programmes such as Desmond Morris's Life Pulse, is being absorbed into the PolyGram-owned Island Records.

IVA will now focus solely on music, while Frain's new company will deal in non-music programming. Laurence Guinness joins him as acquisitions executive, a position he filled at IVA.

IVA founder and Island Records MD Marc Marot says: "We will continue our involvement in projects such as Rhythms Of The World, but we won't be involved in non-music programmes."

Frain says the new arm of Island World — owned by Chris Blackwell and John Heyman — will be primarily a video distribution company but will also aim to acquire world and distribution rights for TV programmes and feature films.

HMV to fight for Our Price crown

HMV is set to return to TV advertising for the first time in five years with a bid to snatch Our Price's crown as king of the co-op deal.

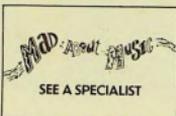
The move follows the decision of advertising and production company Qd to ditch Our Price, its client for 11 years, to work for HMV.

The contract is believed to be worth around £500,000 a year. HMV is retaining its advertising agency Chiat Day to advise on strategy, but it is thought that its distinctive posters featuring reviews of featured records will disappear.

HMV marketing director David Terrill declines to go into details, but he says: "We will be making a major presentation to our suppliers about our marketing plans in May."

"We are delighted to go with Qd because its experience in the music business is second to none."

Qd was founded in 1980 specifically to service Our Price



SEE A SPECIALIST

Qd created slogan

with graphic design and radio commercials. It has since moved into TV commercials production and claims to produce more commercials and record sleeves than any other company in the UK.

Qd created Our Price's slogan, "Mad about music — see a specialist", three years ago. Co-founder and managing director Mark Cellier says the split with Our Price follows the retailer's decision to hire advertising agency Roose and Partners.

"We have always had a culture of working very closely with our clients," he says. "With the introduction of

Roose we found we were working for a middleman."

Cellier claims Qd pioneered the concept of co-operative advertising in the record business — in which record companies and retailers jointly fund ads for particular product — with Our Price co-founder Mike Isaacs.

It allows the two parties effectively to double their advertising budgets.

HMV is now expected to use Qd's low-cost, high volume service to emulate the success of Our Price in striking such deals.

Terrill says: "To some extent you don't need an advertising agency in this business to reinvent the wheel all the time when it's just a formula."

Our Price was told of Qd's decision to move late on Wednesday night. Marketing manager Neil Boot says: "At the moment we are reviewing just about everything to do with our advertising."

Warner Chappell moves ahead of pack

Warner Chappell is edging further ahead in the music publishing market.

In the latest quarterly snapshot, the company's market share rose from 20.2% for October-December 1990, to 21.8%, a year-on-year increase of 6.5%.

Its nearest rivals in the corporate stakes are EMI, which

fell both yearly and quarterly to 14.2%, and Virgin which increased yearly by 114% from 5.7% to 12.2%.

In individual shares, both the top two — Warner Chappell and EMI — saw a drop. Warner Chappell's quarterly figure fell from 19.8% to 13.1% while EMI's dropped from 14.3% to 12.4%.

Virgin, however, increased its individual percentage from 5.8 in Oct-Dec '90 to 13.1 for the last quarter.

● In the classical full-price market share, PolyGram continues to lead the way but its share dropped slightly from 68.6% in Oct-Dec '90 to 59.5% for Jan-Mar '91.

Its only close rival, EMI, in-

creased its quarterly share from 23.1% to 27.2%.

In the budget and mid-price market, EMI leads the way with a quarterly increase from 29.5% to 30.1%. PolyGram is second but falls from 22.4% to 16.4% for the quarter.

Details next week. Album and single market shares see pp8, 9.

Heineken hoists Big Top cash

Heineken is almost doubling the funding of its Big Top live music festivals this year.

The success of last year's events has prompted the larger brand's UK licensee Whitbread to increase its input from £500,000 to £900,000.

This year, the series of concerts is expanding from five to six and includes a special event involving Manchester radio station Piccadilly Key 103.

Concerts in the Heineken

Big Top will take place between May 24 and August 26 at Nottingham, Middleton, Swansea, Bristol, Portsmouth and Brighton.

The four-day concerts will include acts such as Martin Stephenson, Squeeze, Carmel, John Martyn, Whycliffe, The Levellers and The Richard Thompson Band.

The Middleton concert in Manchester will feature The Railway Children, The High, Raintree Country and The

Days. Entry to the shows is free.

While last year's Big Top concerts were an experiment for Heineken, Whitbread brand manager David Graham says public response ensured a bigger commitment from the brewery this year.

"Instead of putting £500,000 into it, as we did last year, we are now putting in £900,000 — that's how strongly we believe in these concerts," he says. The brewer also plans to

help more new bands this year. "In addition to the six Big Top events, we're also promoting scores of live music events up and down the country in Heineken supplied pubs and venues," says Whitbread managing director Steve Philpott.

"These pub and club dates — which we're calling the Heineken Music UK Tour — will provide a further platform for many of the younger, emerging bands."



In an industry facing its most severe problems this decade, talk of Umbrella being a competitor to the BPI is not only doomed, it is downright stupid.

I know this business is not known for sticking together, but I have never seen it so hell-bent on destroying itself.

When are music publishers and labels, independents and majors just going to get on with the business of selling records and confronting our real competitor — the US.

Consumers don't care about the label stuck on the records they buy, or about those labels' profiles.

What they do care about is being able to obtain their favourite records in the form that I suggest indie labels best serve themselves by thinking of the end user first.

Umbrella's membership has a way forward and from what Brian Leaf has described of his plans (MW April 20), I suggest it is obvious: join the BPI.

It is a one company, one vote organisation whatever the size or contribution of individual members, and if Leaf is as popular a spokesman for the independents as we are given to believe, no doubt those members will vote him to the council.

Why this division between majors and independents, and the classification of both? It is an unhealthy preoccupation.

As *Music Week* reflected in last week's issue, in 1982 "indie" reflected a clear musical style. If that was really the case, it has now lost its way — or rather found it in the Top 40. The labels which started in a neo-Marxist political spirit in those years ended up free market economy companies, whether they admit it or not.

Survival in the Nineties still depends on hard work, planning and good luck, but success is much more likely to be achieved if the industry works together.

Paul Birch is managing director of FM Revolver Records.

Label puts clamp on sample 'theft'

Island Records is experimenting with a new clearance system aimed at eliminating the problem of acts sampling recordings without permission.

The label's artists are being asked to fill out a clearance form with every recording, giving details of tracks sampled, the original artists and company, as well as the writer and publishing company.

They must also detail which section of the original track has been sampled, how long the sample lasts and how many times it is repeated.

Island Records director of music affairs Ian Moss says: "We take the view that it is better to deal with sampling before any problems arise." After the form has been filled in, Island will approach the rights owners for permission to use the samples before a track is released.

The system has been adapted from a similar scheme used by the dance label Gee Street, which entered into a licensing



N-Joi: face legal action

deal with Island in February. It has received the enthusiastic support of the Music Publishers' Association, which is cracking down on sampling. Island's Moss admits that the system is far from perfect, however. "It is only as fool-proof as the information we are given by our artists."

It is also bureaucratic, time-consuming and liable to delay releases, he says. Island will assess the benefits of the system in six months.

Island Music, meanwhile, is planning legal action with Minder Music against the allegedly unauthorised sampling on the N-Joi single Anthem.

Minder MD John Fogarty says the move is conditional on getting the support of Virgin Music, which also claims one of its tracks is sampled.

Fogarty says: "We are not against sampling. We are against sampling without permission."

Elton John joins Britain's rich elite

Elton John's reviving fortunes are revealed in the *Sunday Times* annual poll of Britain's rich.

The former teaboy shot into the top 200 to take 73rd place with an estimated £700m fortune.

His appearance in the list for the first time follows his 1990 success with two albums in the year end top 10 and his first solo number one single.

In 1969 John sold off much of his wardrobe and paraphernalia as well as his stake in Watford Football Club amid rumours of near bankruptcy.

Richard Branson is the music industry's highest flyer with personal wealth estimated by the *ST* at £600m, up by £112m on last year's figure.

The other newcomers are Pete Waterman at 143 and Cliff Richard at 182.

Waterman, an ex-coal miner, is said to have spent part of his health on an old diesel train, a carp farm in Japan and a Firestreak heat-seeking missile. But he says, "It's ridiculous. I don't know where they get their figures from."

Cliff Richard is reported to

have more modest tastes and donates much of his income to charity.

The *ST* reckons his From A Distance album grossed £5m and the accompanying tour "a mind boggling £17m".

Also featured in the music top 10, is Mickie Most who owns one of the largest private houses in the country.

All the music business moguls listed have seen their fortunes rise over the past year apart from George Michael and Mick Jagger whose estimated wealth is unchanged.

PMI stands firm over price point

Both sides in the dispute baring Picture Music International stock from Woolworths' stores are standing firm despite a month's loss business.

Wholesaler Entertainment UK deleted PMI product from its catalogue after the label's hike in trade prices to £7.50 created a new £10.99 retail price point.

Woolworths says it accounts for around a third of the sell-through video market.

And despite admitting that EUK is its biggest customer, PMI claims it can continue trading without the format's major High Street outlet.

Keith Staton, sales director of PMI parent EMI, says: "Music video is only a small part of the sell through market, so Woolworths is not so crucial. We do more business through music outlets."

EUK and PMI have met to discuss pricing but Staton says: "We simply re-stated our position."

EUK chief buyer Richard Green told *Music Week* that the company's position is "unchanged."

MUSIC'S RICH THE TOP 10

1. Richard Branson	£600m
2. Paul McCartney	£380m
3. Elton John	£100m
4. Andrew Lloyd-Webber	£80m
5. Chris Blackwell	£77m
6. Mick Jagger	£75m
7. George Michael	£65m
8. Pete Waterman	£60m
9. Mickie Most	£55m
10. Cliff Richard	£50m

Source: *Sunday Times*

Bowie seeks new home at JVC label

David Bowie is set to sign for a new JVC label.

The singer is understood to be finalising the details of a deal with the Japanese electronics giant.

Bowie's contract with EMI-USA ran out at the end of last year and immediately led to a bidding war for the artist.

But it seems that Bowie has decided to go with the new JVC label Victory Music, based in Los Angeles.

Details of the deal — due to be confirmed during the next month — are sketchy but a spokesman for Bowie in the UK says a new Tin Machine album, *The Hurt*, will be released in the autumn, followed by a tour.

Meanwhile, The Rolling Stones are currently re-negotiating their contract with Sony Music which ran out after the release of the Flashlive live album this month.

Senior changes at Warner Music

Warner Music International is to appoint a new European senior vice president after the resignation of Stephen Shrimpton.

Shrimpton will step down on June 30 to move to Australia. He will be replaced by Manfred Zunkeller, currently the company's senior vice president for central Europe.

WMI chairman Ramon Lopez says: "Stephen needs to move to his native Australia for personal reasons."

Shrimpton and Zunkeller will work together for two months before the handover and Shrimpton will act as a consultant after his move.

Lopez adds: "Stephen is very much responsible for shaping our European division and will be greatly missed."

EMI aims for classical hat-trick

EMI is to add a third album to its best-selling classical compilation series, *Classic Experience*.

The double album, *Classic Experience III*, is set for a April 29 release backed by a £300,000 TV and press campaign.

The collection of light classics, many of them familiar from their use in TV commercials and film, has proved a sure seller with volumes I and II shifting over a million units.

Classic Experience III includes music used in commercials for clients such as Ped-



gree Chum and Peugeot.

Some of the selections were prompted by calls to EMI from fans of the series.

Jane Chalmers, product manager at EMI, is confident *Classic Experience III* can follow the appeal of the earlier volumes.

"The aim is to pick out the most familiar classical music that can be easily appreciated," she says.

"Now that the series is established, people want to follow it through. Some are so keen on the idea that they ring up suggesting pieces."

EMI also sees the series as a promotional boost to works by individual composers featured on *Classic Experience*.

Live music bolsters independents' week

Independent labels' trade association *Umbrella* is planning its biggest annual seminar yet backed by a week of gigs.

The fifth seminar, on June 22/23, is moving to larger premises and will feature twice as many sessions as last year, including a debate on the topical question of what is independence.

There will be more than 15 seminar sessions at the event which will be held at the University of London Union. There will also be increased space for trade stands and exhibits.

Umbrella will also hold five concerts in conjunction with the Mean Fiddler and Metropolis Music, from June 19-23, at the Subterranea, Powerhaus, Mean Fiddler and ULU venues in London.

No details have been confirmed on which acts will be performing. *Umbrella* is finalising deals to secure sponsorship for the seminar and the gigs.

Music consultant Greg Lynn has been appointed by *Umbrella* to organise this year's seminar. "They wanted someone to come in and make sure it was a totally professional event," he says.

"The possibilities for the event are huge and I hope to make it as effective as I can. We are sending out 2,000 booking forms this year and the majors are also being invited," he says.

Lynn hopes the number of delegates attending the event will double from 250 to 500 this year and entrance fees will be kept the same as 1990. Other topics due for discussion at the seminars are indie v majors, Rough Trade and women in the industry.

Registration forms are available from the *Umbrella* seminar office on 081-780 0545.

• CIN is to hold a round-table meeting to decide the future of the industry's independent charts.

The decision follows growing disquiet among indie labels and retailers about the current definition of independence, which is based on distribution.

Umbrella last week raised the issue with a call for cross industry talks. Now CIN's Chart Supervisory Committee says it will call a meeting of interested parties in an attempt to resolve the issue.

CIN chief executive Adrian Wistreich says: "We want to review the alternatives and get everybody's views."

Representatives from *Umbrella*, a leading independent distributor and retailers are expected to be invited to attend.

Wistreich says: "The current chart is not getting the prominence or coverage it deserves, because the current definitions are not accepted by everybody. If the right chart can be produced, it will become more widely covered in the media."

The Stone Roses v Silvertone Records High Court case ended last Wednesday and a verdict is expected this week.

Fontana is re-releasing the last James album, *Gold Mother*, on April 22 with a revised tracklisting. Owners of the original version can exchange their copies for a new one at any Our Price store, before May 20.

The Cocteau Twins, currently on tour in South America, are considering offers from a number of record companies following their departure from 4AD.

Jazz FM is launching a new promotion with Kronenbourg 1664 lager offering a £1m top prize to listeners. The competition, *Hot Notes*, will run for four weeks until mid-May.

The Italian record, publishing, media and film production company *Recreation Entertainment Criteria* has set up office in Dean Street, London. The first release on its Outerspace label is the single, *Heroes*, by Billy Preston.

The UK's Eurovision entry *A Message To Your Heart*, written by Paul Curtis and sung by Samantha Janus, has secured a deal with Hollywood Records after being turned down by a series of labels. It is released on April 29, before the final on May 4.

Sony Classical releases its Igor Stravinsky Edition for the first time on CD on May 7. The 22-CD set features recordings conducted by the composer and has a dealer price of £121.70.

Hard rock magazine *Metal Hammer* is planning to give away a free 10-track cassette with every UK copy when it goes monthly for the first time on April 29. The tape includes tracks by Dread Zeppelin, World War III, Mind Funk and Goat.

ONE MILLION ALBUMS IN 1990

more next week...

COLUMBIA

THE EAR

MW's Talent Tipsheet

LONDON

IT'S OBVIOUS

This quartet make a solid stab at unpretentious MOR pop with mini epics like *Wishes and Life Without You*, but wooden production detracts from songs which need a lavish full sound. They recall the clean vocals and precise playing suggest a good deal of potential.

Contact: Dave Tracy

Tel: 071 938 5556/081 577 0653

THE BEAR

This trio offer a Sixties-influenced rock sound which owes more to simple values such as tightness and strong playing than to gimmicky use of foot pedals and production. *Smile On Me* is a solid opener which could benefit from a more uptempo delivery, but the more contemporary *Dream On* shows possible chart prospects.

Contact: Richie Lambert

Tel: 071 228 5546.

ANNA

Although the band claim their demo is not indicative of their live exuberance, the five tracks here carry a good deal of clout and humour. *Masonic Youth* is simply excellent, despite stealing riffs and lyrics from a multitude of sources. *Kiss My Eyes* is good enough to show they are no joke band. Very promising.

Contact: Cormac Stokes

Tel: 071 703 8129

NORTHTANTS

WISHPLANTS

Delicate little pop tunes are this quintet's speciality, and occasionally on their five-track demo they sound special indeed. *Better Understanding* would have been called "anorak" music a few years ago, but really it follows a long UK tradition of sensitive songwriting.

ing. Don't Ask For More indicates a harder edge, but *Wishplants* should stick to the gentler side of things if they want to blossom.

Contact: Saul Denton

Tel: 0953 55566/0933 313713

BATH

STUDS ON MAIN ST

Already big in the West Country, this four-piece seem destined for great things. *El Dorado*, which opens their three-track demo, is exceptionally strong with some wonderfully wry vocals augmented by a dance beat and splendid banjo — a hit single if ever there was one. *Mexicana* and *Strange Kind Of Love* prove they are not a one-song band.

Contact: Brian Hook

Tel: 0225 480559.

WARWICKSHIRE

DANCE STANCE

Something of a throwback to the early Eighties, this nine-piece take their name and their cue from the brassy soul of early Dexys, but Paul Hanlon's earthy vocals give them an edge all of their own. What their songs lack in originality is made up for by a joyful and passionate delivery.

Contact: Neil Sheasby

Tel: 0827 715589

ALABAMA, USA

BARKING TRIBE

A 750-copy limited edition marks the emergence of *Barking Tribe* and their label, *Atomik Industries*. Both have certainly got off on the right foot. The A-side is a hard-hitting slab of rock and roll recalling both *The Minutemen* and *Lynyrd Skynyrd* while *Worm In The Apple Eed* on the flip is in the same vein as *Creedence*.

Contact: Atomik Industries

Tel: 0101 612 333 6919

Chandos adds early strings to its bow

Playing Bach on authentic instruments is more than a passing fad for purists. Early music now accounts for a third of the income of some classical record companies.

Consequently there are strong commercial reasons for ambitious labels to have their own period orchestra. The Academy of Ancient Music is linked with Decca, The London Classical Players with EMI and The English Concert with Deutsche Grammophon.

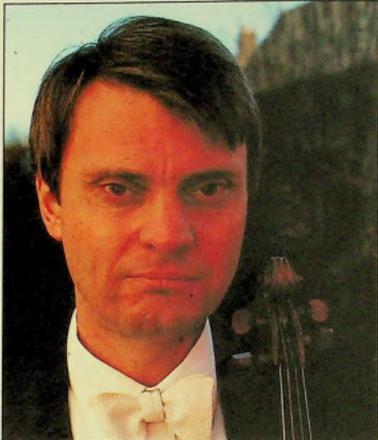
Now Chandos, a UK independent with aspirations to challenge the majors internationally, has signed its own group, *Collegium Musicum 90*.

"There is a firm market in early music and we want to be in there," asserts Chandos managing director Brian Couzens. "The international demand is very good. In some areas early music sells more than mainstream romantic repertoire."

CM90 is run jointly by conductor Richard Hickox and violinist Simon Standage, the latter being a former member of *Trevor Pinnock's English Concert*. They have been signed to produce a minimum of 30 records over the next five years, comprising four instrumental and two choral works a year.

Despite this contractual cushion, setting up CM90 is something of a risk for Standage, as it meant leaving the safe house of *Trevor Pinnock's English Concert* and *Deutsche Grammophon*.

"Everyone seems to be moving towards later repertoire and bigger orchestras, and I found that I missed the sort of music-making with small forces that attracted me to period orchestras in the first



Standage: five-year, 30-record deal

place," he says.

His departure came as a severe blow to *Pinnock* — Standage has made a significant contribution to the success of the *English Concert* over 15 years.

CM90 are so far the only period group led by a violinist — with occasional exceptions, harpsichordists or conductors have always taken charge.

The main focus of CM90's output will be *Telemann*, a Baroque composer who, although immensely popular in his day, is currently very much in the shadow of *Bach*, *Vivaldi* and *Handel*.

The first releases, a

Telemann violin concerto directed from the violin by Standage and a collection of choral works led by *Richard Hickox*, came out on April 5.

Their second public performance is at *St James's in London*. Preceding this Tuesday (April 23) and, even if CM90 aren't fully booked for concerts yet, Standage is not short of other offers, both for his period group, *The Salomon String Quartet*, or as a soloist.

As he says, he is in the lucky position that demand for early music is currently greater than supply.

Nicolas Soames

BANANARAMA/LONDON RECORDS

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PolyGram hangs

Depending where you stand, the singles market is either the worst it's been for years or the most buoyant. But there's no doubting the decline of "real" acts in favour of producers.

The Top 10 for the first quarter of 1991 included at least six of such non traditional acts (The Simpsons, KLF, Nomad, Hale And Pace, the Source and Enigma) four novelty records (Simpsons, Hale And Pace, Enigma and 2 In A Room) and one advertising spin off (The Clash).

Eight of the 10 could be classified as dance acts and only five have had any significant album sales.

Interestingly, despite the difference in the kind of product which is now hitting in the singles market, it has not particularly benefited independent labels, which are traditionally said to be quicker on their feet in changing markets.

Major distributed product accounted for 83.7% of singles sales in the first quarter, 0.5% down on the previous quarter, but 6% up on a year ago.

The main moves were a big leap for WEA from fifth placed distributor during calendar year 1990 to third in the first quarter of 1991. BMG slipped back to fifth.

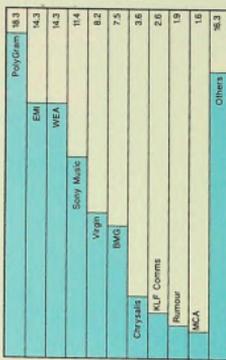
PolyGram continues to dominate, however, with a 27% share of singles distribution. That is 8% up on the same quarter last year, but — as competitors will gleefully note — 14% down on the final quarter of 1990. They will have to wait a bit longer, however, to see whether this swallow yet makes a summer.

The reason for PolyGram's shortfall in distribution is apparent from the companies and labels charts. Only one of its in house labels, London, features in the labels Top 10, up from 11 to two. And with the Righteous Brothers phenomenon out of the way, its Verve label has returned to the obscurity from whence it came. As a company PolyGram's share is down 25% on the previous quarter and 1.6% on the same quarter last year.

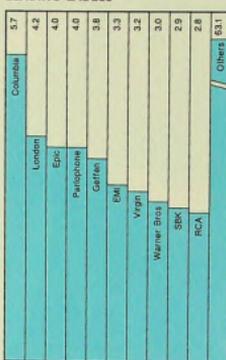
Among other companies the changes involve WEA overtaking Sony Music, moving from fourth to third, and Virgin overtaking BMG. Sony Music continues its traditional dominance of the labels chart with Columbia moving from fifth to first, despite a near-20% decline versus last year with Epic at three.

SINGLES: QUARTERLY SNAPSHOT

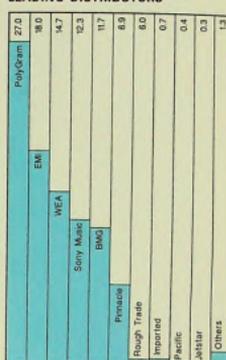
LEADING COMPANIES



LEADING LABELS

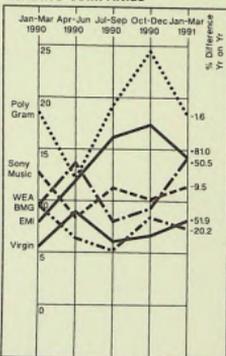


LEADING DISTRIBUTORS

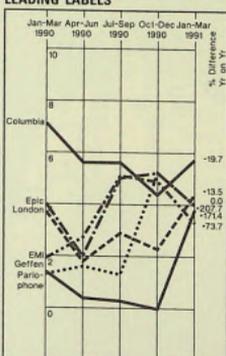


SINGLES: 12 MONTH TREND

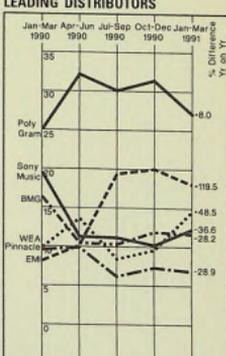
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



SINGLES CHART PERFORMANCE

ARTISTS

- The Simpsons
- The KLF featuring The Children Of The Revolution
- Nomad featuring MC Mikee Freedom
- The Clash
- Hale & Pace And The Stankers
- Madonna
- The Source featuring Candi Staton
- Enigma
- 2 In A Room
- Seal

PRODUCERS

- Bryan Loren
- The KLF
- Trevor Horn
- Damon Rochefort
- The Clash
- Brian May
- Jolly James
- Enigma
- George Morel
- Roland Orzabal/David Bascombe

TOP 10 SINGLES

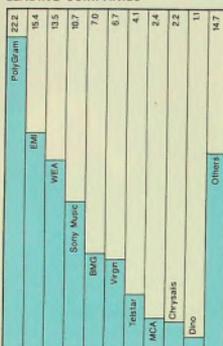
- Do The Bartman, The Simpsons, Geffen
- 3 A.M. Eternal, The KLF featuring The Children Of The Revolution, KLF Comm.
- (I Wanna Give You) Devotion, Nomad featuring MC Mikee Freedom, Rumour
- Should I Stay Or Should I Go?, The Clash, Columbia
- The Stank, Hale & Pace And The Stankers, London
- You Got The Love, The Source featuring Candi Staton, Truelove
- Sadness Part 1, Enigma, Virgin Int.
- Crazy, Seal, ZTT
- Wiggle It, 2 In A Room, SBK
- Get Here, Oleta Adams, Fontana



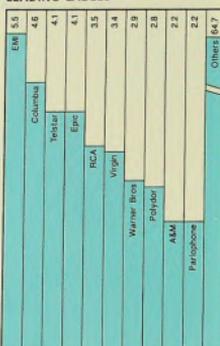
on under pressure

ALBUMS: QUARTERLY SNAPSHOT

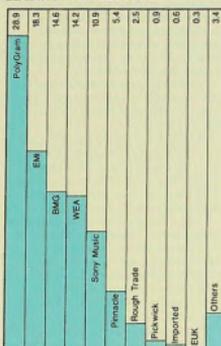
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



Christmas ought to be out of the way by now, but first quarter sales figures show the effects of the Yuletide flood of single-artist compilation albums persisting.

Interestingly, the multi-artist compilations chart shows far more flux, with EMI's young "indie" rock brand Awesome topping the chart on its first outing. Only one of the Top 10 compilations — Now 18 — featured in the previous quarter's Top 10.

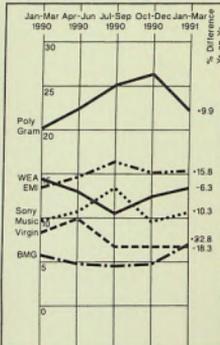
The artist albums Top 10 for the first 13 weeks shows the top two positions unchanged from the previous quarter. Madonna's 1.5m-selling Immaculate Collection retains the lead with Elton John's Very Best Of... just behind. However, these are followed by three post-Christmas releases, the Eurythmics' Greatest Hits, Chris Rea's Auberge and Queen's Innuendo.

In distribution, PolyGram continued to be challenged during the quarter by both second-placed EMI (up 26.2% on the same period last year) and BMG (up 5.8%). But while PolyGram's share was down 10% on the previous quarter, its lead over EMI remains unchanged.

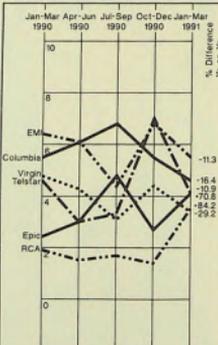
The five major distributors accounted for 86.9% of the album market, down slightly on the previous quarter, but still up on the same period last year. Among the independents Pinnacle's market share continues to be roughly double that of its nearest competitor, Rough Trade. PolyGram again dominates the companies' chart with a 22.2% market share, roughly 50% greater than EMI. Meanwhile among the labels, Columbia is denied its traditional top spot for the second quarter running. EMI scoops the pool, despite suffering a decline against the previous quarter and against the same period last year.

ALBUMS: 12 MONTH TREND

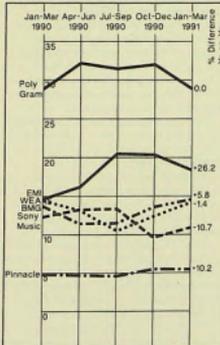
LEADING COMPANIES



LEADING LABELS



LEADING DISTRIBUTORS



ALBUMS CHART PERFORMANCE

ARTISTS

- 1 Madonna
- 2 Elton John
- 3 Chris Rea
- 4 Eurythmics
- 5 Queen
- 6 George Michael
- 7 Phil Collins
- 8 Chris Isaak
- 9 Gloria Estefan
- 10 Whitney Houston

PRODUCERS

- 1 Shep Pettibone/Madonna/John 'Jellybean' Benitez/Reggie Lucas/Nile Rodgers/Stephen Bray/Patrick Leonard/Lenny Kravitz
- 2 Gus Dudgeon/Chris Thomas/Elton John/Clive Franks/Don Was
- 3 Chris Rea/Jon Kelly
- 4 David A Stewart/A Williams/J Lovine
- 5 George Michael
- 6 Queen/David Richards
- 7 Enigma
- 8 Erik Jacobson
- 9 Emilio Estefan Jr/Jorge Casas/Clay Ostwald
- 10 Phil Collins/Robert Colby

TOP 10 COMPILATIONS

- 1 Awesome!! EMI
- 2 Unchained Melodies, Telstar
- 3 The Lost Boys (OST), Atlantic
- 4 Soul Reflection, Heart & Soul
- 5 Dirty Dancing (OST), RCA
- 6 Pretty Woman (OST), EMI USA
- 7 Thinking Of You... Columbia
- 8 Missing You 2 — An Album Of Love, EMI
- 9 Now That's What I Call Music 18, EMI/Virgin/PolyGram
- 10 Deep Heat 9 Ninth Life — Kiss The Bliss, Telstar

TOP 10 ARTIST ALBUMS

- 1 The Immaculate Collection, Madonna, Sire
- 2 The Very Best Of Elton John, Elton John, Rocket
- 3 Greatest Hits, Eurythmics, RCA
- 4 Auberge, Chris Rea, East West
- 5 Innuendo, Queen, Parlophone
- 6 Listen Without Prejudice Vol 1, George Michael, Epic
- 7 MCMXC A.D., Enigma, Virgin International
- 8 Wicked Game, Chris Isaak, Reprise
- 9 Serious Hits... Live!, Phil Collins, Virgin
- 10 I'm Your Baby Tonight, Whitney Houston, Arista

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Compiled by ERA from statistics supplied by Gallup based on a weekly sample of singles sales and full price and mid price album sales through 900 retail outlets in the UK January to March inclusive. Minimum dealer prices for this survey: LPs and cassettes £2.00 or over, CDs £4.00 or over.

Who needs to

Do A&R men need to bother going to gigs anymore? With nearly half of 1990's Top 40 album newcomers emerging without conquering the live circuit, the traditional importance attached to performance pedigree would seem to be diminishing. Helen Bullough reports

It was one of the worst nights vocalist Jon Marsh can remember.

At a small club in Hackney, east London, the PA system stacked ineptly on his band's speakers had been feeding back a terrible wailing for the past 45 minutes.

"Meanwhile the audience were out of their heads on acid and really got into it — they thought it was part of the act," he recalls.

Marsh has a resigned attitude to the four hard years Beloved spent on the live circuit before they were signed by WEA. "It was worth it, but I wish we didn't have to do it. Some of it was soul destroying," he says.

Beloved's persistence, like that of so many other young bands, was rooted in ambition. On paper at least, a solid background in gigs is still the most reliable route to stardom: more than half the newcomers to the Top 40 album chart in 1990 emerged via the live scene.

But then again, nearly half of them didn't, a statistic which casts doubt on the over-riding importance the record industry has traditionally attached to treading the boards.

In the past, scouring the country's venues for new talent formed the backbone of an A&R man's job. And there's no doubt that with guitar-based rock, the treasure trove factor still thrills the soul of many. House Of Music boss Mark St. John found his latest signing, the Mal Chicks, in Brighton. "I saw them a couple of times, went back stage and signed them," he enthuses.

But the roster of a label like Ensign shows that if a band are good enough, they can get a deal without the slog around the live circuit.

"Most of the acts we have signed have really happened by divine connection — we just happened to be in the right place at the right time," says MD Nigel Grainge.

The Waterboys were signed on the strength of one song — Out Of Control — overheard during a John Peel session, while Sinead O'Connor was unearthed during a rehearsal for another band in Dublin.

There are as many ways to get signed as there are types of band. Grainge still hasn't seen one of his latest signings, Laurie Riddle, play live. "The song-writing is much more important than the live appeal," he says. "If the spirit is right, the live thing will come through anyway."

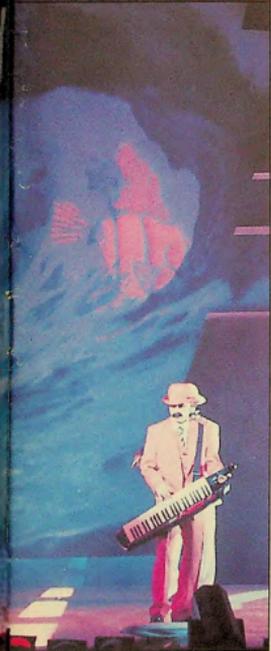
This shift in emphasis was highlighted in the late Eighties at the start of the dance boom. With A&R men being delivered virtually complete singles through the post, it demonstrated how artists could bypass purgatory. Demo tapes could be recorded in the comfort of a bedroom or lock-up, and for the first time, success in the charts could be notched up without the need for either live performers or performances.

"Dance broke the mould," says A&R consultant Peter Robinson. "In the

Livewires (clockwise from top): Beloved, The Pet Shop Boys, Blue Aeroplanes, Bliss (left), The Milltown Brothers (right), and James



tread the boards?



Eighties the percentage of bands being signed without being performers went down dramatically. The emphasis on live diminished."

In light of the difficulties bands face doing it the old fashioned way, it's hardly surprising so many are tempted to take short cuts.

No-one is denying that an apprenticeship in the clubs and pubs can still pay dividends, but these days if a band has been at it a long time the implication can be that they must be doing something wrong.

At Factory, A&R manager Phil Saxe remembers that Happy Mondays had only played five or six gigs before they joined the label while The Milltown Brothers were about four months into their live career when they signed to A&M.

If a handful of gigs, or no gigs at all, is all it now takes to get signed, A&R executives may find themselves facing one of the oldest complaints in the business — that young acts are picked up too early in their careers.

"We can't leave a band out there for six or 12 months because if we don't sign them, someone else will," says MCA's new A&R chief Jeff Young. "That's put a lot of pressure on bands like Five Thirty and An Emotional Fish."

Both bands must be in debt to East West after gaining critical acclaim, but only limited sales success, from last year's big-spending attempts to launch them. "Radio One was trying to break them with lots of airplay because they knew they were big signings," says Young. "Now it is frightened of backing a loser."

In contrast, a band that's well established on the live circuit will invariably have its own firm fan base for the record company to build on.

"When James released their first single, *How Was It For You?*, it was a Top 40 hit simply because they'd built a fan base of their own," says Phonogram A&R man Russ Conway.

The effect that fan base can have on an artist's progress was keenly felt by Adamski. An exception to the dance scene rule, he made his name performing at so-called acid house parties and white label copies of his first release — a live album recorded at various raves and clubs in the UK and Ibiza — were changing hands for £60 shortly after he was snapped up by MCA.

And performing prowess doesn't only help at the beginning of an act's career. EMI A&R director Nick Gatfield says that a following built up through live shows rather than mass media exposure tends to be more loyal to the artist — that's why he can pinpoint how many records Iron Maiden are going to sell. "There are 200,000 fans who buy the records every single time," he says.

Record companies have to spend more time and effort on the bands who have taken short cuts. For a start they may need some polishing musically.

"I remember when I was at A&M we didn't let anyone in the company see The Milltown Brothers for a couple of months after we'd signed them," says MCA's Young. And he claims it is common practice. "Normally we give them a few bob, padlock them in a rehearsal room and say 'give us a call when you can play properly'."

Brushing up a band's performance skills may take time and money, but actually getting them out on the road requires the biggest investment.

No-one doubts the need to tour to break bands who don't fit playlist stereotypes. "With rock bands you've got to tour them, it's such a vital part of that scene," says Young. And it's still generally accepted that bands who are good live sell more records.

"If you're going to have a global career over a long period of time, the ability to perform live does enhance album sales, especially in the States," says Chris Briggs, head of Chrysalis A&R and production arm Compulsion.

Being able to cut it live is not only desirable, it is sometimes essential to establish an artist's credibility. Nick Gatfield of EMI says record buyers in the UK and Europe will only perceive acts as "real artists" when they see them on stage.

The Pet Shop Boys are touring the US and the UK because they realise that although they sell loads of records, they need to be perceived as complete artists — and they do that by appearing live," he says.

If the band isn't big enough to headline, record companies invariably have to buy on to support slots to get their act in front of as many people as possible.

EMI recently spent £10,000 to put Coventry duo Bliss on the Chris Isaak tour and, as Young points out, the costs of touring don't stop there.

"I've known it cost us £100,000 to get a band on tour," he says. "But most of that cost is recoupable."

It seems it is never going to be cheap or easy, for bands on the live circuit. And the effort can take its toll.

Beloved hardly ever perform live these days, says Marsh. He would rather stay at home with his new sampling machine. "I don't find live music interesting now," he says.

Fortunately for the record industry, not all bands share Marsh's lack of enthusiasm for the live circuit.

As the fervour for signing dance acts dies down and the fashion cycle begins to favour bands over bleeps, the industry is looking once more to the live circuit for its new artists.

"It's more the traditional rock based bands that the labels are after now," says EMI's Gatfield. "It's cool to be a band again."

Wanna-be's may need the resilience of Royal Marines to succeed at it, but when it comes to laying the foundations for a career selling albums world-wide, there's still no substitute for treading the boards.

GOING LIVE

"It's always been hard to get gigs." — **Bruce Findlay, manager**

"It has never been easy for young bands, but it's more difficult now... It costs more for clubs to put on a band than get a DJ. A lot of bands are not that great and public tastes are changing." — **Alan Pell, Phonogram**

"The situation now is a lot more difficult than when we started. It was a lot easier to get a gig then. Nowadays I think it's a permanent disgrace that all the venues are closing down." — **Robert Hampson, Loop**

"The worst gigs we did were in squats in London because they were always getting raided." — **Ernie Brennan, Scott Opera**

"Live music is not as captivating as it was and a lot of bands are not worth seeing anyway." — **Andy Black, sales and marketing director, Music For Nations**

"I think live circuits decline when people are bored going to the gigs. You can't blame the venues. If the band is exciting it gives people a reason to see them." — **Phil Saxe, Factory**

"The circuit did decline for a while but now everyone's saying there's been a move back to live music. Whether the public admit it or not, people missed heroes and artists." — **Jeff Young, MCA**

"I'm quite optimistic about the future. We have had talks with the Arts Council about sponsorship and I'm encouraged by commercial sponsorship from companies such as McEwans and Tennents in Scotland, which has prepared and provided a climate for bands to play live and get record deals." — **Mark Melton, Musicians' Union**

"The Heineken Music Big Top will run throughout the summer offering free entry to the public. Obviously, for the headline slot we are going for well-established acts, but we also use local bands and this year's Heineken Music Tour puts a different local band on every night at a Whitbread pub." — **spokesman, Heineken**

"A lot of bands are not discerning enough. They have to target the gigs they want and not play too often." — **Russ Conway, Fontana**

MAINSTREAM

Albums

The fifth album to date to include *Nomad's* (I Wanna Give You) Devotion. Warehouse *Raves 5* is unlikely to suffer. The mix here is a previously promox-only revamp by Paul "Trouble" Anderson of Kiss-FM. With 14 club mixes and current club hits — from the Source's *You Got The Love* and *Orchestra JB's Come Alive* (in an exclusive new mix) to DJ *Rule's Get Into The Music* — this double for the price of a single will have no problems establishing itself in the compilation chart.

The last time Phonogram withdrew an album and reissued it to cash in on a hit single it achieved was the spectacular success, *Oleta Adams' Circle Of One*

returned to chart duty at number one after an un distinguished initial release. In the wake of their number two single, *James' Gold Mother* is set for similar treatment. The difference is that it was a major (number five) success when first out nearly a year ago. Even so, the number of new admirers they have gained in the interim should see it surpass that chart peak with ease.

PICK OF THE WEEK

THE WATERBOYS: The Best Of The Waterboys '81-'90. Ensign CHEN 19. Agreeably eclectic compilation, drawn from the group's five studio albums, shows many sides of Mike Scott's genius. Likely to appeal to those for whom the current hit single, *The Whole Of The Moon*, was an introduction to the group. Since the album is also creatively marketed to

appeal to existing aficionados — it includes the previously unreleased *Killing My Heart* and a live version of *Old England* — it will score heavily.

Singles

Not a hit of any magnitude when first released last year, but likely to score heavily in the wake of their recent number one, *The KLF's Last Train To Trancentral* is already getting solid support on the dancefloor. Sampling (I think) Holly Johnson's "Love Train" to great effect, it will undoubtedly become their third Top 10 hit in a row.

Cliff Richard's *Saviour's Day* is the exception that proves the rule — an overtly religious song that was a hit. In the past three years, there have been two others that really should have got away: *Amy Grant's Lead*



Hudson: gentle swayer

Me On and Lavine Hudson's Intervention. Grant's contemporary Christian classic is available once more this week, as the flip of *Baby Baby*, which should gain much mileage from the fact that it is America's number one.

Has to be one of the best gospel singers Britain has ever produced, returns with *All I Need*, a gently swaying vehicle for her startling

voice. A classy record.

Also renewing his season ticket this week is Colin Yearncombe, who has enjoyed a wonderful life as *Black*, in which guide he releases the pleasingly downtempo *Feel Like Change*. One of his most poignant and sharply observed vignettes, it deserves to be a monster, but it is so subtle it will need repeated airplay.

PICK OF THE WEEK

FATHER MC: I'll Do 4 U. MCA MCS 1525. Timothy Brown from Brooklyn's rhythmic rapper is not particularly distinguished, but with an uncredited female walking away over the rhythm track to Cheryl Lynn's *Just To Be Real* (87), it's a classic case of the whole being greater than the sum of the parts.

Alan Jones

REISSUES

RCA has released a trio of Elvis reissues; *Elvis (ND 83894)*, the soundtrack of the 1968 "comeback" TV special with eight bonus tracks; *Elvis in Memphis (ND90548)*; and *1956 On Stage (ND90549)*. Of the three, *Elvis in Memphis* is the best. Producer Chips Moman surrounded Elvis with the new generation of southern session men and for the first time in many years clearly inspired the King's attention. The album's hit, *In The Ghetto*, perfectly captures the excitement of the all too brief "New Elvis".

RCA has also reissued *Lou Reed's 1983 album Legendary Hearts (ND89843)*, which saw Reed coming to terms with the post-punk world.

Castle releases yet another Donovan offering, the very pleasant *Fairy Tale (CLACD 226)*, which sees Donovan preparing for psychedelia.

On the greatest hits front, there are CDs from *Saxxon (EMI CDP 7 96065 2)*, *Bread (Pickwick PWS 518)* and *Grand Funk Railroad (Capitol CDP 7 96068 2)*. Of the three, the well-crafted, easy-listening charms of *Bread* should do best, but the *Grand Funk* album is the most interesting, documenting as it does their climb to respectability. It could do well in the burgeoning heavy metal CD market.

For collectors there is *Hi De Ho (Parade PAR 208)* from the "from Harlem's Cotton Club"; but I think it's a radio broadcast. Anyway the sound quality is very poor, reducing the insane glee of Calloway to the muted pleasures of a tea dance. All in all, the most interesting, documenting as it does their climb to respectability. It could do well in the burgeoning heavy metal CD market.

Also for collectors is *Jessie Hill's Y'all Ready Now?*

(Charly CD 262), 24 tracks from the *One Foot Fish Do*, and *Swamps The Word (Real Lightening RCLD 090)* from sturdy Louisiana bluesman *Clarence Edwards*.

PICK OF THE WEEK

NINA SIMONE: At The Village Gate (Roulette, CDP7950582). Recorded in 1961, this is Simone at her jazzy best, featuring finger-piano (*Just In Time*), moody atmosphere (*House Of The Rising Sun*) and the black awareness (*When I Gotten Brown Baby*). Magical.

Phil Hardy

CLASSICAL

This month sees the first releases from *Quintana*, the new label formed by ex-members of *Hungaroton*, and, as promised, it features leading Hungarian performers who, having spent many years with the old state company, have committed themselves to the new independent enterprise. They include the *Franz Liszt Chamber Orchestra*, who play a popular collection of string music, including *Serenades by Tchaikovsky and Dvorak (QUI 903005)*; the pianist *Zoltan Szoyka*, who plays *Children's Corner* — music for or inspired by *Beethoven, Schumann, Debussy and Barok (QUI 903006)*; the *Budapest Wind Ensemble (QUI 903008)* and the leading Hungarian early music group, *Capella Savaria*, who plays *Colony* programmes: *Bach's Wedding Cantatas (QUI 903010)* and *Mozart's Exsultate Jubilate and other works (QUI 903015)* with *Maria Zadori*, soprano. There is even *Sando Lakatos* and his *Gypsy Band* to give the authentic Hungarian touch to the inaugural proceedings (QUI 903009).

EMI's first release of 10 titles from the *Fun With Music* series — popular classics for young children introduced by *Ann Rachlin* — has sold 10,000 units in less than two months. A further 10 titles come out in May, including *Mr Handel's Fireworks (RCA 7417M 19)* and *The Sleeping Beauty (TCFWM 20)*. Most are reissues, but there are two new titles: *A Musical Journey To The Moon (TCFWM 11)* which uses *The Planets*; and *Mandy And The Magic Butterfly (TCFWM 12)* which uses *Rossini* and many others.

PICK OF THE WEEK

VENETIAN CHURCH MUSIC: Taverner Consort, Choir and Players, Andrew Parrott. EMI Reflexe CD 754117-2, Johannes-Passion, Bach. EMI Reflexe. CDS 754083-2. Two superb issues from Parrott. The first contains transcendental music by *Monteverdi, Gabrieli and Lotti*; the second features *Roger Coyle's* *Crucifixion*, the *Evangelist*, a performance long awaited on disc.

Nicolas Soames

COUNTRY

The crossover success of *Columbia's* *Chet Atkins/Mary Kaye Knopfer* album *Neck And Neck* along with *Patsy Cline's Sweet Dreams* on MCA have been responsible for hiking sales of country product so far this year. According to *Columbia's* sales price country albums have more than doubled in the first two months of 1991 compared to the same period last year.

Lack of sponsors and the Gulf war have made it unviable for the CMA to co-ordinate a generic "New Country" campaign bringing over US artists. While it was not in-

tended to automatically become an annual event, it seems a shame that the momentum of the past five years has been broken. The memorable *Route 88* — bringing over *Randy Travis, Lyle Lovett and KD Lang* — exemplified how successful these campaigns can be as a launch pad for new artists, while last year's provided impetus for television series such as *Town And Country* and *New West*.

It could also be worth stocking up on *Tom Pacheco's* new album *Sunflowers And Scarecrows* on *Rounder Town Music*. His gruff delivery of beautifully written songs should find favour with folk orientated fans.

PICK OF THE WEEK

GEORGE STRAIT: The Chill Of An Early Fall. MCA 10204V. Released simultaneously in the US and UK, the tracks with a swing in their tail score highly. For example, on *Her Only Bad Habit* is Mr. Strait's mellow vocals blend with jaunty piano and fiddle to bring a fresh face to country's weary pre-occupation with romantic dilemmas. Fans are bound to applaud this return to a pure Texas sound, and reviews in *Vox* and *Select* should bring it to the attention of a younger audience.

Karen Faux

DANCE

Polydor's *Urban* division hopes to reduce its club mailing list by inviting DJs to resign voluntarily with more professions fond than with more promos than they can do full justice to each week. . . and there might even be some takers! This column has to sift through far too many promos just trying to establish the date that they're out and

which are most likely to sell.

Out about now are *Secchi* featuring *Orlando Johnson* [*Say Yeah (Epic 65684 6)*], remixed catchy *Italo* chugger: *The Hypnotist Rainbows In The Sky* [*High High RSN 1*, via SRD], frenetic bleeping raver: *Kromozone The Rush* (*Suburban Base SUB Base 001*, via SRD), simple cheerful High On Hope (*Absolute Maybe Hardcore 1*, via TRC/BMG), horror movie started raver; *Keith Nunnally Seasons Of Love (GI/N/WB W00347)*, soulful breezy canterer; *Connie Lush* (*8 Productions 8W5*), raspily wailed garage chugger; *Zero Zero The Sanity Clause (Kickin KICK 4)*, droning insistent raver; *Capella Everybody (fltr FX 158)*, nervy *Italo* galloper; *Cybershock Backlash (Champagne CHAM 12 278)*, via BMG), twittary frantic bleep raver; *B.D.J. & Warriors 6.1.0.* Welcome (*Rumour RUMAT 32*, via P), jaunty *Italo* chugger; *Bass Bumpers* (*Creation Creation 1067*, via P), girl rapped creaky *Italo* hip house; *MC Eric aka Me One Jealous (Polydor PZ 130)*, bass rumbled purposeful rap; *Technotronic* featuring *Reggie Flow Your Body (ARR 65688)* (*SM*), girl rapped creaky canterer; *Luther Vandross Power Of Love/Love Power (Epic 65682 6)*, gently jiggly swayer; *The Pasadena Another Lover (Columbia 65684 6)*, chippy soul jiggler.

PICK OF THE WEEK

LONNIE GORDON: Gonna Catch You. Supreme SUPET 185. via P. Black Box-produced particularly infectious happy bouncer.

James Hamilton

music week

Catfile

The Information Source for the Music Industry

27 APRIL 1991

CHART FOCUS

Chesney Hawkes is again chart champ with *The One And Only*, which thus becomes the first five week winner since last summer, when **Elton John's** *Sacrifice/Healing Hands* ruled the roost. But Chesney's lead this week is slender indeed, and there is no doubt that next week's number one will be **Cher's** *The Shoop Shoop Song (It's In His Kiss)*. Many doubted the wisdom of Cher's decision to alienate her hard-won rock fans by putting out this light and poppy song, from the movie *Mermaids*, in which she stars with Bob Hoskins, and it may still be a problem as far as album sales are concerned. Number one singles usually lift their parent albums high in the chart, but not always, as Chesney Hawkes will attest. His *Buddy's Song* album is still underachieving, and dips for the second week. Its highest placing so far 18. Conversely, the **Orb** — known for their club hit *Little Fluffy Clouds* — have never had a hit single, yet their first album *The Orb's*



Adventures Beyond The Ultraviolet debuts this week at a respectable number 29.

Incidentally, the Network Chart compiled by MRIB has recently taken a very different direction from the Gallup chart. MRIB's number one this week is **Madonna's** *Rescue Me*, though *The One And Only* outsells it on the Gallup panel by a margin of nearly three to two. Last week, the MRIB number one was the **Waterboys' The Whole Of The Moon**, and the week before *Sit Down by James*. None of

these records reached pole position according to Gallup. The likely cause of these consistent discrepancies is the fact that MRIB's panel consists only of independent outlets, chains like Woolworth's contributing only to the Gallup chart. Also, the MRIB chart takes account of airplay and is compiled over an earlier sales period.

Back on the Gallup listing, the week's highest debut is **Get The Message by Electronic** at number 14. The previous Electronic single had the added attraction of **Pet Shop Boy** Neil Tennant on vocals. For this one they're down to their core of **Barney Sumner** and **Johnny Marr**, members of the two most important independent bands of the past decade — **New Order** and the **Smiths**. When the latter group broke up, few would have expected Marr to overshadow Morrissey, but that's just what is happening — **Morrissey's Sing Your Life** debuted at number 23, fortnight ago, fell 167th on 50, and is no longer charting.

Alan Jones

UPDATE

Index of unit sales: 100=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	75	69	-9	-15
Singles	84	84	0	0
Music Video	59	60	+2	-21

SHARE OF SINGLES MARKET BY CHART POSITION



TOP 10 BEST SELLING ALBUM ARTISTS

Pos	Artist	Previous chart*	Pos	Artist	Previous chart*
1	EURHYTHMICS	(-)	6	BARRINGTON PHELUONG	(-)
2	R.E.M.	(-)	7	DEBORAH HARRY & BLONDIE	(-)
3	ROXETTE	(-)	8	SIMPLE MINDS	(-)
4	CHRIS REA	(1)	9	GEORGE MICHAEL	(4)
5	ROD STEWART	(-)	10	MADONNA	(8)

Compiled by ERA from Gallup data. Based on Top 200 album charts 18 March to 13 April. *18 February to 16 March.

ANALYSIS

With digital cassettes of whatever variety slow to claim their place as a fourth format, music video is staking a strong claim.

Gallup's figures for 1991's first quarter show Warner's entry into the format handsomely rewarded with a 14.6% share. Its two Madonna titles took first and third position in the quarterly chart. The immaculate Collection video and album adopted a proven strategy for mainstream product, boosting sales for both.

WMV International vice president Ray Skill says: "The video is like a fourth format and it makes most sense to release them together."

The argument for simultaneous release is supported by this week's chart showing by **The Eurhythms** (pictured), who are celebrating a month at the top of both album and music video charts.

But despite closer attention

EURHYTHMICS



to marketing, it is still rare for music video titles to impact on the main video sell through chart.

Its growth may be fast but it is no faster than other genres, and for the first quarter of 1991 music video took only 16% of the total market, a two point drop on

the same period last year.

1990's top-selling music video was the three tenors' *In Concert*. Yet it sell through peak was at number four.

And while **New Kids On The Block** managed to top all other retail videos with *Step By Step* in April 1990, the group's success only served to highlight the exception.

Pop idols and MOR solo acts are alone in their ability to top both video and album charts. **REM's** album *Out Of Time* debuted at number one and has not moved from the Top 5. Yet the group's video, *Tourfilm*, is unable to break into video's Top 20.

Another example is provided by **The Farm**, whose album *Spartacus* is an ex-number one yet the group's video has had no impact on the retail video Top 40.

Video clearly has a wider demographic than pop music. That is no make it harder for music to take the top sell through honours. But for those that do it, the rewards are correspondingly greater.

E.T.K.Y.

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ETKY 310CD/K7

THE RETURN OF THE MUSKETEERS
ETKY 287CD/LP/C

TIME OF THE GYPSIES
ETKY 300

AVAILABLE
NOW
THROUGH PINNACLE

NEW RELEASES: ALBUMS

Week commencing 29 April 1991 3 May 1991 — 178 Year to date: 3,655

* Import

Send new release details to general manager
Graham Walker, EMI, 23-27 Tudor Street,
London EC4A 0HR. Tel: 071-563 9199. Fax: 071-583 9555.

HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
ALMA	The RAW RAYS LP/ARC 1005/EMERG CD ER124D 105 (1)	Rock	672	673	674	Rock		A musical progression for over inflatable 70's rock.
MOORE, Chelys SANCHEZ & STRONG WINDKEY NEWBERRY LP/ARC 214CM 22 CD 2M 24 2/5 (2) (P)	Rock						A giant on the 60's count and capable of 70's LPs.	
ORIGIN, The ORIGIN TRIO LP/ARC HULTEP 66/HUTMHC 60 CD HUTCD 01 4/29 (3) (P)	Rock						Existing US prospect with growing reputation.	
SHAMEN, The ENTRACT ONE LITTLE ORIGIN LP/ARC TRP 27/27P 23C CD TRP 22C 4/29 (3) (P)	Dance						New chart-topper, will do far better than previously.	
THIS MONTH CD, BLOOD AND LP/ARC DAD 1005/DADC 1065 CD DAD 1065CD 4/67 (5) (R1)								

ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS.	DEALER PRICE	(DISTRIBUTORS)
ALMA	THE RAW RAYS LP/ARC 1005/EMERG CD ER124D 105 (1)	Rock	672	673	674	Rock	MEAN RED SPIDERS DARK HOLMS BUD LINDEN LP/ARC 66P/106MC 1 CD 68 (R) 1 & 4/29 (2) (P)	Rock				
44 MAX MAXWELL WITH A TALL CUP GOLD CD/ARC 01972 01972 (1)	Rock					THE VIKINGS BLACK BEAST LP/ARC BFF 08BFF/87F 6CD BFF 86BFF 4/29 (2) (P)	Rock					
ABDOLWAH, Mohammed WILSON & THE DUBS BROTHERS ALBUM CD AA 99 4/29 (2) (P)	Rock					MILLER, Ned FROM A JACK TO A KING BIRD FAMILY/ROCKSTAR CD 103 CD 103 4/29 (2) (P)	Rock					
ADRIANO, Pierre GELUCCI LP/ARC 1066/EMERG CD 6862 1/49 (3) (R1)	Rock					MULLER, Bob BLOODSUN 1950 61 4 CD BOX SET BEAR FAMILY/ROCKSTAR CD BCD 152294 (4)	Rock					
ADDLEY QUINTEZ, MAX TALKIN' ABOUT YOU LAMARCA LP/ARC 14382 2/3 (2) (P)	World					MOORE, Chelys SANCHEZ & STRONG WINDKEY NEWBERRY LP/ARC 214CM 22 CD 2M 24 2/5 (2) (P)	Rock					
ALFA, The RAW RAYS LP/ARC 1005/EMERG CD ER124D 105 (1)	Rock					MOVING PARTS FALL ROSEBUDS LP/ARC 3002 CD 3004 1/30 (2) (P)	Rock					
ANTHONY AND JOHNNY B. THE JACKY TROUPE LP/ARC 105 1/4 (5) (R1)	Rock					MUZZARE, Eddy RHYTHMS OF LIFE LYRICHOOD LP/ARC 467 7/30 (1)	Folk					
ATKINSON, GARY AND THE BROTHERS LP/ARC 105 1/4 (5) (R1)	Rock					MUSICA A RETROSPECTIVE IN GREAT VARIOUS CD/ARC 467 7/30 (1)	Rock					
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ATKINSON, GARY AND THE BROTHERS LP/ARC 105 1/4 (5) (R1)	Rock</											

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TOP 75 SINGLES

THE OFFICIAL music week CHART

27 APRIL 1991

TITLES AZ

(WRITERS)

Last Week	This Week	Title	Artist (Producer) Publisher	Label #† (Distributor)	Cassette/CD	Last Week	This Week	Title	Artist (Producer) Publisher	Label #† (Distributor)	Cassette/CD
	1	1	THE ONE AND ONLY	Cherney Hawes (Shackel/Kershaw) WC	ORION 05191 302 (E) DMSM 3070RSCD 302 (E)		38	17	IT'S TOO LATE	Quartt Introducing Dina Carroll (Quartt)	AT&T 31763 (J)
▲	2	2	THE SHOOP SHOOP SONG (IT'S IN...)▲	Joe Jackson/Carlin TM	EMI 656673 (SM) 656674/656672 (E)		39	21	SILENT LUCIDITY	Michael Bolton (Alfonsi/Bolton) WC	Columbia 65671057 (E) (SM) 6567145671 (E)
3	3	SIT DOWN	Fatman JIM 871 (E) BMG 835 (SM) (E)			41	46	HERE I STAND	The McIntosh Brothers (McIntosh) EMI	AMA 8871 (E) (E) EML USA 1208 (E) (E)	
4	4	THE WHOLE OF THE MOON	Ernie & Nancy 542 (E) EWEK 626 (E) (CD) (E)			42	48	WEAR YOUR LOVE LIKE HEAVEN	Definition Of Sound (Red King/Domton) Circa/PolyGram/Jong	YRCD 41	
5	5	RESCUE ME	Madonna (Madonna/Peterson) WGCC	S-EN 60241 (W) W 9202 (E) (E) (E)		43	54	PROMISE ME	Beverly Craven (Sarwell-Smith) WC	EMI 6565431 (SM) 6565495452 (E)	
6	6	THE SIZE OF A CUP	The Wonder Stuff (Glossop) PolyGram	Philly 202 (E) (E) (E) GUNCS 1150 (CD) (E)		44	33	UNDERCOVER ANARCHIST	Shiver Salt (Brown/Eward) MCA	AMM 1078 (E) (E) EIR 3208 (E) (E) (E)	
7	7	DEEP, DEEP TROUBLE	The Simpsons (DJ Jazzy Jeff/Yellari) Zomba/EMI	Getten GEF 8801 (W) YSC 1300 (E) (E) (E)		45	43	WICKEDEST SOUND	Rebel MC (featuring Terror Fly) Rebel MC Fiction/DC	Desire WIAN 21 (E) (E) -NAAZC 40	
▲	8	15	SAILING ON THE SEVEN SEAS	OMI (OMI) Raw Line/Atlantic	Virgin V571 120 (E) YSC 1300 (E) (E) (E)		46	25	SNAP MEGA MIX	Snap (Snap) Westwood/Intender	Atlantic 1418 (E) (E) (E) (E) BMG 6196 (E) (E) (E) (E)
▲	9	22	SENZA UNA DONNA (WITHOUT A WOMAN)	Zucchero/Paul Young (Pasticci) WGPolyGram/EMI	Londri/LD 014 294 (E) NDCS 294 (CD) (E) (E)		47	27	YOU'RE SO VAIN	Carly Simon (Percy) WC	Elektra ERK 1237 (E) EIR 1205 (E) (E) (E)
▲	10	11	HUMAN NATURE	Gary Clark (Don Sound System) (Sherwood) Perfecta/PolyGram/EMI	Perfecta PB 4440 (E) 4440 (E) 4440 (E) YSC 1300 (E) (E) (E)		48	20	(I JUST WANNA) B WITH U	Transmission Vain (Birdgame) Cinquop	MCA 7101 (E) (E) (E) TWC 1007 (E) (E)
11	11	LOVE & KISSES	Danna Marino (Moody/Bell) EMI	MCA 13011 (E) (E) (E) MCC 133 (E) (E) (E)		49	26	LET THERE BE LOVE	Simple Minds (Linn) Virgin	Virgin V571 132 (E) YSC 1300 (E) (E) (E)	
12	12	ANTHEM	N. Sync (Hydrex) Morden/Rhythm/Island/Virgin/DC	Deconstructon PB 4445 (E) 4445 (E) FA 4445 (E) (E) (E)		50	NEW	POWER OF LOVE/LOVE POWER	Luther Vandross (Vandross/Miller) EMI/MCA/Platinyum/Nov	EMI 6566726 (E) (E) (E) (E) 6566727 (E)	
13	13	RHYTHM OF MY HEART	Red Stearn (Harris) PolyGram	Warner Bros 701 (E) (E) (E) W 910 (E) (E) (E) (E)		51	NEW	OOOPS	003 Soul Featuring Ricki (Boyz Street) Perfect/Second Wind	ZTT ZANG 197 (ZANG) 19C (W) YSC 1300 (E) (E) (E)	
▲	14	NEW	GET THE MESSAGE	Electronic (Summer/Mari) WC	Factory Fax 207 (E) (E) (E) FA 207 (E) (E) (E)		52	23	EAST RYDER	Julian Cope (Sinner) DC	Intell 1105 (E) (E) (E)
▲	15	NEW	BORN FREE	The Human Numerals (Schwartz/Sensal) EMI	Sensal SGN 73 (E) (E) (E) -SCM 73 (E)		53	21	LOSING MY RELIGION	R. E. M. (Linn) EMI WC	Warner Bros/W 091 (E) (E) W 920 (E) (E) (E)
▲	16	NEW	RING RING RING (...)	Eig. (In Blue) (Harris) (GMC) (E) (E) (E) De La Soul (De La Soul/France) WCF/E Gigli/Columbia/Salsoul		54	16	THROUGH THE STREETS.../SERIOUSLY	Pat Sharp (Sharp) Parlophone Various	Parlophone 1208 (E) (E) (E) W 920 (E) (E) (E)	
▲	17	15	ROCK THE CASBAH	The Clash (London) Nonesuch/Virgin	Columbia 656414 (E) (E) (E) (E) 656414 (E) (E) (E) (E)		55	NEW	GOOD BEAT	Dee-Lite (Dee-Lite) Virgin	Elektra ERK 1237 (E) EIR 1205 (E) (E) (E)
▲	18	18	CAN YOU DIG IT?	The Roots (Larkin) (Cappan) Virgin	Virgin V571 120 (E) YSC 1300 (E) (E) (E)		56	42	I'M ALRIGHT	Kathleen E. Ryan (Daleria) MCA/Good	Dead Deal GGD 000 (E) (E) GGD 20 (E) (E) (E)
▲	19	20	WORD OF MOUTH	Mike & The Mechanics (Netherland) Michael Netherland/RCA/Rovick	Virgin V571 120 (E) YSC 1300 (E) (E) (E)		57	3	SOMETHING SO GOOD	The Railway Children (Lovel/Peel) 10	Virgin V571 130 (E) YSC 1300 (E) (E) (E)
▲	20	NEW	THERE'S NO OTHER WAY	Black Box (Eason) (Eason/Melody) WGCC	Food 170 (E) (E) (E) 170 (E) (E) (E) (E)		58	30	YOU'VE GOT TO.../RHYTHM OF LIFE	Olivia Adams (Ortobas/Bacomb) A&I A&I Virgin/10	Fantasia VLE 11 (E) (E) YSC 1300 (E) (E) (E)
▲	21	21	JOYRIDE	Roxette (Iverson) EMI	EMI 170 (E) (E) (E) 170 (E) (E) (E) (E)		59	2	DEEP IN MY HEART	Clushouse (Piscoran) London	IR - (E) (E) (E)
▲	22	NEW	CHILDREN	EMF (Gibner/Jezard) WC	Parlophone 1208 (E) (E) (E) EIR 1205 (E) (E) (E)		60	34	SWEET SENSATION	Shades Of Rhythm (Shades Of Rhythm) Perfect	ZTT ZANG 187 (W) ZANG 180 (ZANG)
▲	23	23	SECRET LOVE	Bea CG (Gibson) (Gibson) Gabb Brothers/BMG	Warner Bros 70 (E) (E) (E) W 910 (E) (E) (E) (E)		61	5	I LOVE YOU	Vanilla Ice (Shapiro) EMI	SM 175 (E) (E) (E) 175 (E) (E) (E) (E)
▲	24	32	QUADROPHONIA	Quadrophonia (Quadrophonia/Turbo Productions) Sabam/CC	ARS 65678 (E) (E) (E) (E) 65678 (E) (E) (E) (E)		62	52	HOUSE FLY	Tricky (Tricky) Disco/WC	Virgin VTRAP 1 (E) (E) YSC 1300 (E) (E) (E)
▲	25	16	STRIKE IT UP	Black Box (Eason) (Eason/Melody) WGCC	Deconstructon PB 4445 (E) 4446 (E) FA 445 (E) (E) (E)		63	NEW	HEARTBREAK STATION	Cinderella (Lantern/Keller) WC/Eve	Vertigo VEX 013 (E) -NCRD 35
▲	26	34	SEAL OUR FATE	Gloria Estefan (Eason/Caruso/Outward) EMI	EMI 694 77 (E) (E) (E) 694 77 (E) (E) (E)		64	NEW	BREAK ON THROUGH	The Doors (Rosenblatt) Reprise	Elektra ERK 1237 (E) EIR 1205 (E) (E) (E)
▲	27	14	I'VE GOT NEWS FOR YOU	Freddie Mercury (Brackett) CG/BMG	Virgin V571 120 (E) YSC 1300 (E) (E) (E)		65	NEW	FAITH (IN THE POWER OF LOVE)	Rozalla (3MI) Peer Southern/Mad Mat	Power 817 (E) (E) (E) (E)
▲	28	28	SINFUL (SCARY GIGGLIN' WITH...)	Paul Young (The Farm/Vivian) Call This Music/WC	Simon 521 (E) (E) (E) YSC 1300 (E) (E) (E)		66	NEW	EVERYBODY	Capricorn (Rosenblatt) no credit	Intell 1105 (E) (E)
▲	29	29	RING MY BELL	Morrie Love & Adva (Fermeli) Chrystie/CC	Colgems COOL 00 234 (E) COOL 24 (E) (E) (E) (E)		67	40	IT IS YOUR LIFE	Bandarai (Hagui) One Life/Land/Elysian	London LON 1201 (E) LONCS 24 (E) (E) (E) (E)
▲	30	30	LONG TRAIN RUNNING	Bananarama (Frost) WC	London NANA 2ANAK 2 (E) NANC 2ANAK 2 (E)		68	2	IT WON'T BE LONG	Alicia Keys (Glenister) RCA	Mercury 656751 (E) (E) (E) (E) 656751 (E) (E) (E) (E)
▲	31	45	WHERE LOVE LIVES (COME ON IN)	Alice (Linn) (Linn) BMG	Arava 114209 (E) (E) (E) 41523 (E) (E) (E)		69	40	HOLD YOUR TIGHT	Tek Kemos (Smith) WC	Virgin V571 120 (E) YSC 1300 (E) (E) (E)
▲	32	29	FOOTSTEPS FOLLOWING ME	Francis Nero (Levine/Ganuzzi) Kasdotka/WC/With Love From Detroit	Debut DEBT 1310 (E) (E) (E) (E) DEBT 1310 (E) (E) (E) (E)		70	NEW	SIGNS	Tesla (McClelland) DC	Capricorn 65673 (E) (E) (E) (E) 65673 (E) (E) (E) (E)
▲	33	49	HYPERREAL	The Shamen (Shamen) Amokah/shock	One Life Intell 1107 (E) (E) 4877 (E) (E) (E)		71	36	SHE'S A WOMAN	Scorpions (Schwartz/Rosen) (Wang/Garsdale) Northern	Virgin V571 133 (E) (E) YSC 1333 (E)
▲	34	NEW	ARE YOU READY	AC/DC (Farham) J Albert & Son	Ars 8 800 (E) (E) 800 (E) (E) (E)		72	41	BABY'S COMING BACK	Jellyfish (Galtay) Virgin/Sunshine Suicide	Charisma USA 7055 (E) (E) (E) (E) 7055 (E) (E) (E) (E)
▲	35	NEW	HERE WE GO	C&C Music Factory/Freedom Victims (Clivettes/Cole) Virgin	Columbia 656751 (E) (E) (E) (E) 656751 (E) (E) (E) (E)		73	47	SHOULD I STAY OR SHOULD I GO	The Clash (no credit) Nonesuch/Virgin	Columbia 65667 (E) (E) (E) (E) 65667 (E) (E) (E) (E)
▲	36	40	GET READY!	Paul Young (The Farm/Vivian) Call This Music/WC	Simon 521 (E) (E) (E) 521 (E) (E) (E) (E)		74	NEW	SENSITIZE	Tricky (Tricky) Disco/WC	Virgin V571 120 (E) YSC 1300 (E) (E) (E)
▲	37	37	MY HEAD'S IN MISSISSIPPI	ZZ Top (Hiatt) WC	Warner Bros 70 (E) (E) (E) W 910 (E) (E) (E) (E)		75	53	CARAVAN	Inspiral Carpets (Nagle) Chrysalis	Capricorn 65673 (E) (E) (E) (E) 65673 (E) (E) (E) (E)

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ELVIS COSTELLO
THE OTHER SIDE OF SUMMER

W0025/T/CCD

TOP 75 SINGLES

THE OFFICIAL **music week** CHART

- 1** THE ONE AND ONLY ○
Chrysalis
Cheryl Shekspies
- 2** THE SHOOP SHOOP SONG (IT'S IN HIS KISS)
Epic
ZZ Top
- 3** SIT DOWN
Fontana
James
- 4** THE WHOLE OF THE MOON
Etnika
The Waterboys
- 5** RESCUE ME
Sire
Madonna
- 6** THE SIZE OF A COW
Polydor
The Wonder Stuff
- 7** DEEP, DEEP TROUBLE
Geffen
The Simpsons
- 8** SAILING ON THE SEVEN SEAS
Virgin
OMD
- 9** SENZA UNA DONNA (WITHOUT A WOMAN)
London
Zucchero featuring Paul Young
- 10** HUMAN NATURE
Parlophone
Gery Chelli (On-U Sound) System
- 11** LOVE & KISSES
MCA
Dermi Morgan
- 12** ANTHEM
Deconstruction
N-Joi
- 13** RHYTHM OF MY HEART
Warner Brothers
Rod Stewart
- 14** GET THE MESSAGE
Factory
Electronic
- 15** BORN FREE
Sire
Vic Reeves/The Roman Numerals
- 16** RING RING RING (HA HA HEY)
Big Life
De La Soul
- 17** ROCK THE CASBAH
Columbia
The Urban
- 18** CAN YOU DIG IT?
Sire
The Mock Turtles
- 19** WORD OF MOUTH
Virgin
Mike & The Mechanics
- 20** THERE'S NO OTHER WAY
Food
Blur
- 21** JOYRIDE
EMI
Roxette
- 22** CHILDREN
Parlophone
EMF



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EXPERIENCE THE WARM AND DISTINCTIVE VOICE

Beverley Craven

OF

Promise Me

ON 7" CD CASS & 2" CD 6559943 7 2 4 5

- 36** GET READY!
Columbia
Roadrunner
- 37** MY HEAD'S IN MISSISSIPPI
Warner Brothers
ZZ Top
- 38** IT'S TOO LATE
Mercury
Quartet featuring Dina Carroll
- 39** SILENT LUCIDITY
EMI/USA
Queensrÿche
- 40** LOVE IS A WONDERFUL THING
Columbia
Michael Bolton
- 41** HERE I STAND
A&M
The Milltown Brothers
- 42** WEAR YOUR LOVE LIKE HEAVEN
Circus
Definition Of Sound
- 43** PROMISE ME
Epic
Beverley Craven
- 44** UNDERCOVER ANARCHIST
Parlophone
Silver Bullet
- 45** WICKEDEST SOUND
Deixe
Rabat MC (featuring Tenor Fly)
- 46** SNAP MEGA MIX
Arista
Snap
- 47** YOU'RE SO VAIN
Elektra
Cary Simon
- 48** (I JUST WANNA) B WITH U
MCA
Transvision Vamp
- 49** LET THERE BE LOVE
Virgin
Simple Minds
- 50** POWER OF LOVE/LOVE POWER
Epic
Luther Vandross
- 51** OOOPS
ZTT
808 State featuring Bjork
- 52** EAST EASY RIDER
Island
Julian Cope
- 53** LOSING MY RELIGION
Warner Brothers
R.E.M.
- 54** WHERE THE STREETS.../...SERIOUSLY
Parlophone
Fet Shop Boys
- 55** GOOD BEAT
Elektra
Deee-Lite
- 56** I'M ALRIGHT
Dead Dead Good
Katherine E
- 57** SOMETHING SO GOOD
Virgin
The Railway Children
- 58** YOU'VE GOT TO.../RHYTHM OF LIFE
Fontana
Olier Adams
- 59** DEEP IN MY HEART
Hiv
Cubhouse
- 60** SWEET SENSATION
ZTT
Shades Of Rhythm
- 61** I LOVE YOU
S&K
Vanilla Ice
- 62** HOUSE FLY
Warp
Tricky Disco

PLIST CHART

THE OFFICIAL music week CHART

Rank	Artist	Title	Label	Genre	Chart	Weeks on Chart	Peak	Points			
1	Chesney Hawkes	THE ONE AND ONLY	Chrysalis	A	B	A	A	B	48	1	90.4
2	The Waterboys	THE WHOLE OF THE MOON	Ensign	-	A	B	A	-	48	4	86.3
3	Rod Stewart	RHYTHM OF THE HEART	Warner Brothers	A	A	A	A	A	52	6	85.5
4	Mike & The Mechanics	WORD OF MOUTH	Virgin	A	A	A	B	-	49	13	83.7
5	Roxette	JOYRIDE	EMI	B	A	A	A	A	45	10	82.8
6	Bee Gees	SECRET LOVE	Warner Brothers	A	A	A	A	A	47	12	81.7
7	Zucchero & Paul Young	SENZA UNA DONNA (WITHOUT A...)	London	A	A	B	A	-	43	22	80.8
8	James St John	THE WIND	Fontana	A	B	A	-	-	45	2	80.5
9	Madonna	RESCUE ME	Sire	A	A	-	-	-	41	3	77.0
10	Simple Minds	LET THERE BE LOVE	Virgin	B	A	-	A	B	42	26	77.0
11	Pet Shop Boys	WHERE THE STREETS HAVE NO NAME	Parlophone	B	B	-	A	-	43	31	76.2
12	The Mock Turtles	CAN YOU DIG IT?	Siren	A	B	A	A	-	40	18	75.5
13	OMD	SAILING ON THE SEVEN SEAS	Virgin	A	A	-	-	-	36	19	75.1
14	Feargal Sharkey	I'VE GOT NEWS FOR YOU	Virgin	-	A	A	A	A	48	14	74.1
15	The Wonderstuff	THE SIZE OF A COW	Far Out	A	B	-	A	-	41	5	70.9
16	Dannii Minogue	LOVE & KISSES	MCA	B	A	-	A	B	35	8	70.8
17	Gloria Estefan	SEAL OUR FATE	Epic	A	B	B	A	-	43	34	70.5
18	Alison Limerick	WHERE LOVE LIVES	Anista	-	B	B	A	A	40	27	70.5
19	Robert Palmer	HAPPINESS	EMI	B	B	A	A	B	39	-	65.6
20	Michael Bolton	LOVE IS A WONDERFUL THING	Columbia	B	B	A	-	-	38	57	64.7
21	Scritti Politti/Shabba Rankh	SHE'S A WOMAN	Virgin	-	B	-	A	B	37	36	64.6
22	Roachford	GET READY!	Columbia	B	B	B	A	-	41	40	63.8
23	C&C Music Factory	HERE WE GO	Columbia	-	-	-	B	-	32	21	63.7
24	Dannanara	LONG TRAIN RUNNING	London	B	B	B	-	-	41	38	63.3
25	Black Box	STRIKE IT UP	deConstruction	-	-	-	A	-	38	16	62.3
26	Quartz intd.	Dina Carroll IT'S TOO LATE	Mercury	-	-	-	A	A	37	17	61.9
27	Transvision Vamp	PI JUST WANNA B WITH U	MCA	B	-	-	-	-	30	30	61.9
28	The Simpsons	DEEP, DEEP TROUBLE	Geffen	B	-	-	A	A	28	7	60.6
29	The Clash	ROCK THE CASBAH	Columbia	-	A	-	A	-	36	15	60.3
30	Gary Clail	On-U Sound System HUMAN NATURE	Parlophone	A	-	-	A	-	28	11	58.8
31	Pete Dinklage	(With The Farm) SINFUL (SCARY JIGGIN...)	Siren	A	B	-	A	-	37	28	58.2
32	Allison Moyet	IT WON'T BE LONG	Columbia	-	B	B	A	-	41	38	57.7
33	Luther Vandross	POWER OF LOVE	Epic	-	A	-	A	B	28	-	55.2
34	Snap	ME GAMI-X	Anista	-	-	-	A	-	29	25	52.1
35	Banderas	THIS IS YOUR LIFE	London	B	B	B	A	B	38	44	50.9
36	R.E.M.	LOSING MY RELIGION	Warner Brothers	-	-	-	B	A	37	35	50.9
37	Cher	SHOOP SHOOP (IT'S IN...)	EMI	A	A	A	B	B	43	23	49.3
38	Monie Love	vs Adeva RING MY BELL	Cooltempo	-	-	-	B	-	22	20	48.4
39	Chris Rea	HEAVEN	East West	-	A	-	A	B	30	28	48.2
40	Rolling Stones	THE LAST RITES	Rolling Stones	-	B	-	-	-	25	64	45.2
41	Oleta Adams	RHYTHM OF LIFE	Feltonia	B	A	B	B	B	30	49	41.5
42	Chris Isaak	DANCIN'	Reprise	-	B	-	-	-	28	-	41.2
43	Belinda Carlisle	VISION OF YOU	Columbia	-	A	B	-	-	28	71	40.3
44	Morrisey	SING YOUR LIFE	HMV	-	-	-	A	-	23	50	38.2
45	E.M.F.	CHILDREN	Parlophone	A	-	-	A	-	18	-	35.1
46	Joe Jackson	STRANGER THAN FICTION	Virgin	A	B	-	A	B	31	-	34.7
47	Steve Winwood	LET BE HERE	Virgin	-	-	-	B	-	25	-	33.6
48	Tracie Spencer	THIS HOUSE	Capitol	-	-	-	B	-	24	-	33.4
49	Sting	THE SOUL CAGES	AS&M	-	-	-	-	-	18	-	32.3
50	Miltown Brothers	HERE I STAND	AS&M	A	-	-	-	-	29	46	32.0
51	N-Joi	ANTHEM	deConstruction	-	-	-	A	-	22	9	31.8
52	Pepsi & Shirlee	COMEDAY	Parlophone	B	B	A	-	-	24	-	29.4
53	Nils Lofgren	VALENTINE	Essential	-	B	-	-	B	29	-	29.4
54	Francis Nero	FOOTSTEPS FOLLOWING ME	Debut	-	A	A	B	B	20	39	28.7
55	Beverly Craven	PROMISE ME	Epic	-	B	B	-	B	29	58	28.5
56	De La Soul	RING RING BAA BAA HEY!	Big Life	A	-	-	-	-	22	-	28.0
57	George Michael	COWBOYS AND ANGELS	Capitol	-	-	-	A	A	25	-	25.7
58	ZZ Top	MY HEAD'S IN MISSISSIPPI	Warner Brothers	-	-	-	-	-	9	37	25.5
59	Stevie B	BECAUSE I LOVE YOU	Polydor	-	-	-	A	B	20	69	24.4
60	The Alarm	RAW	IRS	-	-	-	-	-	15	62	24.3

US TOP 30 SINGLES

Rank	Artist	Title	Label
1	BABY BABY	Amy Grant	AS&M
2	JOYRIDE	Roxette	EMI
3	YOU'RE IN LOVE	Wilson Phillips	S&W
4	LIKE THE WAY (THE KISSING GAME)	H-Five	Jive
5	HERE WE GO	C&C Music Factory	Columbia
6	I'VE BEEN THINKING ABOUT YOU	Londonbeat	Roadshow
7	GET ON UP FOR HELP	Paul Abdul	MCA
8	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis	Polydor
9	I TOUCH MYSELF	Dionne Warwick	Capitol
10	HOLD YOU TIGHT	Tava Kemp	Virgin
11	SADNESS PART 1	Enigma	Cherrytree
12	RHYTHM OF MY HEART	Rod Stewart	Warner Brothers
13	VOICES THAT CARE	Voices That Care	Geffen
14	JUST THE WAY I FEEL	The Rembrandts	Atlantic
15	I DON'T WANNA CRY	Mariah Carey	Columbia
16	RICO SUAVE	Gerardo	Interscope
17	IESHA	Janet Bad Crew	Motown
18	SILENT LUCIDITY	Queenstrayche	EMI
19	MORE THAN EVER	Nelson	DGC
20	SAVE SOME LOVE	Kendy	Atlantic
21	WRITTEN ALL OVER YOUR FACE	Rude Boys	Mercury
22	YOU DON'T HAVE TO GO HOME	The Trojans	Atlantic
23	MORE THAN WORDS	Lena Starmo	AS&M
24	MERCY MY MERY	Robert Palmer	EMI
25	LOSING MY RELIGION	R.E.M.	Warner Brothers
26	SIGNS	Teala	Geffen
27	ONE MORE TRY	Tinny T.	Quality
28	COMING OUT OF THE DARK	Gloria Estefan	Epic
29	ROUND AND ROUND	Tevin Campbell	Polygram
30	LOVE IS A WONDERFUL THING	Michael Bolton	Columbia

US TOP 30 ALBUMS

Rank	Artist	Title	Label
1	Mariah Carey	Mariah Carey	Columbia
2	Gonna Make You Sweat	C&C Music Factory	Columbia
3	Wilson Phillips	Wilson Phillips	S&W
4	Out of Time	R.E.M.	Warner Brothers
5	Shake Your Money Maker	The Black Crowes	Def American
6	My Baby Tonight	Whitney Houston	Anista
7	MC/MC A.D.	Enigma	Cherrytree
8	Heart Shaped World	Chris Isaak	Reprise
9	Empire	Queenstrayche	EMI
10	The Doors	The Doors	Elektra
11	The Soul Cages	Sting	AS&M
12	New Jack City	Soundtrack	Giant
13	Into the Light	Gloria Estefan	Epic
14	Man Acoustical	Jam, Teala	Geffen
15	Vagabond Heart	Rod Stewart	Warner Brothers
16	To the Extreme	Vanilla Ice	S&W
17	Coolin' at the Playground	Another Bad Creation	Motown
18	Flashpoint	Rolling Stones	Rolling Stones
19	Joyride	Roxette	EMI
20	Please Hammer Don't Hurt Em	M.C. Hammer	Capitol
21	Heart in Motion	Amby Grant	AS&M
22	Mama Said Knock You Out	L.L. Cool J.	Def Jam
23	Divinyls	Divinyls	Virgin
24	The Immaculate Collection	Madonna	Sire
25	Some People Live	Bette Midler	Atlantic
26	Hooked	Great White	Capitol
27	In the Blood	Londonbeat	Roadshow
28	The Future	Guy	MCA
29	After the Rain	Nelson	DGC
30	Circle of One	Oleta Adams	Fontana

Charts courtesy Billboard. April 27, 1991. *Albums are awarded to those products demonstrating the greatest airplay and sales gain.

Compiled by EMI. Rating based on UK playlist only. Station weightings are based on total listening hours as calculated by JORAM. 100% playlist rating represents A* hit on all UK stations.

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APRIL 27 1991, FREE WITH MUSIC WEEK

U P D A T E

Chart

news

BY ALAN JONES

DROPPED FROM THE TOP

Head the one about the singer who was dropped after her debut album spawned five Top 20 hits, including a number one? It sounds like a far-fetched joke, but that's exactly the fate that has befallen **Sonia**, hitherto a Chrysalis recording artist.



● SONIA

Her career got off to a roaring start when her very first single 'You'll Never Stop Me Loving You' reached number one. It was followed by 'Can't Forget You' (number 17), 'Listen To Your Heart' (number 10), 'Counting Every Minute' (number 16) and 'End Of The World' (number 18). She also teamed up with Big Fun

for the number 14 hit 'You've Got A Friend'.

Her only album 'Everybody Knows' meanwhile reached number seven and reportedly sold 150,000 copies in Britain. It also sold well overseas, particularly in Brazil, where it found its way into a quarter of a million homes.

Unexpectedly available, the down-to-earth scouser, still only 20, has had several offers, and finally signed a deal with **L.Q.** Records last week. Her first single for her new label, to be released on 20 May, will be 'Only Fools (Never Fall In Love)'.

Written by Barry Upton and Tony Hiller (ex-Brotherhood Of Man) — she has also ended her association with writers and producers Stock, Aitken and Waterman by mutual consent — it was produced by Nigel Wright. With a jaunty cod-Motown sound, it seems likely to continue her string of hits.

I wonder how well her singles would have to have done for her contract with Chrysalis to be extended?

● One of the most heartening sights of recent weeks has been the top five success of the Waterboys' 'The Whole Of The Moon' over five years after it was first released.

Lifted from the group's upcoming best of compilation, it unexpectedly became something of a dance hit last year, proving popular at raves and precipitating a cover version by Little Caesar on the A1 label, which peaked just outside the Top 75.

Five years is a long gestation for a Top Five hit, but hardly compares with the 38 years which elapsed between the initial release of Laurel & Hardy's 'The Trail Of The Lonesome Pine' and its success. Taken from the 1937 movie Way Out West, only Queen's epic 'Bohemian Rhapsody' stood between it and the number one spot at Christmas in 1975.



● It will never be as tranquil as its American or German counterparts — only 71 records made the Top 10 in Germany last year, with just seven reaching number one — but the UK singles chart has become much less volatile recently, with fewer new entries, more stability and a few records making fairly lengthy and sustained ascents.

Last week there were no new entries to the Top 10, the records that were there the previous

week simply being shuffled around for the first time since October 8, 1988 — and the highest new entry was Bananarama's 'Long Train Running' at a lowly 38.

The last time there was no newcomer to the chart in a higher position than this (except for the immediate post-Christmas week) was on July 22, 1989, when the Darling Buds debuted at number 45 with 'You've Got To Choose'.

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- 7 → Zucchero & Paul
- 8 → James SITT DOW
- 9 → Madonna RESCU
- 10 → Simply Mindi
- 11 → Pet Shop Boys
- 12 → The Mock Turtl
- 13 → OMD SAILING OI
- 14 → Feargal Sharke
- 15 → The Wondersta
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- 47 → Steve Winwoo
- 48 → Tracie Spencer
- 49 → Sting THE SOUL
- 50 → Milltown Brott
- 51 → N-Joi ANTHEM
- 52 → Pepsi & Shirlee
- 53 → Nils Lofgren V
- 54 → Frances Nero F
- 55 → Beverley Crave
- 56 → De La Soul RH
- 57 → George Micah
- 58 → ZZ Top MY HEA
- 59 → Stevie B BECAL
- 60 → The Alarm RAV

BELGIUM BOUNCES BACK

BY ALAN JONES

The death of Serge Gainsbourg caused no retail ripples here, but the Frenchman was very popular all over the continent, particularly, it seems, in Belgium, where four of his albums have returned to claim places in the Top 50.

The Belgians, by-the-by, are surprisingly Europe's most locally self-sufficient nation musically, local repertoire being much more popular than the Anglo-American releases which dominate elsewhere. In the latest Belgian singles chart, exactly half of the Top 40 is occupied by local acts. The presence of several other continental representatives means that only seven Anglo-American discs are charted, none higher than number 14 (Norman's 'I Wanna Give You Devotion'). There is no particular type of Belgian act that is particularly popular however, with pop, new beat, ballads and rock all represented. The Belgian album charts are more susceptible to foreign influence, with only a quarter of the Top 40 occupied by homegrown acts. The top two last week was exactly the same as it was in the UK, with Eurythmics leading from Simple Minds.

There are signs that Belgian acts are becoming more popular in Europe as a whole, with Technoton, Clouseau and Vaya Con Dios all having hits fairly regularly elsewhere. The country most susceptible to

being seduced by Belgian hitmakers is its larger neighbour Holland, where the current number one record is indeed by a Belgian (Raymond van het Groenewoud), one of only four in the whole of chart history. Of eight Belgian discs that have reached number one or number two in Holland, six have done so in the past 18 months.

As stated in Chart Focus last week, The Doors 'LA Woman' album has resumed its chart career after a hiatus of 20 years (it originally peaked at number 28 in 1971). A couple of readers wondered whether any album has had a longer gap between chart appearances. The answer is yes, and almost inevitably, the Beatles hold the record, with more than 23 years elapsing between the final 1964 appearance of their debut album 'Please Please Me' and its 1987 re-emergence. Its later popularity — like that of several other Beatles albums — was due to its initial release on compact disc.



Wilson Phillips registered their third number one hit from four singles releases in the US last week, when 'You're In Love' reached pole position. The female trio — whose famous fathers are Brian Wilson of the Beach Boys and the Mamas and Papas' John Phillips — have been less successful here, their introductory number six hit 'Hold On' 'Impulsive' (number 42). This column predicts a kinder fate for 'You're In Love', which will be released here next week.

Pepsi Cola's TV advertising blitz differs from many in that it uses current hits as a soundtrack, rather than oldies. Both Rod Stewart and Gloria Estefan can be seen in the present campaign performing 'Every Beat Of The Heart' and 'Seal Our Fate' respectively, in front of a large Pepsi logo. Rod's record was already a major hit before the campaign broke, but there's some evidence to suggest that without Pepsi's assistance 'Seal Our Fate' would not have been so successful — it debuted at a disappointing number 73, and showed no significant improvement in Gallup's midweek computations before Gloria's Pepsi performance gave it some fizz. It immediately vaulted to number 44, and carried on to number 34 last week.



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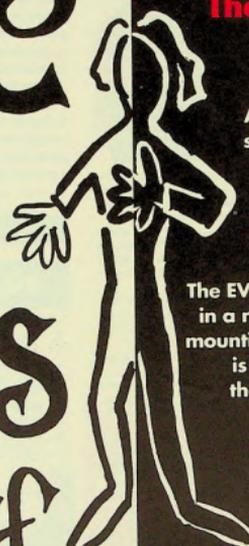
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Cash Crew

In the light of recent attempts to revive the legend of The Clash, West London's famous multi-cultural HQ Ludbroke Grove could do with a new figurehead. Rappers Champain, Trim and DJ Loose, collectively known as Cash Crew, may be the answer.

Born and bred in London's capital of rap, the trio's debut dates back as far as 1986, but they were first noticed when two singles appeared on the local independent Vinyl Solution. 'Back For More' is their second single for new Virgin subsidiary From A Whisper To A Scream.

The track's ironic look at girls who've taken an interest in the trio is a progression from its ecologically conscious predecessor Green Grass. "People don't think people from the ghetto think about such things," says Champain. "Back For More is just another experience for us, which is what we always write about." Cash Crew's debut album, 'Will It Make My Brown Eyes Blue', is due for release next month. It mixes both humorous and serious issues and Champain explains that the album's title reflects the trio's initial concern that moving to a major night change them. "But no, the music's still hard," he says.

But perhaps not as hard as Cash Crew would have liked: both singles were remixed by their label prior to release. "That's how majors are in this country," he says. "We wouldn't normally make this sound, but at the same time, it gives people who wouldn't normally listen to us a chance. We'll get harder slowly. But the album is all our own original mixes. What it boils down to is, can we rock? And the answer is yes."

Martin Aston

Lady Levi

They slapped their black vinyl on to the nation's turntables, black 100 per cent cotton on to chests and black culture on to hungry dancefloors, but after their disappointing second album, 'Volume II: A New Decade', and the closure of one of their clothing stores, many wondered where Soul II Soul would venture next.

The answer is provided next week by Lady Levi's 'Looking For A Dope Beat', the debut release from Jazzie B's Funki Dred label.

'Looking For A Dope Beat' is a sparse tune, wedging a solid shuffling backbeat to a deep reggae bassline. And Lady Levi's rap, laid over Steely and Cleevie's robust production, bears comparison with Sweet Tee's performance on the classic, 'It's My Beat.'

Lady Levi — real name **Nairobi Williams** — is no stranger to the record industry. As a child in Jamaica, she became heavily influenced by the island's music scene and, in particular, the work of local hero Bob Marley. "Bob was like a prophet to me," she says.



Davyd Chong

'Looking For A Dope Beat' is out on Funki Dred on April 29

Nightlife 10

- | | |
|--------------------------------------|---------------------|
| 1. GYPSY WOMAN Crystal Waters | A&M/Mercury 12" |
| 2. IF YOU WANT MY LOVE Dionne | 1st Choice 12" |
| 3. KINDA GROOVY Cool Z | City Sounds 12" |
| 4. ANASTHASIA T99 | Who's That Beat 12" |
| 5. RING RING RING De La Soul | Big Life 12" |
| 6. I WANNA SEX YOU UP Colour Me Badd | Giant 12" |
| 7. NIGHT IN MOTION Cubic 22 | Big Time 12" |
| 8. MONA LISA Full Shake Inc | Go Bang 12" |
| 9. ARE YOU GONNA BE THERE Shay Jones | ID 12" |
| 10. FAITH Rozalla | Pulse 8 1/2" |



A guide to the hottest new club sounds, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores:
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De La Soul

For just a couple of seconds, Vincent Mason Junior takes his attention away from the cheeseburger clamped in his mighty paws and declares hip hop's new world order. "De La Soul is dead," he cries. "Long live the soul!"

Mason, aka De La Soul DJ and rapper Pasmaster Mase, along with fellow rappers Trugoy The Dove and Posdnrus, is back with a new single, 'Ring, Ring, Ring,' a new album, 'De La Soul Is Dead,' and a new attitude. Pigeon-holed as wiggled-out, day-glo hippies after re-inventing hip hop with their 3 Feet High & Rising debut album two years ago, the trio are carefully trashing that particular misconception this time around.

The album cover sports their trademark daisies, but this time the flowers are sad and wilted and their vase lies smashed on the floor. Likewise, the black and white video for Ring... is distinctly muted in its cheeriness with a vase of daisies again getting knocked for six.

The new 22-track long-player covers much more ground than its predecessor. Opening with a storybook adventure in the school playground, there's cussing and cooling, dissing and dancing. There's a cheeky hip house mickey-take, some serious lessons from the neighbourhood and, of course, there isn't a single track that you could exactly call long. But then, it doesn't take long to realise that it's everyone else that De La Soul has left for dead.

David Davies

'De La Soul Is Dead' is out now

Cool Cuts

- | | | |
|----------|--|-----------------|
| 1 | GYPSY WOMAN Crystal Waters | A&M |
| 2 (NEW) | PEOPLE ARE STILL HAVING SEX LaTour | US Smash |
| 3 | SUBSTANCE Bocca Juniors | Boys Own |
| 4 (NEW) | REAL LOVE Driza Bone | White Label |
| | Superb mid tempo urban soul track that has been building a cult following around London and is due soon on CBS | |
| 5 | EVERYBODY Capella | Italian Media |
| 6 (NEW) | NIKKE DOES IT BETTER Nikke | Love |
| | The rhythm's better than the rapping on this, but a floor filler nevertheless | |
| 7 | TONITE Those Guys | US MCA |
| 8 | SYMPATHY Sympathy | See Yaaaaww!!! |
| 9 (NEW) | ANASTHASIA (Bootleg Remix) T99 | White Label |
| | Cheeky combination of T99 and Renegade Soundwave to tear you apart | |
| 10 | THE DEPHOUSSE EP VOL. 2 Bassheads | White Label |
| 11 | ANSWER MY PRAYER Sue Chatterton | Pulse 8 |
| 12 (NEW) | CHANGE IT Free Zone | Italian Energy |
| | This week's Italian piano 'n bass offering with all the usual ingredients | |
| 13 | IF YOU WANT MY LOVE Dionne | US First Choice |
| 14 | ROCKIN' ROMANCE JoY Salinas | Italian Flying |
| 15 (NEW) | WHAT IS DUB The Moody Boys | Love |
| | Unusual combination of tough pumping grooves, Jamaican crooning and rasta toasting | |
| 16 | GOOD BEAT Deebe Lite | Eternal |
| 17 | ROLLERCOASTER (REMIX) Ariel | Echo Logic |
| 18 | SET ME FREE Triangle | US Jackpot |
| 19 (NEW) | VARIOUS Black Traxx | US Night Club |
| | Good value EP of tough house tunes in all styles. Something for everyone | |
| 20 | ISAY YEAH (REMIXES) Secchi | Sony |

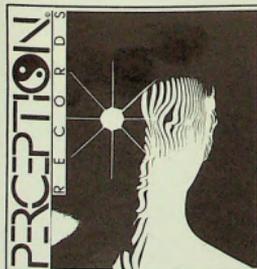


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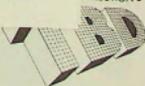
RM UPDATE 5

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E: Very Best Of	Chrysalis
	CMWS 5040
late Collection	WMV
	7590382143
RRERAS	PolyGram Video
	CFV 11122
Live...	Virgin Vision
	VVD 783
80-'90	PolyGram Video
	CFM 2572
	Virgin
	VVD 739
altz	Castle Music Picture
	CMF 6029
Music Club/Video	CMC 2003
australia Music Club/PMI	CMC 2006
ive/MTV Vogue	WMV
	7590382753
An Evening With	Ritz
	RITZV 0008
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Hot vinyl

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- 19 Robert Palmer
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- 48 Tracie Spence
- 49 Sting THE SOU
- 50 Milltown Brof
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- 52 Pepsi & Shirl
- 53 Nills Lofgren V
- 54 Frances Nero
- 55 Beverly Crav
- 56 De La Soul RIF
- 57 George Michi
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- Main business cards
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- Music/Video/Retail
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 - Video Company/Label
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 - Video production Facilities/Producer/Engineer
 - Studio equipment manufacturing hire

LONNIE GORDON
'Gonna Catch You'
(Supreme Records SUPET 185, via Pinnacle)
Produced by Black Box, this maddeningly catchy joyous romping beefy brassy bouncer, naggingly driven by an "I'm gonna catch yah, baby! Bay-be! Bay-be!" chorus, is in gospel intro 0-121.5-0bpm Uno Mix, honking sax and clapping backed 121.5bpm Acappella, and organ started largely instrumental 121.6bpm Saxmix versions. Hugel!



● Lonnie Gordon

6 RM UPDATE

CRYSTAL WATERS
'Gypsy Woman' (La Dee Dee)
(J&M PHM AMY 772)

Currently sitting in New York (where it's on US Mercury) and exploding here, this Basement Boys produced strange haunting plaintive girl charmed and keyboards jabbled frisky falsetto centerer has a madly catchy "la da da, la da da" chorus, promoted with its 119.9bpm Red Bone Club Mix, 7" version, perceptive Hum Instrumental Mix, and a leaner 119.9bpm Strip To The Bone Mix that makes 1 party a smash!

ARTHUR MILES
'Victims Of Our Love'
(Illion Now, Audio Mix 570)

The Italy based soulful exotica again on a Peppu Landro produced jiggly joggling 116.0bpm jiggly trotter in 70s Philly style with a Lou Rawls like gruff vocal and catchy "wah-oh-ah-ah-oh" chorus (instrumental), an anti-star set. So, they do make them like this any more!

THE SCIENTIST
'Spiral Symphony'
(Kickin' It Records KICK 8)

Well labelled ahead of release next week, the London deep king's new jiggly 129.8-0bpm twister is like a dementedly banging and wailing R2D2 attempting to communicate with Space Invaders in an amusement arcade, flipped by two more trinkly percussive 0-129.8-0bpm versions.

CASH CREW

'Back For More'
(From A Whisper To A SCREAM WST 4, via A&L)
Ladbroke Grove rappers DJ Loose, Trim and Champion get hit up over a "diamond rings" wailing girl in Steve Jivier's Donald Byrd 'Love Has Come Around' mix piano grooved jiggly 109.5bpm Jew's Rub and their own 'Finkies Keepers' backed raw jittery 110bpm The Predictor's Mix, coupled also with the jinky minimalist sparse 118-0bpm 'Walk Back' and numbingly reggae 0-100.4bpm 'Ting Call Crack'.

RODOE JONES

'Get Wise'
(A&M, PHM AMY 762)
Pushed by plinking solo-type piano but otherwise quite soulful, his luscily gay sung tuneful good jaunty garage waltz cheerfully carries through 119.8bpm Foundation, 119.8bpm Del and 119.8bpm Radio Mix. Get Wise, rhythmically footsies The Eclipse Mix too, worth checking.

BONESHAKERS

'One Step Ahead'
(Beaching) REMJ 1201, via Pinnacle)
Luton brothers Bertie & Stumpy Robertson's percussively patterned breezy little bopper is in 124bpm B.D., sax hooked Deonamax, and licker 123.5bpm Radio Mixes, finally out and selling fast.

GUY

'HER'
(MCA Records MSC2 15028)
After a slow melting intro, Teddy Riley's no wags up a terrific infectious jangling multi-layered new jack swinger, jumping and jiggling

through (0)114-3-0bpm Extended, (0)114-4-0bpm Hip Hop, and throbbing (0)114-6bpm Dub Mixes.

CARON WHEELER

'Blue (Is The Colour Of Pain)'
(US EMV V-55203)
Praised in black vinyl on import (for ages), her Soul II Soul-ish chunky jiggling and tapping jigger with nice sax is in 0-95.1bpm Special FX 12" and 0-95.3bpm Burn Dub, or (latest) 0-94.9bpm Blue Hue, juddery 91bpm Rasical Beats and percussive 94.0bpm Instrumental versions, the UK promo (MCA PT 44308) having different 94.8bpm Black & Blue and 0-95.3bpm Perfect Shout Of Aqua Mix, and the P. Funkily snapping 114.3bpm This Is Mine (Remix). Don't go grabbing for the door ball, that noise is in the record!

TRANSPHONIC
'Club Tools (Professional Use Only)'

(US Autgrove NG 067)
Woven from familiar samples, this DJs armed four tracker has the jazzy piano tempoed terrific Hamilton Bohannon meets 'Luis Fuiti' type 105bpm Bopa Loobop 'Funky Incentives', "jump to it" and "somebody funky" prodded jaunty jiggling 123bpm 'Everybody Of My Life (Chocolate City Mix)', "get off your ass and jam" prodded lightly glowing ambient reggae 0-123bpm 'Goddam (Trunkadeo Version)', and 121.2bpm 'contaminating 124bpm 'Incidental Meditation'.

SIMPHONIA

'Can't Get Over Your Love'
(RCA Public LCT028X, via Rough Trade)
Introduced at first as a limited edition only release but now being sold here, this newly revamped fluid bass throbbled and girl wailed class garage leper in Dave Lee's spacious 0-120.5bpm Full Length Mix is flipped by Mack Ryder's whinger 120.3bpm Swingtime Mix, and original prodded Paul Simpson's chunkier old 117.7bpm Club Mix.

A TRIBE CALLED QUEST

'I Left My Wallet In El Segundo (Incidental Mix)'
(Live JIVE R 270)
Norman Cook's second remix is now even hotter, again reggae accented but this time over Donna Summer's 93.5-0bpm 'State Of Independence' bass line, flipped by his really reggae toasting, introed 0-92.8bpm Drum Pan Mix.

HOUSE 2 HOUSE

'I Wanna See You Dance'
(US Strictly Rhythm SR 1239)
Dancing 'Tribal House's' 'Nite That We've Found Love', this jaunty clucking and bleeping 122bpm hi-hat chattered carrier in three mixes is couched with the similarly spiky psittac-ed but monotonously marching 'Hypnotic Mix' in 123bpm Trans Mix and 122.6bpm Hypnotic Beats versions.

THOSE GUYS

'Tonite'
(US MCA Records MCA12-54009)
Currently huge in New York, as it would be, this Riverside Mixes song that it's a song! song! song! rambling garage canterer by the Basement Boys is in an amusingly introed, briefly darts quixing, then bumpily sprouting and jiggling marathon 0-120.4-0-120-0bpm Crisp metal Colored Guys Mix that decorates and restates like 'French Kiss' towards the end, or a shorter and lighter throbbing 120bpm Reverse Mix.

RUM AND BLACK 'ESO'

(Shut Up And Dance Records SUAD 13, via Pinnacle)
Titled after a keyboard model, this 'Winowah' yode prodded percussively shuffling 128.7bpm bopper is AA-sided by the similarly patterned jittery 0-128.7bpm 'Gaww', started and punctuated by a modern discourse about Abraham Lincoln's thoughts on slavery.

DANNY MADDEN

'Facts Of Life (Touchdown Mix)'
(Eternal YZ576T, via East West)

Possibly the very best "one that got away" last year, Danny's superbly agonised moaning soul nagger is due to be relaunched in Simon Dunmore's disjointedly introed then mellow bassily rolling 0-99.8bpm remix, flipped by his genter starting vibes tinkled 0-98.5bpm Touchdown Philly Mix and the original Soul II Soul-ish shuffled joggling 98.1bpm Dancin' Danny D Mix, on promo now.

TRICKY DISCO

'House Fly'
(WARP Records WAP 11, via Pinnacle)
Disappointingly dull, this silly human buzzing introed/roared and Arabic-type wailing wash-but now being sold here, this newly revamped fluid bass throbbled and girl wailed class garage leper in Dave Lee's spacious 0-120.5bpm Full Length Mix is flipped by Mack Ryder's whinger 120.3bpm Swingtime Mix, and original prodded Paul Simpson's chunkier old 117.7bpm Club Mix.

THE EPITOME OF HYPE

'Ladies With An Attitude'
(Pure Broomie SOC 002, via Rough Trade)
On Blaxip Records' sister label, Jazz Jason's speeded up Madonna (and now also Monie Love's 'Adeva Ikei') 'Vogue' lines repeating 135.3bpm jittery twittering bleeper and bass throbbled sparse friskily smacking 137.3bpm 'You The Kind Of Girl...' with a tempoless long biddings break in the odd last half are coupled by Techno C's more straightforward psittac-ed patterning, suttary 0-125.2-121-125.2bpm 'The Future' and jolting jiggly electro 120.2-0bpm 'Let The Freak'.

SONIC EXPERIENCE

'Protien (Get Stuck In Mix)'
(Strictly Underground Records (STUR006, via 0708-760953)
Mark Ryder's jittery shiny scrubbed and low frequency boomed 126.9-0bpm jinky sonic house raver is flipped less intensely by the "This Is London" repeating, drum thrashed blippy 123.8bpm 'M.T.S. (Murder) Those Speakers Mix'.

PATTI D'ADY

'Drive Me'
(Slawky's Records, Inc SWRR1, via BMG)
The plaintive squeaky Shonon/Janet Jackson-0-115.7bpm Urban Mix bears little relation to the caringly episodic albumes thrashed and psittac-ed sidling someone's tawdry 119.8bpm House Remix and junior 120.1bpm

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M.C. ERIC
aka me one**JESUITICUS****M.C. ERIC aka ME ONE****'Jealous'**

(PolyGram PZ 130)
Originally promoted on an individually numbered limited edition of 250 EPs (which we'll offer for number 0017), Technozone's former rapper aims for greater street cred with this heavy bass numbered 99.66rpm purposefully charger using the Politicians' 'Free Your Mind' break from '72, now out commercially as a T-Boone Edit and No Holds Barred Mix, coupled with the wordier scratchy new jack swing 111.66rpm 'U Conscious', or as a separate funkier 'Jiggy' using Hyppe Mix (PZR 130) flippid by a sharper Simples' lurching 106.66rpm 'Foxy Mix of 'U U Conscious'.

Club Mix, this latter — weaving even more between R&B house, breath sucking H-HNRG, and acidic rave styles — having been the original promo's 120.33rpm A-side, then flipped by a paracappella-type 119.89rpm vocal that ends with judicious tapping beats, in removers Liggett & Barbour's old electro style.

RUN-D.M.C.**'Faces'**

(Pledge PROFIT 328, via Pinnacle)
Teddy Ray style new jack swing rather than raw rap, this chunkily charmed 0-110.2-08rpm jiggy lurcher (in three versions) is coupled by the older angrily shouted Waits 103rd Street Rhythm Band-ish 0-100.19rpm 'Back From Hell Parade' featuring Chuck D and Ice Cube, while Faces is also new in a less swingbeat Chad Jackson Remix (PROFIT 328R) with his 6-109.89rpm shouting Sensory Mix and jumpy instrumental 0-109.89rpm cooler Beats Version and jaunty Expression Mix.

RESE**'Funky Funk Funk'**

(Network NWKT 23, via Pinnacle)
Kevin Saunders' monotonous 127.58rpm

techno cymbal smasher and the gurgling twentyn 125bpm 'Bastard' are on a gimmicky red vinyl pressing that plays backwards from the inside out!

AFTER HOURS**'Feel It'**

(US Strictly Rhythm SR 1234)
On a classy simple instrumental double side, this late '70s influenced 120bpm sparse bouncing jazz-funk-house jigger is coupled by the likewise 120bpm but totally different, gently meandering ambient organ and synth pulsed 'Waterfalls' (both in three mixes).

100Hz**'Catching Spiders'**

(Optimism Records OPT 12009, via Pinnacle)
Following 'Low Frequency Overload', this also low frequency oscillation bass thrummed but more moodily licking and twizzling shuffler is ambient rather than blatantly breezy, in three 125.46rpm, 125.66rpm, and 0-125.5-08rpm mixes. Its dialogue fragments could be from 'Arachnophobia', as nothing else is spidery.

Beats & Pieces

HOT VINYL is growing again, but has to juggle the brand new with a backlog of reviews, so please bear with us while the service improves... **MCA's** new A&R man **Jeff Young**, only recently retired from DJing, obviously found the lure of radio too strong to resist and has returned to the air on London's **Kies 100 FM**, Sundays 11am-1pm, but only to fill in for a holidaying **Robbie Vincent!**... **Capital Gold DJ/TV-am** film critic **Paul Gambaccini** and **Factory** chairman **Channel 4** game show host **Anthony H. Wilson** are guest speakers for the motion, **Record Mirror/Music Week** columnist **James J. W. Hamilton**, veteran pop star **Alvin Stardust**, and **New Music Seminar** representative/publisher **Ceri Berry** oppose the motion that "this house believes the '90s are the best time yet to be young" at the **Oxford Union** next Monday — any bets on the outcome?... **Cappella's** 'Everybody', reviewed two weeks ago on 158pt, is out here on **ffrr (FX 10)**

... **Clubhouse's** ultra catchy "kiss-my-ch!" chanting 'Deep In My Heart' (ffrr FX 157) is here 122bpm in its Extended, Funky House and Afro Mixes, also reviewed on import... **Nigel Webb** is now handling promotion for **Champion Records**... 'Time' was promoted and reviewed as being the **T.W.P.R.** but proves to be by **The Wolfgang Press**... Brentwood reader **P.A. 2 RAD** reckons the screams over **Bizarre Inc's** 'Playing With Knives' piano break are from the **acappella of Circuit's** 'Shelter Me'... I have used a plastic **Rexel-ENH** hand tally counter (available from stations) to click up all my **Bats Per Minute** calculations for exactly the last 12 years, so you can imagine what a pounding it has taken in that time, but the cog wheels inside it have only now just started to slip from the wear on them — quite a recommendation for its sturdy construction (don't worry, I have a spare!)... **AND THE BEAT GOES ON!**

YOUNGBLOODS**'Got Me Burnin' Up'**

(US Strictly Rhythm SR 12305)
Created by familiar samples using Todd Terry, this sluttier girl wailed jerkily lurching raver is

in 124.16rpm UK Deep and synth snarled 122.76rpm Todd Ass Kicker Mixes, coupled as a double side with the surgically shuffling 121bpm 'Gimme Some More', slightly losing the beat nearly every time it pauses in its Urban Dance Mix and Street Edit.

VIDEO

Label

Cat No.

st Hits	BMG Video	791 012
E: Very Best Of	Chrysalis	CVHS 5040

late Collection	WMV	759382143
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RRERAS	PolyGram Video	CFV 11122
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Live...	Virgin Vision	VVD 783
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'80-'90	PolyGram Video	CFM 2572
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	Virgin	VVD 729
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lalt	Castle Music Picture	CMP 6029
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Music Club/Video Col	MC 2003	
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ustralia Music Club/PMI	MC 2056	
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ve/MTV Vogue	WMV	759382253
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An Evening With Ritz	RITZ	0008
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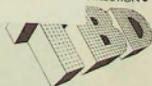
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TW LW

1	5	FM ALRIGHT (EXTENDED MIX)	Katherine E	Dead Dead Good	50	94	DREAMS CAN COME TRUE	Before Mince featuring Sgo	Profile
2	4	ANTHEM (THE ORIGINAL MIX)	N-Joi	deConstruction	51	93	JEALOUS (HYPE MIX)	MC Tee featuring The One	Polydor promo
3	3	WHERE LOVE LIVES	Allison Limeric	Arista	52	92	BACK FOR MORE (JERRY'S RUB)	Chris Crawl	Arista
4	2	HUMAN NATION (ON THE MIX)	Gary Clail On/Us Sound System	Perfecto	53	91	KEEP THE DREAM ALIVE	Egg On The Wall	From A Whisper To A Scream promo
5	1	JUST A GROOVE	Urban Soul	Goattempo	54	90	ANOTHER SLEEPLESS NIGHT (CLASSIC MIX)	Shawn Christopher	Coolempo
6	7	ALRIGHT (ORIGINAL MIX)	Urban Soul	deConstruction	55	89	TONITE (MIXES)	Those Guys	US M&A
7	8	STRIKE IT UP (DJ LEWEL MIX)	Urban Soul	deConstruction	56	88	THE GOOD THING (TOUCHDOWN MIX)	Danny Madden	WARP
8	11	BLACK BOX	Black Box	US Polygram	57	87	FACTS OF LIFE (TOUCHDOWN MIX)	Danny Madden	Eternal promo
9	10	TRUCK ME (ALL NIGHT LONG) (MIXES)	Carly Demos	Her	58	86	POSITIVITY	The Chopins Feat	Fabulous white label
10	9	DEEP IN MY HEART (EXTENDED MIX)	Clubhouse	Goattempo	59	85	RIDERS ON THE STORM (CEREMONY MIX)	Turn	A&M promo
11	12	RING MY BELL (TOUCHDOWN MIX)	Horndel versus Adria	deConstruction	60	84	THE GOOD THING (THICK AND THROBBING) (I WANT IT ALL) (G	Ten	
12	13	NO GROOVYTHINGS JAZZ IS NEW	Horndel Williams	Big Life	61	83	MOVE THAT BODY (12 VERSION)	Electrotones feat Reggie	ARS promo
13	14	RING RING RING (HA HA HEY)	So La Soul	One Little Indian	62	82	SINFU (MIXES)	Pete White & The Fam	Siren
14	15	BABY (MASHALL AFFAIR MIX)	Soul Family Sensation	Desire	63	81	THE GOOD THING (THICK AND THROBBING) (I WANT IT ALL) (G	US One Voice	
15	16	THE WICKEDEST SOUND (DON GORGON MIX)	Robert McNeel featuring Terri Hill	Debut	64	80	DANCE BEFORE THE POLICE COME (REMIX) GENESIS	Shut Up And Dance promo	
16	17	FOOTSTEPS FOLLOWING ME (SOLAR MIX) (LACE UP MIX)	Fusion Naps	Goattempo promo	65	79	LOVE OR NOTHING	Diana Brown & Barrie K Sharpe	
17	18	MAKE THIS WORLD (SO DENZIE MIX)	Crout	Winyl Solution	66	78	I'LL BE WAITING (DANCE MIX) (RED ZONE MIX)	Clue Griffin	Mercury promo
18	19	PLAYING WITH KNIVES BLAMING MIX	The O'J's	deConstruction	67	77	RAPPING THE FUNDAMENTAL (BRIGHTON DAZE 12 REMIX)	Appel's Fundament	
19	20	LAY TRAIN TO TRANSCENDAL (LONG MIX)	The O'J's	KLF Communications promo	68	76	AGONY (MIXES)	Capitol	A&M
20	21	SAY YEAH (BRUCE FOREST'S LIVE MIX)	Seeth featuring Orlando Johnson	deConstruction	69	75	DIFFERENT WORLD (EVERYBODY) (BULLY MIX)	Pakistan (Kilgus Mite)	Her
21	22	HOLD YOU TIGHT	Tan Kemp	deConstruction	70	74	LOVE ON MY MIND (Sleeve)	72	Atomic promo
22	23	FAITH (IN THE POWER OF LOVE)	Rozala	Palto-8 white label	71	73	ACTIVITY (Sleeve)	72	US Joel
23	24	LOOKING FOR A DOPE BEAT (CLUB MIX)	Lady Lee	Funki Dreds promo	72	72	SINE ON (ANDALUCIA 12 REMIX)	Sold Out	Ten
24	25	HERE WE GO (REMIXES)	C&C Plus Factory	Columbia	73	71	LUVE DANCIN' (EXTENDED VOX)	Unreleased (Soulful) featuring Jettie	Columbia promo
25	26	COLOUR MY LIFE (H-Pop)	Dee-Lite	deConstruction	74	70	TAKE ME AWAY (FINNED UP MIX)	True Faith feat Bridgette Grace with Paul Cut	Ten promo
26	27	GOOD BEAT (EXTENDED THE BEAT MIX)	Dee-Lite	Elektra	75	69	WHAT IS THIS THING CALLED LOVE (ONE WORLD REMIX)	Alexander O'Neal	Network
27	28	GONNA CATCH YOU (LUNG MIX)	Lynzee Corbin	Supreme	76	68	TRUST ME (Trio)	Phony O'J's	Rhythm King
28	29	GYPSY WOMAN (LA DA DEE) (RED BONE FULL LENGTH)	Crystal Waters	A&M promo	77	67	WONDERFUL THINK (G'S DOIN' IT IN THE PARK MIX)	Phony O'J's	Tabu
29	30	CANT GET OVER YOUR LOVE (DAVE LEES FULL LENGTH MIX)	Syrinx	Republic promo	78	66	WONDERFUL THINK (G'S DOIN' IT IN THE PARK MIX)	Phony O'J's	Her
30	31	BLUE (IS THE COLOUR OF PAIN)	Carin Wheeler	RCA promo	79	65	WONDERFUL THINK (G'S DOIN' IT IN THE PARK MIX)	Phony O'J's	Her
31	32	ANHEM MY PRAYER	Soi Chalmers	Pulse-8 white label	80	64	WONDERFUL THINK (G'S DOIN' IT IN THE PARK MIX)	Phony O'J's	Her
32	33	ONE WAY ONLY (I.D.E. VOCAL MIX)	Synerg	Dedicated	81	63	CHEAP TALK (EXTENDED VERSION)	Loose Ends	Eternal promo
33	34	EROTIC ANIMALS (MIXES)	Bob Chapman	deConstruction	82	62	HIGH ON LIFE (Hardcore Update)	Loose Ends	Ten
34	35	ABOVE & BEYOND (EP): LOVE WILL MAKE IT RIGHT TO PLEASE YOU	FEEL IT DON'T NEED YOU NO MORE/INTELLY TAKE ME HIGHER	A&M promo	83	61	SPACE FACE (Sub Sub)	Loose Ends	Ten promo
35	36	FEEL IT DON'T NEED YOU NO MORE/INTELLY TAKE ME HIGHER	Joey Negro	Creation white label	84	60	SUBMISSION (KENDO NAGASAKI FIGURE 4 LOGGOK MIX)	Phony O'J's	Victrola/MCA promo
36	37	CANT STOP DANCING (WICKED MIX)	Busi Bumpers	A&M promo	85	59	GOOD THING (PUMPHOUSE SURVIVAL MIX)	Danna Gardner	Virgin promo
37	38	GET WISE (FOUNDATION MIX)	RadioJazzers	A&M promo	86	58	BEAT AUTHOR (TIM DORRIS GUILTY OF EVERYTHING MIX)	Phony O'J's	White label
38	39	SOUL FEELING (INSPIRATIONAL DELIGHT MIX)	Suchan in Rhythme	4th & B'way	87	57	WHY DO I LOVE YOU (EXTENDED VERSION)	Father M.C.	MCA promo
39	40	WAKING UP	Nicolette	Shut Up And Dance	88	56	WHY DO I LOVE YOU (EXTENDED VERSION)	Father M.C.	yo-bro promo
40	41	SWEET SENSATION (EXTENDED MIX)	Shades Of Rhythm	TTT	89	55	ANASTASIA (OUT OF HISTORY MIX) 799	One Little Indian	White label
41	42	MAKE YOU WHERE I WANT (SO MIX)	Muna Hicks	US	90	54	SAME SONG (G'S MIX) (Digital Underground)	Phony O'J's	Big Life
42	43	REASONS OF LOVE (MIXES)	Phony O'J's	ATS	91	53	PROTEIN (GET STUCK IN MIX) (Some Experience)	Phony O'J's	Strictly Underground promo
43	44	QUADROPHONIA (REMIX)	Quadrophonia	ZTT	92	52	GET THE MESSAGE (MIXES)	Devo	Factory
44	45	ODDYS (MIXES)	Bill Slatton, Guzman/Demos	US	93	51	REMEMBER THE DAY (FINAL MIX)	Innocence	Coolempo
45	46	HYPERREAL WILLIAM ORBIT MIX	The Shamen	One Little Indian	94	50	ROLLING ROCK	Phony O'J's	Free white label
46	47	COME FLY WITH ME (FLY HIGH MIX)	DJ Pierre	Jive Chicago	95	49	KEEP WARM (MIXES)	Joey	Italian Style
47	48	I BELONG TO YOU (Remix)	Phony O'J's	Proton	96	48	NOTHING CAN STOP US (Sleeve)	Phony O'J's	Heavenly promo
48	49	DOUBLE BARREL (EP): FOR THOSE WHO LIKE TO GROOVE (HOLLYWOOD	SWITCH MIX/DYDIO BARREL/NOTHING' COULD SAVE YA'CALL ME HIGHER	Profile	97	47	WHO DO YOU LOVE (ARACHNOPHOBIA MIX)	Jeddi	Ten promo
49	50	I LET MY WALLET IN EL SEGUNDO (INDEPENDENCE MIX)	A Tribe Called Quest	Jive	98	46	LOUDEST THING A SHOTGUN (SUB-TECHNIQUE CLUBBER)	Phony O'J's	Living Beat
50	51	TO YOURSELF BE FREE (DEGANO REMIX)	M.C.J. feat Sma	Tam Tam white label	99	45	OUT THERE	Friends Of Matthew	Pulse-8
51	52	WORLD PARTY	3rd Jay	Mercury white label	100	44	I GOT TO HAVE IT (CLEAN VERSION)	Ed G. & Da Bulldogs	PWL America/Polydor

It's all over the Radio/No. 1 in Mix Mag buzz chart
Crystal Waters: Gypsy Woman (la da de)

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TOP 30 VIDEO

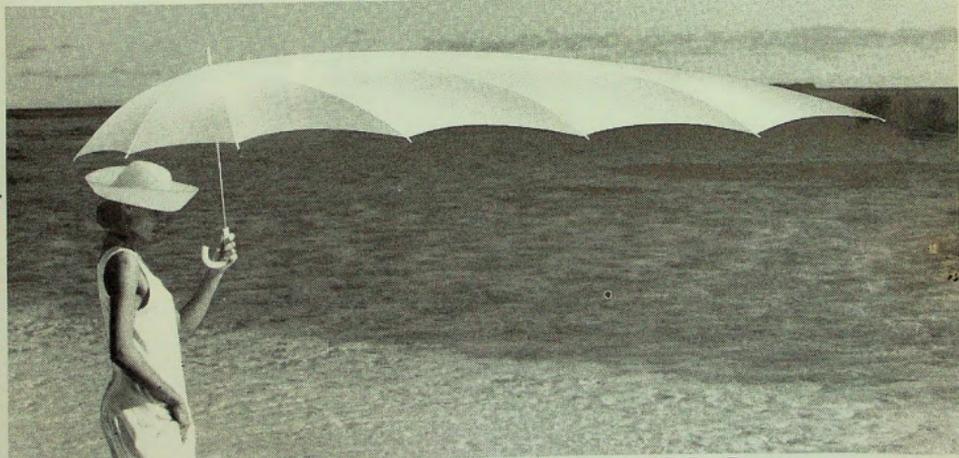
THE OFFICIAL music week CHART

Rank	Artist	Title	Label	Rank	Artist	Title	Label
1	2	3	4	5	6	7	8
Category/Running time	Category/Running time	Category/Running time	Category/Running time	Category/Running time	Category/Running time	Category/Running time	Category/Running time
1	5	THE RESCUERS Children's/1hr 14min	Walt Disney D 240642	16	28	DEBORAH HARRY & BLONDIE: Very ... Music/1 hr 20min	Chrysalis CVHS 5040
2	13	ROSEMARY CONLEY'S WHOLE ... Special Interest/1hr	BBC BBCV 4457	17	18	STAR TREK: Episodes 77/78/79 Sci-fi/2hr 27min	CIC VHR 2438
3	NEW	GRAFFTI BRIDGE Musical/77hr 77min 77	Warner Home Video PES 12055	18	19	UNDER THE SEA Children's/24min	Walt Disney D 205887
4	2	ROADHOUSE Action/1hr 49min	Warner Home Video PES 99704	19	20	GULF WAR — THE COMPLETE STORY Documentary/2hr	Video Collection VHR 6150
5	4	THE ROCKY HORROR PICTURE SHOW Musical/1hr 35min	Foxvideo 142450	20	15	ENGLAND'S GRAND SLAM Sports/1hr 45min	BBC BBCV 4487
6	5	STAR TREK: The Final Frontier Sci-fi/1hr 42min	CIC VHR 2374	21	7	DOCTOR WHO: City ... Sci-fi/2hr 30min	BBC BBCV 4492
7	22	PRETTY WOMAN Comedy/1hr 55min	Touchstone D410272	22	4	DOCTOR WHO: Planet Of ... Sci-fi/2hr 30min	BBC BBCV 4491
8	12	EURYTHMICS: Greatest Hits Music/1hr 35min	BMG Video 791 012	23	18	GREASE Musical/1hr 45min	CIC VHR 2417
9	11	THE 'Y' PLAN COUNTDOWN Special Interest/1hr 30min	Virgin VVD 830	24	18	THE NAKED GUN Comedy/1hr 21min	CIC VHR 2350
10	14	CALLANETICS Special Interest/1hr	CIC VHR 1325	25	22	JANE FONDA'S NEW WORKOUT Video Coll. Special Interest/1hr 30min	Video Coll. LR 2218
11	NEW	CYBORG Sci-Fi/1hr 19min	Pathé PES 31930	26	22	MADONNA: The Immaculate Coll ... WMV Music/35min	759382143
12	16	LICENCE TO KILL Action/2hr 7min	Warner Home Video PES 35137	27	23	RAB C NESBITT: Drink/Offski/Holiday Comedy/1hr 26min	BBC BBCV 4485
13	3	BACK TO THE FUTURE PART II Comedy/1hr 44min	CIC VHR 1397	28	—	OLIVER Musical/2hr 20min	Cinema Club/Video Coll. CC 1118
14	13	LADY AND THE TRAMP Children's Cartoons/1hr 13min	Walt Disney D205822	29	27	SEE NO EVIL HEAR NO EVIL RCA/Columbia Comedy/1hr 38min	CWR 21761
15	—	HIGHLANDER Sci-Fi/1hr 51min	Warner Home Video PES 38050	30	26	RAB C NESBITT: Work/Rat/City Of Culture Comedy/1hr 28min	BBC BBCV 4484

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TOP 15 MUSIC VIDEO

Rank	Artist	Title	Label
1	2	3	4
Category/Running time	Category/Running time	Category/Running time	Category/Running time
1	4	EURYTHMICS: Greatest Hits Compilation/1hr 35min	BMG Video 791 012
2	3	DEBORAH HARRY/BLONDIE: Very Best Of Compilation/1hr 20min	Chrysalis CVHS 5040
3	22	MADONNA: The Immaculate Collection Compilation/55min	WMV 759382143
4	24	PAVARETTI/DOMINGO/CARRERAS Live/2hr 45min	PolyGram Video GV 11122
5	26	PHIL COLLINS: Seriously Live... Live/2hr 45min	Virgin Video VVD 783
6	8	INXS: Greatest Video Hits (80-90) Compilation/2hr	PolyGram Video CFM 2572
7	5	GENESIS: A History Compilation/1hr 30min	Virgin VVD 739
8	7	STATUS QUO: Anniversary Waltz Compilation/2hr 20min	Castle Music Picture CMP 9029
9	15	LUCIANO PAVARETTI Music Club/Video Col Live/1hr 17min	MC 2003
10	10	CLIFF RICHARD: Rock In Australia Music Club/PMI Live/1hr 15min	MC 2056
11	9	MADONNA: Justify My Love/MTV Vogue Video Single/12min	WMV 759382253
12	23	DANIEL O'DONNELL: An Evening With Live/1hr 38min	Ritz RETZY 0008
13	—	GARY MOORE: An Evening Of The Blues Live/1hr 15min	Virgin VVD 872
14	22	ELTON JOHN: The Very Best Compilation/1hr 30min	PolyGram Video CFM 2756
15	13	MC HAMMER: Please Don't Hurt 'em Compilation/1hr	PMI MVP 99 12663



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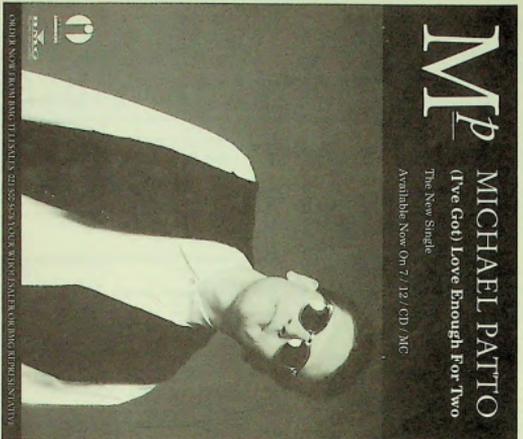


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23	SECRET LOVE	Various Brothers
24	QUADROPHONIA	A&S
25	STRIKE IT UP	Deconstruction
26	SEAL OUR FATE	Epic
27	I'VE GOT NEWS FOR YOU	Virgin
28	SINFULLY (SCARY JIGGIN' WITH DOCTOR LOVE)	Slim
29	RING MY BELL	Columbia
30	LONG TRAIN RUNNING	London
31	WHERE LOVE LIVES (COME ON IN)	Arava
32	FOOTSTEPS FOLLOWING ME	Debut
33	HYPERREAL	One Little Indian
34	ARE YOU READY	Arco
35	HERE WE GO	Columbia

21 HERE WE GO
C&C Music Factory feat. Freedom Williams



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4	NEW GET THE MESSAGE	Enchanted
5	1 QUADROPHONIA	Quadruphonia
6	NEW THERE'S NO OTHER WAY	Quadruphonia
7	NEW BORN FREE	Various
8	7 WICKEDEST SOUND	Various
9	1 SIT DOWN	Jarvis
10	1 DOMAN NATURE	Various
11	1 WHERE LOVE LIVES (COME ON IN)	Various
12	1 THE SIZE OF A COW	Various
13	1 THE WHOLE OF THE MOON	Various
14	1 DEEP IN MY HEART	Various
15	1 FOOTSTEPS FOLLOWING ME	Various
16	1 HYPERREAL	Various
17	NEW EVERYBODY	Various
18	1 HOUSE FLY	Various
19	1 SWEET SENSATION	Various
20	NEW POWER OF LOVE	Various
21	NEW CHILDREN	Various
22	NEW GOOD BEAT	Various
23	1 STRAIGHT UP	Various
24	1 I'M A RIGH	Various
25	1 HERE I STAND	Various
26	NEW ARE YOU READY	Various
27	1 UNDERCOVER AMARCHEST	Various
28	1 HERE WE GO	Various
29	1 CAN YOU DIG IT	Various
30	NEW SCAM BREAK STATION	Various
31	NEW MOODS	Various
32	1 TEMPERATURE RISING	Various
33	1 EAST EASY RIDER	Various
34	NEW SALLON ON THE	Various
35	1 HOLD YOU TIGHT	Various
36	1 RING MY BELL	Various
37	NEW LUCKY DITY	Various
38	1 SINFULLY (SCARY JIGGIN' WITH 'U)	Various
39	NEW POWER OF LOVE	Various
40	NEW THE SMILING CLAUSE	Various

33	NEW CINDERELLA	Virgin
64	NEW BREAK ON THROUGH	Elektra
65	NEW FAITH (IN THE POWER OF LOVE)	Phase 8
66	NEW EVERYBODY	Ity
67	4 THIS IS YOUR LIFE	London
68	1 IT WON'T BE LONG	Columbia
69	7 HOLD YOU TIGHT	Giant
70	NEW SIGNS	Geffin
71	1 SHE'S A WOMAN	Virgin
72	NEW BABY'S COMING BACK	Charisma US
73	1 SHOULD I STAY OR SHOULD I GO	Columbia
74	NEW SENSITIZE	Virgin
75	1 CARAVAN	Cow

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TOP 75 ARTIST ALBUMS

TOP 20 COMPILED ALBUMS

THE OFFICIAL **music week** CHART

This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP	This Week	Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP
1		GREATEST HITS ★★ Lynnda (Smokey/Wilms/Stone)	RCA PW 74859 (BMG) PW 74859 (BMG)	38	25	THE VERY BEST OF... Aim (Aim/Atlantic/Liberty/Atlantic/United/Various)	AMM 28713/24287/22701/22711/22711 (F)
2	2	REAL LIFE Simple Minds (Lipson)	Virgin TTY 7360 (F) CDV 7360X (BMG)	39	24	RAIN TREE COURT Rain Tree Court (RTCC)	TVT 2953 (F) CDV 296X (BMG)
3	3	JOYRIDE Smokey (Smokey)	EMC 1018 (EMI) CDEM0 1018/EM0 1018	40	34	INNUENDO Queen (Queen/Kelmscott)	Paralogue 17CPCD 115 (E) CDPCS 115/PCS 115
4	5	OUT OF TIME E.M.I. (Laurie E.M.)	Warner Brothers WX 404C (F) 7598594/WX 404	41	RE	LOVE CAN DO THAT Gene Page (Lambert)	RCA PC 7483 (BMG) PC 7483 (BMG)
5	4	VAGABOND HEART Warner Brothers WX 404C (F) 7598594/WX 404	Warner Brothers WX 404C (F) 7598594/WX 404	42	42	X Nicks (Thorn)	Mercury 84866 (SAB)
6	15	GREATEST HITS 1977-1990 The Stanglers (Various)	Epic 46754 (SAB) 46754/12467541	43	4	ENTREAT The Cars (The Cars)	Father/Father 17 (F) F32D 17/50E 17
7	11	INTO THE LIGHT Gloria Estefan (Estefan/Casas/Oswald)	Epic 46778 (SAB) 46778/24677821	44	24	PILLS 'N' THRILLS AND BELLIES Happy Mondays (Haden/Osborne)	Facet/Facet 320 (F) FACT 320/FACT 320/FACT 320
8	7	AUBERGE Chris Real (Real/Kelly)	East West WX 407C (F) 903173860/407C	45	2	DANCES WITH WOLVES (OST) John Barry (J)	Epic 40781 (SAB) 40781/2407811
9	13	THE SIMPSONS SING THE BLUES The Simpsons (Various)	Geffen/WX 75952 (SAB) 75952/30675952/75952/4001	46	25	HIGH CIVILIZATION The Bee Gees (Gibb/Gibb/Gibb)	Warner Brothers WX 417C (F) 7598593/WX 417
10	10	COMPLETE PICTURE - THE VERY BEST OF... Cher (Various)	Chrysalis/Epic 1817 (F) CDHR 1817/CDHR 1817/CDHR 1817	47	47	THE BEST OF ROD STEWART ★ 2 Rod Stewart (Various)	Warner Bros WX 314C (F) 7598593/WX 314
11	RE	WORD OF MOUTH The Roots (The Roots/Robert/Talman)	Virgin TTY 7362 (F) CDV 7362X (BMG)	48	11	DEDICATION - VERY BEST OF THIS LIZZY Lizzy (Various)	Vertigo/FI 846193248/927848192
12	23	THE IMMACULATE COLLECTION ★ 5 Madonna (Sire)	Virgin WX 3037 (F) 75952442/3037 3/3	49	47	LOOK SHARPI ★ Raena (Clemmens/Mosley)	EMI TCEM 3587 (E) 7518982/CM 3587
13	4	THE DOORS (OST) The Doors (J. Morrison/Various/Ranch/Hill/Various)	Elektra ETC 81 (F) 7595614/54EKT 81	50	52	SUP PROVIDER ★ 3 Michael Bolton (Bolton)	Columbia 46534 (SAB) 46534/2465341
14	25	THE VERY BEST OF ELTON JOHN ★ 5 Elton John (Dudgton/Thomas/John/Franco/Various)	Rocket 84834 (F) 84834/2484341	51	11	TIME'S UP! Lovers Club (Stapleton)	Epic 46754 (SAB) 46754/2467541
15	25	FLASHPOINT Riding Stars (Kinney/Glimmer/Twin)	Riding Stars 134 (SAB) 488132/488131	52	23	THE SINGLES COLLECTION 1984/1990 Jimmy Somerville (Sire/Block/Companys/Various)	London 182824 (F) 826235/2036281
16	13	LISTEN WITHNO PREJUDICE VOL 1 ★ 2 George Michael (Michael)	Epic 46795 (SAB) 8472952/467951	53	2	WHITE LIPS (Live) Mary Anne (Various)	Atlantic WX 419C (F) 75678192/WX 415
17	11	CIRCLE OF ONE Diana Adams (Orzabal/Boscombe)	Fonitona 84274 (F) 84274/234741	54	3	PRaise-18 CHORAL MASTERPIECES London Phil. Choir (NPO/Master)	Patron 310/PATCD 310/PATL 310
18	24	WICKED GAME Chris Isaak (Isaacson)	Reprise WX 406C (F) 759526112/32614/6	55	RE	DREAMLAND Black Box (Groove/Groove/Metaly)	DATACON PW 7472 (BMG) 8473727/PW 7472
19	19	INSPECTOR MORSE - MUSIC FROM TV SERIES Barrington Pheloung (Walker)	Virgin TTY 2V12D (F) 2V12D (F)	56	82	THE ROAD TO HELL ★ 4 Chris Real (Real/Kelly)	East West WX 417C (F) 246720/WX 317
20	13	MAMA SAID Lenny Kravitz (Kravitz)	Virgin America VY50 (F) CDV5 319/US51 (F)	57	24	MUSIC FROM TWIN PEAKS ★ Angelo Badalamenti/Jane/Various/Lynch/Badalamenti/Various	Warner 75982164/75982164 (F) 75982164/75982164
21	30	THE WHITE ROOM The J.L.F. (L.F.)	KLF Communications JAMSAC 00 (RT) JAMSAC 00/24 JAMSAC 00/24	58	2	THE DOORS The Doors (Bolton)	Elektra 44922 (F) 44922/244921
22	34	PLEASE HAMMER DON'T HURT EM ★ MC Hammer (MC Hammer/Elvis/Philly)	Capitol/Epic 17CST 210 (C) 17CST 210/210CST 210/210CST 210	59	13	ALL TRUE MAN Alexander O'Neal (Jimmy/Lilly/ewie/Various)	Atlantic 46582 (SAB) 46582/2465821
23	30	SPARTACUS The Firm (Machuga)	Produce MILKMC 1 (F) MILKMC 1/MILKLP 1	60	24	I'M YOUR BOY TONIGHT ★ Waylon Jester (Various)	Arista 417029 (BMG) 20183291/1029
24	13	BLUE LINES Manuella (Massone/Dollar)	WBSC 118 (WBSC) WBSC 118/WBSP 1	61	NEW	SILVER LINING Nicky Katt (McComick/Loring)	Essential ESSAC 145 (BMG) ESSCD 145/ESSLP 145
25	15	THE STORY OF THE CLASH VOL 1 The Clash (Various)	Columbia SMI 4024 (SAB) 4024/MCA 4024/4024M1	62	63	VIVALDI: FOUR SEASONS ★ 2 Nicky Katt (McComick/Loring)	EMG CDNGE 2 (E) CDNGE 2/CDNGE 2
26	4	BIANCHI: VIOLIN CONCERTO Nigel Kennedy (J.P. Terenzi/Various)	EM TNGE 3 (E) CDNGE 3/NGE 3	63	20	TO THE EXTREME Vanilla Ice (Various)	SBK SBKTC 3 (E) SBKCD 3/SBKLP 3
27	21	BUDDY'S SONG Cheesy Beatles (Shapiro/Kushner/Feldman/Rosen/Various)	Chrysalis CD 1812 (E) CD 1812/CD 1812	64	4	THE BOOTLEG SERIES VOL 1-3 Bob Dylan (Various)	Columbia 46888 (SAB) 46888/46888/46888
28	27	SONGS FROM THE MARDI GRAS Fazag Shaker (Bicket)	Virgin TTY 2024 (F) CDV 2024/2024	65	4	RIPES Charles (Hagag/Benderes)	London 82924 (F) 82924/2482921
29	NEW	ORB'S ADVENTURES BEYOND THE ULTRAWORLD The Orb (Patonson/Various)	Big Life BLIMC 59 (KCC) 59/63/59 (RT)	66	5	FREE Free (Hendrick/Various)	RCA 7488 (BMG) CDV 7488X (BMG)
30	23	GOB Neil Young (Quinn/Carreras/N.A.D.)	Furtive 881 (D.A.) 881/124811/21	67	4	CARRYING A TORCH Tom Jones (Pudis/Morison)	TVT 2489 (F) CDV 2489 (F)
31	26	DUDDY Jesse Jones (Edwards)	F000/F000T 5 (E) F000C/5/F000LP 5	68	RE	THE SOUL GAGES Sis (Paddy/Song)	AMM 38404 (F) 38404/2384051
32	2	THE BEST OF THE DOORS The Doors (Bolton)	Elektra EKT 21C (F) 980345/EKT 21	69	RE	HEART OF STONE ★ Chris Estefan (Estefan/21C/W)	Geffen GEF 2478 (F) GEFD 2478/GEFD 2478
33	3	IN CONCERT ★ 4 Luciano Pavarotti/Placido Domingo/José Carreras (Pavarotti)	Decca 430434/430434 (F) CD43431	70	RE	ONE YESTERDAY ★ 3 The Carpenters (Carpenter/Carpenter/Daugherty)	AMM 190 (F) CD 190/AMC 190
34	EX-EL	EXCEL 808 State (808 State)	ZTT 271 8C (W) ZTT 271 8C	71	RE	WILSON PHILLIPS ★ Wilson Phillips (Barrett)	SBK SBKTC 3 (E) SBKCD 3/SBKLP 3
35	24	THE VERY BEST OF THE BEE GEES ★ The Bee Gees (Gibb/Gibb/Gibb/Various)	Polydor F0074 (F) MCDV 847339/847331	72	RE	PEGGY SUICIDE Julian Cope (Solomon)	Virgin 847339 (F) CDV 847339 (F)
36	17	CMXMC 4.0 Serious Hits... Live! ★ 3	Virgin Intermusical WPL 1 (F) CDV 1E WPL 1	73	6	THE BEST OF FREE - ALL RIGHT NOW Free (Hendrick/Various)	Capitol/FI 846193248/927848192
37	41	SERIOUS HITS... LIVE! ★ 3 Phil Collins (Collins/Cobby)	Virgin PCCA 1 (F) PCCA 1/WPL 1	74	RE	THE RAZOR'S EDGE Alicia Keys (Fildes)	Capitol/FI 846193248/927848192

This Week	Last Week	Title Artist	Label/Cassette (Distributor) CD/LP
1	1	NOW THAT'S WHAT I CALL MUSIC 19 ★ Various	EMI/Virgin/Parlophone/TG/Various 19CDNOW 19NOW 19
2	5	THIN ICE - THE FIRST STEP ★ Various	Telstar STC 250 (BMG) TCD 2500/STARC 2500
3	4	THAT LOVING FEELING VOL IV Various	Dino 21 (DINO) DINOCD 18/DINO 18
4	2	RED HOT METAL - 18 ROCK CLASSICS Various	Dover DCD 21/CD 21/CD 21
5	10	FREE SPIRIT - 17 CLASSIC ROCK BALLADS Various	Columbia MOOD 19/MOODCD 19/MOOD 19
6	5	SOFT METAL BALLADS Various	Arts & Crafts ARC 93354 (SAB) ARC 93350/ARC 933501
7	4	HARD CORE UPROAR Various	Dino DINO 20 (DINO) DINOCD 20/DINO 20
8	10	UNCHAINED MELODIES ★ Various	Telstar TCD 2480 (BMG) STAC 2480/STAR 2480
9	10	YOU'RE THE INSPIRATION Various	Mood CD 17/MOCD 17 (SAB) MOODCD 17/MOCD 17
11	31	THE LOST BOYS (OST) ★ Various	Atlantic 7817874 (W) 7817867/27178671
12	13	RAGE-MAKE SOME NOISE VOL 1 Various	A&M AMTC 1 (A&M) IAMCD 1/IAMCD 1
13	45	PRETTY WOMAN (OST) ★ Various	EMI USA TCM 11052 (E) CDML 1052/M1 1052
14	11	PRETTY WOMAN (OST) ★ Various	EMI USA TCM 11052 (E) CDML 1052/M1 1052
15	17	DIRTY DANCING (OST) ★ 5 Various	RIA RCA 6508 (BMG) RCA 2480/STAR 2480
16	17	MISSING YOU 2 - AN ALBUM OF LOVE (E) Various	EMI EMI TCM 75/CDCEM 75/EMT 75
17	3	AFTER THE DANCE Various	Telstar TCD 2501 (BMG) STAC 2501/STAR 2501
18	3	KARAOKE PARTY 2 Various	TVT TXYTV 1 (F) TXYCD 1/TXYTV 1
19	NEW	NEW JACK CITY (OST) Various	Giant 759924402/759924401 759924402/759924401
20	11	SOUL REJECTION Various	Heart & Soul 845334 (F) 845334/2845341

ARTISTS A-Z

808 STATE	34	MADONNA	17
ACDC	24	MASSIVE	20
ADAMS Chris	17	MC HAMMER	22
ARMSTRONG, Joan	18	MICHAEL GORE	16
AUTLEY	48	MIKE THE MECHANICS	11
BAGLARI/Various	15	MIKE'S ANOMIC DUBSTEP	30
BAGS	45	MILK AND HONEY	15
BLACK ROX	35,46	PAIGE STRAIN	39
BLACK SABBATH	11	PRELUDE, Birmingham	18
BOLTON, Michael	40	QUEEN	40
BON JOVI	19	R.E.M.	19
CHER	70	RAIN TREE COURT	39
CHINA	48	ROCK	38
COLLINS, Phil	23	ROLLING STONES	15
CORP. JAY	73	ROXETTE	24,39
CURTIS	4	SHARKEY, Fergal	40
DOORS, The	37,58	SHIRLEY SIMS	19
DOORS, The	37,58	SHREYAS, The	4
DYLAN, Bob	64	SOMEVILLE, Jimmy BROWN (EAT)	32
EDWARDS, Glenn	21	COMING SOON	18
EURHYTHMICS	11	STEWART, Rod	5
FAME, The	74	THE STYLISTS	17
FARR, The	74	The Stranglers	40
HAPPY MONDAY	48	THE TRIFLES	17
HARRY BONDAGE	18	VANILLA ICE	63
HAUNDS, Clarence	27	WHITE LION	53
HOUSE OF WAX	66	WILSON PHILLIPS	72
INXS	42		
IRMA, The	18		
JELLY JONES	11		
JONAS, Steve	42		
JONES, Tom	21		
K.L.F.	21		
KENNEDY, Nigel/C	62		
KENNEDY, Nigel/TOMMY/STONED	26		
LEWIS, Leroy	20		
LIVING COLOR	31		
LOU REED	51		
LONDON PHONOGRAPHIC CHAIRMAN	54		

* Preliminary † Gold ‡ Silver
 (1990) (1980) (1980)
 † and ‡ records are based on 50% of sales
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MPRCE/BUDGET CLASSICAL ALBUMS

#	Title	Composer	Label
#	Artist(s)	Arrives, Date	Cassette/CD/LP (Distributor)
1	CLASSICAL COLLECTION SAMPLER	Various	CD DCCCATAC/DCCCATAC (Conifer)
2	FOUR SEASONS	Wolfgang Amadeus Mozart	CFP 40016/TCFPP 40016 (E)
3	VIADIS FROM FAMOUS OPERAS	Various	CFP 4498/TCFPP 4498 (E)
4	INTRODUCING THE MOZART EDITION	Wolfgang Amadeus Mozart	Philips CD 4297382 (F)
5	HOLST: THE PLANETS	Gustav Holst	CFP 402347/TCFPP 402347 (E)
6	THE WORLD OF GILBERT & SULLIVAN	W.S. Gilbert & Arthur Sullivan	Decca CD 4309502/MC 4309504 (E)
7	YOUNG OF THE HIGH C'S	Luciano Pavarotti	CD 4213203/MC 4213204 (F)
8	ELGAR: VIOLIN CONCERTO	Yehudi Menuhin	EMX 4122958/EMC 4122959 (E)
9	THE WORLD OF KATHLEEN FERRIER	Kathleen Ferrier	Decca CD 4300922/MC 4300924 (E)
10	BIZET: CARMEN SCENES AND ARIAS	Charles Munch	Decca Opera Gala CD 4213020/MC 4213204 (F)
11	BEST-LOVED CLASSICS 1	Various	EMI Laser LSP 43023 (E)
12	THE WORLD OF MOZART	Various	Decca CD 4304962/MC 4304964 (E)
13	MOZART: REQUIEM	New Philadelphia Orchestra	CFP 428977/TCFPP 42897 (E)
14	WARSAW CONCERTO	Henryk Wieniawski	CFP 414831/TCFPP 41483 (E)
15	HOLST: THE PLANETS	Richard Hickox	Imp Classics CIMP 890/CIMP 890 (E)
16	PUCINI: ARIAS AND DUETS	Various	EMI Laser LSP 43023 (E)
17	PUCINI: ARIAS AND DUETS	Various	CD 4276250/MC 4276254 (E)
18	PUCINI: ARIAS	Various	CCF 4569/TCFPP 4569 (E)
19	DYORAK: SYMPHONY (NEW WORLD)	Decca/Mcauzo	CFP 4382/TCFPP 4382 (E)
20	RACHMANINOV: PIANO CONCERTO 2	Marina Tomasi	CFP 4383/TCFPP 4383 (E)
21	ASMF 30TH ANNIVERSARY JUBILEE SAMPLER	Various	Philips Newline Master&SMP CD 4260912 (F)
22	PUCINI: TURANDOT (HIGHLIGHTS)	Zubin Mehta/PO	CD 4213203/MC 4213204 (F)
23	MOZART: REQUIEM	Herbert Von Karajan/PO	DG Galleria 1418867/1418867 (E)
24	MOZART: LE NOZZE DE FIGARO	Herbert Von Karajan/PO	DG Walkman MC 431424 (F)
25	MOZART CLARINET/FLUTE/HARP CONCS	Various	DG Walkman Classics MC 136204 (E)
26	VIADALI FOUR SEASONS	Herbert Von Karajan/PO	419486/1419486 (E)
27	SACRED ARIAS	Various	CFP 45327/TCFPP 45327 (E)
28	ALBINONI/PACHELBEL	Various	DG Galleria 145044/145044 (E)
29	VERDI: ARIAS	Various	CD DCCFP 4575/MC TCFPP 4575 (E)
30	HOLST: THE PLANETS	Simon Rattle/PO	EMX 21667/EMC 21668 (E)
31	ITALIAN OPERATIC ARIAS	Various	CFP 46869/TCFPP 46869 (E)
32	MOZART: COSI' FAN TUTTE (HIGHLIGHTS)	Karl Bohm/PO	CD 4298243/MC 4298264 (F)
33	BEETHOVEN: SYMPHONY NO. 9	Herbert Von Karajan/PO	415832/1415832 (E)
34	HANDEL: MESSIAH	Malcolm Sargent/RLP	CD DCCFPD 4718/MC TCFPPD 4718 (E)
35	BEST-LOVED CLASSICS 2	Various	EMI Laser LSP 43023 (E)
36	VIADALI: FOUR SEASONS	Various	EMX 20093/EMC 20093 (E)
37	RACHMANINOV: PIANO CONCERTO NO. 2	Yuri Temirkanov/PO	EMX 4129331/EMX 4129334 (E)
38	VIADALI FOUR SEASONS, VARIOUS	Various	EMI Laser LSP 43023 (E)
39	ORFF: CARMINA BURANA	Various	Deutsche Grammophon CD 4228862/4228864 (F)
40	ORFF: CARMINA BURANA	Various	Imp Classics CIMP 855/MC CIMP 855 (E)

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DISTRIBUTION: INDIE ALBUMS*

#	Title	Artist(s)	Label (F 112)
#	Artist(s)	Arrives, Date	Cassette/CD/LP (Distributor)
1	HYPERREAL	Shameless	One Little Indian 48 TP721 (F)
2	FRANCES NINE	Debut	DEBUXI 3108 (F)
3	WICKEDEST SOUND	Various	Desire WANT(3) 40 (F)
4	HOUSE FLY	Tricky Discs	World JZAP 11 (WAP 11) (F)
5	CHANGING	Various	Cow DUNG 13 (R) (F)
6	CRUVEK KUO (REVISITED)	Adams & Gee	Debut DESTROY 2108 (F)
7	PLAYING WITH KNIVES	Various	Vinyl Solution STORM 2SR (STORM 2) (S)
8	WIPE THE NEEDLE	Aggys Twins	Shut Up And Dance SUAD 125 (12) (F)
9	FACES	Philly Mondays	Factory FAC 3127 (FAC 312) (F)
10	CHLORINE DREAM	Spires X	4AD/BLAD 1004 (R)
11	GIVAWEE	D-Zone	D-Zone DANCE 21 (DZ 21) (F)
12	I WANNA GIVE YOU LOVE	Devotion	Rumour RUMAT7 25 (F)
13	GET BETTER	Philly Automatic	PAS BIAS 1927 (BIAS 192) (APT)
14	OVER RISING	Various	Situation Two ST 267 (R) (F)
15	RAMBOMS IN THE SKY	Hyphant	Rising High RSN 1 (SR)
16	GAME SHOW	Royal Underground	Rising High RSN 1 (SR)
17	S/SO/SLAVES	Rum And Awek	Big Life BLR 491 (R) (F)
18	PEARL	Exploreshow	Shut Up And Dance - (SUAD 13) (F)
19	LOU SOE 1991 (EP)	China	Dedicated STONE 00371 (R)
20	EVERY HEAVEN (EP)	Bao Radleys	China WOK7 (7) 2002 (F)
21	TODAY FOREVER (EP)	Creation	Rough Trade - (R201 127) (R)
22	TAKE ME AWAY	Real Talk with Final Cut	Creation - (CRE 1007) (F)
23	ANASTASIA	Who's That Best?	NRK 055 (2) (AP)
24	BACK BY DOPE DEMAND	King Bee	1st Base TRUF 6X (TRUF 6X) (R)
25	BLINDFOLED (EP)	Various	ANXIOUS ANX17 (2) (F)
26	EVERYBODY (ALL OVER THE WORLD)	Rumour	RUMOUR/MAAT7 29 (F)
27	A.M. ETERNAL	KLF	KLF Communications KLF 055X (1) (F)
28	JACK	Hut	HUTT 31 (F)
29	SLEEPING BODY PILE	Various	Key LEX 427 (2) (F)
30	ONE STEP AHEAD	Bonehoppers	Reactive Music - REMU 1201 (F)
31	SPICE	Various	Vinyl Solution - (STORM 2) (S)
32	NASTY RHYTHM	Croquet Players	Stress S511 (2) (S)
33	PARTY PEOPLE	Word For Word	EMX 41875 (1) (S)
34	KILL YOUR TELEVISION	Various	Chapter 22 - (12)CHAP 48 (E)
35	THE INGREDIENTS EP	Various	Chapter 22 - (12)CHAP 47 (E)
36	MAGIC	Imaginary MIRAQE 0721 (APT)	
37	WAITING FOR A STAR TO FALL	Hollywood	HRQ 21 (F)
38	FIND 'EM FOOL 'EM FORGET 'EM	Explores	Rhythm King SEXY 801 (F)
39	LITTLE THINGS IN LIFE	Various	China WOK7 (7) 2001 (F)

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#	Title	Artist(s)	Label (F 112)
1	HARDCORE UPROAR	Various	Dine DINTV 26 (F)
2	LOVING FEELING VOL. IV	Various	Dine DINTV 18 (F)
3	SPARTACUS	Various	Produce MLLP1 (F)
4	THE WHITE ROOM	The X.L.F.	KCF Communications JAMSLP 006 (R)
5	FILLS 'N' THRILLS & BELLYACHES	Various	Factory FAC 320 (F)
6	POSITIVE REACTION	Cheerham	Profile Profile 406 (E)
7	PLINE LOVERS VOL. 3	Various	Cream CLP 103 (US)
8	ARISE	Various	Roadsaver RO 12281 (F)
9	39 SOMETHING	Carter-Unterspissack	Rough Trade RT 201 127 (R)
10	BEST BAND YOU EVER HEARD...	Various	Zappa CD - CDDCAP 38 (F)

METAL CHART

#	Title	Artist(s)	Label (F 112)
1	TIMES UP	Living Colour	Epic 4649294 (5/94)
2	MANIC ATTRACTION	White Lion	Atlantic WX 415C (R)
3	DEDICATION - THE VERY BEST OF	The Lizzys	Vertigo 8481704 (F)
4	LEAVE INTO IT	Mr. Big	Atlantic 7567822054 (R)
5	REDEFINING METAL - 18 ROCK CLASSICS	Various	Dover ZDO 21 (E)
6	STRENGTH	Enuff Z'Nuff	Alco 7567916384 (R)
7	SUICIDE DESTRUCTION	Enuff Z'Nuff	Vertigo 8479614 (F)
8	ARISE	Sepultura	Roadrunner RO 91394 (F)
9	YOUNG GODS	Lou Reed & The New York Dolls	RO 932820 (R)
10	THE LAW	Various	Atlantic 7567916384 (R)
11	RITUAL DE LO HABITUAL	James Addison	Warner Brothers WX 306C (R)
12	BACK STREET SYMPHONY	Thunder	EMI TCEAC 3310 (E)
13	CHERRY PIE	Warfare	Columbia 4871904 (15/94)
14	LIVE AT THE BRITXON ACADEMY	Manic Street Preachers	Slush 8292284 (F)
15	DEDICATION ALL OVER THE YEARS	Status Quo	Vertigo 8487704 (F)
16	FIVE MAN ACUSTICAL JAM	Manic Street Preachers	Geffen GEF 24311 (BMG)
17	BLAZE OF GLORY/YOUNG GUNS II	Jon Bon Jovi	Atlantic 7567916384 (F)
18	SLEEPY WHEN WE	Jon Bon Jovi	Vertigo 8292284 (F)
19	RECYCLER	ZZ Top	Warner Brothers WX 306C (R)
20	RUST IN PEACE	Megadeth	Capitol TCEC 12132 (E)
21	A LITTLE ANIT ENOUGH	Warner Brothers WX 4032 (R)	
22	CORNETTES 1987-1970	Various	Polygram 8472314 (F)
23	REMASTERS	Led Zepplin	Atlantic 82P (C/W)
24	SHAPETE FOR DESTRUCTION	Various	Gaffney 192C (W)
25	SHAKE YOUR MONEYMAKER	The Black Crowes	Del American 8425 164 (F)
26	THE WALL	Pink Floyd	Herbert TCSHSD41 (E)
27	BAT OUT OF HELL	Meat Loaf	Columbia 4874019 (15/94)
28	RAZOR'S EDGE	Alco	Alco WX 306C (R)
29	STILL GOT THE BLUES	George Strait	Mercury 7567916384 (R)
30	STILL GOT THE BLUES	George Strait	Virgin TVC 267 (F)

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TOP 60 DANCE SINGLES

27 APRIL 1991

THE OFFICIAL **music week** CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	RING RING (HA HA HEY)	De La Soul	Big Life BLR 427 (RT)
2	4	WICKEDEST SOUND	Rebel MC feat Tenor Fly	Desire WANTX 40 (P)
3	NEW	FAITH (IN THE POWER OF LOVE)	Rozalla	Pulse 8 12LOSE 7 (BMG)
4	2	QUADROPHONIA	Quadruphonia	ARS 656786 (SM)
5	6	WHERE LOVE LIVES (COME ON IN)	Alison Limerick	Arista 614208 (BMG)
6	3	DEEP IN MY HEART	Clubhouse	London FX 157 (F)
7	5	HOUSE FLY	Tricky Disco	Warp WAP 11 (P)
8	NEW	THE SANITY CLAUSE	Zero Zero	Kickin KICK 4 (SRD)
9	11	HOLD YOU TIGHT	Tara Kemp	Giant WJ 00207 (W)
10	4	FOOTSTEPS FOLLOWING ME	Frances Neco	Debut DEBTX 3109 (P)
11	4	WIPE THE NEEDLE	Ragga Twins	Shut Up And Dance SUAD 12 (P)
12	NEW	EVERYBODY	Cappella	ffr FX 158 (F)
13	17	SWEET SENSATION	Shades Of Rhythm	ZTT ZANG 187 (W)
14	NEW	GYPSY WOMAN	Crystal Waters	Mercury 8882091 (Import)
15	9	I'M ALRIGHT	Katherine E	Dead Dead Good GOOD 27 (W)
16	21	HUMAN NATURE	Gary Clai On-U Sound	Perfecto PT 44402 (BMG)
17	NEW	ANOTHER SLEEPLESS NIGHT	Shawn Christopher	Arista 614186 (BMG)
18	NEW	POWER OF LOVE/LOVE POWER	Luther Vandross	Epic 6568226 (W)
19	NEW	THE RUSH	Kromozone	Suburban Base SUBBASE 001 (SRD)
20	10	PLAYING WITH KNIVES	Bizare Inc	Vinyl Solution STORM 25 (SRD)
21	12	ANASTASIA	T99	Who's That Beat WHOS 50 (APT)
22	7	RESCUE ME	Madonna	Sire WJ 00247 (W)
23	18	RING MY BELL	Monie Love vs Adeva	Cooltempo COOLX 224 (E)
24	15	UNDERCOVER ANARCHIST	Silver Bullet	Parlophone 12R 6284 (E)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	18	GOT YOU WHERE I WANT	Marva Hicks	Wing WINGX 11 (F)
26	NEW	GET THE MESSAGE	Electronic	Factory FAC 287 (F)
27	22	STRIKE IT UP	Black Box	Deconstruction PT 44460 (BMG)
28	28	HYPERREAL	The Shamen	One Little Indian 48 PT12 (P)
29	25	ESQ/SLAVES	Rum And Black	Shut Up And Dance SUAD 13 (P)
30	16	RAINBOWS IN THE SKY	Hypnotist	Rising High RSN 1 (SRD)
31	NEW	GOOD BEAT	Deee-Lite	Elektra EKR 1227 (W)
32	13	ALRIGHT	Urban Soul	Cooltempo COOLX 231 (E)
33	14	GIVE-ME GREED	Greedy	D-Zone DANCE 4R (SRD)
34	NEW	I WANNA SEX YOU UP	Colour Me Badd	Giant (USA) 040 031 (W)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
34	NEW	ANOTHER LOVER	Passadenas	Columbia 6569456 (SM)
35	28	TEMPERATURE RISING	PKA	Stress SST 4 (SP)
37	24	CHUNG KUO (REVISITED)	Addams & Joe	Debut DEBTX 3108 (P)
38	23	ONE STEP AHEAD	Boneshakers	Reachin' Music REMU 1201 (P)
39	20	HERE WE GO	C&C Music Factory	Columbia 6567556 (SM)
40	41	H.O.U.S.E.	Doug Lazy	Atlantic A 77207 (W)
41	27	OUT THERE	Friends Of Matthew	Pulse 8 12LOSE 8 (BMG)
42	58	TO NITE	Those Guys	MCA (USA) MCA 1254089 (Import)
43	26	TAKE ME AWAY	True Faith With Final Cut	Network NWKT 20 (P)
44	NEW	OOOPS	808 State feat. Bjork	ZTT ZANG 197 (W)
44	NEW	I WANT TO KNOW	A Man Called Adam	Big Life BLR 387 (RT)
46	NEW	ROCK THE HOUSE	Westbam	Swanyard SYDT 13 (BMG)
47	33	LOVE ME (1991 VERSION)	Yvonne Elliman	Urban URBX 69 (F)
48	NEW	THIS HOUSE	Tracey Spencer	Capitol 12CL 612 (E)
49	32	LUV DANCIN'	Underground Solution	Ten TENX 374 (F)
50	51	TO MY DONNA	Young Black Teenagers	MCA MCA1 1527 (BMG)
51	40	LADIES WITH AN ATTITUDE	Eptiprime Of Hypse	Pure Bloomrise SOX 002 (RTD)
52	37	SINFUL (SCARY JIGGIN' WITH...)	Pete Wylie	Siren SRNT 138 (F)
53	34	UNFINISHED SYMPATHY	Massive	Wild Bunch WBRT 2 (F)
54	NEW	MY WAY	Mimmo Mix	Whole WHOLE 91248 (Import)
55	35	FACES	Run D.M.C.	Profile PROFT 328 (P)
56	NEW	CHILDREN	E M F	Parlophone 12R 288 (E)
57	NEW	LONG TRAIN RUNNING	Bananarama	London NANX 24 (F)
58	47	TEAR YOUR SOUL OUT	Lequan	4th + B'Way 12BRW 209 (F)
58	49	CAN YOU DIG IT?	Mock Turtles	Siren SRNT 136 (F)
60	14	THIS IS YOUR LIFE	Banderas	London LONX 290 (F)

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (P) (Distributor)
1	2	NEW JACK CITY	Original Soundtrack	Giant 759924409/17599244094 (W)
2	1	BLUE LINES	Massive	Wild Bunch WBRLP 1WB/BMC 1 (F)
3	NEW	THE ORB'S ADVENTURES BEYOND... - ORB	Big Life BLRDL/BLRDMC 5 (RT)	
4	4	OMAR CHANDLER	Omar Chandler	MCA (USA) MCA 100574 (Import)
5	RE	MARVA HICKS	Marva Hicks	Polydor 84720919/8472094 (F)
6	3	POSITIVE REACTION	Caveman	Profile FILER 406/FLECT 406 (P)
7	6	A DREAM FULFILLED	Will Downing	4th + B'Way BRLP 565/BRCA 565 (F)
8	18	PARADISO!	Various	Rumour RAID 503/ZORAID 503 (P)
9	8	THE INCREDIBLE SOUND MACHINE	Mantronix	Capitol EST 21387/CEST 2138 (E)
10	5	PERSERVERANCE	Victoria Wilson-James	Epic 4674731/4674734 (SM)

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REGGAE DISCO CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	(1)	LAMBADA	Wayne Wonder & Cuty Ranks	Penthouse PH 87
2	(1)	CAN'T WAIT	Sanchez/Blue Mountain	BMD 112
3	(5)	I DON'T WANNA BE . . .	Trevor Sparks/Frankie P	JMMO 034
4	(4)	MOVE OVER INDIA	Apache Indian	City-city Sunrec 001
5	(7)	100% OF LOVE	Shera Harmonal	Charm CRT 452
6	(4)	WE NO LOTION MAN	Capitol	Charm CRT 47
7	(3)	LENGTH AND STRENGTH	Super Berry	Charm CRT 49
8	(11)	THE TIME IS SERIOUS	Ikoot/Shelba/Nijaman	Digital 8 0813
9	(10)	COOL DOWN	City Ranks	Charm CRT 50
10	(8)	COMING DOWN TO SEE ME	Kut	Amara ARI 118

JET STAR
H E L P S
081 961 5818

REGGAE CHART

11	(12)	THE GOING IS . . .	Cuty Ranks, Coco T Home T	GREED 295
12	(15)	UNDYING LOVE	Federico Tibbs	Progressive Sounds PFP 017
13	(14)	GOLDEN RULE	Gospel Fish	White Label 150 001
14	(16)	WILD ANIMAL	Lesar Dan & General Levy	King Jam JU 093
15	(23)	GAL GORGON	Boba General	Music Street MS 006
16	(20)	RUDE BOY	Saddam, Gregory Isaacs	Black Scorpio CBS 32
17	(19)	POWER OF LOVE	Thriller U	Charm CRT 54
18	(25)	TOO WICKED EP	Award feat. Shabba	Mango 12NMG 771
19	(24)	YOUR BODY'S . . .	Shabba R Home T Coco T	GREED 300
20	(27)	FRIENDS	Frankie Paul	Penthouse PH 88

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REGGAE ALBUM CHART

1	(1)	PURE LOVERS VOL. 3	Various	Charm CUP 103
2	(2)	SUNSLASH	Nijaman	Pickout PICKU 14
3	(4)	WAYNE WUNDER & SANCHEZ PT2	Parlophone DGP 21	
4	(6)	TWO FRIENDS	Ting & Ting, Various	Greensleeves GR 155
5	(3)	GUILTY OF LOVING YOU	Gregory Isaacs	Jannys JMLP 005
6	(5)	WAYNE WUNDER	Wayne Wonder	Penthouse DGP 20
7	(9)	RETREAT	Cuty Ranks	Rodman Int/Reed 16
8	(11)	VIGILANTE SQUAD	Various	Techniques WRLP 27
9	(10)	HAPPY MEMORIES Vol. 2	Kearwin Harmon/Diapers/DLP 7	
10	(8)	AT HIS BEST	Frankie Paul	Techniques WRLP 26

FOCUS



BBC Radio Scotland:
Launched 1978.
Audience size: around 1m per week.

Age profile: Core audience for music programming is 14-35.

Key staff: Head of radio — Neil Fraser. Executive producer, entertainment — Robert Noskes. Senior producer, entertainment — Stewart Cruickshank.

Music policy: Covers everything from Scottish dance music to mainstream MOR, pop and rock, plus the Scottish charts.

Typical programmes: The Scottish chart presented by John Collins. Artists such as Rod Stewart, The Waterboys and The Shamen reach higher placings than the UK chart. Dougie Campbell presents a mainstream pop programme with interviews, reviews, chart records and new releases while Iain Anderson's show focuses on Scottish artists such as Simple Minds and the John Rae Collective.

Head of radio's view: "Radio Scotland's job is to truly represent the immense activity in Scotland across the full range of music creativity — indigenous, pop, classical, jazz and country. We are committed to that." Neil Fraser.

Industry view: "Radio Scotland is the only station that reaches all of Scotland. It's making a commitment to the Scottish rock and pop industry by taking on the chart." Neil Ross, executive committee member, the Scottish Record Industry Association.

Pop's local heroes

Record companies who fail to acknowledge the regional press not only risk alienating journalists who may end up working for national titles, they could also miss out on valuable coverage.

Regional newspapers such as Scotland's *Daily Record* and the *Manchester Evening News* claim readerships of 1m and 750,000 respectively, which, as the latter's pop columnist Paul Taylor points out, ensures they are serviced on the same basis as a national.

But others are less fortunate. Penny Kiley, pop columnist for the *Liverpool Echo*, wrote in *Music Week* recently that the gap between returning an order form and receiving review copies of records can extend to six weeks.

Another well-worn complaint is that record companies fail to ignore regional gig guest lists.

"It's not so much that we're ignored, but more a case of inefficiency," says Kiley. "Record companies don't understand we have to be topical."

Such criticism jars among those press officers who believe the regions can be vital to campaigns.

"Only a fool would ignore them," says Regine Moylett of independent PR agency RMP. The standard of writing is often higher, she argues, while regional journalists are rarely under the same pressure as the music press.

"They're loyal, plus they'll



cover things off the beaten track," she says.

Along with the *Daily Record*, *Manchester Evening News* and *Liverpool Echo*, Moylett names the *Edinburgh Evening News*, *Brighton Argus*, *Birmingham Post*, *Yorkshire Post* and *Bristol Evening Post* as essential to any successful regional press campaign.

And she stresses the role regional coverage can play in breaking bands. "Ocean Colour Scene's first front cover was *Bristol's Venue* magazine," she says. "It's important that a band is appreciated in its own area, and that the local press is even given precedence in getting access to them."

Regional press also becomes vital when live dates accompany a debut release.

"Obviously, Sting wouldn't need it, but you would to cajole

as many people as possible to see a new band," says Andy Previzer, head of press at A&M.

"With the exception of the NME, the national press got behind The Milltown Brothers before the music press."

Those record companies which place less emphasis on the regions blame shrinking resources. London Records sends out "name" releases to everyone on its regional list — but that has been trimmed. WEA's newsletter, meanwhile, reaches 700 newspapers, of which 350 get order forms — but with no automatic shipment of releases.

In the wake of this month's spate of magazine closures, record company press offices may be forced to look more closely at the band-breaking potential of the regional press. Martin Aston

EXPOSURE

MONDAY APRIL 22

Dance Energy Remix featuring C&C Music Factory, Bass-o-matic and The Afros, BBC2: 7.10-7.40pm.

Live From The Marquee featuring House Of Love, Radio One: 7.30pm.

TUESDAY APRIL 23

Live From The Marquee featuring The La's, Radio One: 7.30pm.

WEDNESDAY APRIL 24

Rapido featuring Charlie Watts, Seal and Roger Milla, BBC 2: 7.40-8.10pm.

Live From The Marquee featuring The Soup Dragons, Radio One: 7.30pm.

THURSDAY APRIL 25

Top Of The Pops, BBC1: 7-7.30pm.

Live From The Marquee featuring Little Angels, Radio One: 7.30pm.

FRIDAY APRIL 26

The Hit Man And Her, ITV: 4.15-5.10am (regions vary).

Live From The Marquee featuring Definition Of Sound and Gary Clail, Radio One: 7.30pm.

SATURDAY APRIL 27

The ITV Chart Show: 11.30am-12.30pm.

Sound Stuff: A Rhythm Divine featuring Dee-Lite, New Order, The Firm and S'Xpress, Channel Four: 7-8pm.

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Stylus for Jose Carreras (119), RCA for Eurythmics (118), Chrysalis for Children's TV Themes (102), A&M for Joan Armatrading (93), Chrysalis for Deborah Harry (102), Trax for Karaoke Party (77) and Island for Free (74). Source: MEAL

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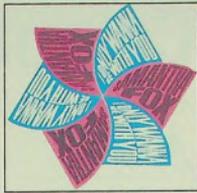
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From the simple . . . to the lavish. *The Snowman* doubles as an advent calendar, while Sam Fox's single opens into a colour poster

Making art work at the right price

Lavish gatefold sleeves might be a thing of the past, but sleeve printers prepared to try a tricky one-off are still busy. By Stu Lambert

CD may be good news for most of the record industry but for sleeve printers it represents a squeeze on profitability.

Profit margins are lower on CD inlays than on LP sleeves and competition is tougher because any medium or large scale printer can make CD booklet with standard plant machinery. Conversely the make up machines for vinyl sleeves are specific to the job and if they don't run flat out all the time, printers lose money.

But while CD and cassette are devouring vinyl's market share in frontline product, sleeve printers still making album sleeves are finding plenty of work.

Independent labels and back catalogue are providing a higher proportion of 12-inch work and the market is being shared between fewer companies. Nonetheless, the fact that sleeves are becoming increasingly straightforward in both their design and packaging, means that lucrative special jobs are now rare.

"Price is of course the all-important factor," says Adrian Crockford, production manager at CMCS Print and Colour in Dartford. "A lavish gatefold jacket would easily exceed double the cost of a good quality LP sleeve and embossed, die cut and foil blocked designs have become so much of a rarity that they are almost a novelty."

Even for a basic sleeve, a number of factors affect the price. The length of the run and the quality of the board are the most significant variables. There have

been a number of price increases for raw material recently. Recycled materials are being used, though pure recycled board is not rigid enough for some jobs and outside board contains a high proportion of recycled material anyway, which is given a coating for rigidity.

The type and cost of the coating varies, and non-process colours — those not in the printer's standard range — and metallic colours will also change the bill. The independent labels — good customers for 12 inch sleeves — often manage striking designs by reducing the number of colours and making judicious use of inks.

With orders slowly dwindling, sleeve printers have sought other work, some of which has come from outside the music business. In the Delga group, CD and cassette labels company N W Edwards, is experiencing an increase in CD work, steady cassette work and a sufficient uptake in making video inlays to warrant some new investment. But Delga Press, which makes sleeves, and Peter Roe, which prints labels, have been affected by reduced demand for vinyl packaging.

Delga's finishing equipment has had to be redeployed where possible and the company has recently bought a new carton-making machine for pharmaceutical and toy carton production.

But Delga is still right behind vinyl. "We deal with a lot of independent companies who are all still happy to continue with vinyl," says Delga Press sales director Terry Edwards. "It's still



A custom built machine for 5-inch CD single wallets at printer, Robert Stace.

worthwhile doing LP sleeves on our current projections and we would be quite pleased to be the last sleeve printer in the market."

Making Records has also noticed some reduction in album sleeve work, but not enough to cause major changes or staff losses. New machinery has come in, but, says salesperson Delpha Clutterbuck, this is to speed things up by improving technology, rather than to undertake different work.

As Bennett remarks: "No-one's come into the Nineties without re-equipping." CMCS Print and Colour bought the Grey Edwards McGill plant two years ago, where CD packaging equipment was already in place, and has expanded the plant since.

Printers will mourn the passing of the record sleeve, if it

comes. Beyond profitability, it shows off their craft at its best. A full-size sleeve has virtues that other formats cannot claim. It gives the optimum presentation of the act and the design work: they like to compare album sleeves and CD booklets to seeing a film in the cinema rather than watching it on video.

Customers' orders are frequently topped up to account for use in displays and for promotional purposes. Chris Bennett of Senol Printing explains: "A hell of a lot of sleeves are used at point-of-sale and for promotion. Nothing else shows off the band so well. It's an artform in its own right; people spend maybe £12-15,000 on their artwork and that's only properly shown off on a 12-inch sleeve."

The LP's large sleeve makes it enduringly popular for reissues, as collectors prefer the easy-to-read liner notes. Michael Heatley, MD of Shalford Press, supplies sleeve notes for Castle's extensive catalogue of reissues. He observes that cassette, not vinyl, is declining in the reissues and collectors field. Cassette is the most difficult package for the copious sleeve information. The booklet for a box-set CD might be as large as 32 pages.

A glance at the chart and new release racks at a local Our Price revealed not a single gatefold sleeve, let alone any more fanciful packaging. It would be encouraging to have the sleeve-as-artform back — in moderation — and record companies could consider that a striking LP sleeve may promote the CD and cassette versions. 10

Standard LP sleeve = 14p
Gatefold sleeve = 27p
Basic CD inlay = 15p
CD booklet = 35p
Cassette inlay card = 5.5p
Average prices, based on MW survey.

Computers save the day?

Advances in technology can mean a 24-hour turnaround. By Martin Aston

"Every job we're doing involving computerisation at the moment has internal problems because of software incompatibilities," says John Bridgerman, of Graphic Response. "We're in a complicated industry because we're dealing with artists, not a packet of fags, and the work has to be good quality. So it's a bit of a minefield. We're on a learning curve which we've been grateful for, because eventually, it will be great for the industry. This is going to be the future, and as platemakers, I'm glad that we already have a background in computers."

As everyone employed in the music industry knows, the pressure is always on to have the finished product tomorrow, if not yesterday.

Over the past two decades, technological advancements in the sleeve printing and reproduction industries have reduced the turnaround between receiving artwork and delivering finished product from two weeks to 24 hours.

The printing process itself has only progressed in terms of the speed with which machines can physically print; the new accelerating changes are actually coming from the front end.

Design has been revolutionised by the Apple Macintosh desk-top electronic page composition (EPC) system. Reproduction houses have transformed their services with the Setmix and Crosfield EPC systems. The effect on the printing industry might well prove to be fundamental, to the music industry's long-term gain.

Traditionally, sleeves were printed from four-colour separations, originated from a combination of artwork, typography and transparencies. But with EPC, a fully-fledged design can be supplied to a repro house on disc, where the information is read by high-quality colour scanners and — subject to approval — instantly converted into film.

Graphic design ideas can be tested on a full-colour screen, discarded or improved far quicker than on individually hand-drawn artwork, while thermal — i.e. non-wet — proofs are easily produced on the spot.

Phonogram's creative services manager Mike Storey says: "The process helps, say, marketing people who get confused visualising colour changes from black and white artwork, so an Apple Mac's colour visuals, although not perfect, are much closer to the end result."

At the repro stage, if corrections to existing film separations are necessary, when you set up against time, Storey puts it, they can be made far quicker and cheaper — reprographics are a large percentage of costs — using EPC. The use of a modem can avoid instantaneous transmission of the computerised design direct to the printers.

Given the possibilities of computerised design-repro links, it is not surprising that printers have started seeing the advantages of a one-stop system, in which all three links in the chain are handled in-house.

It's an attractive proposition — a potential 24-hour turnaround



Gary Wathen (back) and Andrew Ellis of Icon.

but with reduced costs and increased reliability and efficiency.

This was the rationale behind leading repro company Tinsley Robor's decision to buy Andrew Ellis's equally established creative services agency, Icon Communications, last year.

"If they follow the concept of computer-aided design," claims Tinsley Robor's managing director Lee Newbon, "they're getting an all-in-one price, which is a considerable saving. It's also cheaper to originate from disc than base artwork because a lot of the original work has been done by the designers."

A one-stop service also means that transportation costs between design, repro and printing stages can be drastically reduced, as can the invariable delays and time spent in co-ordination when more than one supplier exists.

"Everything is so fast these days, you don't want to rely on outside sources," says Paul

Linarid, MD of Linard Lithographic Printing, whose in-house design agency, The Artful Dodgers, has been operating since 1976.

"In a situation where the repro house for an error, and vice-versa, you can't pass the ball if there's an error when you're both," he says.

But, as Linarid points out, "The new refined systems just make the legwork less expensive, which is a saving you can pass on to the record company, which will attract more work and keep you ahead of the field. But what you're never going to do is replace the illustrator or the photographer."

Keith Peacock of Peacock Marketing Design, who works under CMCS Print & Colour's umbrella as an autonomous consultant, admits that there will always be room for what he calls, "the rarified designer," while "the bigger the band, the more influence they have over their sleeve design."

From the record company side, EMI's product co-ordinator John Ashley recognises the cost-effective benefits of EPC but stresses the need for flexibility.

"We can't impose designers on bands," he says, "and the ones chosen may not have the right technology, so we take each release on its own merit. We need a choice of suppliers so that, if one went bust, we wouldn't have a problem sorting out work elsewhere that suits our needs. But provided we have freedom, the changes are good news."

Storey admits that he'd rather co-ordinate the process himself than leave it up to an outside party, while existing arrangements also prove hard to sever. "You use the people that you're used to relying on," he admits. "They all have the same system after all."

Storey uses Tinsley Robor printer, James Upton, but neither of its repro houses, Sonic Plates and R'n'B Litho. Gary Wathen, ex-Vivendi Records art director and now Andrew Ellis' partner at Icon, agrees — he won't channel repro work through Sonic or R'n'B if clients prefer to use companies such as Response or Pinpoint.

"We all have to paddle our own canoe," he says. "No one company can do everything."

Whether the one-stop service is a growing trend might depend on economic forecasts. The pace of technological change has hastened the potential for redundancy of vinyl sleeve printing and increased investment in equipment needed to print CD sleeves. Such continual capital expenditure tends to separate the pack.

Investment in equipment in Setmix page make-up equipment wasn't far short of £2m, although Newbon estimates that his music business turnaround this year will be around £14m. But, as he says, "It's very difficult to pass on costs to the music industry because we are extremely tight and you only make the returns if you have enough volume of business."

Newbon estimates that out of his rivals, only CMCS and Robert Slace & Co have the potential clout to offer a full one-stop service. Keith Peacock says CMCS/Peacock Marketing is about to "reinforce and consolidate" its operation, by adding to the six Apple Macs it already operates, but Robert Slace's sales director Barry Groves takes a contrary view.

"If one company uses a single designer," he argues, "you tend to see a terrific similarity in the work. I'm a great believer in seeing a cross-section of designers, and I believe that the majority would prefer to see complete freedom and flexibility for different designers for different types of work."

"I don't believe single-sourcing is the right way forward for the industry, and I don't believe it will go that way, but if the music industry specifically demanded it, we would follow."

Sales director Terry Edwards admits Delga Press is looking into the one-stop situation "very extensively", given that it is increasingly being asked by smaller independent labels if it has design facilities. But according to Edwards, "Any investment in Setmix or Crosfield equipment is an obvious problem at this stage. You can't afford to stand still, and one has to investigate the investment possibilities, but in the current economic climate, proof has to be monitored."



Lee Newbon, MD Tinsley Robor

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US solution to indie problem

Regarding your front page lead story in last week's *Music Week*: the validity of the indie chart has been debatable for a number of years, and the change to "a musical genre chart" (mooted in last week's *Comment*) is long overdue. Such a change would not severely handicap the likes of The Shamen and Inspirational Carpets (numbers one and two in last week's *MW* chart), although a new chart's credibility would be undermined by the loss of Pat & Mick, *C'est la vie*.

The indie chart was initially devised in the second half of the Seventies as a necessary alternative to the mainstream chart; it has now been inadvertently hijacked by the rise of independent dance labels: last week's *MW* indie Top 10 contained eight records which appeared in the *MW* dance singles chart. In short, the indie

chart is redundant.

It seems perfectly obvious that what is required is an equivalent of the US modern rock/alternative charts. As is the case in the States, the chart should be compiled using a combination of sources. A chart based purely on sales is fairly superfluous, as the higher echelons would appear in the official Top 75.

As many genuinely indie records peak on week one (owing to a strong fan-base awareness of release dates), a valid chart should also incorporate advance airplay on specific radio shows (Marks Goudier and Radcliffe, Peel, plus alternative shows on local radio), and (somewhat more controversially) playlist returns from a selection of the hundreds of alternative DJs active in indie clubs (such as those run at London's Syndrome, Borderline and Marquee by



Inspirational Carpets: indie chart regulars

Jared Pecal).

The most significant indie chart of the last year was that supplied to *Sounds* by Streets Ahead. The advantage of incorporating such returns is that the chart defines itself: if indie clubs play Definition Of Sound, then it's in.

As a director of a label which would clearly benefit from the move to such a chart,

I am hardly impartial. But as a fan, the change makes complete sense to me. Also, a credible chart reflecting the currently thriving state of indie music in this country would not be unappreciated by the network of college stations in the States.

Andy Ross
Food, 76 Brewer Street
London W1R 7PH

Shopfloor fundraiser

I realise your letters page seems to be an exclusive club nowadays, spouting the thoughts of chairmen, MDs, presidents, airline bosses etc, but I am writing from the shopfloor of a humble record shop with an appeal.

On 21 July I am walking up Ben Nevis in aid of cystic fibrosis. There are more than 250 CF births every year with much expensive research still to be done to find a cure.

I am appealing for company and individual contributions. How about it chaps!

Steve Owen
Music Junction
30 Halle Square
Manchester M4 2HU

The key to promotion

I read with interest the Live Focus on Newcastle City Hall (*MW*, 13 April) and the differing comments from Phil Mitchell of Kitchenware Records and Stuart Galbraith of MCP Promotions.

To suggest that Newcastle's music scene is "depressed" and "attendances at gigs are falling because of unemployment" is a totally inadequate analysis of the current scene.

Attendances at Riverside's 450 capacity venue have been above the national average, with the 150 gigs put on over the past six months averaging 70% attendances including sell-outs for local bands' events.

The area has lived with high unemployment for many years and perhaps the key to successful promotion is to understand the local market in such a way that is difficult for a national promoter based outside the region, as MCP is, to do. With money being tight people have to think carefully about how they spend it.

If the choice is a £10 ticket for Judas Priest at the City Hall or £5 for Love Hate and £5 for Jane's Addiction at Riverside, it becomes easy to understand why the larger venues are in trouble.

With the recession now affecting other areas of Britain, in particular the south east, I

would suggest that the industry looks to the experience of Newcastle and takes note.

If live music is to survive in this country then the whole financial equation has to be reassessed.

Those artists that understand the financial constraints on their (potential) audience have no problem in pulling a crowd at the Riverside with a low ticket price.

Those that don't aren't booked.

Andy Balman
Director
Riverside
57-59 Melbourn Street
Newcastle upon Tyne
NE1 2JQ

Shame on you, Brian

I wish to comment on the letter by Brian McLaughlin (MD of HMV) in response to Dave Harmer's redundancy from BMG (*MW*, 20 April).

What a shame the qualities the MD of HMV recognises in the ex-sales director of BMG are not recognised and taken into account when HMV employees are made redundant.

Why should the MD of HMV feel he has to criticise BMG? Surely he knows the answer to his own question: "do these things not matter any more?"

With all due respect to Dave Harmer, I am quite sure we will see him back in the industry in the near future.

If an ex-employee of HMV can do it, surely a man of Harmer's status can.

Wendy Nicholls
Sales assistant
Aho Music Retail
Meadowhall
Sheffield
S9 1EL

Bates slip is a load of 'balls'

May I suggest you start a "Colemanballs" type column each week. The brain-deads at Radio One should provide a wealth of material.

I'd like to give you the first suggestion by Simon Bates, in a broadcast from Strasburg, who brought us this gem: "I am about to talk to someone who I have never met before and, to make things doubly difficult, she has never met me either!"

This splendid piece of lateral thinking came as Bates was presented to the president of the European Broadcasting Union.

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THE LAST RECORD I BOUGHT

by DAVID CLIPSHAM



"The last one I bought was the new Bob Dylan boxed set. I've bought every record he has released including his first one, which I got someone to bring over from the US.



"Apart from that, I bought it because, as the industry is not doing too well at present, I thought I might as well buy something expensive.

"Most of the records I buy tend to be for my two teenage daughters — things like George Michael and the Eurythmics.

"I also buy quite a lot of indie stuff just to keep in touch with what is going on — and if they are acts we happen to be chasing at the time."

David Clipham is managing director of Phonogram.

Definition of dumb?

Ever since Sam Phillips signed away his rights to Elvis Presley people have loved seeing label bosses get it wrong. This week's award for eating his hat goes to Circa Records' managing director Ray Cooper.

When his young signings Definition Of Sound hit number 19 in the chart most would expect corks to be popping at Circa. But an injudicious bet



DOS: Saab story

with the boys in question had seen Cooper staking his £25,000 Saab convertible on their single never breaking into the Top 20.

Cooper insists that he always had faith in the duo. "It was an incentive for them. It certainly worked," he winces.

Don and Kevon of Defini-



If BMG Music's legal expert Clive Rich ever came to work with paint on his briefs his colleagues would not bat an eyelid. The painting barrister is already well known as music publishing's answer to Van Gogh.

Like the Dutch master his canvasses are inspired by the light and colours of the south of France. And as long as he resists the temptation to cut off an ear his music business career is not in danger.

"I would love to make

stacks of money from it but for now it is only a hobby," says Rich, whose exhibition, *Ombres et Lumières*, opens at Burgh House in Hampstead this weekend (April 27).

Rich followed his father into publishing and dad also had a hand in inspiring him to pick up the pencil and brush. Paul Rich was the doyen of Sixties publishers whose signings included Ray Davies, but neither father nor son have yet made a similar impact on the art world.

Clive's canvasses have a price tag of around £250 but there's always plenty of room for using his negotiating skills. "If a gallery begins to say they will take 80 per cent of receipts, I can soon put my business hat on," he says.

Commissions from BMG staff have ranged from churches to pet dogs but Clive is hopeful that the label's design department may soon take notice.

"Album covers have been mentioned. I am available for work," he declares.

tion Of Sound were thrilled to take the keys to the boss's beloved black motor. But now they plan to add insult to injury.

"We want to sell it and buy ourselves a pair of jeeps," says Don.

Loch 'n' roll guitarist

Dougie MacLean may be a traditional Scottish music guitarist but he could well have a monster hit on his hands.

MacLean was commissioned to write the music for the Official Loch Ness Monster Exhibition and, for someone who has never really taken an interest in the phenomenon, it has been quite an eye opener.

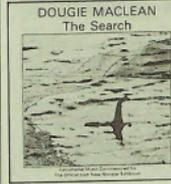
"When they asked me to do it, I was a bit unsure but then I went up to Drumadrochit to have a look around," says MacLean, 36. "I met a lot of the locals and people who have tried to find the monster over the years."

The more time MacLean spent there, the more intrigued he became. What impressed him was that the search for Nessie was more a way of life than just a myth.

"It is almost irrelevant

whether there is anything in there. What is more fascinating is the time, energy and enthusiasm put into the challenge of finding something," says MacLean.

His music is based on the exhibits and was not originally intended for general release.



The Search: monster hit!

"But then I thought it would be a good way of promoting the exhibition and the myth," says MacLean.

The album, *The Search*, is now out on the guitarist's own Dunkeld Records label. "Maybe the record will make people give the Loch Ness Monster a little more thought and credibility," he says.

MacLean says his research leads him to believe that there is something down there.

Let's just hope it likes the music ...

'I' ad that cabbie in the back ...

If you thought cabbies were all mouth, cloth cap and scarf, then you're wrong.

London driver Michael Son would like you to know that there are hundreds of musically talented cabbies all too willing to make a few bob — for charity.

Son was sitting in his bath after a hard day's work last year when he hit on an unusual way to raise money for the London Taxi Drivers' Fund for under-privileged children.

He advertised in a taxi service magazine and auditioned "hundreds" of drivers at the Purcell Rooms on the South Bank. Capital Radio then offered its studios for free so that 13 tracks could be recorded.

The album, called *Hire And Reward*, is now being mixed and Son hopes to release it before September — provided he can secure a record deal.

Son has even organised a showcase at Ronnie Scott's on May 8 — with the support of BASA.

"It's going so well, he says, that knowing my luck, they will get really funny and I'll be the one left to pick them up from the station!"

DIARY

Geoff Travis had still heard from neither Rhythm King nor Carter about their departures from Rough Trade on Friday last week ... Rhythm King says there's a simple answer: return your phone calls, Geoff ... They are also quick to quash rumours that former receptionist Alison Clarkson (aka Betty Boo) is leaving the label. Her contract is watertight, they insist. Try telling that to the Stone Roses ... Expect a meeting of minds in the ocean of indie distribution in the coming weeks. Sorry, I can't be more pacific than that.

Coop ... Strange Fruit owner and former Elektra UK boss Clive Selwood was left flabbergasted at the sight of four Doors albums in the chart last week. "They couldn't even get arrested when I brought them over here," he says. And his verdict on the film "Great".

But for innace boss Steve Mason, the tale of drink, drugs and rock 'n' roll is nothing new. "It's just like that in Orpington," he quipped ... DMC says it is well on the way to finding new staff following the sudden departure of its promotions manager John Saunderson and international product manager John Cecchini who are setting up their own promotions company ... Hackney Police say they are looking for anyone who has lost about 1,000 CDs found without sleeves ... Finally, the BPI tells me that June 3 has been confirmed as the date for the number of chart formats to be reduced from five to four ...

Pete Waterman discovered how the other half live last Monday after the *Sunday Times* had dubbed him a millionaire 60 times over. The pilot aboard his shuttle bound for London suddenly emerged in the cabin only to make a beeline for the Hitman to shake his hand. No, it doesn't rub off ... Poor Neil Bote: the Our Price marketing manager has not only lost production company QD to rival HMV, he's currently struggling with a broken arm after a skiing accident ... We don't need no education: one of the prospective students at the Brits school, young rap-pette Q-Tree, already has a record deal with EMI ...

Tom Dooley

music week

Incorporating Record Mirror

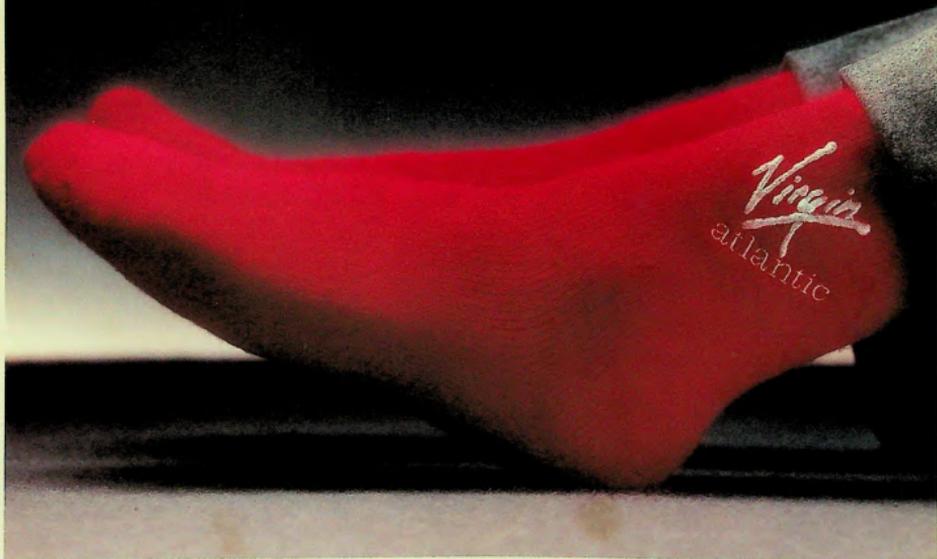
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